

Volume 23 / Number 28 / July 28, 1994

PEMEX PIPELINE COULD SPILL ON LOCAL BEACHES — SEE PAGE 4

Leader Dear Dick

THE Copley Press
776 IVANHOE AVENUE
P.O. BOX 68
JOLIET, ILLINOIS 61780
JULY 30, 1960

The San Diego Union,
Evening Tribune,

and Nixon: The Honorable Richard M. Nixon
Vice President of the United States
Washington, D. C.

A Romance
in Letters

By Matt Potter

Dear Dick:
I am sending this as a separate letter for
might wish to make of it.



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MORE G... AND DETAIL

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FINAL 4 DAYS!

ULTIMATE MARKDOWN!

ENDS SUNDAY!

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MORE GREAT DEALS AND DETAILS ON PAGES 6 & 7

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 85803, San Diego, CA 92186-5803; or fax them to 231-0489. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

White People Are Racists

This is in answer to "Lovely Girl's Confused Damn Jumble," by "Name withheld by request" (Letters, July 21). My opinion is that anything by a white person is racist. White people are racist, and they're the whole trouble in the racial issue.

Don Stevens
Escondido

Is Roger Hedgecock Afraid Of Men?

I just read the July 21 issue of the Reader, and I am disgusted. What appeared at first to be an amusing comic turned out to be a boorish and lame attempt at humor by I.D. Crowe (page 5). Where in the heck does he get off bringing the term *homophobic* into the issue of so-called "normals" marching in the Gay Pride parade? Apparently Mr. Crowe, just like most of America, doesn't realize that the manufactured word *homophobic* isn't a word at all. It's the assemblage of two words: *homo* and *phobic*. Most of us know that *phobic* means "fearing" or "afraid of," but the word *homo* actually means either "the same" or "man." Is Mr. Crowe trying to say that Roger Hedgecock is afraid of men? Or that he is afraid of being the same? As usual, the liberals forgot to check the dictionary before making up a word and in the process showed their foolishness. And I.D. Crowe revealed that he has a phobia too: a fear of the truth.

Name withheld by request

A Pleasant Surprise

Your July 14 issue was a pleasant surprise, thanks to Sharon Doubiago's contribution, "Ramona Then, Ramona Now," with its interesting historical bits and unusual assembly method of material.

Lee Clancy
Hillcrest

Doubiago Better Than Limbaugh

Sharon Edens Doubiago has been a favorite writer of mine for many years. She is an example of what good writing is. She is truthful and fearless emotionally. She is also fearless in her opinions. I must

comment you for featuring her. I do hope this series turns into a book.

I really like your paper lately. It's refreshing after Copley Press, Rush Limbaugh, Roger H. (fascist).

Mary Peccolo
San Diego

The Illegal Immigrants Flooding Into California Are Bleeding Us Dry

Sharon Doubiago ("Ramona Then, Ramona Now," July 14) disdains her "anonymous" classmate's characterization of Ramona's immigrant population as follows: "...evidently not seeing his glaring contradiction in his argument that Ramona should continue to sponge off the country and his disdain for low-income people who sponge off the country."

As a bleeding-heart liberal, Ms. Doubiago has apparently never stopped to consider the fact that the non-immigrant people of Ramona are the ones who pay the taxes and are, therefore, entitled to county services.

The illegal immigrants flooding into California are bleeding us dry. A pregnant Mexican woman crosses the border at night and has her baby in the U.S. The baby is automatically an American citizen and has all the rights attendant thereto. Since the baby cannot support itself, the illegal mother is allowed to stay with her baby, who cannot be deported because of his U.S. citizen status. We now support both mother and baby, who contribute nothing toward their own maintenance. Illegal immigrants cannot legally work in this country, but for some reason they are allowed to obtain a multitude of free services paid for by California taxpayers.

I freely admit that I am strongly conservative, but I must point out that I have no problems with immigrants who come to this country legally and intend to work to support themselves, instead of sponging off the people who do. (This is not even to mention how I feel about learning to speak the language of the country you live in, which is a separate, but related, subject.)

Ms. Doubiago should get her head out of the sand and realize that we cannot continue to support these non-contributing people indefinitely. I fear, however, that she is too far gone.

Deborah R. Dash
Santee

Loved S. Toyen's Letter

I think the Reader should offer S. Toyen a job. Loved the letter dated July 14, 1994 (Letters, "My Life Does Not Revolve Around Movies").

Anthony Short
North Park

JULY 28, 1994

TABLE OF CONTENTS

Reader

SAN DIEGO'S WEEKLY

NEWS & FEATURES

Dear Dick

Nixon's love affair with San Diego and its newspapers. By Matt Potter... 18

Letters

3

City Lights

Fumes of Mexican gas may replace the stench of sewage in our ocean... 4

Scripps wants to do some funny things to seals, and the animal-rights crowd isn't happy; and City Lights Shorts... 4

Rohr employees court and spark and end up in court... 12

Straight From the Hip

Matthew Alice talks about toques and the insufferable Alex Trebek... 16

Shame at the Core

Sharon Doubiago's Ramona saga continues in part three... 36

Two Spoon Story

The care and feeding of daughters. By Judith Moore... 45

Space for the Unexpected

The resurgence of courtyards intrigues Peter Jensen... 49

CALENDAR

Upcoming Events

Highlights: Big, fisted, companion; the spiritual qualities of big-bucks housing, and sniff your way to health and happiness... 51

Guide: Baja, outdoors, dance, film, lecture, in person, television, sports, special, for kids, museums... 58

As Seen on TV

Age-bias in television land. By Abe Opincar... 66

Room-O-Rama

Jerry Schaf finds a reminder of former wildness in the pungent-scented sage-scrub around Lake Miramar... 67

Ho! A.

Adam Parfrey follows his nose to a Los Angeles source of fear-smell... 68

Classical Music Review and Guide

Jonathan Saville is delighted and moved — musically and personally — by violinist Zina Schif's recital at Parker Auditorium... 69

Art Review and Museum & Gallery Guide

Jonathan Saville begins a survey of a remarkable Baeor Gallery show devoted to painters from the Sacramento Valley... 71

Theater Review and Guide

A hostage play that's almost too entertaining. Jeff Smith reviews *Someone Who'll Watch Over Me* at the Carter... 76

Pop Music

Allan Peterson endures the hot, stinky O'Brien Pavilion to catch a few Soundgarden riffs... 80

Steve Emedina has a tame time at the Lesbian and Gay Pride Festival... 84

Movie Review and Guide

Duncan Shepherd tests the credibility of *True Lies*... 106

Restaurant Review and Guide

Eleanor Widmer takes to the road to find deep-fried Mexican treats... 113

CLASSIFIEDS

Including specialized display advertising: Help wanted, instruction, services, Phone Matches, sports and fitness, rental/real estate, and automotive... 122

Kid Stuff

Getting baby's ears lowered. By Anne Albright... 169

San Diego, Texas

Another lawsuit, a break in a break-in case, and a houseful of furniture for a San Diego resident... 171

Tin Fork

The Frugal One at the ultimate cheap eatery: St. Vincent De Paul... 173

The Sporting Box

Patrick Daugherty hitches a ride on the info highway... 176

Not fired, fire chief Deputy San Diego Fire Chief James E. Sewell has been tapped to take over the beleaguered Ventura County Fire Department. Sewell, who was in charge of San Diego's paramedic program, will leave town August 5 and start his new job August 22. He's jumping from one fire into another: In San Diego, Sewell had lobbied hard last year for firefighters to provide paramedic services, only to lose out to a private ambulance company after a bitter battle. The Ventura County Fire Department, meanwhile, is still reeling from an audit last fall that said it was top-heavy with managers and the abrupt resignation last March of the chief a day after county supervisors refused to fork over money set aside by voters for emergency agencies. Still, Sewell says, "It's a career advancement opportunity to go from deputy chief to fire chief," even though he will only be making about \$60,000 a year more than his current annual salary of \$53,000. Sewell adds that San Diego's paramedic problems had nothing to do with his departure. "It didn't make it pleasant to stay," he says, "but I'm not going out of frustration or disgust."

Scientist as con The notorious Robert Slutsky fraud case has made national headlines once again. Seven years after a review of the UCSF cardiologist's published works found nearly half his articles were either questionable or fraudulent, a new study based on the Slutsky case concludes that procedures used by even the most prestigious scientific research journals are unable to detect fraud in articles submitted for publication. The study, published two weeks ago in the *Journal of the American Medical Association*, notes that of the 137 Slutsky articles published over a seven-year span, 77 were valid, 48 were questionable, and 12 were fraudulent. Dr. **Drummond Renzie**, the journal's deputy editor and author of the study, then examined the number of instances in which Slutsky's articles were cited by other researchers. Before the fraud was unmasked, he wrote, the good ones and the bad ones were cited equally, leading him to conclude "scientists do not, and probably cannot, identify published articles that are fraudulent." Renzie further wrote on when retractions were published, "citations did not decrease." Renzie suggests journals crack down on "peer reviewers" who screen articles before publication to "weed out bias" in favor of colleagues.

Rocky mountain real estate high While San Diego is mourning the loss of nearly 2000 Martin Marietta jobs to Colorado, where the giant missile builder is consolidating its General Dynamics Space Systems operation into its Astronautics group, Denver real estate agents are licking their chops. **John Reichenbach**, real estate editor of the *Rocky Mountain News*, says the "net gain" of 1450 jobs will give the local housing market a badly needed shot in the arm, not just in the economically depressed neighborhood near the plant, but throughout the Denver metropolitan area. The publisher of a Denver housing market newsletter told the *News* that ex-San Diegos were already used to looking over huge sums for housing a long way from work. "Coming from Texas, they must be accustomed to better communities, and may be satisfied to drive a little farther," he said.

That moving feeling The rapid succession of plant closures and other job losses has a pronounced effect on San Diego's last year, for every family that moved here from other states, 140 families left, according to statistics compiled by the country's ten largest interstate moving companies and reported by the Household Goods Carrier Bureau. The local exodus rate is near the overall California average of 1.8 to 1, and higher than the rates of such other big Golden State cities as San Francisco (1.2 to 1) and San Jose (1.3 to 1). Farther west, San Diego's rate is Riverside/San Bernardino (1.9 to 1), Los Angeles (2.0 to 1), Fresno (1.7 to 1), and Sacramento (1.7 to 1). Meanwhile, a real estate information service reports San Diego had the smallest gain of any Southern California city at about three kilometers over a 16.8 percent from last June, compared with gains of 26.7 percent in Orange County, 28.5 percent in Los Angeles County, 26 percent in Orange County, 49.4 percent in Riverside County, and 50.4 percent in Ventura County. Overall, Southern California home sales were up 28.5 percent, DATAcube Information Services reports.

—By Thomas R. Arnold

The Reader offers \$25 for news tips published in this column. Call our voice mail at 235-3000, ext. 440. Or fax your tip to 231-0489.

Mexican Oil Spill Could Threaten Local Coast

By Melinda Powellson

If you thought Tijuana sewage was the only hazard to South Bay beaches from Mexico, think again. A confidential study commissioned by the Mexican government

has raised the question: Is the Petroleros Mexicanos (PEMEX) distribution center in Rosarito an accident waiting to happen? Every week, just three kilometers from Rosarito's shore, oil tankers offload gasoline, jet fuel, and diesel to all of Tijuana and Baja California. The fuel travels beneath the ocean surface through an intricate system of pipelines,

and is deposited in one of 17 fuel tanks at the PEMEX distribution center.

After 25 years of operation, critics say, the Rosarito pipeline has very likely been corroded by harsh chemicals pumped through the inside and the ocean washing against it on the outside. If it bursts, the pipe could spew thousands of barrels of oil and petroleum onto Mexican beaches, and prevailing currents could carry the residue onto San Diego shores, following the same path as Tijuana sewage.

An even greater threat is the possibility of a major earthquake, which might sever the pipeline and cause PEMEX's million-gallon fuel tanks to leak. Experts from U.S. consulting firms say the containers are too high and would never survive a major jolt.

Last year, San Francisco-based Bechtel Corporation, a giant construction and engineering firm, investigated all five PEMEX refineries and 28 distribution centers, including Rosarito. A preliminary report on the Rosarito facility has questioned staff safety, broken fuel pumps, and an oil discharge heading "straight to the beach."

Bechtel recommended that an oil separator, designed by the American Petroleum Institute, be repaired immediately. Discharge to the beach should cease immediately. This will be processed as a critical finding.

Jose Alonso, manager of PEMEX's Rosarito facility, claims the company's pipelines and fuel tanks are in excellent condition. When the facilities were constructed in 1968, he says, PEMEX used the best technology available. The plant is maintained to standards set by the American Petroleum Institute, an international research group that publishes safety and operation manuals worldwide, he says.

"We haven't had a leak in 25 years," Alonso says, pointing to a system that, to a casual observer, looks immaculate. Ships drop their anchors at about three kilometers from shore, next to a floating island. There, they attach a flexible pipeline to their hulls, and pump oil to the distribution center on shore.

Once the fuel reaches the shore, it is pumped into one of 17 holding tanks. All of the tanks and pipelines are painted bright white and carefully labeled with colors according to the type of fuel. "We have been working very hard to upgrade our facility in recent years," he says. "We have spent a lot of money installing new tech-

nology and training people on safety. We test our pipes for leaks at least once a week."

Some in the United States, however, find it difficult to believe the company line. PEMEX is owned, operated, and regulated by the Mexican government, and the company has a history cloaked in secrecy.

Joe Sansant, director of Bechtel's Mexican operations, says his company is prohibited from discussing the Bechtel reports. "When we were awarded the contract, we agreed to keep the results of the study con-

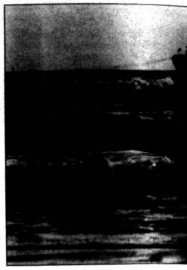
fidential," he explains. Environmentalists suspect that the estimated cost of upgrading PEMEX's facilities soared into the billions of dollars, and the company decided to shelve the report.

PEMEX facilities may look really good on the surface. They are clean, well organized, and there are no outward signs of problems," says Andrea

Durbin, director of Trade Policy for the Friends of the Earth, an environmental coalition with members from 50 countries. "But all it takes is talking in the towns surrounding the plants to find out the real story."

In Bechtel's October 1993 preliminary report, provided by Alonso, investigators also

noted that some of the pipelines in the system had not been "back-welded" (a standard of welding used in the U.S. to guarantee pipeline strength); that repairs ordered as temporary measures had been left in place too long before final repairs; and that some of the concrete supports for the piping were cracking. "Most of the pipe supports do



A ship unloads its cargo of fuel into pipelines off Rosarito Beach.

not prevent vertical movement," according to the report — a measure considered critically important in the event of an earthquake.

The Bechtel investigators further noted that accident and injury reports were inadequate; there was no safety training; no medical or first-aid register on site, and no hazardous material survey.

PEMEX officials in Rosarito claim they have already addressed many of the problems. "Bechtel wanted us to replace the roofs on our fuel tanks with floating roofs, and we did that. We are making improvements step by step, but it is very expensive," says Alonso.

Alonso also says that the plant has made great headway in the areas of operating safety. "We test for leaks at least once a week, and send the reports to an environmental regulator. In the event of a spill in the ocean

experiments on the diving physiology of marine mammals have been going on since the '50s. "This is all old stuff — there is nothing new here," he says. "But even if this was the first time they ever did it, I would be against it."

Pongonis, a veteran anesthesiologist and marine-mammal researcher who has a PhD from the University of California Santa Cruz and an MD from Stanford, did not return phone calls placed for this story.

Paul Jobis, a marine biology graduate student at Scripps who has worked with Pongonis — and has also requested seals from Sea World this past year for scientific experiments — says Scripps does all it can to assure that the animals are not harmed. "Certainly the animals would be happier on the beach, and there will be some stress to the animals, but we try to keep that at a minimum," he says.

Jobis would not comment specifically on Pongonis's are extremists who say we shouldn't have these animals in a cage or in a pool at all, but we think it is reasonable to keep them here for two months. They are fed every day and are treated well," Jobis says these experiments on seals are "justified" by the fact that there is still much to learn about them. "We're interested



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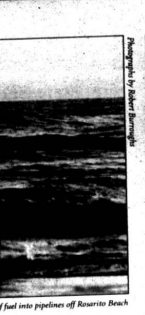
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PEMEX officials in Rosarito claim they have already addressed many of the problems. "Bechtel wanted us to replace the roofs on our fuel tanks with floating roofs, and we did that. We are making improvements step by step, but it is very expensive," says Alonso.

Alonso also says that the plant has made great headway in the areas of operating safety. "We test for leaks at least once a week, and send the reports to an environmental regulator. In the event of a spill in the ocean

Scripps's Experiments Make Seals Turn Blue, Critics See Red

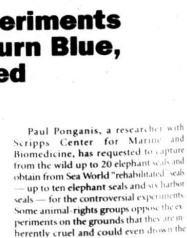
By Jamie Reno

To many, Sea World is a benevolent giant that scours the California coastline in search of beached seals, whales, and dolphins

to nurse back to health and send back to the sea. But many of the stranded, stressed-out mammals the marine park discovers and nurtures don't make it back home until after they're used in a variety of controversial scientific experiments.

The latest evidence of this comes from the Scripps Institution of Oceanography in La Jolla, which has applied to the National Marine Fisheries Service to use as many as 46 seals — nearly half of them from Sea World — for a series of tests that will, among other things, force the animals to hold their breath for long periods of time against their will.

Two minor surgical procedures are also possible during the experiment, the application says: one is the "surgical exposure of the flipper artery for catheter placement," the other is the "surgical placement of a surface electrode on the animal's muscle if the flexible electrode is consistently damaged by seal muscle movement. Incisions would not be more than three inches long"



Sea World animal-care specialist feeds a rescued seal pup.

Forced submersion studies will take place 24 hours after recovery from anesthesia, the application says, and the seals will be kept in a "test tank" cage within a "plethysmograph metabolic chamber." The seals will be equipped with blood sampling lines, electrodes, and probes, not only for data collection but for monitoring the safety of the

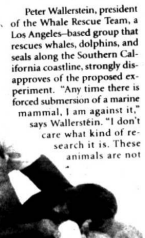
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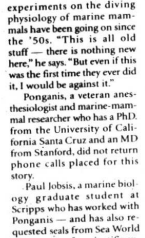
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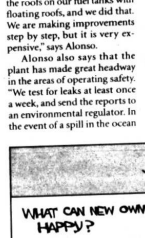
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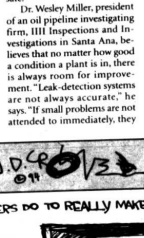
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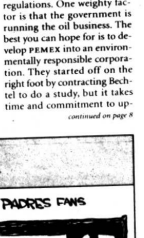
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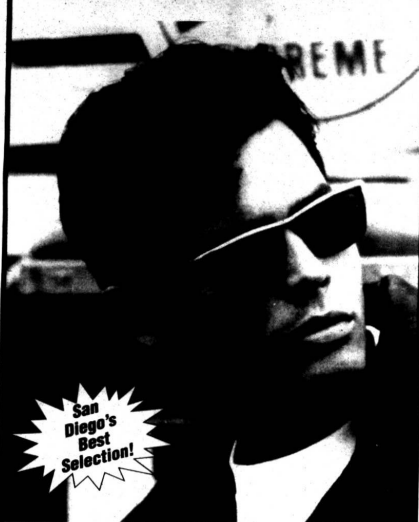
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CITY LIGHTS

continued from page 9
think the public really knows that. The public just doesn't know what Sea World is involved with."

According to Wallerstein, the National Marine Fisheries Service, which has the power to authorize the experiments, "is not operating in the best interests of the animals. They are supposed to be the federal protector of marine mammals, but something is really wrong there because the SMFS is under the Department of Commerce. It's all about money, these experiments, no one cares about these animals."

Jim Antrim, general curator at Sea World, was not aware of Scripps-specific request for Sea World's rehabilitated work. But he explains, it comes under the introduction of the SMFS, and Sea World has "incidental say" as to where stranded animals are sent after the marine park nurses them back to health.

"We [Sea World] have a letter of authorization from the California Marine Mammals Stranding Network that says we can recover sick and injured marine mammals," says Antrim. When the research requests these animals from the SMFS, Antrim explains, "they often request animals that have been rehabilitated by us, rather than animals from the wild. And if the federal government authorizes the animal's release, we do what they say. They aren't our animals, we don't have any say."

Antrim is "absolutely confident" that the procedure is done in a humane way. "The merits of the research are always reviewed," he says. "There are ethics committees involved, and the research, as far as I know, is always done in a humane manner. I guess I have faith in the checks and balances system. I've not seen any inhumane procedures in recent history."

As for the animals in Sea World's "standing collection," Antrim says they don't fall under the same protection. "We get requests from researchers to use our own animals, too, but we have an in-house review committee," he says. "We review the research very carefully and highly scrutinize it before we say yes. With our own animals, we have the power to say yes or no."

Antrim says it leads down to the debate between the scientists and animal rights communities. "There are some people who don't like the idea of wearing leather shoes or eating meat. The animal rights people, some of them are responsible, but some of them will blatantly lie to further their cause."

But he adds, "I will contact the National Marine Fisheries Service and find out more about these experiments. We certainly would like to know what happens to these animals."

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No Love Lost in Rohr's Anti-Romance Suits

By Thomas K. Arnold

In November 1992, Rohr lost a \$4.3 million wrongful termination lawsuit filed by two former human resources depart-

ment managers who were fired for dating each other. The plaintiffs argued that Rohr invaded their privacy; Rohr claimed the pair was disruptive and tried to create a "power coalition." A jury sided with the married managers and awarded them both actual and punitive damages. The case is being appealed.

Now, the giant San Diego defense contractor is being sued again, and the circumstances sound more than a little familiar. Darryl Weiss, also a former human resources employee, has filed suit against Rohr in Superior Court, claiming the announcement of his engagement to coworker Robin Rosenbaum in October 1991, and their marriage five months later, triggered more than a year of harassment that culminated in her resignation in June 1993 and his termination a month later.

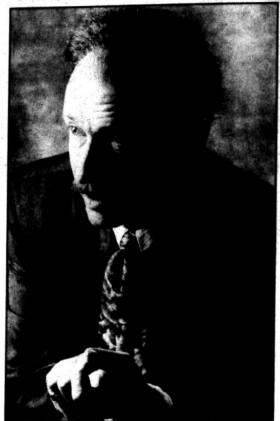
Weiss is asking for \$25,000 in lost wages and unspecified punitive and additional damages for lost future earnings and attorney fees.

Darryl Weiss had joined Rohr in August 1984 as senior employment representative. He worked his way up the ranks and in August 1989 was named administrator for human resources planning and staffing. He consistently "received excellent evaluations as well as various memoranda and awards commending him for his outstanding service," the suit says, including the Chairman's Award for Performance in November 1989.

In October 1991, Weiss and Rosenbaum, a personnel systems administrator, announced their engagement. The two were promptly called into a meeting with Rohr's vice president of human resources, who told the pair "their relationship did not

look good" because they both worked in the human resources department and both had access to personnel records," the suit alleges. The executive then told Weiss and Rosenbaum that the department's directors had advised him "that one or both of them had to leave the department and/or the company" by the wedding date, the suit says.

Weiss recalls the meeting. "I was hurt, shocked, and anxious, because on the one hand we were told during the meeting that we were both such good performers," he says. "But on the other, when we mentioned that if one of us left and got a job outside of San Diego, because of the job market, that they would end up losing both of us, he said, 'Well, that's a risk we'll have to take.' So that increased the pressure on us, in terms of both planning the wedding and knowing that the clock was ticking. It created an aura of tension in the workplace with us; it was very stressful."



Darryl Weiss

On April 1, one week after Weiss and Rosenbaum were married, the pair won what both thought was a re-

trieved a new policy that put no restrictions on employment of relatives "except that such employees may not be placed in immediate direct

reporting relationships," the suit says. As a result, Weiss and his new wife were allowed to remain in their respective positions.

But that didn't rest well with the two directors who had initially objected to Weiss and Rosenbaum's relationship, the suit says. "It was common knowledge among employees in Rohr's human resources department that [the directors] were not pleased with the policy change and were angry that [Weiss] and his wife were allowed to remain in their respective positions," the suit says. "During the following year, [the directors] made their feelings clear by constantly monitoring [Weiss] and his wife and frequently complaining to their superiors that they were spending too much time together." The two were subsequently told "to spend less time together, despite the fact that they were previously asked to work on projects together," the suit says.

Ultimately, the suit says, Weiss and Rosenbaum were told to limit their contact to the telephone. But the harassment didn't end there, the suit says. "[The directors] had a habit of walking down the hall and socializing briefly with each employee; however, after their marriage, [Weiss]

continued on page 14

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12 San Diego Reader July 28, 1994

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JULY 1994

San Diego Reader July 28, 1994 13

Rohr

continued from page 12

and his wife noted that neither [director] stopped to speak with them," according to the suit. "[The directors] tended to ignore [Weiss] and

his wife whenever possible. This aloof and distant attitude was very different from the way in which plaintiff and his wife were treated before their personal relationship began."

In January 1993, Rosen-

baum was told that her position was being eliminated and she could choose between layoff or demotion, the suit says. She took the demotion, but in June, she resigned. The following month, Weiss was laid off, allegedly

because his position had been "eliminated due to downsizing," the suit says. Weiss, however, maintains his termination "was directly related to [his] engagement and marriage to his wife," the suit says.

"During the course of his employment with Rohr, [Weiss] observed that other employees whose positions were eliminated were given the option of transferring to other positions," the suit adds. "Three other area employee relations administrators in plaintiff's department who were the same grade as plaintiff but had less seniority at Rohr were not affected by the layoff."

Weiss promptly filed a complaint with the California Department of Fair Employment and Housing, alleging marital status dis-

crimination. In September, he received a letter back from district administrator, Linda Nolan, telling him the case had been closed "on the basis of complaint decided court action" — meaning it was a matter best decided in court — and informing him "of your right to sue."

Attorney William Weiss, Darryl's brother, says he would have been more than happy to settle the matter outside of court, but repeated attempts to do so all failed.

"The thing that really bugs me about Rohr is it's just complete denial on their part," Weiss says. "No matter what you say, no matter what facts you point out, either they don't respond or they deny everything and give a bland bureaucratic corporate reason for denying the claim. In our case, we're not seeking

anything out of the ordinary. We requested mediation; we said we'd like to sit down face-to-face and talk about it and see if we can resolve it without a lawsuit, and they wouldn't do it."

Valerie McClelland, Rohr's manager of corporate employee communications and Weiss's former direct supervisor, says, "We don't choose to comment on either of those cases." She did say, however, that Weiss's termination "had to do with the layoffs we were having."

San Diego attorney Greg Sindici, who is defending Rohr in the suit, is likewise mum. "The company policy is not to comment on pending litigation," he says. "I have received a letter of inquiry from his attorney. I responded to it, and that's as far as it has gone."

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See page 56

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STRAIGHT FROM THE HIP

BY MATTHEW ALICE



Illustration by Bob Gray

Dear Matthew Alice:
What is the origin of the tall, puffy hat traditionally worn by chefs? We expect it has some mysterious purpose since a simple hair net would adequately protect hair from falling into the food.

— Larry and Naomi, Mission Hills

If, indeed, form follows function, the traditional chef's hat (called a toque) certainly is a mystery. Hard enough to whip up a successful beef Wellington without balancing a 12-inch, starched, cotton tube on your head. In fact, peek into virtually any restaurant kitchen these days, and you'll probably see the workers wearing hair nets or small white paper hats or even baseball caps. The toque is, for the most part, relegated to public appearances, a professional symbol, not a practical piece of headgear.

Today's restaurant kitchen reflects the innovations of France's chef de chefs George Auguste Escoffier (1846-1935). He hooked up with the equally brilliant hotelier Cesar Ritz and changed the dining-out experience for all time. Among other things, Escoffier revamped the whole manner of food presentation, from the so-called English service to Russian service. In the English style, all the dishes for the meal are placed on the table at one time (as many as 30 or 40 for a big, fancy dinner in those days). Russian service presents each course separately, served either from a sideboard or directly from the kitchen. Seven or eight courses was the norm back then, all carefully designed and choreographed for maximum drama by the chef himself.

Behind the scenes, too, Escoffier exercised his dictatorial powers, turning the restaurant kitchen from bedlam to military order. He devised the now-standard system of an executive chef directing a platoon of under-chefs, each with his own expertise — baking, sauce preparation, and so on. In the typical European restaurant kitchen of the 1800s, the cooks wore short white stocking caps or slightly oversized berets. To distinguish the new post of kitchen dictator, Escoffier himself wore a pneumatic version of the traditional cap, with a stiff band several inches high and a soft crown pooled like a soufflé. In fact, the new post of kitchen czar was referred to as the *groz bonnet*, the big hat. The diminutive Escoffier had to wear platform shoes when working in the kitchen, so perhaps the *groz bonnet* idea was another way of literally increasing his stature.

Today's hyperinflated toque is supposed to represent the chef's level of expertise. The higher the hat, the smarter the cook. Or the bigger the ego, anyway. Traditional toques have 100 tiny pleats, symbolic, it's said, of either the number of ways a brilliant chef can prepare an egg or the number of days of mourning observed following Escoffier's death.

Dear Matthew Alice:

How did Jeopardy! get its name? What does it have to do with the game and how it's played? Besides the obvious jeopardy of not winning and having to take home a year's supply of Paul Mitchell or an all-expense paid trip for two to Mission Bay, what is the danger? Also, why do the contestants answer in the form of a question? What does that have to do with anything, let alone the name of the show?

— What is, Puzzled in North Park

As far as I'm concerned, your biggest jeopardy is the risk of acquiring a major pain in the butt from being forced to spend a half-hour with the inufferable Alex Trebek. (Professional palnors you say? I think not. Simply observable, easily duplicated scientific fact.) But at least Alex can't be blamed for the convolutions of the Jeopardy! game plan. Responsibility for that rests squarely on the show's developer, Merv Griffin, with a little help from his wife. Merv has grown rich and fat on the profits from his game shows, the two most popular of all time being *Wheel of Fortune* (based on the game Hangman, sez Merv) and *Jeopardy!* The big *W* was devised in the mid-'60s, the days of the TV quiz show scandals, when it was revealed that certain contestants had been secretly coached in advance to improve their on-air performance. According to Merv, he was telling his wife how much he liked those shows, which tested your knowledge, but he worried about the credibility questions raised by the scandals for any future shows of that type. Her joking reply was, "Well, why not just give them the answers to start with?" Merv, up, cut to Merv excitedly designing his next offering. Working title: *What's the Question?* The game plan included three levels of dollar risk and difficulty, Jeopardy!, Double Jeopardy! and Final Jeopardy! Somewhere in the development process with NBC, Griffin dumped *What's the Question?* for the more exciting *Jeopardy!*, hiring viewers, of course, the name of this particular game.

More than ever we dream of wanting to know about the show, Merv, Alex, on the cover. And now a little quiz I can't resist. I'll take Contemporary Ironies for a thousand, Alex. The answer: This quiz show was recently accused of secretly coaching some of its contestants in advance to improve their on-air performance. The question: "What is Jeopardy!"

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 231-0449.

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JULY 1994



The Nixon campaign travels down Broadway in San Diego, October 1960.

Dear Dick

In the days following the death of Richard Nixon, a series of reminiscences about the battered political warrior began to appear in the pages of the *Union-Tribune*. Editor Jerry Warren, once a Nixon press aide, wrote that Nixon had resigned the presidency not because he was about to be impeached but because Nixon believed "that the presidency, and America's standing in the world, had to be protected. He could not prolong the trauma of Watergate." Editor-in-chief Herb Klein, once Nixon's top public relations man, proclaimed that Nixon had actually "ended the battle in Vietnam by taking the dramatic steps of bombing Hanoi and mining Haiphong Harbor." The worst Nixon scandal Klein could remember, the *Union-Tribune* reported, was when the newspaper ran Pat Nixon's favorite Mexican recipe but made a mistake in listing the ingredients. "The amount of pepper was multiplied by about 10 times," recalled Klein, editor of the *Union* at the time. "It caused a major uproar."

Columnist Neil Morgan recalled that Nixon once granted him an interview in 1961. "Arnold Gingrich, the memorable editor of *Esquire* magazine, sensed that it was a pivotal moment in a strange political career and challenged me to get to Nixon and write a profile," Morgan said he booked a seat next to Nixon on a flight from Los Angeles to Seattle and recorded a three-hour interview. "His opening hour reads like a ponderous Nixon press conference in final hour is staccato, provocative, vivid in language and tone, dotted with earnest profanity." Concluded Morgan, "In those three hours he had decided to trust me a little."

But why would Nixon, contemptuous of the press, ever trust a newspaper columnist, much less talk for three hours to one who just happened to sit down next to him on a plane to Seattle? And how did Klein and Warren, originally a couple of reporters from small-town California newspapers, find their way into Nixon's fold and from there into the White House? Nothing that appeared in the *Union-Tribune* after Nixon's death provided even a hint of the true history of the late president's momentous ties to San Diego and the newspapers owned by James Stromboli Copley, a man of short

stature and almost implausible influence over the career of one Richard M. Nixon.

But where the *Union-Tribune* is silent, the files of the National Archives in Laguna Niguel, minutes up the freeway from Nixon's old "Western White House" in San Clemente, say much. Nixon was obsessed with documenting his role in history. From the beginning, he saved almost every scrap of correspondence from his durable career, from his 1946 campaign for Congress through his White House years. Every letter, every memo, every diary page, every reel of tape was indexed and filed away for posterity. Even after he left public life for five years following his 1962 defeat in his campaign for governor, Nixon continued to collect the letters he received and the responses he gave.

In 1969, just prior to taking office as president, he donated part of the collection, now known as the "Richard M. Nixon Presidential Papers," to the National Archives. Just how complete the collection is, and whether Nixon withheld or shredded any documents before turning them over to the government, was known only to him and a few intimates. Even today, under the conditions of Nixon's "deed of gift," some of the material is being withheld from the public, based on what Nixon termed "privacy" or "national security" considerations. Other Nixon records have been turned over to his privately maintained presidential library in Yorba Linda, which has just begun the enormous task of cataloging them. But more than enough is available today in Laguna Niguel to provide insights into the way Nixon and his cohorts conducted business in those early years.

Chances are, if you write a letter or a memo to Richard Nixon during the period between 1946 and 1962, it is in these voluminous files.

And Jim Copley, along with his reporters and editors, wrote to Nixon a lot. Copley, who owned the *Union-Tribune* in San Diego, along with a string of smaller daily newspapers in suburban Los Angeles, knew Nixon even before he ran for Congress from California's 12th District, where the biggest city was Whittier, where Nixon, of neighboring Yorba Linda, had gone to college. Whether or not Copley contributed money to that first campaign, against Democrats incumbent Jerry Voorhis, is not known, but as Nixon began his remarkable climb to national prominence, Copley and his reporters would soon be at his side, as the letters reveal.

Copley's own, sanitized biography, written in 1965 by former Copley executive Walter Swanson, skips briefly over the publisher's personal ties to Nixon and the special services Copley performed time and again for his fellow Californian. "Jim's support of both Eisenhower and Nixon came from a personal conviction that their campaigns possessed historical significance and would greatly determine the nation's future direction of progress."

The letters paint a more complex portrait of a relationship between two young men, one who had inherited title to a newspaper chain, and the other, who needed a propaganda hand. No doubt there was friendship between the two. But each also took something else from the alliance: Copley, the national political insider, his editors and reporters into political operatives if it suited his ends.

Nixon's most famous media mentor was Kyle Palmer, principal editor of the *Los Angeles Times* during the 1930s, 40s, and '50s. He was hired by *Times* publisher Harry Chandler, a journalist from the public-based on what Nixon termed "privacy" or "national security" considerations. Other Nixon records have been turned over to his privately maintained presidential library in Yorba Linda, which has just begun the enormous task of cataloging them. But more than enough is available today in Laguna Niguel to provide insights into the way Nixon and his cohorts conducted business in those early years.

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Under his direction a period of expansion then began during which additional newspapers were acquired and existing facilities were modernized and expanded.

In 1960 Copley acquired the Sacramento Union and installed operations

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General Dwight Eisenhower, Bob Wilson, Nixon, c. 1952

In a subsequent letter to a Nixon campaign lieutenant, dated October 4, Copley urged that 1940s-era movie star George Murphy, who was active in conservative causes and would later be elected to the U.S. Senate in a campaign that many believe paved the way for Ronald Reagan's run for California governor, be consulted about Nixon's makeup.

Dear Dick:

I am delighted that you have made some major changes in the TV debates and will look forward to the next one. In this connection I mentioned to Herb Klein the other day that George Murphy is very much of a Nixon man — perhaps he could give you some advice on how to handle makeup, lighting, etc.

Right after the Republican convention, in a letter dated July 30, 1960, the San Diego publisher wrote Nixon about the appearance of his

selection for the vice-presidency.

I am delighted with the choice of Henry Cabot Lodge as your running mate. I watched him on television Thursday evening, and I would offer the suggestion that he would look much better if he were to stand straighter and face the audience. I know he is a tall man, and I guess the podium was a little low for him. Your associates might want to watch this in the future as the campaign progresses.

Occasionally, Copley was not beneath using his letters of advice to get in a plug for one or another of his favorite causes, in this case the fight against a then-growing movement to tax newspaper advertising. In a 1960 letter to Klein, he wrote:

May I ask another favor of you. This has to do with Kennedy's comment on advertising. In a recently issued pamphlet, he was quoted

as saying, "I do not advocate a tax on advertising." So far, we have had no such comment from Dick. I think it would be very advantageous if you were to suggest that he make some comment on this subject.

In another letter, dated July 2, 1954, Copley expressed his gratitude to the then-vice president for an unspecified favor.

Dear Dick:

May I take this opportunity to thank you for arranging to see me the other day when I was in Washington.

I always appreciate the chance to talk to you. I thank you for listening to my problem and I hope that some satisfactory solution will be reached.

If Nixon resented or was amused by Copley's attempts to lobby his personal causes, he never expressed it in the letters. And Nixon, of course, was far from ungrateful for what he often called his ace in

Nixon: "You don't stop at the editorial page — you see to it that the coverage on the front page is fair and objective."

the hole. In October 1960, Nixon wrote Copley acknowledging the direct contributions that the publisher and his papers and its employees were making to the campaign.

Dear Jim:

I want to thank you for your letters of September 22 and tell you how much I appreciate your efforts toward insuring a big turn out on October 11. Needless to say, I regret that we won't be able to get together during my trip to San Diego.

The all-out assistance you are giving us — ranging from the loan of [Union editor] Herb Klein and [Union reporter] Peter Kaye to the help on the San Diego program — is most gratifying. I only wish we had more like you!

After his defeat, Nixon, who often claimed biased newspaper coverage was responsible for the loss, thanked Copley for his campaign work and offered a morose postmortem of the campaign in a letter dated December 28, 1960. Copley, who as usual remained shy of public appearances, had turned down Nixon's invitation to a Washington dinner for friends of the campaign.

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Ford headlines salute to Copley editor Klein

By Fernando Romero
Senior Staff Writer
San Diego Union, vice president
and editor in chief of Copley News-
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Award for outstanding journalism.

San Diego Evening Tribune, November 22, 1986

Dear Jim:
Pat and I are very sorry that you are unable to come to our dinner on January 19th although we knew it was only a very long chance that you might be able to arrange your schedule to be in Washington at that time.

I would like to express in this letter what I intended to say

to you personally if you had been able to be with us — my grateful and lasting appreciation for all that you did in the campaign. The support of the Copley newspapers was absolutely magnificent. We had the support, as you know, of a majority of the publishers and editors of the country but what distinguishes your papers, as I have often told you, is that you don't stop at the editorial page — you see to it that the coverage on the front page is fair and objective. If all the editors and publishers who supported us had done as well as you did in this respect there is no doubt in my mind but that we would have won the election.

But even more than the support of your newspapers as an institution, Pat and I have appreciated the personal friendship which you and (Copley's first wife) Jeanie have extended to us through the years. We have always enjoyed those occasions when we have been able to get together for a social visit and we are happy that one of the compensating features for losing the election will be that we will have more time for this type of activity in the future.

Finally, I want to tell you again how much I appreciate your having made it possible for Herb Klien to be with us during the campaign. As I am sure you know, he had a terribly difficult assignment, working with a press corps which was 80% hostile as far as their personal preference for President was concerned. No man could have been more devoted or could have given more of himself than Herb did in trying to get our story across. He deserves the best in whatever he undertakes and I, personally, was delighted when he told me he was going to return to San Diego — from his standpoint as well as from yours.

In September 1959, after his famous trip to the Soviet Union, featuring the "kitchen debate" with Premier Nikita Khrushchev, Nixon wrote Copley a short note, marked "Personal."

Copley papers did for our cause in the last campaign. Your Washington staff, as always, just couldn't have been more cooperative. I saw the San Diego paper the morning after I spoke there and I could hardly believe my eyes when I noted the extent of the coverage. No wonder San Diego was one of the bright spots in the whole California picture.

The next time you get back this way I hope we will have a chance to get together for a visit. I think we have learned some things in this election which will be extremely helpful as we make our plans for 1980.

Pat joins me in sending our very best to you both.

Copley: "You expressed an interest in the editorial we prepared comparing Dick to Lincoln. Attached is a copy of the editorial for your information."

Copley and Pat Nixon also enjoyed a cordial relationship, as evidenced by a note he wrote her May 5, 1959.

When I saw you recently in Washington, you expressed an interest in the editorial we prepared comparing Dick to Lincoln. Attached is a copy of the editorial for your information.

A week later, she replied:

You were so kind to send the editorial. We shall value your generously worded article in our family scrapbook all through the years. It was so much fun having you and Jeanie (at her) Dick and I hope it will not be long before we see you again.

In September 1959, after his famous trip to the Soviet Union, featuring the "kitchen debate" with Premier Nikita Khrushchev, Nixon wrote Copley a short note, marked "Personal."

Dear Jim:
The complete and generous coverage by the Copley Press, both editorially and in the news columns, was most gratifying. I am sure you. It was a pleasure to have (Copley reporter) Herb Klien along as a member of the traveling press, and the suggestion he passed along as a result of his previous experiences in the Soviet Union were most helpful.

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Edward L. Schechter, M.D. is an experienced ophthalmic microsurgeon who has been in practice in San Diego for over 21 years. He is also Assistant Clinical Professor, School of Medicine, Department of Ophthalmology at the University of California, San Diego.
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<p>Majestic</p> <p>300 Watts Bridgeable Power Amplifier</p> <p>\$88</p>	<p>SONY 120-Watt 2-ohm Amplifier</p> <p>\$115</p>	<p>HIFONICS 100-watt Amplifier</p> <p>American-made, top-of-the-line quality</p> <p>\$199</p>	<p>SANTO 6-Disc Ultra Compact Remote Control CD Changer</p> <ul style="list-style-type: none"> Add a 6-disc CD changer to your existing factory or aftermarket stereo <p>\$259</p>
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After Nixon had lost the presidency to Kennedy and was preparing to run for governor of California, he thanked Copley for sponsoring a San Diego fundraiser with C. Arnold Smith, the town's biggest power broker who would, on the eve of Watergate, take his biggest fall.

The ride down and back in your spic-and-span new plane, the superb dinner which you hosted jointly with Arnold Smith, and the Kwanza luncheon will always stand out in my memory as especially fine events. But most thoughtful of all was your taking the time and trouble to fly down to the Los Angeles Airport with me at the end of the day. I only hope that you got home in time to get at least a reasonable night's sleep!

Nell Morgan: "Dear Mr. Nixon: I have just learned that it was national hole-in-one day when you made golfing history with your own hole-in-one. With that kind of timing, you should be a romp-in for the Governorship — and the Presidency."

Then, once more, after he had lost the governorship to Pat Brown in November 1962, Nixon sent Copley yet another message of thanks. The day after his crushing defeat, Nixon had called a news conference in which he bitterly attacked the press, using the now-famous line, "You won't have Dick Nixon to kick around anymore." But in his November 7 telegram to Copley, the future president praised Copley and his troops.

Dear Jim:
Just as I have often had occasion in the past to express to you my heartfelt appreciation for your never failing friendship and generous support, I want to do so once again, and also to take this



San Diego Evening Tribune, April 13, 1963

opportunity to put on the record what I have said to others — that I felt the strongest support I got in this recent campaign came from you, that Herb Klein's assistance, which you so kindly made it possible for us to have, was invaluable, and that Pete Kave's coverage

of the campaign period was outstanding and up to the highest standards of journalism in every way.

Copley frequently commiserated with Nixon about the general state of the American press. Following a Washington visit with Nixon in 1954, he wrote:

Dear Dick:
I too am quite concerned about the press of the United States and you may be sure that I spend a great deal of time and effort trying to follow out the thoughts which we have expressed in the past. You may be sure that I will continue to do so and if there are any problems in which I can help you, please do not hesitate to call on me.

Despite the tone of much of the correspondence, Copley's loyalty to Nixon was not always blind. After seeing speculation that Republicans wanted Nixon to run for governor, he warned Nixon in a letter dated May 29, 1961, against undertaking what became his disastrous 1962 campaign.

I am sorry that they have you listed as Governor, because I still don't feel that this would be good for you and your future.

Replied Nixon in a letter dated June 7, 1961:

I share your views with regard to the governorship. As you have discovered, however, the pressures are building up for me to run because of the inability of any of the potential candidates to gain public support. I am hopeful that between now and the end of this year that one will get off the mark so I will not have to take on the assignment.

HERB KLEIN: EDITOR & OPERATIVE

Copley gave money to Nixon, the letters show, although the amount was known only to the two men. "Enclosed is a campaign contribution, which I hope will be of help to you," says one note from Copley to Nixon, dated October 10, 1962, during the gubernatorial race.

Copley's biggest single contribution, however, was probably the service of Herb Klein, who began his career as a young man

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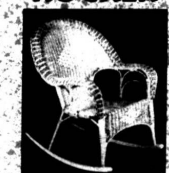
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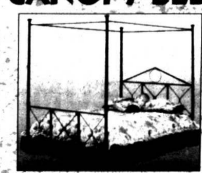


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JULY 1994

editor for the *Albany Post-Advocate*, in the heart of Nixon's 12th Congressional District. As noted by Nixon biographer Roger Morris, Klein played a seminal role in Nixon's first congressional effort. "Outstanding a working news reporter, Klein would be remembered... for his extraprofessional contribution to the campaign," wrote Morris. "Herb helped us—let's put it that way—on publicity and writing," an early Nixon insider remembered.

Klein would, over the years, be "bounced" back and forth between the Copley newspapers and Nixon's various campaigns, to the point where it became hard to make a distinction between his role as journalist and that as Nixon campaign operative. In public, Jim Copley always took pains to separate Klein's work for the papers and his job as a Nixon handler. According to a Copley press release announcing Klein's return as Union editor in late 1966, "Klein has been on leave-of-absence as editor since May 1959. He was Nixon's press secretary during the trip to the Soviet Union and throughout the Presidential campaign... Klein previously served as assistant press secretary to Nixon in 1956 and as his press secretary for the 1958 campaign, taking a leave of absence from his newspaper position for each assignment."

The reality is more complex. The letters, especially those between Copley and Klein throughout each campaign and a note from Nixon to Copley seeking Klein's "release" to the campaign, show that Klein's transfers from the Copley papers to the Nixon camp and back again were more matters of campaign logistics than attempts to preserve the journalistic integrity of the papers. The letters illustrate clearly that Klein often did Nixon's bidding, whether or not on "leave."

Following the 1956 presidential campaign, Nixon wrote Copley:

Dear Jim:

This is just a note to tell you what an outstanding job Herb Klein did for us during the campaign.

I want you to know, too, how much we appreciated the sturdy, never wavering support we received from the Copley papers in Illinois and California. My only regret is that you don't have

Klein: "While you are in Los Angeles, it would be a good gesture to invite up for a brief talk Rafer Johnson... He is a very fine young colored lad who, you will recall, won fame by beating the Russians in the decathlon."

a paper in every one of the forty-eight states!

Also, I don't know what we would do in a campaign if we didn't have Frank Kunst along with us. He's not only a hard working and able reporter, but he never fails to back up our sports when the going is tough.

Two years later, after the 1958 midterm congressional elections, Nixon wrote Copley:

Dear Jim:

I deeply appreciate your kindness in releasing Herb Klein to us during the campaign period. As usual, he did a superb job, and he was of invaluable assistance throughout the entire time he was with us.

You can indeed take pride in the good showing of the Republican candidates in the San Diego area, as I am convinced that a great measure of the credit for this result lies at the door step of the Copley papers which you so ably head.

In May 1959, as the 1960 presidential race approached, Nixon wrote Copley again about the need to dispatch Klein to the campaign.

Dear Jim:

I am certainly aware of the handicaps Herb's absence inflicts upon your organization. I realize as well that this whole decision was doubly difficult for both of you, following as it did Herb's recent important promotion. I can assure you that I decided to make the request only because of a most keenly felt need and after careful deliberation. I shall be ever grateful for your prompt compliance.

Copley responded:

Dear Dick:

I must tell you that your comments concerning Herb Klein, as well as your remarks about the Copley Newspapers, are greatly appreciated. I just hope we can continue to do this kind of work. It is a big job and all of us have to work at it 24 hours a day. I feel (Klein) is doing the job he should be doing, but if

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there is anything that our organization can do to help you, please do not hesitate to let us know.

After Nixon took the presidency to Kennedy in 1960, Klein, as editor of the *San Diego Union*, became a veritable Nixon mole in the Fourth Estate, chatting up fellow journalists and politicians at national newspaper events and later reporting back to Nixon the results of his intelligence gathering.

A typical example came in the early summer of 1961, when Klein attended a conference in Washington sponsored by the wire service United Press International (UPI). In a memo to Nixon dated June 28, Klein recounted his activities, including an encounter with the Nixonites' biggest nemesis of the era, President John F. Kennedy.

TO: RN

While I was at the UPI Conference, Kennedy was on the program just prior to me. He made a point of walking across the platform in front of all of the editors and chatting with me briefly just prior to his departure. Since I was the only person he talked to, I assume that it was calculated by him to make a public display of sportsmanship. I had prepared a speech attacking his press policies which I proceeded to give. I think that the factual matter that I had in the speech incited considerable interest judging from the questions which were asked of me at that point and later, of Bobby Kennedy when he came to speak. Spot coverage of my comments also was good. Editor and Publisher on his front page last week ran an account of the two Kennedy's comments and some of my comments.

Lynndon Johnson, then Kennedy's vice president, also addressed the UPI conference, according to the memo, and spoke about the small but growing American involvement in Vietnam, later to play such a fateful role in Nixon's own presidency. In light of what was to come, Klein's assessment seems laden with irony.

At the meeting, I asked Johnson if he would recommend sending U.S. troops to Laos or South Vietnam if the situation became worse.

I thought he might dodge it. To my surprise, he said he opposed sending U.S. troops either place. This was mentioned in UPI stories but not given major display. It seems to me this is an Acheson perimeter statement. You might want to hit at declaring our position in advance regardless of what we are to do. I think Johnson was stupid. His report, incidentally, was poor in both content and delivery.

In the same memo, Klein also discussed reaction he had gathered from the editors to a weekly newspaper column Nixon was trying

Nixon: "I want you to know, too, how much we appreciated the sturdy, never wavering support we received from the Copley papers in Illinois and California. My only regret is that you don't have a paper in every one of the 48 states!"

to sell with Klein's help, concluding: "In a nutshell, the column was a major hit. It was page one and excited much comment." He ended his report by providing his old boss with encouraging polling results about the 1962 race for California governor, which Nixon was already considering making against Democratic incumbent Pat Brown, promising to play them up in the Union.

Enclosed is a copy of two of the Field Reports, which show you stronger than ever against Brown. The second is particularly interesting regarding 1964. We will give this good display and I intend to send copies of it to a number of newsmen in Washington.

In a memo dated July 10, 1961, editor Klein was even working on

a Nixon foreign policy.

TO: RN

I think you should announce in three or four weeks that you plan to visit Berlin and possibly Paris. Here's why:

During the next few months more and more attention will be focused on Berlin. You created an excellent impression of your statesmanship with your column on Berlin and with your speech. I find this substantiated in talking with editors and publishers across the country.

The stand you take — strength — is one which Kennedy eventually must follow. If he does, he is being guided by you. If he does not, and I shudder to think of this, the contrast eventually will rebound strongly to your favor.

This trip would be billed as a fact-finding trip which you could use in writing your column and perhaps in making a televised report. I am sure that the trip would gain wide press coverage if built up. It would emphasize (a) the confidence Brandt, Adenauer, and De Gaulle have in your judgment.

I tried this idea on Bob Finch and Bob Wilson this week end and their reaction encouraged me to voice this opinion. In the event you decide not to run for Governor, certainly this trip of thing would be a concrete illustration of your intent to exert national leadership.

From time to time, Klein would also pass on data that Copley had compiled about exactly how well his papers were doing on Nixon's behalf. With one memo to Nixon, dated January 17, 1961, Klein enclosed an elaborate three-page tally sheet titled "Comparison of Presidential Election Results for the Copley Newspapers (CNS)" including results for 1952, 1956, and 1960. Nixon had carried all but one of the Copley cities, although some by only razor thin margins.

Attached is a statement by Jim Copley on January 11 and a study of the election in the areas of Copley papers. I thought this would interest you.

Incidentally, he passed these two things out to each of his editors at the conference last week. I think they got the idea.



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	30-39	\$132	\$155	\$222	\$278
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A few years earlier, Klein was working overtime collecting media intelligence and offering himself as a convenient conduit for favorable leaks. A typical dispatch came in the form of a letter dated December 3, 1958, from Klein to Nixon's secretary Rose Mary Woods. It was typed on San Diego Union letterhead and arrived following a trip the vice president had made to London. Below Klein's signature was the title "Executive Editor."

Dear Rose:

This, as you note, is a bulky letter, but it includes several things I wanted you to see. I am enclosing carbon copies of the wire service reports of Saturday when RN returned to Washington. I thought he might like to scan the reports to gain some indication of how these services, which do not appear in Washington papers, handled the situation.

Klein then offered to do some public relations work for his own and future boss.

I have enclosed two sets of copies of RN's analysis of the 1958 election. This was made up on the morning of the election as it flew into New York. Father's room, for one, asked for a set of these to keep in his own files. Looking at the first sheet, which is headed "Dem Pick Ups," I would like to know if the boss would be interested in having me leak it to two or three Washington pundits who seem to think that the election results came as a surprise. I am thinking especially of New York Times columnist Scotty Reston. I think it would not be advisable to leak any of the other sheets.

In the same letter, Klein also took care of a few financial details left over from that year's campaign. San Diego congressman Bob Wil-

son, who had become one of Nixon's most loyal operatives, had been dispatched to Alaska to run the Republican party's congressional campaign effort there. Judging from Klein's remarks to Rose Mary Woods, the young congressman had still not been paid for his services and had asked Klein to intervene.

In the midst of all the rush to and from England, I am not sure where you have had an opportunity to examine the problem of Bob Wil-

Eileen Jackson: "I want to write to ask your help in securing a quickie interview with Mrs. Nixon in her new home the morning of Oct. 23. Herbert Klein, our executive editor, is eager that I obtain this."

son's expenses on the trip to Alaska. Bob, I know, is rather dis- about mentioning money, but I know from talking with him that he has spent seven or eight hundred dollars out of pocket on expenses and plane tickets and the like. I believe also that there was some understanding between him and RN over the fact that the national committee would provide some sort of a fee for his work there. I don't know the details and have no intention of inter- ing. I thought, though, that you might want to know this in your own thinking on the subject. Lee Potter (a Republican op- erative), incidentally, was given, I think, two thousand dollars to go to Alaska.

I have watched the press reports following the Alaska cam- paign, and so far I have seen no reports which attempt to be the low as any type of blow at the Vice President's efforts in the area. I also talked with the publisher of one of the papers in Anchorage, and he said that whatever chance Stoenich had would be difficult due to the work of first the Vice President, then Senator and finally Bob Wilson. I suppose that some time or other some rumors will at- tempt to make something of the Alaska thing, but I am sure that whatever comes out will have little effect. I am sure in my own mind that the boss did a tremendous amount toward making at least one of the faces close. Without his trip there we would have had a really major disaster.

About two weeks later, on December 18, 1958, Woods replied to

Klein, in a letter that to this day remains censored under the terms of Nixon's gift to the National Archives, except for the last page:

May this Christmas in your new home be a most merry one and I hope that 1959 is the best year yet for all the Kleins.

P.S. The boss thinks it is fine to leak those election things as you suggested.

P.S.S. Bob Wilson did receive a check — I hope he felt it was adequate — it was the best we could do.

When Nixon came to California on an early campaign swing in February 1959, Klein, then Union editor according to the title under his signature, wrote him on the newspaper's letterhead with lengthy advice on how to make the trip a media success:

Dear Dick:

If you arrive in San Francisco on Sunday and plan to leave on Monday or sooner, I would suggest that you hold a press conference at the St. Francis Hotel rather than at the airport. I would suggest that you hold it on early Sunday afternoon, if possible. This would get good play on a normally dull day. If you will stay longer than through Monday, I would suggest a press conference on Monday morning, allowing the airport arrival to serve as one story and the press conference to serve as another.

While in San Francisco, I would suggest again the great de- stinability of making a visit to Fisherman's Wharf and allowing a picture to be taken aboard a fishing boat tied up to the wharf.

When you go to Los Angeles, the press conference could easily be held at the airport or the hotel, depending on time of arrival. The Los Angeles airport has good press facilities while the San Fran-

cisco one does not.

If time will permit, while you are in Los Angeles, it would be a good gesture to invite up for a brief talk Rafe Johnson who recently was named California athlete of the year and is president of the UCLA student body. He is a very fine young colored lad who, you will recall, won fame by beating the Russians in the decathlon. I think this could be arranged very easily and again would make an interesting picture. A clipping on him is enclosed.

Although played down by the Copley papers, the Dita Beard affair got national publicity and Nixon was forced to move the GOP convention to Miami.

Klein ended by alluding to his simultaneous role as newspaper ed- itor and campaign operative. He would not officially go "on leave" from the Union's editorship until that May, according to a later Cop- ley news release.

On matters regarding myself, I plan to follow the procedure we discussed of frequent visits to help you. I also am working on get- ting things squared away here.

Earlier, just prior to another Nixon campaign visit to California in

the fall of 1958, Klein, then-executive editor of the Union, wrote on the newspaper's stationery to Rose Mary Woods with detailed planning notes for the trip, including how female reporters cov- ering Nixon's wife Pat were to be handled.

It should be made standard operating procedure that coffee will be served to the girls during Pat's press conference, and that she will be available for such a conference at any time the Vice President has one. I would urge a continuation of press conferences, and I have suggested to Leslie that the boss consider immediately having an [sic] press conferences in San Francisco and in Los Angeles dur- ing his trip next week. There is time available and this would have the major advantage of accommodating both afternoon and morn- ing newspapers during his visit in the state. It is an inexpensive way to campaign.

Later in the same letter, Klein took up his own apparent role as ad- vance man on the forthcoming campaign swing.

We found ourselves doing an Alphonse and Gaston act often re- garding who would ride in the car with the Vice President. I would suggest that on a standard basis, the advance man ride in the car from the airport to the hotel. Around the city, I believe Don Hugh- es should. When there is some specific thing involved and perhaps frequently from the hotel to the airport when we leave, I myself or Bill Key could be helpful in the car.

According to at least one 1957 letter from Klein to Nixon, Klein would also use his position at the Union to plant stories favorable to Nixon.

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Nixon and Knowland would be rivals for the vice-presidential nomination in 1952, and Klein's intelligence gave Nixon just one more advantage in what would become a fight between the conservative old Republican guard, represented by Ohio senator Bob Taft, and the eastern Republican establishment backing Eisenhower. When Taft, then governor of California, was counting on a deadlock between the two camps, he decided to make a move to snatch the nomination for himself. Some historians say Nixon, nominally pledged to Warren, spoiled that strategy by providing vital intelligence to the Eisenhower forces and was rewarded with the vice-presidential nomination over Warren loyalist Knowland. A year later, on October 3, 1953, Klein wrote Nixon, now president-elect, that he had been appointed Warren chief justice of the Supreme Court. Klein's assistance in the selection of Warren for the right wing of the California Republican party, which found Warren too liberal for its taste. On the other hand, it was

To the end, Klein remained a Nixon loyalist, but as the letters and history make clear, the early relationship between the men was far more personal, and equal, than it later became. Nixon the congressman, and later senator, seems more approachable for Klein than Nixon the vice president. As Nixon's national power and stature grew, Klein's tone became ever more formal and detached.

Two of the people at the Grove at the present time who would be most anxious for an opportunity at all to visit with him here would be Jim Copley and Dr. Frederic A. Cordes.

I think I need say no more about Jim and how much he would appreciate it if it is possible to include him in any type of reception, or conference plans RN might have there.

Dr. Cordes is a former president of the American Medical Emitter Doctors Association, and was the eye doctor for Earl Warren and a few others, is the dean of the Medical Eye School of the University of California, is a director or former director of Bohemian Grove, and, most important to me, is my uncle.

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has appeared previously in *Enquire*. It is verbatim from the tape. I do not presume that he will care to take time to edit it, but if he cares to do so, I would be most grateful if he could do it in time that the transcript be returned to me before April 7. I am leaving the following day for a long trip in Europe and want to leave this final chapter with the typist for forwarding to Random House during my absence.

Regrettably the book will not be published until after the election. That is just one more reason I'm pulling for your book! I send him my congratulations on his book. It reads well, very well indeed.

Woods finally forwarded Morgan's manuscript to campaign aide Chuck Lichtenstein. In a memo on "Nixon for Governor" letterhead dated April 5, 1962, she wrote:

RN suggested that you give the attached a quick check with as little, if any, change as is possible so that we can return it to Neil Morgan either late today or tomorrow morning. Thanks.

Other *Union* reporters who were set up by Klein included the paper's longtime society columnist Eileen Jackson. In an undated letter, apparently from 1956, Jackson wrote to Pat Nixon's secretary:

Dear Miss Everett: Just before leaving tonight for Ottawa I want to write to ask your help in securing a quick interview with Mrs. Nixon on her new home the morning of Oct. 23. Herbert Klein, our executive editor, is eager that I obtain this. Also I would like a photograph of her in the new home she thinks you have some on file.

Jackson wrote Everett again, on August 19, 1957, asking her help on an upcoming visit to Washington.

I recall with such pleasure meeting you in Washington last year when you arranged an interview with Mrs. Nixon (the day you mother lunched with her), and again in San Francisco at the Republican Convention when you were more helpful than you will ever know to a novice on such an assignment.

The San Diego *Union* of the Copley Press plans to send me to Washington, D.C., at the time of the visit of the Queen of England to develop special articles connected with her visit. I would appreciate it if you would help me where her program touches that of the *Union*, to whom I am personally devoted.

EPICURE

In November 1962, when Richard Nixon lost his race for the governorship of California, many believed his political career was over. He moved to New York, where he joined a large Manhattan law firm and began picking up the pieces. Nixon's personal correspondence from this period is not yet available, much of it has been turned over to the Nixon library in Yorba Linda, where it is yet to be made available for public review.

After 1962, life went on for Jim Copley. In 1965, he divorced his first wife Jean and married his confidential secretary, Helen Hunt, a young, tall Midwesterner who with her mother had come west just 13 years earlier, carrying an unborn son from a brief liaison in a small town in Iowa. She had taken a secretarial job at the Santa Fe railroad office and soon moved across the street to Copley newspapers, where she quickly became an indispensable part of Jim Copley's retinue. (At the bottom of Copley's a personal letter to Nixon is typed "Jim.")

Chair of the Graduate presidential debate of 1964, which Nixon adroitly, came the rise of California's "new conservatives," who would help pave the way for Nixon's comeback. That very autumn of '64, George Murphy, the mature, solid of the age, and longtime GOP activist, wrested a U.S. senate seat from Democratic Sen. Salinger; the Assembly press chief whom Governor Pat Brown had appointed to the job after the death of an incumbent. Murphy's victory heralded the rise of the gipper himself. Ronald Reagan, who demolished Pat Brown's bid for a third term two years later in 1966.

Like Nixon, Reagan relied on many political aides in San Diego, including Gordon Luce, the savings and loan magnate who, during the twilight of Reagan's presidential years, was to preside over the collapse of Great American Bank. But that was many years later. That San Diego delivered so hugely for Nixon in 1960, combined with the ticket's

narrow national loss, made the pain of losing all the greater. In that one magnificent 1966 election, Reagan's victory wiped away the disappointments of 1960.

Jim Copley became an enthusiastic that he paid millions for the Sacramento *Union* in an effort to counter the Sacramento *Bea*, the number-one paper owned by the liberal McCandish family. Copley's Sacramento venture, later sold in 1974 by his widow to launch a hemorrhaging of cash, was regarded by most as just another of Jim's quixotic attempts at political power. But in the spring of 1968, as Nixon gathered his forces for yet another run at the presidency, Copley was again preparing to deliver San Diego and the state.

After his nomination that August at the GOP's Miami convention, Nixon flew west, received by a boisterous San Diego rally, which had been well-attended by the Copley newspapers. In his book, *Making It Perfectly Clear*, Herb Klein set the scene. "After [Nixon's] nomination in 1968, he and Vice President Agnew had flown to the Bahia Hotel in Mission Bay for the week of strategy sessions and for a small, private dinner at the home of James S. Copley, owner of newspapers in San Diego, Southern California, and Illinois. It probably was the only small dinner party they ever attended jointly, and it was a festive occasion, with Mrs. Helen Copley, who succeeded her husband as publisher after his death, acting as hostess."

Four years later, as Nixon again returned triumphant to San Diego from Miami in August of 1972, he was greeted by an even bigger rally. That fall, Nixon was to swap his anti-war foe for liberal Democratic opponent George McGovern, but Jim Copley, his body wracked by cancer, had reason to be disappointed. Nixon had wanted to hold the Republican convention in San Diego that year, but much of the local citizenry was skeptical of the cost and the demonstrators who might show up. Then Washington columnist Jack Anderson produced a memo, purportedly from Dita Beard, a lobbyist for the holding company that owned Sheraton Hotels, connecting the company's financial support for the San Diego convention to the Nixon administration's friendly handling of an anti-trust suit against the company. Although played down by the Copley papers, the affair got national publicity and Nixon was forced to move the convention to Miami. Many later saw the controversy—which involved a visit by White House operative E. Howard Hunt to the hospital bedside of Dita Beard—as a harbinger of Watergate.

In the fall of 1973, just as his massive printing plant was opening in Mission Valley, Jim Copley died in a La Jolla hospital bed. From the embattled White House, Nixon issued a statement memorializing his old comrade-in-arms. Despite protestations by Copley's two adopted children from his first marriage, his widow Helen assumed

complete control over the newspaper chain and shortly announced that there would be major changes. No longer, she proclaimed, would the papers protect "sacred cows," individuals, issues, and institutions that in the past were shielded by the paper from negative publicity. A story in *New West* magazine by noted writer Gail Sheehy portrayed her as a new woman who was cleaning up the politics and

the bottom line of the creaky Copley empire.

Though some, including Roger Hedgecock and D.A. Ed Miller, still question the paper's fairness, the days of national influence have long since faded away. Today at 71, Helen Copley is a virtual recluse; she no longer grants interviews to anyone but her own reporters, and as the California economy has faltered, her empire has begun to

shrink.

Herb Klein, now 76 and physically ailing, is ensconced in a glass-walled penthouse office in the U-T filled with Nixon memorabilia. Klein has the official title "Editor-in-Chief" of all the Copley newspapers. He devotes much time to lining up events such as the Super Bowl and backing a proposed taxpayer-subsidized downtown sports arena. He also acts as of-

ficial spokesman for the papers.

After his airborne interview with Nixon in 1961, Tribune columnist Neil Morgan set back into his role as community sage and town gossip. In the 1970s he developed friendships with Pete Wilson, Maureen O'Connor, and her husband, hamburger magnate Bob Peterson, which gave him entrée to his new boss, publisher Helen Copley. In the early '80s, he

was named editor of the *Evening Tribune* and attempted to alter its gritty, blue-collared image with a series of face-lifts, changing its name to the *San Diego Tribune*, and adding comics for yuppie readers. When his efforts to bolster circulation failed, and the paper folded in 1992, Morgan, now 70, kept his job as columnist for what Copley billed as the "new, improved" *Union-Tribune*. ■

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JULY 1994



Approach to Ramona

Shame at the Core

[Oregon poet Sharon Denning, Ramona High School Class of '59, searches for the town she remembered and the one she never knew.]

Monday, November 9, 1992

"San Diego Estates," Mama says on the phone, "was ransacked for second housing. They couldn't zone it for regular housing because of no water—it was the only way they could get it through. It was a big laugh, building those huge homes. Ray Watts would come to the drive-in. I can see him now. Daddy and Ray had an affair. He told him the whole story, how he was going to get San Diego Estates through kidnapping. The name, I always thought, was a trade-off with San Diego supervisors."

"Spiro's Body Found." In his car, stamped at the wheel, down in the Area Berrogo Desert.

Seven-fifty a.m., walking by Circle K. Between the side of the building and the trash container, two deputies shiver on either side of the tall black woman. Talking to her in her all red. I meet Jerry Miller in front of Kountry Kitchen, spend the day with him.

"The land is classified as a non-producing ranch, held as a

Tax write-off." In the autumn and spring his boss has people here. "They hunt, partly. From L.A., from all over the world. They take their vacation here. I spend the rest of the year getting it ready for them. Great job. No one bothers me. I get all this fabulous land to myself."

Drives me out to an oak grove to see the park he's working on now. "Those brush piles are for quail. 100 in every grove." "Ramona is a special place. To live here is to be actively involved with the fact, whether you like it or not. It is simply a fact—in the way a housing tract in San Diego cannot be a roadrunner cub in front of us. L.A. phantasies, the mummies, Lemurians," he gestures to the north. "All that land out there. Ward Bond, the old wagon master on Western Front, with James Cagney owned some of Lemurian Fellowship."

"Over there, on those rocks, lots of mutants, where they ground and leached their atoms."

A half-dozen enormous, incredibly red-faced creatures as big as medium-sized dogs are perched on it, lined down the fence. Blue sky behind them.

Silence.

"Know why their heads are rough like that, with no feathers?" They watch us as we watch them.

"For clearing out invaders. I think he's answering to his belief in universal female squeamishness. They go inside organs. What to Ramona?" he asks, rhetorically. "A large area."

Coming back down the twisting dirt two-lane, he suddenly spins the pickup into a high bank, so we're looking straight into dirt and brush.

"People come here for privacy. It's not the view. Why do they go to the ocean? Houses on either side of them, but out the front window is the privacy of the ocean. There's a house on top of this hill, but we can't see it, they can't see in here from there. It's privacy."

Out on the Old Julian Highway he points to a ranch owned by the rich man in New York City who's the Lemurian. "Backer Edge?"

He points to a metal building where Archie Moore's son used to work out. "He'd log down this road."

"Supposed to be quiet about that. The animal lovers might protest."

The afternoon sun off the hills is just blazing. We take Ruta Ramona Road to San Diego Estates. Pointing to a ballroom, looking wistfully in the gulch, he says, "Liquid amber." He says, "spontaneous combustion, the brush, it gets so hot here." He says to me, "Isaiah Murrieta was here."

San Diego Estates was San Vicente—the Southern Ranch and Ramona Oak Resort. This awesome valley of mammoth boulder mountains towering over it. Marvina and Markus Southern in high school with us, the only family out here then.

The Union Oil Company of California bought Ramona Oaks in



Stakes ranch, c. 1912

1962.... The San Diego County Sheriff's Association became involved with the operation and maintenance. [when] called upon to break up one of the first big pot parties, low-ins of the 1960s.... The deputies then convinced Union Oil they could do a better job of caretaking the place than those who had been in charge. [LA] Menager, Strangers]

Hand-in-hand, the corps and the law, the hares of civil power....

And it was "two major villages, about 150 people [who had] song, dance, and a highly developed moral view of community behavior."

One, gathering station can readily be found a few yards in front of the ladies tee on the golf course. A large granite shelf containing 13 grinding holes (bedrock mortars).... Here the squares would sit and crack nuts while no doubt carrying on some sort of social dialogue. [Charles LeMenager, Off the Main Road, San Vicente and Ramona]

In 1926, under the auspices of the Hays Foundation, Museum of the American Indian, there was an important excavation of the burial ground on a knoll near the golf course....

[Khywhol? There is a curse. Oxyphoebe was the name of the village here, meaning "onion-like tuber."]

When we enter the lounge I hear "Karma." I hear "straight 4.0 student." The man at the bar on my left is the one who pulled them from the wreck.

"Kit Carson was killed here!" Jerry says. He draws in my notebook the Apollo spacecraft, a similar drawing that George has drawn in my notebook. He worked on the escape

"I'm the one who did the deeds to Pamo Valley. I saw that San Diego didn't have the bulk of the water rights in San Pasqual."

launch in Sycamore Canyon. "So did my first husband," I say. "Maybe you knew each other."

The bus has let the kids off, they're climbing the tracks to their homes perched like the giant boulders on the mountainsides, hilltops. The topography of a human face can still be seen on a huge overhanging rock behind a home on Keri Lane. Making a U-turn into a steep planted side street, a girl, seven or eight, is climbing up below us with two others. She's staring at them, listening, hard. They're talking about Karma and Abba and Luna and Nicole, and maybe she's Karma's sister, having the same dusky gold skin of the part-black. The shock in her face is as real as the



James McWhorter

boulders left in the lawns as landscape. Looking for, listening for clues that will save her.

Then down the street through tribes of climbing kids.

We're coming out San Vicente Road and I'm asking him about car accidents and I'm noticing that phenomenon again: boulders on one side of the creek, none on the other—it is outcropping because of sun, the way the water runs?

"Can't believe there are more here than other places," he says. "I'm thinking it's chemical, something I can feel

in the air. On our bodies, minds. "People in San Diego are uptight. There they are, coming out of there, it's only 37 miles, but a million years a zillion time zones, only ten minutes from Poway, but you are in a different world." Tons in the air, iron in the boulders. "It's freaky if you're not prepared. They come out in their man-made things, from their man-made world, to this wild wilderness."

Coming down 67 through the line of eucalyptus, probably Ramona's most famous trademark, certainly one of the more beautiful of its civic offerings, amazing they're still here, find out who planted them, he says. "They're going to have to do something—plant a second row.

Road's got to be widened." BAM!

the spinning, streaming, exploding car shatters him into Eucalyptus repeated and repeated as he's pushed from the copier

More Sexism as Literary Criticism This is from the entry on Helen Hunt in *American Authors, 1600-1900*, edited by the highly esteemed American poet Stanley Kunitz:

She was no beauty, with her heavy chin, her snub nose, and her narrow grey eyes, but her winning smile made up for her lack of regular features, and this heavy, faded blonde woman evoked the ardent affection of nearly all men or women, who came under her spell.

Has Stanley Kunitz ever been subjected to such "criticism"? Could I muster the objectivity to do so—that is, the killing-spirit to describe the physical Stanley Kunitz at the ages I have personally encountered him—67, 72, and 82? (Ages Helen missed by long years for giving her life to helping Southern California Indians.) What "objective" bearing would that have on which poem of his, which class taught, which lecture presented?

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JULY 1994

(Kunitz's encyclopedia account no doubt is of the much-reproduced photograph in Ruth Odell's 1939 book, *Helen Hunt Jackson*. For what it matters, a quality reproduction of the same photograph in Valerie Sherer Mathes's 1990 book, *Helen Hunt Jackson and Her Indian Reform Legacy*, shows Jackson's eyes wide-set, her nose long and straight, little if any evidence of a heavy chin, and nothing of drabness. In fact, her flamboyant clothing was part of her public-relations problem.)

Here is how a man, in this case probably a killer, is treated by scholars. From Richard Carrio, *Strangers in a Strange Land, American Indians in San Diego, 1850-1880*:

Couts, a federally appointed official, was an honorable man and served local Indians generally well, although he apparently physically abused some of his Indian workers. A letter to the San Diego Herald in 1855 suggests that Coutts had been guilty of killing several Indians by using harsh and inhumane methods of punishment...

Many persons knew of Coutts' harsh discipline and considered him guilty of killing two Indians in July 1855, although he was never formally charged...

In a recent study of Coutts, a biographer defended him against the charges of whipping Indians to death and notes that even if this one case (plus a new one in 1865) was valid, it remains an isolated blemish on an otherwise distinguished public record.

Excessive "masculine" traits are not deplorable as are excessive "feminine" ones. He's "honorable" and "distinguished," she's "sentimental." With only minimal research, evidence pops up everywhere that Cave J. Coutts "logged or dragged to death" a real-life Alessandro.

Tuesday, November 10, 1992

For the rest of her life she will not know where he went or why the others did not see him. Waking from the dream image of a boulder

falling on Daddy. Legend the morning on the phone with the Veteran's Administration, Balboa Hospital, the Red Cross, and other places.

"I have ten Raymond Rices in the system," the guy at the V.A. says. "But right now, none of these fit March 9, 1940."

He advises me to contact the Salvation Army. "They assist in finding missing persons."

I call the high school. "Is Helen Hunt Jackson taught at Ramona High?" Is the history of Ramona Indians?

"No," to the latter question. "Local history is not part of the California state education framework."

They will call me back to answer the first. Why does the term "local history" sound so... uninteresting?

All the nonwhite minorities in American California suffered from various kinds of racist discrimination, but the mistreatment of the Indians began earliest and was by far the worst." (Walter Rabe, California, an Interpretive History)

In the beginning they weren't minorities. And they are still the most despised, the most threatening because their bodies bear, to our



Jules Reber/Stockphoto

my personal life — when I am accused of the thing the accuser is guilty of... "We've called several retired teachers," Ramona High School kindly informs me, naming them off, "the ones who've been here practically the entire history of the school and know everything. To the best of anyone's knowledge, Helen Hunt Jackson never taught at Ramona High School."

Denial. "It is all done by the American law," said Ramona, "all these things no body can help himself; for if anybody goes against the law he has to be killed or put in prison." (Helen Hunt Jackson, Ramona)

At Ramona High School we ridiculed the Ramona on learning that 98 percent of the people were Communist Party members. How could they be so passive as to let so few folks rule them? The same I've heard all my life about the Jews climbing aboard the boxcars.

But the same thing happened here. It's happening. The willing submission to and modest acceptance of authority over you. To thought control.

"Inalienable Rights" include knowing one's self. In a "democracy" the self is even more threatening than in a dictatorship: censorship becomes dictation of opinion, belief, aesthetic taste, fashion, vocation, lifestyle, party politics, church. The true self is always dangerous, always suspect. Censorship becomes the taboo of knowing — most of all, of knowing oneself.

Walking. There's an energy that comes off these rocks that creates a certain personality. Sometimes something like paranoia seems to hover from them. I'm afraid of being killed. Sometimes, middle of nowhere, you just get these waves — literally — just waves of love.

Ramona is so conservative because it was founded by Indian killers and "barbarians of the power."

Ramona is so conservative because it has so much to hide, the citizens' frozen souls in the rocks of denial.

To get the psychological reversal law — in

There wasn't a Ramona High School until nine years after Jackson died! Shout it.

My Peeping Tom

Down the alley, past 318 Sixth Street. Dicky. He was in the 5th grade when I was in the 11th and his class's student helper, Mr. Goldman's yardstick was I.Q. tests. He harassed, abused, tormented, openly hated the lower-scoring. My "helping" became a shield of them without his seeing that I was doing this, I whom he so admired for being the sister of one of his all-time most brilliant students, Donna Edens. But by the end of the first quarter I was cracking under the double bind (the same quarter Daddy and Sam caught us). I didn't know how to fight for the kids, I couldn't bear to hurt Mr. Goldman's feelings. I made up an excuse, a lie, and quit.

Kneel down to Dicky's desk my last day, the last desk on the last row, the least scored, the baddest boy, the black circles of the malnourished, desk of our little brother when in this class, a disappointment Goldman could never get over after Donna so gloriously enthroned in desk number one. Huge splinters are watering his blank, blue-lined paper.

"I love you, Dicky."

I have always known that my saying those words precipitated the events four years later, the next time I saw Dicky.

Washing my hair in the kitchen sink, 318 Sixth Street, my ten-month-old baby boy asleep in the back room.

"Don't move, you bastard, or I'll shoot." Scuffling sounds, hard to believe. Dismis it (deny it). Five minutes later hanging at the back door.

Ramona's beloved cop has little Dicky by the scruff of the neck, enormous water streaming the black circles of his face, his thin arms yanked behind him, cuffed. The cop plopping, exclaiming, look what I've caught!

I have never hated anyone so much as that cop. "Dicky" was the first story I wrote as an adult.

Lucky Plaza

I visit Nada Pantovich, my mother's good friend, in Travel Travel. "We now have a Miss Hispanic Ramona," she says proudly, "to represent the Hispanic community."

She hands me a flyer on Sabah Farhat, 1991-92, born in Peru, whose father was born in Jerusalem, moved to Peru and then Ramona, and now owns Ramona Old Time Country Store, at Tenth and Main. Ad Ji's address.

"The Mexican spokeswoman of the town is Irene Jauregui. Did you know Teate is Ramona's sister city now?"

[1800] Near the international border at

Summer 1960: Clarke working at a turkey ranch brought us four huge turkeys that had died in the heat. We ate turkey for months.

Jacumba, a pitched battle between occupants of a Tepal village and local ranchers left fifteen native men and women dead. Now known as the McCain Massacre, the brief skirmish led to Native Americans' abandonment of the Jacumba area and migration to Mexico. [Carrio]

"The Foster Ranch across 78 will become Lake Pamo — this was stopped before because of Indian artifacts found."

"Check out the witch covens at Witch Creek. Ask at Pages' Bookstore about them. Legend has it that Witch Creek could not be crossed after dark because it was bewitched. [Ruth S. Meyer, Historic Buildings of the Ramona Area]

"There are several schools in Ramona for disturbed girls. One had to shut down their tough love philosophy got out of hand, sexual molestations or murder or something physical, and now there's effort to turn it into California's largest homeless shelter."

Three p.m., outside Travel Travel, on the

plaza, clusters of bronze-skinned small young men sitting on the benches. They don't understand "plaza" is a U.S. architectural term, not a sociological fact. "Both Lucky and Sam Market got rid of their benches..."

I sit down on the rock planter wall in front of Lucky to drink my coffee, read Nada's literature. A woman and her nine-year-old son/Down syndrome son, Brandon, are here. They live across the street in the apartments (low-income).

"He likes to come here and watch people." She tells me how wonderful the Ramona School District is. "They integrate their right into the system now."

A mother and a teenage daughter are

For all my bracing, I become disoriented, start to bolt, anything for fresh air.

Then I get it. "The librarian seems unhappy when I walk in. She snarls like I'm a whore or something." [The Book of Seeing with One's Own Eyes] It's the identical rejection, the door shut to learning, as when I was a teenage girl here and the library was in the Town Hall. You are not wanted here, there is nothing here that you, the likes of you could possibly want, your presence is a drag, please, for the peace of all, get out of my library.

With great begrudgement she counts out 12 books on Ramona from behind her desk. Reference Only. When I'm done, having spent a quarter for each page copied — at Ramona, it's five cents! — I count again, and again: 13 books! Crystal, give me strength to do the right thing. I put Mesa Grande Country in my bag. I'll return it.

As I walk back up 67 I'm expecting the worst, the fucking cops. How many other women, the likes of me, have been bad-vibed out of this world?

Maybe she read *Hard Country* and banned it!

My Library First I stand by the giant crystal. Crystals are powerful tools that can assist in balancing the electromagnetic energy field inside and outside of the physical body. Seeking compassion. I read the notice again about how the librarians are in danger of being closed. In the bathroom I do my anti-alexia, anti-overwhelm exercises. Then I work

at the card catalog index.

I donated my first book, *Hard Country*, to the Ramona library a few years ago, but it is not listed. *The Book of Seeing with One's Own Eyes* is available from the main San Diego library through interlibrary loan. My other books: nowhere. I sort of got lost in *Crazy Weather! The Mojave River*. "In ancient valley; its paradoxical nature..."

Finally, I brave the desk. I am a graduate of Ramona High School, a writer, I've published five books (actually eight), all of which have Ramona mentioned in them. I'm writing an article now about Ramona. I can't help but think that this will be of interest to you, the Ramona librarian.

She is offended.

For all my bracing, I become disoriented, start to bolt, anything for fresh air.

Then I get it. "The librarian seems unhappy when I walk in. She snarls like I'm a whore or something." [The Book of Seeing with One's Own Eyes] It's the identical rejection, the door shut to learning, as when I was a teenage girl here and the library was in the Town Hall. You are not wanted here, there is nothing here that you, the likes of you could possibly want, your presence is a drag, please, for the peace of all, get out of my library.

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Dinner with Nada, D'Carlo's. Nada is 60, powerfully girl-like. Very tall, dark blonde, virginal. Michael Ventura says in one of his books that women who stay young are waiting to be seen. She grew up in Detroit, of the first wave of immigrants from Yugoslavia. The second

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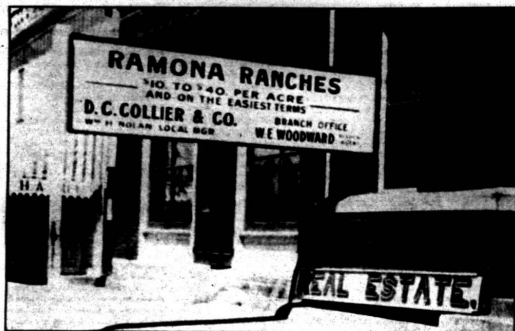
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1994



group was different. The community became divided.

"I saw a photo of decapitated heads with castrated penises in their mouths." She is referring to the current Bosnian war. The wild light of trying to grasp this is in her — to not close down, no matter her Serbian female heritage.

"What is that?" she asks. "I first saw this image in German-Jewish concentration camp footage from World War II, and then again from the French-Algerian War. And then the civil rights movement: black men hanging from our body trees, their penises stuffed in their mouths."

When the stories of her tribe as rapists —

of 10,000 women, then 30,000, then 100,000, then virtually every woman — start coming in, I will hear Nada's gasp over and over, "What is that?"

To say hatred of the body, profound hatred of God's bodies, is inadequate. We go gladly to war. Genocide of 200,000 young male traqis in a 48-hour period, and call this good. What is obscene? Thousands of unwanted children being born of these rapes.

Tough Love or Something Typical (The Sado-Masochism of the American Psyche)

And is there not shame at the core of all this?

learns as one learns propriety? (Susan Griffin, A Chorus of Selves)

Inside, I turn on the TV for the special on the Santa Ysabel Mission she's urged me to watch. I can't find Santa Ysabel, see instead a news story on Filipino-San Diego gang initiation rites.

Six guys beating up one. Kicking him down a beach, stomping on him.

The interviewer is a young Asian woman.

"You know how your parents whip you for your own good? It's love. Each of us has gone through it. It's worth it because forever now you have someone to back you up, to cover your back."

"I was beaten by this guy. He's my best friend. It's love."

Denial because you need love
Denial because you love

HHJ's Child-Raising Philosophy

She could never forget the time her father called her "inspired child" in front of strangers when she brought him a wrong book from his study. (Evelyn Banning, Helen Hunt Jackson)

In Los Angeles she "assailed editorially a Presbyterian minister who whipped a child." (Nadine)

"She had trouble with the manager of the Horton House in San Diego, after returning from the back country, because she

interfered with his discipline of his child." (Odele)

Her book, *The Training of Children* is published, 1882. It expresses her strong disapproval of corporal punishment and her sympathy for the punished child. "I myself was whipped...but I never lacked anything but the power to kill every human being that struck me." (Banning)

Consider her children's stories. "A Christmas Tree for Cats," "The Naughtiest Day in My Life," and "The First Time." All these proclaimed her the rebel and nonconformist she always was at heart. (Odele)

Her child-rearing philosophy was no doubt strengthened by her contact with Native practices.

In late August 1893, Agnes Caliente — Warner's — Missionary Field Martin, Julia M.J. French's watch had been stolen by an Indian boy. When the agent threatened to have the child punished, the villagers became angry, complaining that the incident occurred only because the [woman] mistreated the children into [her] house. (Mathes)

Unfortunately...Jackson [did] not live long enough...to carry out her next project, which was to have been a child's story on Indians for the *Health Companion*. She wanted to educate children to grow up ready to be just. (Mathes)

The biographies are replete with stories of Helen being a difficult child — her soul's struggle to stay true to itself. "Birthright," she called it. Her parents' fear and frustration coupled with the severe puritanical environment of Amherst, Massachusetts, no doubt cost her a lot. It's a little miracle that by life's end she began to find it — herself — again.

She wrote, "Love of a child is greater than love of a husband."

This is truly radical, a profound counter to the "too romantic" charge against her.

How did they "allow" the child to grow up whole, sane, in love with itself and life — that is "romantic"? Has anyone studied this?

(The Southern California Indians') restraint in eating, support with climate, deep dog breathing and steady pulse rate...They lack of shame regarding the body, their natural dignity in mating. Reality for the Indian is a conjunctive perception of matter and spirit...their ability to harmonize the elements of living into a unified consciousness. (George Wharton James, *The Indian Secrets of Health*)

Most studies of Native Americans describe a similar "philosophy" of life. How do we learn to read this as not too romantic?

The Cops. The Corps. The Courts. The Churches. The Critics.

How shame-driven this unbending structure to which we must mold ourselves. (Griffin)

"The Nation condemned every one of her books, which shocked and devastated her." (Mathes)

But the radical magazine has a history of being against radical lit. has always been rightist, reactionary — "traditional," that is, masculine — in its "aesthetic" tastes.

The human psyche produced of the dominance-submission paradigm is structured in negativity and fear, in the abuse of child-raising practices that "correct" the natural self, the unsaved soul. The spare-the-rod-and-spoil-the-child principle becomes the domestic violence, psychological destruction, and the seed of war — that is our hideous "history."

We are from infancy taught "No!" Even in "loving" households we grow in the constant paranoid state of shame learning to be "civilized" by the giant, all-powerful adults in control of us. This early corrective atmosphere corrupts in the primal crisis of survival, the integral self, so that

though it does survive — the soul is eternal — it does so obsessively, defensively, criminally, by any means necessary, is demonically derailed and deformed into the strait-jacket perversions we call personality, civilization. The "successful" of us have been shamed out of our true selves into the impersonal robot world, while the "faded" deep in the gutters of all that's been discarded. Radicals are no less immune to this unexamined psychological war on our true natures than reactionaries, though this contradicts — is a true falling of the root meaning of "radical." The history of 20th-century Communism destroyed by patriarchal authoritarianism — so-called radicalism "led" by men who are notorious haters of their emotions,

"Do you know what happened to Ramon?"
"Ray Rice died in a shootout in Santa Ysabel."
RAM!

their boyhoods, their mothers, their fathers, their siblings, their wives, their children, nature, of all that's naturally human, ("romantic") of all "sentimental" vestiges like love — is the epitome, is one with the ruthless "modern" takeover by the anti-romantics, the scientists and technicians (the Corps), the cops, and churches, the generals and doctors, whose main weapon is the ridicule, hence censorship, of heart emotions, natural forces like the seed and egg of the body; the family, the tribes we come from, and the lands. The paranoia of being romantic, a sissy, a fool, of relaying the newborn dream, is the characteristic of dominance-submission cultures, and certainly the fear that betrays, destroys the Left, all such movements, like Jesus.

But energy, psychic or mechanical, once created cannot be destroyed — this understanding is Freud's great contribution. Suppressed, like the Eastern European countries under totalitarian rule, it will explode.

Matrilinearity

In the ancient matrilineal civilizations, violence was nonexistent because they were structured on partnership-communal principles, not on domination and submission principles as in patriarchy. In the Mediterranean ("the Garden"), ancient cultures are being excavated without a single weapon, without an incident recorded in the arts or in the psychology of the artists of violence, of the "typical" abuse of authoritarianism — without a single body exhumed as victim, other than accident, of violent death.

Matrilinearity is not the same thing as patriarchy with just a gender switch of the rulers. (The Right and the Left are not the same thing, not being "in the middle" the healthy, "correct"

"He was so mad, he accused this planner of taking bribes. The supervisor called the police. I calmed Fred down, I had to calm the planner down."

"You have to be against industry west of any city. Denver was ruined for putting industry west of their town. It will kill Ramona's air."

"Pete Wilson was the assemblyman then. Then became mayor. Even Republicans, even Eunice didn't like him."

Driving down Main, looking over at the Red Cross building, behind the Fast Bus, a face smiling at me. Ramon.

His blond flannel pegged trousers, a one-button rolled lapel suit with pink-and-black tie. Veteran's Day. If I went to the Wall in D.C., would I find him there?

Noon: Old Jim McWhorter's

Pulling up to Florence Colestock's big old farmhouse, the same eucalyptus, the same peacocks!

The breeze switching the leaves above us; Ramon, drunk, his arm raised against the thick white trunk, vomiting. Then his money bag lured into my chest. I hold him. Then his fist plunges again and again into the trunk, making his knuckles bleed. I don't know how I've come to be with him or why he's so upset, so crazed and furious. "Alcohol and Indian blood." I want to give myself to him to soothe the hideous pain of his life. "Earth Angel" is playing over and over, and when he kisses me I'm afraid of the Mojave in his face, the ancient paradoxical river.

"Alessandro's Reason is Affected."

The critics say things like "character development is slight as is often true in novels with a social purpose, and certainly true in women's fiction." (Rosemary Whitaker, Helen Hunt Jackson) But Alessandro's change from that of a powerful, intelligent 21-year-old hunter-educated son of a chief to one of the "laced" is painfully believable and disturbing. Alessandro is the destroyed personality so familiar to us from the streets.

In the beginning, Alessandro's love of Ramona is an intense, deep, and pure — romantic —

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as hers of him. And then, so believably, the groom loses it, he charges the instant they are married. Winning the absolutely forbidden and "unobtainable" Ramona, consummating their love, making humans — is not enough. Or is too much.

Their marriage comes simultaneously with the destruction of his village, Temecula, and the ignominious/martyred death of his father, Chief Pablo. This is the end of the world, the simultaneous death of one of people, of all values, of hope. Love and marriage cannot last outside the gates. Even the incredible Crazy Horse loses it at the end, whoring and drinking on the res when he fully gets it — when he's finally deprogrammed of the "romantic." Until then he had without intense compensatory efforts to make him unfaithful to his wife, Black Buffalo Woman.

Alexandro's developing "dementia" is a correct, true metaphor for what happens to people, in dia. And for what happens to husbands in the patriarchal-capitalist world.

The front porch now is the McWhorters' real estate office. The living room is the production office for Ramona Hill Press. Margaret McWhorter is a published poet. "Young Jim McWhorter," about 40, a recent Chamber of Commerce president, and a sister are working here at marketing still another sister's book, *MLM Magic: How I Made \$100,000 in Just 10 Months! You Can, Too!* by Venus Andrecht.

The McWhorter family doesn't just dig its eccentricities — it publicizes them, it markets them. In Ramona, scorpion in its surface social correctness, its deep-seated perversities, this is so refreshing as to be heroic.

"That was Florence Colerick, who came back crying. I remember that night her father died." She had a baby at 14, the first one of us. Her blue badge vended 14-year-old breasts nursing her baby girl in the rocker in here.... How could I have forgotten this great rock fireplace in my story? "I had my first kiss right here," I tell them. A little white lie, shorthand to communicate the importance of this room, the long and complicated story.

He apologizes about himself. "Went down to the Board of Supervisors, lost my temper. Went blind — a stroke, they said. Your daddy would appreciate that."

Again I think I have to be prudent. I assume that anyone who knows the "conspiracy" — Chevron's plans for Ramona — would be paranoid and sworn to secrecy. But Old McWhorter doesn't acknowledge any conspiracy in his manner. He's proud, in fact, of his historical participation in the development of Ramona — he uses the phrases "reasonable growth," "remarkable growth," "over and over" — and is puffed at the environmentalists, the ones who would stop progress in Ramona, specifically on the Guepito and in Pano. "The City of San Diego plans a reservoir there, but the environmentalists don't like

poet the whole thing."

He rants on, but he cocks plans to save polywogs. "We are in a depression!" "Will Clinton's election help?" I ask.

"Clinton says he'll put in roads."

"Well, what about the road problem? There's still only the same three two-lane roads into this valley. How many more cars can you drive in here?"

"SA 603!" he exclaims, jumping up to the wall map. "It comes west from I-5 off Lake Hodges, through Highland Valley, then dips down into Ramona, right here, changes to Dye Road. The county picked it up. The route's already there. That signal out there is six weeks old. Highland Valley to San Diego by I-5 Road SA 603, to the Coast Land 1374 to Eagle Ranch. Supposed to be Cedar Street, but could be Ah."

Cedar Street? West side of Ramona? That's 100 yards behind where I lay my head all my teenage years? Ah! I see the contours, what they'll have to do to bring it to me.

My father showing me SA 603 on his geological survey maps on the walls of his real estate office in the mid '60s. The rich have such patience the poor can't imagine.

"The airport area is been zoned industrial. The airport department since 1988 has been hanging up on 19 acres. Finally took it. Now enough's been purchased this year to extend the present runway."

"I'll find Lindbergh field. Zoned industrial around the airport, it will change Ramona. Now, our industrialized zone is in the creek! If it gets washed away," he gestures to the heavens.

"Ka-pow!" I offer.

"Eagle Ranch, Montecito, 900-plus acres, Cagney's 1000 acres, added to the present one," he's gesturing wildly to the heart of the valley, around the airport. "Chevron didn't buy it for nothing. They're working on development now."

"Someone told me they're going to fill up Cleveland Canyon."

"Our well water," he slows down to explain to me, "plan run out, mid-'50s. I was on the school board, the well went dry. The kids couldn't get a drink or take a shower. We imported water."

"Pano! Don't even try to get off the road. Foster has his men who'll damage your car. And then he was in real estate — a competitor, but a friend. Sharon Edens. And he hung around with a gangster bank robber."

He sits back down.

"I'm the one who did the deeds to Pano Valley. I saw that San Diego didn't have the bulk of the water rights in San Pasqual. The 'No Growth' bunch in Ramona Acres, in charge of the water, historic, and sewage district would have competition if they knew."

The City of San Diego came to own most of the San Pasqual Valley by building Sutherland Dam in Ramona in 1954. The dam cut off San Pasqual's water supply. Prior to Sutherland Dam, Santa Ysabel Creek ran year round. The valley farmers and damners said the city in 1956. In 1957, the city of San Diego lost the suit and bought most of the valley floor. (Mary Keiser, *The Spirit of San Pasqual*)

"You, the Lemurians are still there on Montecito. For the most part they're extremely rich people." He says this meaning Good People, that is, the Best. He says this meaning they are not a cult, not questionable people — after all he has a family of nine to support. "Only one had gone from Europe and they kicked him out. I know Altmann would talk to you if I told him to. Snow, an industrialist, part of the church workshops. He's very wealthy. And Matt Lidov, very likable. Lemurian, he's head of them." *The Advanced Ego!*

Then he's grumbling about the environmentalists again. "The irony is, they come up here, then don't want anyone else here."

"What ever happened to the turkey industry?"

"Ramona, The Turkey Capital of the World. Used to be stamped on every Thanksgiving hen and rooster the world consumed. Remember Turkey Day? Well, as a turkey farmer myself, I'll tell you. It wasn't economical. I raised 5000 each year. The climate was — unpredictable. One year we had 100 percent mortality. That doesn't happen now. You can raise them 24 hours a day now. You can raise them in lights, heated, with antibiotics. You can raise turkeys environmentally now."

"Summer 1961. Cagle working at a turkey ranch brought us four huge turkeys that had died in the heat. We ate turkey for months."

Then he's talking about Kinner's turkey ranch out Highland Valley. "He was vice president of Quaker Oats, a lawyer, his father was head of Carnation corporation. Everyone agreed he was a mess, tried to go to college, his father put him on this turkey ranch, kind of pathetic."

The phone rings.

"You won't believe who's standing here in my office. Do you remember the Edens? Fred Edens built the first fast-food place in Ramona. And then he was in real estate — a competitor, but a friend. Sharon Edens. And he hung around with a gangster bank robber."

I can't believe my ears! Sam! To hear a reference to him is like someone referring to a dream you had years ago. That this old story still trails us.

The FBI guy who arrested Sam liked it so much here he moved here. I was his agent, chaffing him around for days, ostensibly for real estate. He was really looking for Sam. But later, he came back."

Out under the eucalyptus he's leaning in my car window. "Ask your sister about Perry Morris. She made one promise never to tell you father. Make sure you tell her I never did."

Our Bank Robber Sam Gardner was the only 'family friend' we ever had. In the eighth grade he left for Utah to hunt uranium. He returned with money — a new pickup, a pink Cadillac, a movie camera, etc. He built Ramona's first medical center, the cement block building on Tenth and D, and became active in town politics. "Every single woman in this town was after Sam," as McWhorter just put it. Then, the July before my senior year, he was arrested in Escondido by the FBI for bank robbery. It was devastating, the betrayal — our house and drive-in were staked out — a long story perhaps I will tell you someday.

There are dozens of his films — of us, of life in Ramona "then," of the football and basketball games, parades, the construction of the dam, the Colorado first pouring in the sunsets from Olive Hill. The FBI said, after selling the medical center and paying off everything, Sam was the first bank robber in FBI history to have made a profit. One film, long in possession of my sister and her daughters, appears to be directions to his buried treasure. Recently, this film has "disappeared."

Nuevo In the afternoon, a gentle Santa Ana blowing, I go with Julie to Nuevo Gardens Cemetery in search of Ramon and others — Florence, Judy McDonald, Arnold Carrasco, Karoll Reed — none of whom we find. After her son's grave I literally fall to my knees in recognizing the little boy in the picture of the 20-year-old Arthur "Allen" Dunkle who I buried just above Sylvia Smyth's parents, who I last saw at my 1959 wedding, next to Rowen Ryker from our class, and near Dean "Weegie" Carrasco, Arnold's younger brother and one of my brother's best friends. It's sort of astounding to meet people here you haven't seen and/or heard of in 30 years.

Julie points to the bottom of the hill, to the rose garden, where they have a bush in Allen's name. Mama and Daddy visited here mid-'80s. "We know more people in Ramona," Daddy said, "lying down than standing up." That was when they told us their plan to be cremated, for us to spread their ashes from a plane above the valley, and then plant a rose for them in Nuevo Rose Garden, along with everyone else. I was so relieved of some plan to plant them here.

But this patch looks so inconsequential, so fragile, even unweedy. We walk among the roses, under the dozer, the hardly known, names from our weekly newspaper, your gossip, to Allen's bush.

Allen's bush is dead. Julia never loses it. "I'll have to tell Tony to get another one." "How short life is," I say, as we drive down the far side of the horsehoe drive.

"We are sent here for a mission. That's it, that's all."

"What's that?" I ask, pointing beyond her head, to rows of stacked white boxes. "Sealers," she says. "When they're buried on the low part of the hill, you see them, so water won't seep in."

"Sealers!" I burst. She's saying, "Tony said it's just another way to get money out of us," but I'm thinking, "What the fuck for? So Earth can't receive

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telling her of it. "I can understand that," she says.

It's only a little after five, but very dark. The light, yes, the light of the movies, but the dark, that there's so much more here than places north and east. Is the night, that there's so much more in Southern California, even taken into account when trying to understand it?

"He'd be buried at Santa Ysabel — all the Indians are. It doesn't cost anything," she says in prison, Santa and I wrote to them, and if they were cousins, but my mind is blown. *Ramon died in that shootout, he's lying in the graveyard at Santa Ysabel.*

"No relation to Karoll. Kenny was Inaja, did you know that? Raised in El Cajon. Years ago the Christians had to sign papers. The great fire destroyed those papers. Now there's no one living on that reservation — there used to be a little church and a few houses — and no way to prove my kids are Inaja."

"Kenny beat me. He was so jealous I couldn't go to the same gas station twice. He's a year older than me, so he's 51, 52 now."

Of course Ramon died of bullets. I've heard so many versions — "shot on Main Street in Julian," "shot in a bar over a girl," "dead in Vietnam," a CIA assassination. After what Sharon Rollins told me, I guess I just dismissed the Santa Ysabel story with the rest.

"Karoll delivered us wood just before he died," Julia says.

"I got tired of the hair business," Judy says, "was working at El Cajon. Karoll came in, in skinny. I knew he must be on crystal or something — though who knows, really. And then the next time I saw him he was fat. Things started going wrong with his insides. He told me he hadn't thought about things going wrong inside. He died a couple of months later of a heart attack."

"Karoll had two wives, and he has a daughter. His mother Norrene is still alive. She's on the reservation, you should go see her."

They both agree "she's a real character."

"I'm coming from my car again to her under the tree that day," Sharon Lida Edens.

"There was a bad accident though. Two of the brothers went off Cleveland Canyon, Nathan was killed. Timothy was brain damaged. He's real slow now. Little Jerry is alive, he and his wife live up there too, I think."

"Do you realize, Judy," copping out on the intensity, changing the subject involuntarily, "our fathers were poker players together, along with Tony and Ronnie Rodolf?"

Where they hung out. A big shootout upstairs. They didn't mean to shoot him, but he got it."

"I too am almost remembering — I've heard this before."

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"Wonder if they ever talked about us."
"You look so much like your mother!"
"Yeah, people tell me that all the time. My mother died when Christina, my baby, was two months old."
Then I ask her about her childhood place above Cleveland Canyon.
"Oh, my brother got all that."

Ramon died in that shoot-out.

She reaches for a photo album on her counter, tells us what each of her five kids are doing. I remember Mickie Queen in DeAnda's 30-year-old face. I remember Kenny Christmas in Kenny Christmas Jr.'s face, a face I had forgotten, except for its profound beauty, gorgeous in the way the rainbow children are, the ancient rivers so paradoxical in their faces even as you look at them, Judy's redhead Scotch-Irish, Dutch-French face with the lines of his father. Alissa: the people in heaven with secret knowledge in the heart. The rainbow children are the future of the world.

BAM! Ramon's dead.

A very hip, funny-odd guy comes in for a haircut. I ask the most stupid question: "Are you happy, Judy?" I guess it slipped from the symbol she's

always been for me, the abandoned, pregnant girl.

Her eyes roll back, slightly, considering the question. Then, very carefully, almost beneath her breath, she says, "Yes. I'm a hard person to live with. I raised five kids by myself. Born here, Ramona, the whole time. Never left. Mickie doesn't beat me, he isn't jealous. We like the same things, things neither of us did then or knew about."

"Like sex," the funny hip guy chimes in. She grins, and nods very slightly, in pure dignity, yes.

Out in the lot an exotic silver car is next to my rental. The funny hip guy's. "He owns half of Ramona," Julia explains as we walk around it. She's saying again I should get ahold of the Lemurian, John Sandor, and about the fire that went all the way to Miramar, but I'm thinking Ramon, Ramon.

Rolling down into the windy heart of Ramona, "Dr. de Kock," she says as we pass the office I was finally examined in at 14 for the excruciating pain in my lower right side, rather than vaguely, my mother in the room to preserve my hymen. One's name is aural instruction.

"He recently killed himself. He was molesting his grandson. His son-in-law reported him. They were going to jail..."

I'm letting it out about Ramon, telling her all the dead stories I've heard of him through time, but how the one Sharon Rollins Warnock told me in 1977 has forever grounded me to not believe he's dead, and how she was generous to me for the first time ever. She was recovering from a suicide attempt; her 16-year-old son Sean — I got my daughter's name from him — had left with his father, Bill Warnock, of the pioneer family, the first white Ramonans.

"She was heartbroken, in therapy maybe... I don't know, but she was — open — generous with me, even to the point of being able to share with me the pain of being a Bank of America employee and people like me trying to bomb the Via Vista bank. You know? And I feel that little terror of saying something never voiced before."

"Sharon Rollins, Joanne Pratt, and Barbara Gilmore made life miserable for me in high school."

"Sharon Rollins was extremely jealous of you."

We roll from Eighth to Seventh.

"I didn't have a concept of jealousy back then."

The fact is, I hardly do now. But how good her acknowledgment feels. Of what I always experienced without words, explanation.

Out front of the Ramona Valley Inn, sitting in my assay rental, Jessa's grandmother, Sane Ann, whipping the trees, the miraculous Julia Riley Dunakillo finally blows it — through I admit a little pleasure in this, since I'm the scandalous one in the family, my sister so beloved. I speak of her, my hermana, the great healer.

"Donna Edens! I heard your sister joined a cult."

Circle K, Midsouthlight

"How is it working here?"

Something in the fluorescent blood veins beneath the dissolving cell tissue of her face causes me ask.

"Since April," she says, "the new boss is hard. He grabbed me by the shoulders, shoving me up against the wall. I'm thinking of reporting him to Phoenix. I shouldn't lose my job for that, should I?"

Driving back up the hill against the wind, going behind Main Street, looking for the Carrasco grandmas, the white, deeply rutted dirt road just like Mexico.

Ramon's always been a lot like Mexico.

BAM!

[This is part three of a five-part story that will be continued next week. Part one appeared in the July 14 issue.]

While the government has placed a moratorium on the use of silicone gel implants, the recommended alternative is the saline implant, which Dr. Taylor has been using since 1966.

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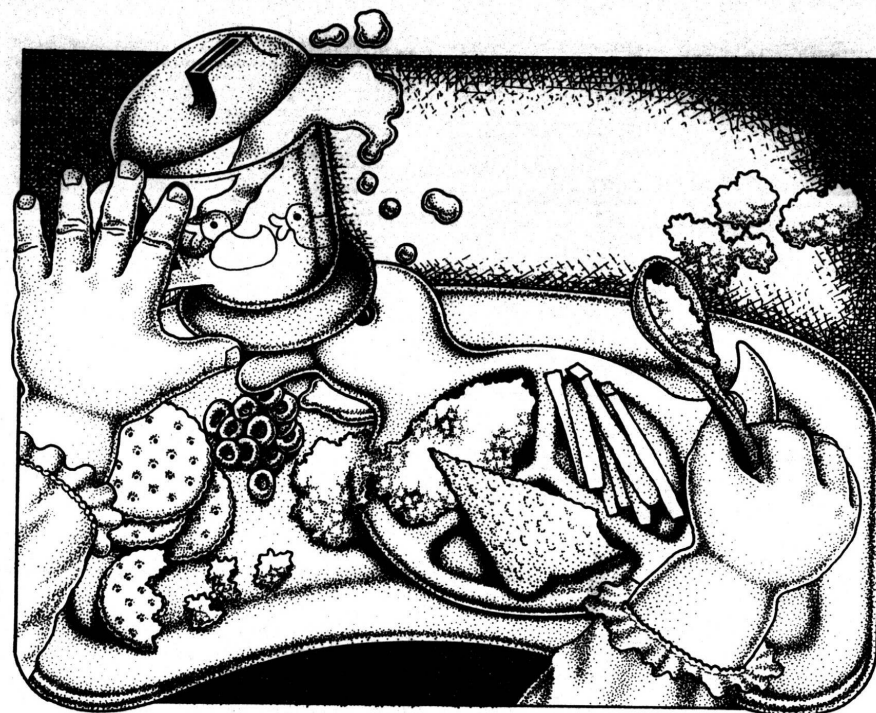
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Two Spoon Story

The Care and Feeding of Daughters
By Judith Moore

Sarah was born when Rebecca was 17 months old. Rebecca could walk by then, steadily, although the dog we called Big Dog, a dog-smelling sinuous long-bodied half-beagle mutt, mottled black and tan over his white coat, could knock her down if he stood near her and wagged his rosy tail. Breakfast and lunch, I fed Rebecca and Sarah in high chairs in the kitchen. Big Dog stationed himself between chairs. Any food dropped, Big Dog grabbed, delicately, between his front teeth. Spilled soup, spilled milk he licked up with his black-spotted pink tongue. His tongue voluptuously scraped against the linoleum tiles, each of which, one black and then one white and then one black, I knew from scrubbing, on hands and knees.

Rebecca's mouth kept open house. Rebecca, you could spoon oatmeal into with her baby spoon, down whose silver handle big-footed ducks ran. Rebecca would give you such a smile while she smacked her milky grub. She showed her baby teeth and the hard nubs of new teeth about to erupt that pushed under the glisten-

ing gums. She ate any vegetable, red beet or green bean or asparagus that when cooked turns the green of lawns darkened by summer twilight. She ate any of Gerber's bottled baby meals. She sucked sections of tangerine from whose tight skin I'd popped out the seeds. Meticulously, she dipped toast corners into chopped-up three-minute eggs whose yolk shone out from the hollow of her blue bowl. She chewed her yolkly toast and grinned. She grew round as red apples and beefy in the legs. Even her strawberry-blond hair grew prodigiously, into an extravagant electrified halo. We called her a Dylan Thomas baby because she had that cherubic Christmas morning look Thomas had on covers of his books. She had Dylan Thomas' ardent pouting mouth and full cheeks. If between mother and child, food is love, Rebecca and I were joined at the heart.

Outside, where I would go to hang driers, wind was so cold I couldn't walk ten steps without mittens. Clothespinning Rebecca's diapers on the line, even through mittens touching what touched her, my

breasts blossomed milk. Out in that Arctic wind, I thought steam should rise from my breasts as if from a comic book Mother Wonder Woman.

Someone had only to say "Rebecca," and milk blossomed. Rebecca put her lips to my bare skin, milk started. The milk was bluish-white and while she suckled a line of milk foam settled on her lips. My body was all hers, in love with her, more awake to her cries and her mouth than ever with any lover.

Rebecca and I those winter, spring, and summer months lived animals' lives, lived as I guessed lions lived in lairs, licking skins, or bears in caves, breathing each other's breath, growing rags of fur that warmed each other over winters, growing shaggy, getting muzzles. We owned a fortune in time, uninterrupted hours of each other. A big rocking chair stood in a corner in the bedroom. I rocked while I nursed Rebecca, the only sounds those of the rocker's treads against the bare floor and Rebecca's greedy swallows. I wanted to rock into a new millennium, rock

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forever. Late mornings, mid-afternoons, we often went to sleep together after she nursed, my blouse still open and her mouth, sucking in sleep as puppies do.

While Rebecca slept I cleaned house, did laundry, fixed meals, changed the murky goldfish water for clear, put Big Dog out and brought Big Dog in, read books, read *Family Circle* and *Women's Day* for household hints and baby hints and menus. I entertained the girlfriends who came by. I was the only girl any of us knew who had both baby and husband. My girlfriends regarded me as an exotic. They said so but did not use that word. I had survived the rigors of childbirth we had been taught by horrendous movie scenes to fear. I had stretch scars across my belly and smelled, I'm sure, of milk and after three months had gotten back my figure.

Evenings, while Rebecca's father leaned over his living room desk, drinking black coffee and learning science, I shopped for groceries, I went to the library, I looked in windows of stores closed for the night. I studied the mannequins, dressed in those days in Jackie Kennedy pillbox hats, and thought about dresses I would buy when I had money. I always came home sooner than I needed, I missed Rebecca.

That second time I did not want to be pregnant. We were too poor. I was not yet 21. When our family doctor, the same woman who delivered Rebecca, looked up and told me, my heart sank. I felt lost and alone. I did not know how to tell her father, who had ahead years of school. I did not know how to tell our parents, who would think me careless. It would be my fault, someone so busy with our happiness that I forgot.

September was when I found out. I remember lying alone in the middle of the Indian summer afternoon in the hot bedroom, from which Rebecca's bassinet had long been moved. I remember was seeing against the ceiling. I remember I had not yet that day made the messes bed. I cried, then I cried some more.

Evenings, all fall I was sick to my stomach. Downstairs in the bathroom, while Rebecca sat in her highchair and my husband at the table finished his dinner, or, after dinner when I was in the middle of washing dishes, and Rebecca, who was beginning to crawl, thumped across the kitchen floor, her diapered bottom



My body was all hers, in love with her, more awake to her cries and her mouth than ever with any lover.

high in the air. I would go into the downstairs bathroom and be sick. I tried to do it quietly. I sounded to myself like a cat when a cat has fur balls stuck in its throat. Afterwards, I rinsed out my mouth with Listerine and mopped my face with a cool cloth and leaned against the cool lavatory rim. I saw my face in the mirror, chalk white and eyes gone huge with terror, and thought, "I will never forget this."

After the fourth month passed, I opened the lid on the hope chest I'd kept in bedrooms

since I was 12 and unfolded the maternity smocks I'd last taken off the year before. They smelled of mothballs and brought back memories still new enough I knew them day by day. I washed and ironed them. By then we had a dryer my father had bought me for Christmas. I did not have to go outside where during Rebecca's second winter, rough wind rattled

blow down from the north, rattling windows on which I now settled along the ledges and hungry birds pecked at seed Rebecca and I, she riding my hip, tossed out, birds whose names for years I would not learn. I pointed to the ice formed along the windowpane and said to Rebecca, "Jack Frost has been here." She smiled and put her hand against the cold window. She had passed her first birthday. She could not yet say "Jack Frost." She could say, "Mama," "Dada," "dog," "cat," "bottle."

My stomach got larger. I became slower. I limped under the huge ship my belly became. Late afternoon I was tired. Nights I slept so deep I dreamed I climbed stairs, tumbled down, was dying. Rebecca crawled, then walked. She cut her hair and drooled down her checked gingham dresses and cried unceasingly. I carried her back and forth on my hip. 25 or so pounds of her, across the living room while Big Dog followed, wagging his big tail. I began to dream my new baby. Son or daughter, I did not care. A boy we would name after my father and a girl we would call Sarah because we thought the name

was pretty. When I was pregnant, women passed on old wives' tales about how to determine the sex of a baby. If you carried high, you carried a girl. If the baby kicked a lot, it was a boy. Or, perhaps all that was the other way around. A baby still in the womb seemed to me like the Christmas gifts shifting beneath ing Rebecca's second winter, rough wind rattled up and shake, whose contents I was forbidden to guess at.

When I was alone I put my hand over my stomach and touched hard knots I guessed were elbow or knee or shoulder. This baby, more active than Rebecca, stirred rapidly, surprising me so that now and then I'd put a palm against a wall to steady myself and I'd faint from the sudden pain.

By April, afternoons were warm enough that I sat on the porch and knit while Rebecca, who could walk by then, pulled her wooden Playkool truck by its dirty rope through thick grass dotted with dandelions I hadn't dug. Rebecca crawled up wooden steps from the lawn — the riers were too high for her to step up — and stood next to me and put her hand on my knee and pointed to my huge stomach and said, "Baby." I put her hand where the new baby kicked. "Baby, baby," she said and she smiled, showing many teeth.

She would not be smiling soon. I thought, and went through again what little I'd heard about helping the first child adjust to the second. I was an only child. I tried and could not imagine what Rebecca would feel when the new baby arrived. I asked friends, who were from big families. "Oh, I hated him" or "Oh, I loved her" was all they said. I didn't believe it would be that simple.

That last month, I withdrew. My attention focused on Rebecca, for whom I no longer had any lap, who had to sit on my knee, and on the mysterious baby whose arms, legs, knees I tensed under my heart. I read to Rebecca from one after another of her tattered Little Golden Books. I prepared tiny delicate sandwiches — slices of bread cut in quarters — for her and

her growing doll and bear family. Evenings before she went to bed, I got down on my knees by the bathtub and rubbed shampoo in her soft turbulent curls and scrubbed up bubbles. Her yellow rubber ducks bobbed atop her bath water. She splashed and laughed. I soaped her husky arms and legs, big ribs, tight stomach. Water pooled in her stomach's deep nook where we'd been attached. I admired her the way people who have stood in line all day outside the Louvre, when they finally get inside, admire the Mona Lisa.

My private joy clashed with realities of no money, a big ancient house that increasingly I had trouble keeping clean, a refrigerator that needed defrosting, a husband getting ready for final exams, disapproving parents. I kept being happy anyway. When I pushed Rebecca in her stroller along the bumpy neighborhood sidewalks and graveled alleys on our daily walks, walking as I was, slower all the time, my stomach a gallon, I wanted to write on walls of the old garages that stood open in the alleys. I wanted to write in letters even bigger than I was. I wanted to write a song on those walls, boards weathered down to gray wood. I wanted to write words that made music played by trumpets and French horns and violins and deep vibrating cellos and I didn't know how.

My bag for the hospital was packed. Lamyra, my best friend then, and I arranged that when the new baby started coming, I could call her. She would come to our house and take care of Rebecca.

Contractions started after midnight on the third day in May in the middle of a thunderstorm that broke an unseasonable heat wave. Through a wide window in the delivery room, I watched the storm move toward us. Lightning bolts struck on the far side of town, flared across the darkness so that for a moment the town's skyline stood naked under harsh light. My doctor, the same woman who delivered Rebecca and who was my family doctor, had left Austria in 1938 and come to the United

States. Her husband was a physician and pacifist. They had six children. She was an early practitioner in America of natural childbirth. All her patients called her "Dr. Gertrude," or simply, "Gertrude." She gave you your choice. Her white hair tucked under a funny, old-fashioned cap around which a lace ruffle had been sewn, she sat on a stool at the end of the delivery table. We were alone, she and I. She didn't like nurses around until she needed



them. I asked if she thought the storm would make the hospital power go down. "No," she said and added, "You aren't going to take long. By the time the sun comes up, you will have your baby, I promise." She was 70 years old that year. She said I seemed very relaxed and asked if I minded if she took a little nap. I didn't. She left her head fall to her chest and

began to snore.

The storm moved closer. Any minute I knew the world would change.

I winced and pressed down and grunted. Gertrude's eyes came open and she was all business. In a mirror set high above the delivery table, I watched the head, wet with dark hair, slide out. I pushed again and Gertrude smiled, saying, "A girl. A big girl." Sarah howled. Lightning hit so near the hospital that canisters on a metal stand next to the delivery table rattled. Sarah howled louder.

I heard nurses saying how good she looked, how strong, how healthy. I heard the rain start, bit against the wide window. I pushed again and delivered the placenta. From the corner of my eye I saw an aluminum basin, big as a dishpan, the shining floor placenta filling the pan and the umbilical cord curled atop the placenta. I asked to touch the cord. I did. Then the sunlight split through the clouds and streaked the sky all the colors you see in an old bruise. I was so calm.

You stayed in the hospital then for at least three days. Children were allowed in only for deathbed goodbyes. So Rebecca and I could not see one another. Friends and my husband who came to visit me and to see Sarah I hardly dared ask, "How is Rebecca?" Tender and empty, I was desperately in love with this new baby who with her dark hair, dark eyes, looked so entirely different from her sister. I felt guilty. I felt the way years earlier on a Christmas morning I felt as I unwrapped a new doll and

loved her fresh-painted cheeks and clean clothes and the little white socks that matched and her dolly shoes that buttoned with cunning jet buttons. I thought of my old doll in the doll bed in my bedroom, of the days she'd sat with me through scarlet fever and measles when my grandmother said I'd go blind if I so much as looked out a window, and of all the afternoon boredoms when I was supposed to sleep and instead my old dolly helped me devise games. How could I give over my heart to this new shiny creature and leave my old baby with her matted hair and both her socks lost and her toes stubbed so that you saw through their ends the material from which she was made?

We brought Sarah home, Big Dog and Rebecca following up the stairs, and settled her into the bassinet. Rebecca peered in at the face that would be her sister, then turned and put up her bare round arms to me, her hands bean vines ready to catch hold. I sat in the rocker, pulled Rebecca up onto my restored lap, and nuzzled the halo of her wild hair, lifted the hair and admired and sniffed her white neck. We kissed and kissed and rocked and rocked. I hugged the big-ribbed barrel of her body. Big Dog thumped his tail hard and arrhythmically, against the uncaptured floor. He drooled.

Everyone we knew brought presents and hurried to our house to admire her, to say who she looked like and didn't, say how dark her hair was and how much she had, how big her eyes, how brown. Everyone remembered to remember Rebecca.

Sarah was born with two teeth budded through her gums. When she suckled she sucked hard. From the first day she nursed as if she knew I would not offer enough. She nursed hastily, brutally, as if she suspected my body was a continent that any moment famine would overtake, where streams evaporated, locusts chittered, buzzards' shadows tarred barren hills. Sarah looked up at me from huge brown eyes set in a narrow baby face. Her gaze

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seemed skeptical. She seemed older than any baby should seem.

I loved her. When I went into the downstairs bathroom where all fall I'd thrown up, I'd smile at myself in the mirror.

Nursing didn't go well. Given Sarah's teeth, first two on the top and then two more, my breasts were always sore. Gertrude, when Sarah was three months old, said switch Sarah from breast to formula. Sarah seemed relieved.

So did Rebecca. How difficult it must have been for Rebecca, at 17 months, from reigning in her mother's heart, being always the first thought, to waiting for the baby to nurse, for the baby's diaper to be changed, for the baby to be dazed quiet with sleep. I don't think there's any doubt that for the first child, the second is paradise lost. She seemed hurt, but not unendingly. She tipped, she whispered, so the baby wouldn't wake. Big Dog the first few weeks seemed unhappier than Rebecca, drooping about behind me, wanting the old pat on his head and the old red balls tossed. I had no time for her. He slumped, a tragedy on four legs. While I took to the rocker or couch or my bed and nursed, Rebecca stood by or sat next me, her mouth spilling the music of singular nouns a 17-month-old loves to hear: baby, dog, Big Dog, fish, Mama, doll, house, grass. While Sarah slept, Rebecca and I returned to our old games. Now, when we played or I read to her or we cuddled, I was always listening for her sister. We lived then

on people's rather than animal's time. We were no longer only each other's.

Sarah liked her bottle. Food, she didn't like. Back then, you started your baby on Gerber's baby oatmeal at three months, you added applesauce and mashed banana at four, and strained vegetables and mashed potatoes at six. Sarah didn't like the oatmeal, didn't like the applesauce. Six months, seven, eight, nine, she would eat almost nothing. Bring her silver spoon to her mouth, she clenched her small face, pressed her lips so hard her lips turned blue and wrinkled like lips of an old woman who smoked all her life. She gazed out at me from brown eyes that seemed to have lived other lives before hers. She screamed as the spoon came toward her. Her scream hurt my bones. I was afraid she hated me. I was afraid she would starve.

I wooed her with applesauce stewed from the Golden Delicious picked from our tree. I romanced her with mashed pale slivers of poached Dolly Varden trout only hours from a high mountain stream, courted her with butterscotch pudding made from scratch and so tender a breath left it trembling. She frowned while she nibbled abstemiously from my hand; when I walked away to answer a ringing telephone, she pitched her toast strip to the floor where Big Dog worshipped at her highchair, fattening on what she tossed. Gertrude checked and re-checked her. "She's fine," Gertrude would tell me. And no,

I wasn't giving her too much milk. Babies are all different, she'd remind me, just as adults are. She said "Bosh" to my worries and told me to mix Sarah's Gerber's baby oatmeal in the blender with banana and milk, pour this mixture in Sarah's bottle, poke a bigger hole in the nipple and give her that for breakfast.

"Then relax," she said, "relax."

I tried. All across town, I'd think, babies sit upright in their highchairs happily eating, mouths open, tongues awaiting the next delicious bite. Not at our house.

Sarah's refusal to eat left me feeling refused. I felt pushed away with each push away of the spoon. What was wrong was wrong with me. I was unable to her, not the food. Hadn't I, didn't Rebecca eat everything I offered? Was it because that second time I did not want to be pregnant? Had my terror and "Oh, no," and tears that followed, stirred deep a bitter taste in me that only Sarah could taste? At best, "I would say to myself, 'she can only choke me down.'"

Rebecca had been a placid baby and outgoing. Sarah showed wary, sparing interest in others. Rebecca was colicky, was quick to catch colds, quick to whimper. Sarah went through her first year without a sniffle. She never spit up her milk. As Sarah's teeth broke through gums, she did not cry or even fuss. She was stoic, self-contained, courageous in the bathtub where her sister at first had been frightened. She seemed almost feral, as if any moment she might revert to a life in the forest. You could imagine that nights, after we were all sleeping our dumb domestic sleep, she flew from her slatted crib out over fields outside town and hunted mice that ran between rows of corn.

I was afraid Sarah hated me, afraid that my troubled relationship with my mother would duplicate itself. Hadn't my mother disapproved this second child, hadn't she said, "How can you take care of two?" with the

emphasis on "you"?

When Sarah's father fed her, I was sure she ate more. When Lamyra fed her, I was sure she ate more. When they spooned mashed carrot or Gerber's peaches into her mouth, she seemed to open wider. She seemed not to scream as often. I sat nearby and watched avidly. My hurt must have shown.

She would come to me in dreams, in her baby clothes, turned to skeleton. I would see her grunt. I would hear her bones clatter when she turned in her bed. I would lift her from her bed and she would not weigh as much as a nickel, she would not weigh anything at all, she weighed so little that in my dream her Carter's two-piece pajamas, across which lambs played, were empty of her. She was down to all soul and no body.

I made the mistake of telling someone who was in his first year as a graduate student in clinical psych about my dream and he, drinking coffee at my dining table, looked at me and said, "It's all wish fulfillment, your dream. You want her dead." He was only five years older than I was, and I was so young that five years older seemed old enough to be wisdom. I did not feel anywhere in myself I wanted her dead. I believed my feeling.

One Saturday at lunchtime, mid-summer, Sarah began to eat. I don't know why. I had made chili, the regular old American hamburger, tomato sauce, garlic, kidney bean was I offered her a bite and she took it. She took a second, third, fourth bite. I handed her a dill pickle slice. She ate that. She has been eating ever since, hugely, gratefully, as someone breathes deep who's been starved for air. Never fat, never even chubby, she still ran more than anyone at any table. She is a mother now. When Nick was ready for solid food, he too evaded the spoon, twisted away his mouth, frowned, screamed. So I told Sarah this story.

Space for the Unexpected

IS THE COURTYARD SOLUTION TOO GOOD TO BE TRUE?



Daybreak Grove in Escondido

story and photographs by Peter Jensen

The courtyard is reappearing in San Diego apartment complexes and attached condominiums, especially in housing for low-income families. As the front porch can unite a single-family home with its street, neighborhood, and neighbors, so can the courtyard bring people together in a more social, supportive setting, prevent crime (according to some modern developers), and help raise children who are healthier because they have a safe place to play.

Courtyard housing has long existed in San Diego. The bungalow courts of Uptown, Hillcrest, City Heights, University Heights, and North Park, whose six to ten trim, tiny houses cluster around a common garden and path on a single lot, flirt with our romantic housing ideals. Most were built along or near the old streetcar lines of Adams Avenue, Fifth Avenue, 30th Street, and University Avenue. Over 200 examples can still be seen today on a drive through the city. One favorite of bungalow historians is on Robinson Avenue one block east of Cabrillo Freeway (163). The greatest density of existing courts is in the area bounded by Park Boulevard, Adams Avenue, Interstate 805, and University Avenue.

In the spring 1988 edition of *The Journal of San Diego History* (San Diego Historical Society), SDSU geography professors James R. Curtis and Larry Ford reported "a total of 278 proper bungalow courts had been constructed prior to World War II. In addition, there were 158 half courts." Their source was the detailed Sanborn fire insurance maps of the area.

The genre grew more sophisticated as courtyard apartment buildings celebrated the Hispanic/Moorish influence — compact, multi-tiered piles of stucco walls, tiled roofs, arches, splashing fountains, and iron railings. This building type was most popular in Los Angeles, but San Diego has its examples, including the well-preserved Alta Cañada Apartments at 2448 Adams Avenue (at Texas). These buildings created an illusion of living on an estate, even if you occupied a studio unit, because the courtyard and general presence of the building was "yours."

"Most elements that are called courtyards in San Diego are actually light (and ventilation) wells, a hole in the middle of a building too confining to spend time in," says San Diego architect Christine Killory. These are tall, fairly dark spaces in many of

the larger apartment complexes built in the 1960s and '70s (units along Parker Place at the north edge of Mission Bay, for example).

With her partner and husband Rene Davids, Killory has seen two of their designs for affordable courtyard housing built in Escondido in the last two years: Daybreak Grove (1256 E. Washington at Ash) and Sunrise Place (1245 E. Grand at Ash). The projects were covered in *Time* (December 27, 1993) and received a national Honor Award from American Institute of Architects in May 1994.

"Even tenements in New York could be said to have 'courtyards.' They were, for the most part, unsatisfactory. You can't go out there."

"Going out there" is a key element of the New Courtyard, but it can be easily confused with "going through there." Many San Diego apartment buildings built between 1950 and the present were simple, oversized boxes with units accessed via balcony walkways. These walkways might overlook an open space, but they were a barrier, a distancing element that separated the front door from communal space. The doors themselves were anonymous, differentiated only by brass numbers, deep beneath the overhang. When enough room existed in a "courtyard" to do something in it besides pass through with groceries in hand, the design rubric of the time called for extensive pavement and a recreational element — a swimming pool. This apartment form is prevalent in the Claremont and SDSU areas, a clear response to housing large numbers of people on or near busy boulevards.

The effect, in many cases, was an appearance not unlike the sacrificial well at Chichen Itza. To use the pool, one exposed oneself, sacrificed privacy, dove in — or felt pushed to do so. Complaints about noise led to tension. Despite the attendant outdoor furniture, it was not a place that spurred conversation; after all, anyone could overhear you because the hard, sparsely landscaped surfaces (most of them unarticulated planes) reflected and amplified noise.

As apartment and condominium complexes grew larger, pools were segregated in their own compound, often with a "rec" or community room. All pretense of a courtyard being anything other than a passageway was abandoned. Front doors continued to be hidden — meant to be opened and closed quickly. Patios or decks were



Moorish apartment court, Adams Avenue

Bungalow court, Robinson Avenue near Highway 163

walled rooms offering no contact with neighbors. An example is Park Place downtown, the low-rise Mediterranean-style condominiums on Kettner at G Street.

At the height of this move towards impersonal density, the courtyard is returning. Carlos Rodriguez, architect in the San Diego office of Lorimer and Case, designed the Mercado Apartments, a 144-unit, affordable housing apartment complex.

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Calendar LOCAL EVENTS

In the Eyes of Heaven All Very Rich People Are Equal

Tour d'Élégance Open House
and Home Show

Everybody knows that Southern California is the world's center of spirituality. It should be no surprise, then, to learn that a major spiritual event will be taking place at Scripps Ranch Villages. A humble millionaire's community 20 miles north of downtown San Diego, master-planned by McMillin Companies and masterminded by God in their custom-built neighborhood of Lakepoint Estates, with its 21 premier homesites, most with panoramic views of Lake Miramar conducive to meditation. It is here that McMillin and the Building Industry Association of San Diego County will be displaying to the public six recently completed dwellings suitable for religious experiences in the modern manner.

With six builders, six architects, six interior design firms, six landscape architects, at least 30

subcontractors per house, hundreds of construction workers, and dozens of BIA volunteers, the houses resemble in scope and purpose the elaborate country mansions of yesteryear in which recipients of economic grace were wont to give themselves up to pious devotions. However, in conformity with today's more pronounced taste for ascetic styles of living, the houses are of modest dimensions, none more than 3200 square feet in area or 165 feet in length, and none having features in excess of six bedrooms, six and a half baths, three wood-burning fireplaces, a five-car garage, or a 9' x 17' walk-in closet. Some of the neighborhood's inhabitants will even content themselves with a mere 3200 square feet, three bedrooms, three and a half baths, and a three-car garage. Valued between \$750,000 and \$1.2 million, the houses have an appeal that intentionally cuts across class lines, for in the eyes of Heaven



Lakepoint Estates model home

all very rich people are equal. The interior décor has the same gaudy quality. Typical in its unpretentiousness is the California-traditional two-story residence built by Charger Construction. The West Indian-themed furnished interior features 1600 square feet of New

Mexico travertine on floors and fireplaces, 1800 individually placed Conrado stones, a mahogany and woven cane planter's chair, a four-poster mahogany bed with double tufted reverse turnings of opulent pineapples, a pool-view exercise room with a cedar-lined dry sauna,



Tab view of Lake Miramar

a 20-foot-tall entry hall with a free-standing spiral staircase, and a Bose stereo system and 32-inch video screen in the two-story-high entertainment room. Saint Francis would have felt at home in this warm and family-oriented retreat.

The five other houses (built by Cornerstone Communities, Concan Davidson Homes, Diversified Builders Services, REI—Real Estate International, and UDC Homes) have comparable touches to remind the inhabitants that "you can't take it with you": a two-story wall of windows, a 16-foot movable glass wall, an "invisible" service bar, a three-foot carved Indonesian figure with hairy tufts, an elephant-tusk-like maple entry table, floating steps, a waterfall, children's bedrooms decorated with motifs of ballerina girls or little cowpokes, a master suite oriental sleigh bed with claw feet, flooring of Zimbabwe granite (540 square feet) or travertine marble (2000 square feet), a surround-sound media center (with high-density concrete, sound-deadening foam, and in-wall metal

sound-absorption channels), hand-sculpted fluted china lavatories, video-surveillance systems, a multiple-headed shower big enough for four people and carved from a single massive block of granite, and pools featuring poolside stereo speakers, swim-up bars, built-in tiled half slides, and a negative-edge horizon that makes the water seem to be mysteriously cascading over a precipice into the adjacent canyon and lake.

Recognizing that there are many appropriate atmospheres for nourishing the soul, the organizers have encouraged a diversity of architectural styles, including a northern Italian villa, a Tuscan peasant house updated for California well-lights, an understated European country manor, and two classic craftsman-styled homes. One of the latter, designed by Dale W. Combs for McMillin and decorated by Brian Young Interiors, is expressly intended as a nostalgic statement embracing all the family values prominent at the turn of the century. With its four bedrooms, five

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Calendar LOCAL EVENTS

EVENTS LISTINGS

HOW TO SEND US YOUR LISTINGS: Contributions to the Reader's Guide to Events must be received no later than the Friday preceding the Thursday issue in order to be considered for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, 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 EVENTS EDITOR, P.O. Box 6080, San Diego, CA 92160-5083.

BAJA

The Papagayo Flyers, exciting ritual and primitive ceremonies, return to the Tijuan Cultural Center with performances at 1, 3, and 6 p.m. today, Thursday, July 28. Find the center at Paseo de los Héroes and Mina Street in the Zona Rio, in Tijuana. For more information, call 011-52-66-84-11-11 x302. Watch the flyers for free.

Bajeros are coming to the center at Avenida París #5, in Colonia Alhambra. Admission is \$5 U.S. For additional details, call 011-52-66-87-26-04.

Los Lobos will perform an array of their rock and Latino-style tunes at 9 p.m. on Friday, July 29, as part of the grand opening festivities for Festival Plaza, located in the heart of Rossmore, approximately 20 minutes south of the San Diego border.

A Jam Concert featuring the bands Sunset and Sea Tacos can be enjoyed tonight, Thursday, July 28, starting at 8 p.m., at the Casa de la Cultura, Avenida París #5, in Colonia Alhambra. Admission is \$5 U.S. For additional details, call 011-52-66-87-26-04.

Rock Music for Kids and by Kids is promoted by La Onda Vasconia at the

Tijuana Cultural Center on Friday and Saturday, July 29 and 30, at 6 and 8:30 p.m. each night. Find the center at Paseo de los Héroes and Mina Street in the Zona Rio, in Tijuana. For tickets and more information, call 011-52-66-84-11-11 x302.

"Beauty in Palming" is the theme for an exhibit of work by Jose Luis, at the Tijuana Cultural Center through Sunday, July 31. Find the center at Paseo de los Héroes and Mina Street in the Zona Rio. For further information, call 011-52-66-84-11-11 x302.

Students and Affiliates of singing will be united with professional musicians at the Casa de la Cultura on Friday, July 29, at 8 p.m. Expect participation by Turiya Mayra. Find the center at Avenida París #5, in Colonia Alhambra. Admission is \$5 U.S. For additional details, call 011-52-66-87-26-04.

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Clades, the insects that sound like tiny buzzsaws in the brush, have been putting up a racket around San Diego lately. Occasionally mistaken for the tail beat of a waterbug, the sound is merely that of males calling to potential mates. Some 30 species of clades inhabit San Diego County, but none are of the immense periodical type that emerge on massive every 13 or 17 years to frenzied parties of the eastern United States.

The Delta Aqueduct Master Shower, typically one of the year's best showers, will be visible this weekend, with the best conditions occurring before dawn. During the last hour of darkness (3 to 4 a.m.), you should see about 10 to 15 meteors while looking straight up into a clear, dark sky.

Professional and Amateur Astronomers will have telescopes set up in a dark and remote part of the Blue Sky Biological Preserve on Friday, July 29, from 7:30 to 10 p.m. to search the heavens. Bring telescopes and binoculars and have them checked out at the observatory, call 486-7238. Find the reserve on Espola Road, one-half mile north of Lake Poway Road, in Poway.

Nature Walks led by a park ranger are held every Saturday morning at 9 a.m. at Williams House County Park, 4945 Hesse Park Road, Julian. Meet at the La Cita Trail by picnic area two. The hike is free, but there is a day-use charge to enter the park. 904-3049.

Wildlife and Plant Walks take place every weekend at the Blue Sky Biological Preserve, at 9 a.m. (reptiles) and again at 4 p.m. (various animals) on Saturday, July 30, and at 9 a.m. on Sunday, July 31 (wildlife). Carry comfortable walking shoes and carry water. For further information, call 486-7238. Walks are free. Find the reserve on Espola Road, one-half mile north of Lake Poway Road, in Poway.

Mixed Bag, Offshoot Tours will offer its house-long guided puppet stroll, a walk sampling the best of their history, palm tree, and desert walks. Join the group on Saturday, July 30, at 10 a.m., starting from the park's Botanical Building. Free. Call 235-1114 for more information.

Tide a Walk Through Time during a geology walk at Pennington Canyon Preserve, which will also include the preserve's waterfall, on Sunday, July 31, from 9 a.m. to noon. The route follows a steep trail, brings water and sun protection. Meet the group at Camino Pico and Calle Cristóbal in Mira Mesa. Free, call 484-3213 for more information.

Crowds "Commodore" by the band of the agenda for Walkabout walks on Sunday, July 31, starting at 9 a.m. Meet the group at the Harbor Time Landing (at the foot of Broadway, downtown) for the 10 a.m. departure of the Commodore ferry. Over on the Commodore side, take off for a serene and scenic walk of eight miles at a moderate-plus pace. The return hike, but bring money for ferry fare and a snack. Call 231-7463 for more information.

Swampers Marsh is the site for a bird walk hosted by the Chula Vista Nature Center on Tuesday, August 2, beginning at 9 a.m. For information, the required reservations, and location, call 422-2441. Free.

The Balboa Birders, an organization sponsored by the San Diego Natural History Museum, host a bird walk through the flood canal of the San Diego River next Thursday, August 4, from 7:30 to 9 a.m. Meet on the road running parallel to the canal near the road that exits onto Sea World Drive running south a frontage road; it's about one-half mile east of Sea World Way, on the north side of a mile west of Trux Road. The walk is free. Need more information? Call 232-8221 x254.

DANCE

Two Dramatic Musical Dance Productions will be presented in the Academy of Dance July 29-31 at the Rancho Bernardo High School performing arts center. The productions include *Enchanted Garden* and *Jonathan's Journey*, both choreographed to excerpts from ballet and tap dance. Showtimes are at 7 p.m. on Friday and Saturday and at 3 p.m. on Sunday. Friday's perfor-

mance includes a social hour with refreshments, and tickets are \$15 for adults, \$8 for children under 12, tickets for the other performances are \$10 for adults, \$5 for those under 12. Find the school at 13010 Pecos Lauro, in Rancho Bernardo. Call 673-8666 for more information and advance tickets.

A Variety of Modern Dance Selections will be performed by a repertory company of MiraCosta College dance students July 29-31, in room 204 at MiraCosta's San Elijo campus, 3333 Manchester Avenue, in Cardiff. Choreography by faculty members Chiffa Holt, Karol Lee, Terry Sprague, and the late Gloria Newman. Performances are planned at 7:30 p.m. on Friday and Saturday; and at 2 p.m. on Sunday. General admission is \$5, students and seniors \$4. Call 757-2121 x526 for more information.

Explore a Spicy Combination of Cuban and Greek music, including rhycoos, blues, gospel, and a cappella, when Lynn August and the Hot August Knights play for the Bona Temp Social Club dance planned for Saturday, July 30, at the VASA Hall, 3096 E. Canyon Boulevard (at Illinois), in North Park. This event is held after the traditional Cuban family dance known as Jaleo de la Organizada dance instruction takes place promptly at 7:15 p.m.; the band will call at 8 p.m. until midnight. Learn the Cuban waltz, Cuban shuffle, and the rhycoos two-step. Admission is \$10; spicy Cuban food will be available for purchase. Questions? Call 496-6653 or 299-4877 for answers.

Country Dancing, the Possum Toss, and the New England style square dance will be playing and Ken Miller will be calling at the next New England style square and square dance, on Saturday, July 30, at 8 p.m. Newcomers are welcome; an introductory session begins at 7:45 p.m.; all dances throughout the evening will be taught. The dance will be held at the Trinity Methodist Church, 3030 Thon Street, North Park. Admission is \$5, for additional information, call 275-3353.

FILM

Don't Look at Me, a Frank's credo from Blue Velvet, the creepy, braising, haunting David Lynch film from 1986 starring Kyle MacLachlan, Laura Dern, labels Rosalind, Denon Hopper, and Dean Cainwell. An Leonard Maltin succinctly states it's "about a young man's involvement in a small town mystery involving a kinky nightclub singer, a sadistic, kid-slaying doctor, and other weird folk."

The movie screens in the outdoor theater of the Garden Cabaret, Thursday through Saturday, July 28, 29, and 30, at 8:30 p.m. each night. Find the cabaret at 4000 Goldfield Street, in Mission Hills. Admission is \$6 (discount for seniors), 295-4221.

And Now for Something Completely Different, the House of Cereb and Slovak Republics Film Festival is slated for Saturday, July 30, from 10 a.m. to 4 p.m. in the Hall of Nations at Balboa Park. Expect *A Tour of the Republics* (10 a.m.), the 1965 film by Jan Kadar *The Shop on Main Street* (11 a.m.), *Milka Freeman*, 1968 film *The Foreman's Bull* (1:10 p.m.), and *After the Velvet Revolution* (3:15 p.m.). It's all free and open to the public. Questions? Call 464-2728 for answers.

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(a.k.a. Buster Poindexter), Leon Balbone, Joe Strummer, and Dr. John (a.k.a. Mac Rebennack). Catch the flick during the Film Forum at the San Diego Public Library on Monday, August 1, at 6 p.m. The film will be shown in the third floor auditorium of the library, found at 820 E Street, downtown. Call 236-5800 for additional details. Free.

Movies Under the Stars, it's movie night at the Spreckels Organ Pavilion in Balboa Park on Monday, August 1, at 8 p.m. Dennis James, the San Diego Symphony Orchestra's Nickelodeon series organist, will accompany Laurel and Hardy in *You're Darn Tootin'* and Buster Keaton in *Steamboat Bill Jr.* Admission is free; call 226-0819 for additional information.

Balboa II: First Steps Theater, the annual 500- to 800-mile migration of the whitebites is highlighted in *Africa: The Serengeti*, the newest IMAX/OMNIMAX film at the theater. The Great Migration takes place within the two East African nations of Tanzania and Kenya and focuses on the Serengeti Mass ecosystem, an area of more than 18,000 square miles, often considered the Earth's greatest animal sanctuary. The film features an array of other animals, the Maasai, and narration by James Earl Jones.

Titanica is a film about the 1991 Canadian American-Russian expedition to explore the world's most famous shipwreck. The show includes footage shot from the submersibles and archival photographs of the ship, which went down in 1912. This is a new shorter version of the film (from the original 90 minutes down to 40 minutes), with a reduced admission price.

An hour of classic rock from bands such as Aerosmith, Queen, and AC/DC is set to be three-dimensional laser light imagery in *Rock Laser*, shown in 3-D at the theater.

There on some dance and head over to see the Laser Group in 3-D. A New Generation of Rock. The show features music by Alice in Chains, the Red Hot Chili Peppers, Pearl Jam, Temple of the Dog, the Stone Temple Pilots, and Smashing Pumpkins set to "pulsating, spiraling laser images."

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

LECTURES

Infant Mother Communication specialist Colwyn Trevarthen of the University of Edinburgh will present videotape and give a lecture entitled "Justice Without Words: Moral and Cooperative Motives in Infancy" tonight, Thursday, July 28, at 7:30 p.m. Get the infant into an lecture room 131 in Warren Hall at the free, USD is found at 5998 Alcalá Park, in the Linda Vista area.

Architecture is an Art and a Science, providing for the construction of functional living and work spaces while also presenting opportunities for individual creative expression and interpretation. An art exhibit entitled "This Is Not a House (Circi et pas une maison)," currently on view at the Athenaeum Museum and Art Library, explores the artistic aspect of architecture and examines ways in which buildings convey meaning.

A free part lecture series featuring each of the architect's and one additional speaker accompanies the show, beginning at 7:30 p.m. tonight, Thursday, July 28. Author and critic Marilyn Chandler will discuss "Houses of the Imagination." Next Thursday, August 2, Ted Smith and

meter includes a social hour with refreshments, and tickets are \$15 for adults, \$8 for children under 12, tickets for the other performances are \$10 for adults, \$5 for those under 12. Find the school at 13010 Pecos Lauro, in Rancho Bernardo. Call 673-8666 for more information and advance tickets.

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ADVANCE TICKETS

TOP TICKETS

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METALLICA 701

SPIN DOCTORS 823

TORI AMOS 821

BETTE MIDLER 97

ROLLING STONES 1019 LA

LILLIAN PLOZZA 825

HIROSHIMA 729

N. ROLLIS BAND 729

MANA

WVF 728

TONY BENNETT 915

VINCE GILL 917

JACKSON BROWNE 930

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Calendar LOCAL EVENTS

continues with classics from the big band era, '50s and '60s rock and soul, and contemporary favorites by Harvey and 52nd Street Live, on Sunday, July 31, from 5 to 7 p.m. This week's concert can be heard at the Del Mar Highlands Town Center Amphitheater, located on the southeast corner of Del Mar Heights Road and El Camino Real, in Carrol Valley. Interested? You're invited to bring a blanket or beach chairs and a picnic dinner to the free concert, call 481-1339 or 481-0999 for more information. The series continues on Sundays through August.

Crescenta Tunes, the ongoing concert in the park continues this week, Sunday, July 31, at 6 p.m., with music by the Sophisticats. The event is held at the garden in Spreckels Park, on Orange Avenue, at Sixth Street. Free. 437-0384.

The Spirit of '76 Train Show celebrates its 76th anniversary, hosted by the All-Gang Toy Train Association, continues through July at the Imperial Beach Library, 810 Imperial Beach Boulevard, in (where else?) Imperial Beach. Library hours are 11 a.m. to 7 p.m. Monday, 10 a.m. to 7 p.m. Tuesday, Wednesday, and Thursday, 10 a.m. to 4 p.m. Friday. Call 272-5233 for more information. Admission is free.

Marquetry, or Veneer Decoration, is a complex art whose beauty is widely appreciated but whose man-

ufacture is not widely understood. In conjunction with the Timken Museum of Art's current exhibit, "The Art of Marquetry: France in the 18th Century," Patrick Edwards will present a series of demonstrations on the art of marquetry. Edwards, a native San Diego who attended Rhode Island in Paris, concludes these demonstrations on Tuesday, August 2, at 2 p.m., at the museum, located in Balboa Park. Admission is free. Call 239-5548 for more information.

The Twilight in the Park Summer Concert series continues Tuesday, August 2, with a performance of Academy Award-winning song by Randy Travis. On Wednesday, August 3, the La Mesa Community Concert Band performs, catch vintage rock and roll by The Cat-Flacs next Thursday, August 4. All concerts run from 6:15 to 7:15 p.m. in the Spreckels Organ Pavilion in Balboa Park. Admission is free. Questions? Call 235-1109 for answers.

Bluesgrass Band Night, Stillwater headlines at the Tuesday, August 2 meeting of the San Diego North County Bluesgrass and Folk Club. The event, beginning at 7 p.m., also promises performances by other folk and bluesgrass performers and parking for jam sessions. Catch all the strummin' and pickin' at Round Table Pizza, 1161 East Washington Street (at Ash), in Escondido. Admission is free; call 489-2248 for additional information. These get-togethers are regular, first Tuesday of the month events.

Live Blues Way, KIDS, Jazz 88 hosts a concert by Bill Shriver on Tuesday, August 3, at 8 p.m. Interested? Attend the live concert, in the San Diego City College Theater, located at 14th and C streets, downtown (don't miss parking after 7:30 p.m. in parking lots 7 and 8 on either side of the theater; doors open at 7:45 p.m.). This concert is free and open to the public. Call 234-1062 or 230-2461 for more information. The concert can also be heard at 7:45 p.m. on KSDS, 88.3 FM.

The Violon Moked Instruments of the traditional Filipino string ensemble, the *rondeles*, will be taught in a beginning music workshop of the PASACAT Philippine Performing Arts Company. The four-hour course provides a short-cut method in learning to play the four-stringed *bandura*, which is used in the *bandura*, *lute*, *guitar*, and *guitar* information on their uniqueness and contribution to Philippine culture. Workshops will be held on Wednesdays beginning on August 3, from 5 to 6 p.m., at the PASACAT Building, 102 East 16th Street, in National City (and on Saturdays in Rancho Penasquitos). The workshops are free. Call 477-3183, 477-1790, or 475-6101 for information and registration.

Smart Walking Tours of the USCSO campus, including some of the smart outdoor sculpture collection, take place every Wednesday, including August 3, from 6 to 7:30 p.m. The walks are designed for adults who would like general information about the campus as an educational and cultural resource. Tours leave from the Gilman Information Pavilion. The walks are free, but reservations are necessary. There is a \$3 parking fee. For reservations and further in-

formation, call 534-4414. These tours will continue through August 31.

The Adult Book Club at Barnes and Noble Bookstore meets on Wednesday, August 3, from 7 to 8 p.m., to consider Voltaire's *Candide*. The bookclub is at the Del Mar Highlands Town Center, at 12835 El Camino Real, in Del Mar. 481-4018. Free.

"Stars in the Sky", hosted by the San Diego Astronomy Association, takes place on the first Wednesday of every month, including August 3, at the fountain outside the Ruden H. Fleet Space Theater and Science Center, at approximately 7:30 p.m. (following the planetarium show at the center). You don't have to attend the planetarium show to gaze at the stars; offerings through the available telescopes, viewing is free. For more information, call 495-1787. Rain cancel.

It's Comic-Con Time at the San Diego Convention Center, from Thursday, August 4, through Sunday, August 7. The exhibit hall will offer more than 500 exhibitor booths and displays, plus some 100 tables where artists will create drawings for fans. There will be a variety of panel discussions, celebrity appearances, shows, and hands-on workshops exploring a range of aspects of the popular arts. Confirmed speakers include Matt Groening, James O'Brien, Mabel Barret, Roddenberry, and voice actors from *Star Trek* (from *Star Trek: The Next Generation*). Movie shorts and features will be shown, with classics from sci-fi, fantasy, and the action/adventure genre highlighted; representatives from film companies are on hand to promote upcoming fi-

ction releases. Look for role-playing and fantasy gaming around the clock, and the Robert A. Heinlein Blood Drive, and a marketplace (at Golden Hall), among other offerings.

Hours for the comic book are Thursday 11 a.m. to 7 p.m.; Friday and Saturday 9 a.m. to 7 p.m.; Sunday 10 a.m. to 5 p.m. Find the festivities at 111 West Harbor Drive, downtown. Single-day admission is \$20 for adults, \$10 for seniors and those 7 to 16, free for kids under 7. Buy a four-day pass for \$50 for general admission, \$25 for those 7 to 16 and seniors, and free for children under 7. Questions? Call 491-2473 for answers.

Latin Jazz Music, including mambo, rumba, cha-cha, and merengue rhythms, along with Afro-Cuban songs, will be played by Mel Goot and Quarteto Alegre during the next Escondido Library First Thursday Concert, on August 4, at 7:30 p.m., in the Turret Room of the library. Call 748-4279 for more information. The concert is free; find the library at 239 South Kalma Street, in Escondido.

The MTV Battle of the Bands culminates with campaign awards at Dockers Living Room next Thursday, August 4, at 9 p.m. Find Dockers at 4125 El Cajon Boulevard, in the Talmage area of San Diego. Admission for spectators is \$5. Call 265-0777 for more information.

The Sho-In Outdoor Sculpture Center is offering a sale through Sunday, August 2, at which point it will be closing to the public, with a "do-over" growing effort, to be introduced to the property. "Sho-In" is currently a 50-acre private "gallery" (indoor and outdoor) of contem-

porary sculpture, the largest on the West Coast, that is open to the public Tuesday through Sunday, from 9:30 a.m. to 4:30 p.m. (On sale and contemporary sculpture, garden art, and landscape materials).

Sho-In is located on a mesa near Ramona from Highway 94, at the center of Ramona, turn south on Canyon Road, turn left on Ramona Oaks Road, right on Abate, left on Pappas Road, then right on Ransford Road (the trail). Where Ransford meets Barista Star Ranch Road, turn left (McKenna Trail), and follow the trail to the sculpture center on Sho-In Lane. 789-7079.

The Peak Show for the 25,000 Terebent Regatta at Weller's Regatta and Flower Garden is a full force, plus to attend the regatta's annual Regatta Festival. The regatta is a reasonable fee for visitors to dock (at a reasonable fee) and participants are welcome to wander the premises and enjoy displays of regatta boats and regatta work are provided, along with instructions for proper docking.

The regatta will be at its best all through July, but during an open to the public, through Thursday, July 28, at 10 a.m. Kids can join the "Three Billygoats Lark" puppet show at the Escondido Library at 8th and Orange Avenue (between 8th and 9th streets), in Escondido. Free. Call 477-3183 for more information.

FOR KIDS

The 25th Anniversary of the San Diego-Carnegie Bridge is being celebrated with a variety of events through the week. Thursday, July 28, at 1 p.m., kids can join the "Three Billygoats Lark" puppet show at the Escondido Library at 8th and Orange Avenue (between 8th and 9th streets), in Escondido. Free. Call 477-3183 for more information.

A Cross Between Marbles and Baseball Trading Cards, that is a description of TROV's baseball card game originating in Havana in 1961. Players use a plastic "mound" of stock of TROV's in an attempt to dig out as many as possible, all mounted TROV's are kept in the place; those who are kept in the north-east entrance (next to the TROV's) of the Parkway Plaza mall, 415 Fletcher Parkway, 115 a.m. starting

at 5:00 p.m. today, Thursday, July 28, play continues at 5:30 p.m. on Friday, July 29, and at 11 a.m. on Sunday, July 31. For information, call 800-862-TROV.

Discover India during a workshop for children being offered at the Minger International Museum of the World Folk Art on Friday, July 29, from 9 a.m. to 3:30 p.m., in conjunction with the current exhibit, "Images of India." The day promises a tour of the exhibit, storytelling, a fashion show, a slide show of artwork by children of India, fabric sampling and hand-coloring, and an Indian lunch. The cost is \$25 per child, and all materials will be provided.

The Minger is located in University Towne Center, at 4405 La Jolla Village Drive, Building 1-7, in La Jolla. Call 453-5500 for information and the required reservations.

"The Edge of Fantasy" is the show promoted by Kathy Felker Puppet Productions on Friday, July 29, at 10 and 11:30 a.m., and on Saturday and Sunday, July 30 and 31, at 11 a.m., 1 and 2:30 p.m. Enjoy the show in the Mark Hubbard Puppet Theater, located near the Airport Center in Balboa Park. Ticket prices are adults, \$14; children, \$1. For more information, call 485-5645.

P.J. Story Time is planned at the Barnes and Noble Bookstore in Hazard Center on Saturday, July 30, from 1 to 2 p.m. Children will make a piece of a quilt to either take home or display at the bookstore. Call 220-0175 to reserve a seat, as space is limited. Find the store at 7410 Hazard Center Drive, in Mission Valley. 220-0175. Participation is free.

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3 p.m. on Saturday, July 30, and from 9 a.m. to 2 p.m. on Sunday, July 31. There will be approximately 30 fields, with simultaneous competition; it's too late to get a team together and sign up to compete, but it's free for spectators. The day also promises ongoing soccer-themed challenges and contests, video game, displays, and interactive electronic games. Find the school at 8350 Oviedo Street, in Rancho Penasquitos. Call 598-1951 for more details.

Learn About the Reclusive and Mysterious Elv, the food it eats, where it lives, and how it eludes its predators, during a class for students aged six to eight set for Saturday, July 30, from 9:30 a.m. to noon, at the Birch Aquarium-Museum. The cost is \$18; call 534-7523 for information and necessary reservations.

Young Scientists aged four and five will be introduced to tidepool creatures and their environment during a class entitled "Tidepool Crafts for Tots" at the Birch Aquarium-Museum on Saturday, July 30, from 10 a.m. to noon. Participants will also make a three-dimensional tidepool craft. The fee is \$20; call 534-7523 for information and the required advance registration.

Feathered Friends will perform a show presented by Robert Animal Productions at the Plaza Carmel Puppet Center set on Saturday, July 30, with showtimes at 11:30 a.m., 1:30 p.m., and 3:30 p.m. There will be puppets, storybooks, and activities with kids on and older at White Rabbit Children's Books on Saturday, July 30, from 2 to 4 p.m. Find the store at 7755 Girard Ave., La Jolla. Free. For more details, call 454-3518.

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demonstration of different dolls and doll-making techniques introduced in her book at Bookstore on Saturday, July 30, from 1 to 3 p.m. Find the bookstore at Costa Verde Center, in suite 200 at 8650 Geneva Avenue, La Jolla. For more information and the required advance registration, call 457-7541. Free.

Printed Photos Plus, make a coral box fish during the next "Drop In, Make It, Take It" workshop at the Chula Vista Nature Center on Saturday, July 30, with sign-ups (first come, first served) beginning at 12:30 p.m. Activity time runs from 1 to 3 p.m. Recycled materials will be supplied. For a child is 50 cents. The center is located at 3 Street and Bay Boulevard, just west of I-5, in Chula Vista. 422-6924.

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Calendar LOCAL EVENTS

meeting, and preserving historical gas, steam, and horse-powered equipment related not only to agriculture, but to the general development of America. The collection is made up of equipment used in lumbering, mining, oil drilling, and construction industries. In addition, the museum has a blacksmith and wheelwright shop, a country kitchen and parlor, a steam-operated saw mill, and 1/2-scale train. The museum is open daily from 10 a.m. to 4 p.m., at 2040 North Santa Fe Avenue, Vista. Admission is free; donations are accepted. For further details, call 941-1791.

Bancroft Ranch House Museum houses indigenous Indian artifacts and memorabilia of early settlers in the area and is run by the Spring Valley Historical Society. The home, built in 1863, was registered as a National Historic Landmark in 1962 and is on a spot where Keweenaw Indians camped more than 1000 years ago beside the spring that later gave the area its name. The museum is located at 9050 Memory Lane, Spring Valley, hours are 10 a.m. to 4 p.m. Friday through Sunday, and group tours are available during the week. Call 469-1480 for more information.

Benita Historical Museum, this museum features many historical photographs, artifacts, tools, and farming implements; the district's 1953 fire engine and bound open book from the 1930s of the Chula Vista Star News. Find the museum at 6035 Benita Road, in Benita. Hours are 10 a.m. to 3 p.m. Thursday and Saturday, and by appointment. Dial 267-5141 or 479-0678 for further details. Admission is free.

California Surf Museum, a show honoring Tom Blake and John "Doc" Ball, legendary surf historians, features authentic wooden boards, antique photographs, personal memorabilia, and artifacts in currently on display. Blake was known as "the conceptualizer of the modern surf board" and created the first surf board to move a person. Ball documented early surf history on film. See this show through summer.

The museum features surfing artifacts and memorabilia — such as surfboards and clothing — of local legends Phil Edwards, John "L.I." Richards, and Peter Johnson, and that way-cool regular from Hawaii, Duke Kahanamoku.

The museum is located at 508 North Pacific Street, Ocean Beach. Take I-5 and exit at Mission Avenue. Head west approximately one mile, and turn right on Pacific Street. Hours are noon to 4 p.m. Monday, Thurs-



FEAR OF GRAY By Abe Oppenar

It's a theme I've touched on before, and it's a theme of which I'm sure many of you are now fond, or don't understand, or don't care to understand. Television is about television. Only incidentally do its interests coincide with those of the outside world. Television is a product of itself.

Let me give you a good example of what I mean by this. I know I'm not alone when I say that I feel spoken down to by television. So much of what I see feels directed at children. The jokes are silly, the plots are simple. The vocabulary is rudimentary English. Some of you might object to this and say, "What about the fibs?" and "what about the adult themes?" And to you I'd answer, well, yes, I do see adults either in "adult" situations or discussing "adult" situations on television. But the "adults" I see usually react to "adult" situations with a childlike helplessness, or they discuss, especially in the case of talk shows, "adult" situations with a childlike emotional frankness — an emotional frankness unbridled by insight, education, or experience.

There is a reason for this. A reason that was made very clear to me in a discussion I had with Rogers Turrentine, one of the few television writers in San Diego. Turrentine, who lives in Encinitas, has an impressive track record for television.

day, and Friday, 10 a.m. to 4 p.m. Saturday, and Sunday, Admission is free. 221-6876.

Carlsbad Children's Museum, the museum is designed as an educational environment for children through art, science, and social activities, targeted for children ages 2 through 12. Look for a medieval castle, magic mirror, mini city, and children's marketplace. A Carlsbad Police Department patrol car will be installed soon. Hours are noon to 4:30 p.m. Tuesday through Saturday, 3:30 p.m. Tuesday through Friday, 10:30 a.m. to 5 p.m. Saturday, and 11:30 a.m. to 3 p.m. Sunday. Find the museum at 300 Westland Village Drive, near 105, in Carlsbad. Admission is \$3.50. 720-0737.

the opening exhibits include lemon

Since the late '70s, he's done staff or freelance work for a great many series and lately has worked for Northern Exposure and *I'll Fly Away*. What is remarkable about Turrentine is that writing for television is his second career. After working for years as an electrical engineer for Southern Californian defense contractors, Turrentine, who'd always felt he could be a writer, tried his hand at writing scripts for television and was successful. He's a modest, thoughtful man, and although he doesn't say so himself, it must have been something of a minor miracle to discover, at the age of 38, that this tried world still made room for such pleasant, unexpected changes.

But for as pleasant as this realization must have been, it didn't prepare him for later realizations. "In the world of writing for television," he now says, "once you turn 50, the phone doesn't ring as often."

At face value, it's an odd complaint, coming as it does from the inside of an industry that, depending on which periodicals you read, is the nation's largest purveyor of Politically Correct Values. Agism in television? And isn't agism blemishing the good name of the Liberal Establishment Elite?

If you believe that television is about something other than itself, this might come as a shock. Turrentine isn't some young outsider who's gone sour on a world that's outpaced him. According to him, he's been in the industry since the late '60s. He's seen it all. He's seen the rise of the television industry as dominated by program executives who are 25 to 35 years old. A recent study done at the University of Chicago revealed that only about 2 percent of fictional characters portrayed on television were 65 or older. In fact, the fact that people 65 or older account for 12.5 percent of the U.S. population. You do the math.

Turrentine isn't alone. Last year, Del Reisman, president of the Writers Guild of America West, told a Beverly Hills audience that "agism within the industry has turned into an American tragedy."

Talent does not know age," Reisman said, "but agism has nonetheless become a fact of Guild life."

Hollywood's trade publications are rife with anecdotes that explain why television seems so demurely puerile. TV writers over 50 so routinely dye their hair. TV writers who send young nieces and nephews to pitch scripts to TV producers. TV writers who, "Once you turn 50, your career is in the toilet."

Chula Vista Nature Center, an interactive living museum devoted to the endangered Southern California coastal wetlands, is located in the heart of Sweetwater Marsh National Wildlife Refuge. The center is home to fish and invertebrates that inhabit the mudflats and marshes of the San Diego Bay. Visitors can use a Binocular to view animals, micro-



Rogers Turrentine: Agism in the Television Age

During the course of our conversation, Turrentine was careful to explain that he wasn't being "pissy" about age discrimination in television. It was something he'd heard rumored about that he ultimately saw had truth in it. As a writerly get-together in Los Angeles a year ago, he remembers, he found himself sipping wine in a kitchen with a handful of youthful television writers. They concur that they wanted to make their bundle and get out of the industry before they turned 40, before they were "over the hill."

"I don't look my age," Turrentine says, "and they said this without realizing how old I was. It really made me think."

If the statistics are correct, American baby boomers will start turning 50 in 1996.

In the meantime, Turrentine has turned his talents toward writing for motion pictures.

scopically, use a WetScope for views of microscopic organisms found in the "Sweetwater Swamp," and interact with computerized videos exploring how tide affects the bay in the "Moons, Tides, and the San Diego Bay" exhibit. At other exhibits, visitors can pet sharks and rays, see burrowing owls and migratory birds, and enjoy the xenophony gardens.

On Wednesdays, Saturdays, and Sundays at 2 p.m., there are behind the scenes tours of the center. Free introductory walks are offered on the second Wednesdays and first and third Saturdays, wildlife encounters are every second Saturday, and nature walks are on the fourth Saturday of every month.

The center is open from 10 a.m.

ated in Building 26, just inside Gate 4, off Pacific Highway, 524-6038.

Coronado Beach Historical Museum, housed in a restored 1898 house, traces the history of Coronado, mostly through photographs. The museum, housed in a restored 1898 house, traces the history of Coronado, mostly through photographs. The exhibit shows the construction and early days of the Hotel del Coronado, Test City, the first school and restaurant, and the ferry-boats. The room is devoted to the story of early aviation at North Island. Find the museum at 1126 Loma Avenue, in Coronado. Hours are 10 a.m. to 4 p.m. Wednesday through Sunday. Call 435-7242 for further information. Admission is free.

George White and Anna Gunn Marston Museum, noted San Diego architect William Hubbard and Irving Gill 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. Coronado exhibit are American Arts and Crafts furniture and decorative arts made by the Raynolds Shop of East River, New York. The museum is located at 3525 Seventh Avenue, Hallcrest. Hours are Saturday and Sunday from noon to 4:30 p.m. Adults \$3, children under 13 are free.

Museum of the Americas, "Visions, Quilts, Layers of Excellence" showcases 45 new works representing the diversity of contemporary quilt design; the show presents a modern angle on quilts as pieces of contemporary art. There are 14 artists from the U.S. and Germany with work on display, chosen from more than 900 entries. While viewing the show, add your own stitches to this stitching par excellence through Monday, September 4.

Paradise of Paradise, The Selling of San Diego, chronicles the growth of San Diego from a population of just 600 in 1850 to the sixth largest city in the nation and the boomtown that encouraged such growth. "Paradise of Paradise" focuses on the impact World War I had on the city and its transformation into a wartime metropolis. The exhibit contains new artifacts and previously "classified" materials never displayed before.

The museum, located in the Casa de Balboa building in Balboa Park, is open from 10 a.m. to 4:30 p.m. Wednesday through Sunday. Admission is \$3 per person. 232-6203.

Ramon Pinner Historical Society and Guy B. Woodward Museum is a complex of historic buildings, including the Verlaque House (the

Impresso Farm Museum, "Changing Landscapes, Changing Lives: Native People and New Arrivals in San Diego 1760-1840" is the name of the current exhibit, running through December. 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, intimate babyhood from a Kumeyaay tribe, a dugout canoe exemplifying a mix of European and native characteristics, and a reassembled section of the Mission San Diego de Alcalá aqueduct.

The museum is located at 2727 Avenida de la Playa, in San Diego. 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 are free.

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Roam-O-Rama A Guide to Unexplored San Diego • By Jerry Schad

Not all San Diegans flock to the beaches on sunny days. Quite a fair portion gravitate toward cooler, inland spots like Lake Miramar, which offers something for anyone interested in boating, fishing, walking, jogging, biking, or in-line skating. On any given day, hundreds of self-propelled travelers circle the lake's five-mile perimeter road, which is smooth, nearly flat, and paved through-

out. Automobile traffic is allowed on the eastern two-thirds of the perimeter road on some days. The lake, perched halfway up the dry hills overlooking Mira Mesa and the coastal plain, was completed in 1960 as part of the Second San Diego Aqueduct project. Water shipped south into the reservoir originates from both the Colorado River Aqueduct and the California Aqueduct. As a component in San Diego's emergency water storage system, the lake is kept nearly full during the months of summer drought. As a result, there's a palpable cooling effect when the coastal breezes blow across the water.

Condos and bays, red-tiled mansions continue to rise like battlements atop the ridges surrounding the lake, yet there's a reminder of former wilderness in the pungent-scented sage scrub and chaparral vegetation down alongside the road.

On the west end of the lake, you cross the long earthen dam that impounds the waters of the lake. To the west, the drop from the top of the dam is precipitous toward I-15 and the sprawl of Mira Mesa. The table-top Miramar air base and Kearney Mesa stretch to the southwest. Soledad Mountains and the "Golden Triangle" skyline punctuate the hazy summertime horizon to the west. To the south march the eucalyptus-covered north-boroughs of Scripps Ranch — once part of Rancho Miramar, the retreat of publishing magnate E.W. Scripps.

Lake Miramar is open daily from sunrise to sunset. Fishing, boating, and sunbathing are allowed Saturday through Tuesday. Call 465-3474 for recorded information about Lake Miramar and several other San Diego city lakes.

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To learn more and to schedule an audition time:

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FALL PROGRAM: Cammina Buana

Rehearsals: Wednesday evenings 6:45-9:45 pm beginning August 24.

Music reading skills are necessary.

Steve Miller

Yes July 26

Art Garfunkel Aug 26

Baileys Aug 27

Phil Collins Aug 8

ZZ Top Aug 18

Spice Dealers Aug 23

Indigo Girls Aug 28

Kenny Loggins Aug 26

Alan Jackson Aug 26

Alvin Sater Aug 27

Los Angeles Aug 8

Chicago Aug 9

Bonnie Raitt Aug 14

Spice Dealers Aug 23

Indigo Girls Aug 28

All Tomorrow's Parties!

Harry Connick, Jr.

Aug 3

ATLAS TICKETS

Bette Midler

Dave Bennett Sept 7

Sheryl Crowe Sept 10

Vince Gill Sept 17

Bill Bragg Sept 18

Little Feat Sept 19

Sheryl Crowe Sept 20

Sheryl Crowe Sept 21

Sheryl Crowe Sept 22

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Sheryl Crowe Dec 31

MOVIE NIGHT
Monday, August 1, 1994 • 8 PM
Donner Jumper Theatre Organist

Laurel & Hardy in "Moose Hunt Too"
Butler Keaton in "Steamboat Bill, Jr."

See two hilarious classics of the silent film era, as Thomas Jumper brings the action to life with the sounds of the organ. Spectacular paper organ. A non-duplicated evening for the whole family.

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Artist	Price	Artist	Price
Indigo Girls	\$10	Alan Jackson	\$10
... (other artists) (other artists)

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 THE TAROT, AN INTRODUCTION - IN DE ANNA LILLY, Inc. August 3
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Calendar
CLASSICAL MUSIC
CLASSICAL LISTINGS

Continuation of the Los Angeles Philharmonic's season of "The Music of the World" featuring the Los Angeles Philharmonic Orchestra and conductor Esa-Pekka Salonen. The concert will feature a program of music from the 18th and 19th centuries, including works by Haydn, Mozart, and Beethoven.

Music for a Summer Evening
 The Los Angeles Philharmonic Orchestra and conductor Esa-Pekka Salonen will perform a program of music from the 18th and 19th centuries, including works by Haydn, Mozart, and Beethoven. The concert will be held at the Los Angeles Music Center.

Summer Music Series
 The Los Angeles Philharmonic Orchestra and conductor Esa-Pekka Salonen will perform a program of music from the 18th and 19th centuries, including works by Haydn, Mozart, and Beethoven. The concert will be held at the Los Angeles Music Center.

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FRIDAY, AUGUST 5, 6:00PM FREE

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Nature Is Apparently Alive and Well in Sacramento

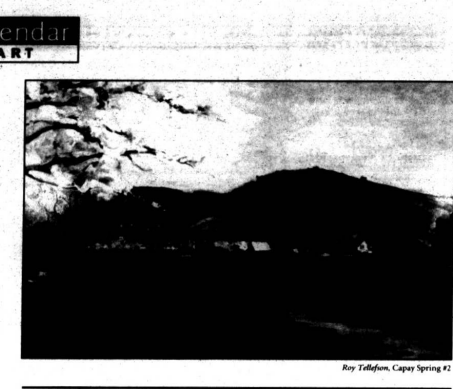
Cubism, surrealism, abstract expressionism, pop art, op art, conceptual art, and a host of other 20th-century revolutions have had virtually no effect on these paintings.

The Thomas Raber Gallery is exhibiting a collection of evocative paintings under the title *Nine Sacramento Valley Painters*. Small and selective as the show is (two or three pictures by each artist), it demonstrates persuasively that bringing these works together is not an arbitrary act, that there really is such a thing as a Sacramento Valley "school," united by personal bonds and artistic preoccupations — and that the group's style has something of considerable value to say to us.

The shared vision is underlined by the shared environment of place and personnel. All the artists except Michael Tompkins (who has emigrated to San Francisco) still live in the Sacramento area. The three elder statesmen of the group (Wayne Thiebaud, Gregory Kondos, and Patrick Daulton), all in their late 60s or early 70s, have been mentors to many of their younger colleagues: Matt Bull, in addition, is Thiebaud's stepson. All of them, of whatever age, distance themselves from current artistic fashion by their old-fashioned respect for the object — or, more precisely, by their conviction that truth to nature is compatible with art composed and crafted according to the autonomous procedures of picture making. The preferred subjects are landscapes and still lifes, with landscapes predominating in the Raber exhibit.

A number of the landscapes — many of them done *en plein air* in the near surroundings — give a distinctive character and presence to the hills, farms, waterways, and buildings of the Sacramento Valley, somewhat in the way the French impressionists made the valley of the Seine their own. There is even a general (although unob-

REVIEW
JONATHAN SAVILLE



Nine Sacramento Valley Painters
 The Thomas Raber Gallery (7470 Girard Avenue, La Jolla)
 Tuesday-Saturday, 11:00 a.m. to 5:00 p.m.
 Through September 3

cognitive and emotional experiences they can give you, independent of fashion — you would do well to look closely at each of the pictures in the Raber show, noting not only the devices and attitudes common to the members of the group, but also the artistic personality of each of the artists, and the differentiated perceptions of the natural world embodied in each of the landscapes and still lifes. That is what I propose to do for the next couple of weeks.

The natural place to begin is with Roy Telleson's *Capay Spring #2* (oil on canvas), which is displayed in the gallery's front window. At the side of an intense green field, a ruddy-brown path recedes dynamically into the distance, paralleled at the left by a grassy alley between ranks of pink and white flowering cherry trees. The horizontal rear edge of the field is punctuated by more of the trees, along with a small, neat farmhouse. Behind these looms a rounded hill, with its vegetation, its shadows, and the atmospheric alteration of its colors indicated by streaks and swathes of violet, mustard, teal, and olive. The more distant hill at the left is dark blue; and above the scene, gentle filmy clouds float against a light blue sky.

The material is in itself not particularly exciting. But by his composition, his use of color, and the spontaneity of his brushwork, Telleson has revealed the inner spirit of this peaceable landscape: the harmony between the burgeoning exuberance of Spring and the orderliness imposed upon it by the implied human presence. The rich, productive, generous earth has been shaped into the straight lines and right angles of the cultivated field and the planted orchard. Even the surrounding untamed nature is benevolent. The hills, not romantically awe-inspiring but of comfortable shape and dimension suitable to human habitation, constitute a protective backdrop to the farm — and they, too, decorously dispose themselves according to the picture's stable rectilinear composition.

Within the same parameters, but rather more dramatically, Telleson's *Capay Spring #1* shows

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Plaza Monumental (Bullring by The Sea)

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us the same rear horizontal border of the field closer up, with the hill behind it once again providing a back enclosure to the picture space (there are no wild baroque zigzags and recessions in this version of nature). The sense of drama, deftly conveyed, arises from the looser brushwork, like that of an oil sketch, and by the contrast between the darker atmosphere (clouds have evidently covered much of the sky) and the dazzling streak of light on the cherry trees and the grass between them.

Yosemite Valley Morning—In *Yosemite Valley* (oil on board), Patrick Dullanty shows how a far grander scene can nevertheless achieve stability through the use of horizontal bands and vertical planes parallel to the picture surface. The blue stream crossing the picture horizontally at the bottom, the stark, steep, darkened, screen-like mountains separated in the center by a V-shaped cleft, the accompanying tall trees at the far left and right, all serve to fix the viewer in an orderly, roughly rectangular frame, relatively shallow foreground, relatively only through this theatrical frame that we are allowed to see the dramatic form—asymmetrical and at an angle—of snow-covered Half Dome, al-

The impression of artistic composition of a vast natural scene at once realistically rendered and transformed by aesthetic considerations — is underlined by Dullanty's expressly limited palette. This is a crepuscular Whistlerian "harmony" in blues and greens, with green tones predominating at the left of the picture, blue tones at the right. Yet the effect is not one of artifice. The soft color range, the blurring of contours by the moist early-morning air, the strong contrast between the dark edges and trees of the framing

screen and the lighter, more delicate, more evanescent shades of the peaks revealed through it — these result in an enhancement of the particular vision of the natural world the artist is aiming at: a dreamlike vision of immense natural grandeur, veiled like a ghost and suspended in time — the prolonged, heart-stopping moment, known to anyone who has ever visited Yosemite, between the night that has gone and the day that has not yet come.

Art and nature are held in an even tauter balance in Matt Bull's *Autumn Landscape #1* (watercolor on paper), where the rapid, sketch-like quality of the medium, with its roughed-in forms (foreground trees, contours of the rounded cone of the mountain), is exploited to great communicative effect. A manic, manic-depressive manic disorder of the mountain landscape itself. Similarly, the aggressive strokes of bright paint — green, yellow, orange, rust, purple — capture the entangled, explosive hues of the season, while at the same time playing freely with color for the sake of the picture's own vivid harmonies.

surface, with depth suggested only by the relative sizes of the foreground trees and the more distant peak. In a thoroughly different genre, Miles Hermann's *Isles in a Bowl* (pastel and watercolor on paper) observes many of the same post-impressionist principles. On a stretched and slightly twisted tablecloth of orange hue (modulating to ochre at the bottom), there reposes a light-blue circular bowl, with the purple, violet, yellow, rust, and white blossoms clustered on one

the rim at left and right, their stems resting in the shallow water. Above the horizontal rear edge of the table, we see a horizontal band of dark-gray wallpaper, with curvilinear floral forms outlined in red.

In the boldly drawn forms, the non-mathematical perspective of the bowl, the wavy, organic forms of the table, the patterned wallpaper, and the way the geometrical circle of the bowl's rim is softened by the fluttery organic irregularity of the irises, the ultimate influences of Cezanne and Matisse are easily discernible. But in Hermann's insistence on centrality, frontality, and horizontality, we once again encounter the shared formal preoccupations of the *Armenian Village* school. Although

applied to a still life rather than to a landscape.

I will go on with my survey of this stimulating show next week. ■

ART LISTINGS


Contributions to the Reader's Guide to Art must be received by mail no later than the Friday preceding the Thursday issue for publication. Do not phone. Send complete information to Reader Art, P.O. Box

GALLERIES

Chicano Artist (Jefes) Events presents "Mango Message (Por Buenos!)" a conceptual installation of paintings and Mexican cultural signs opening Friday, July 29, at Generation Thirteen. Three distinct series of paintings will be displayed, ranging from political to sexual. Opening receptions are set for Friday, July 29, and Saturday, July 30, from 6:30 to 9 p.m. each night. Both events will include a performance work by paintings, and a play on the 29th, and at 6 p.m. on the 30th.

Find the gallery at 1401 Sixth Avenue, downtown. Regular gallery hours are 10 to 5:30 p.m. Tuesday through Saturday, by appointment: 831-1716. The show continues through Wednesday, August 3.

"Movements in Reaction"



Artists: Exhibit hours are noon to 6 p.m. on Sunday, July 31; and noon to 9 p.m. on Monday, August 1. Find the gallery at Ina Southern Luster in "Escondido," 746-2405.

Urban Landscapes is a series of color photographs by Robert Haron, on view through August in the atrium of the Pan Pacific Hotel at Emerald-Sperry Center, 400 West Broadway, downtown. There's an opening reception dated for Thursday, July 28, 7-9 p.m. The atrium is open 24 hours a day. For additional information, dial 239-7000. This show is presented by the Pratt Gallery of San Diego.

Recent Works inspired by "nature's endless variations" rendered in oil and pastels by Carol Leach are on view through August 1 through Thursday, July 28. Also on view is the monthly show of painting, sculpture, collage, ceramics, jewelry, photography, and wearable art by Claire-



Miles Hermann, Irises in a Bowl

Street #12, in Old Town. Regular gallery hours are 10 a.m. to 6 p.m. daily. 483-2740.

Abstract Prints, Paintings, and Drawings are on display in "Leg-

Artist: A Dorothy Straton retrospective at the San Francisco Contemporary Art Association, 1000 Market Street, through Friday, May 29. Gallery hours are 12:30 to 4:30 p.m. Monday through Friday; call 260-2280 for more information. Used to be found at 1999 Alcala Park, in the Linda Vista area.

Collector: Yvette Sturges has paintings in an Impressionist style on view at the San Francisco Contemporary Art Gallery through Friday, May 29.

Artist: Alexander Drigraskis was born in 1911 and has been enthralled by the ceaseless movement of the sea. An exhibit of his work will be on display at the Monterey Museum, 1015 Third Street, through Monday, August 29, at the gallery. The gallery is located at 7932 Girard Avenue, in La Jolla, CA 92036. Hours are 10 a.m. to 6 p.m. daily, except for Friday and Saturday, when the gallery is open until 9 p.m.

Coloured Pencil: Paintings by the Sherry and Robert Sherry are on display at the gallery, as well as a recent work, "Land-

information.

"As the Same Power" of 35 photographic Diego photographs "Squeeze" Chapman Root's Gallery. Chapman Root's theme by describing through 100 seemingly variations had all arrive pause. The viewer is connect the emotional the visible form." The mains on display through July 30.

Regular gallery 9:30 a.m. to 5:30 p.m. through Friday, 9:4:30 a.m. Saturday, 10:30 a.m. Sunday.

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hallmarks in painting
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combination of acrylic
Find the cafe at 825 P
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day, July 30.

WINE PACKAGES

DINNER SPECIAL - Dinner service and one free dinner at the Club or the Ball Hall, Sun.-Thurs.

TO BEACH HOTEL - 4 HOURS - 2 view room for two, 1 night, 2 Mexican meals, 2 cocktails and limousine service. Sun.-Thurs.

WINE TOUR - 6 HOURS - 2 view room for two, 1 night, 2 Mexican meals, 2 cocktails and limousine service. Sun.-Thurs.

The Emotion, Color and Form of painting by American artist **Om** featured at the Prospect Art Gallery through 5 Selected works by **B** Boulanger, Rivera, Tanigawa are also on display at 1298 Prospect 2G, La Jolla. Galleries Wednesday, Thursday noon to 6 p.m.; Friday noon to 9 p.m., and by 459-1978.

"Chairs, Chairs, Chantional, and Fantastic" the show at the Tri-

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and Craftings by Latin American artists from the *Plaza Fine* and *Plaza Fine* Sunday, July 31. **Arco, Botello, and Zayas**. Find the **Street, suite** hours are on Sunday, and Saturday, appointment.

Fun, Fun, Fun, the theme of the **Galleries** The

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Cost Off while viewing nature photographs, ice, and rain by **THE** at the Images of through July. Will from the world's promised during August at the gallery. 7916 Girard Ave. 551-9553.

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SHARKS

This summer, the facts.

Statistically, people have more to fear from bees, pigs—even falling airplane parts—than from sharks.

Learn about local and exotic sharks at San Diego's innovative aquarium and museum, where you can discover all the world's secrets under one roof. *Beaver/Shark* discovery activities end September 30.

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Whitey roof shark
(Pseudocarcharias)



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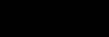




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
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San Diego Reader July 24, 1994



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The Endless Unknowing of One's Fate

One hostage relives the 1977 Ladies Final at Wimbledon, another sings songs by Ella Fitzgerald. All three compose oral letters home, and throw a make-believe cocktail party.

The Old Globe Theatre is staging two plays by Irish playwrights, Brian Friel and Frank McGuinness, and each sets its characters in a limbo far from daily life. In Friel's *Wonderful Tennessee*, three couples find themselves in a man's land, a mossy old pier "on the back of nowhere." As they await a ferryman named Carlin, they reawaken to the mysterious in their lives. In McGuinness's

REVIEW

JEFF SMITH

Someone Who'll Watch Over Me, an American, an Irishman, and an Englishman in Beirut, Lebanon, suddenly find themselves on "death row." One minute they're going about their lives, the next they're taken hostage. Wearing only boxer shorts and T-shirts and chained to the walls of a windowless basement cell, they're like characters out of Kafka. They haven't a clue why they were chosen, who their captors are, or even what time of day it is. For them the outside world doesn't exist. And madness threatens their "inside" world when thoughts of duration intrude. "How long" is an even more fearsome question than "Why me?"—since they could remain in captivity for years or die violently in a minute.

Both plays not only remove their characters from familiar surroundings, they also deny them external forms of stimuli. All they have are what's in their minds. And in each instance a process of rediscovery occurs. With no radio, TV, or movies to help them pass the time, the three couples in *Wonderful Tennessee* must entertain themselves. So they sing songs, as best they can remember them, tell their own stories, and achieve a more one-to-one relation with each other. The captives in *Someone* have even less of an entertainment world to shield them from their thoughts. So one relives the 1977 Ladies Final at Wimbledon, another sings songs by Ella Fitzgerald. All three compose oral letters home and throw a make-believe cocktail party. The experience reawakens in them the value of imagination, memory, and laughter, not for enhancing life but for sheer survival. What are normally the pleasures of one's free time here become fundamental, sanity-stabilizing necessities.

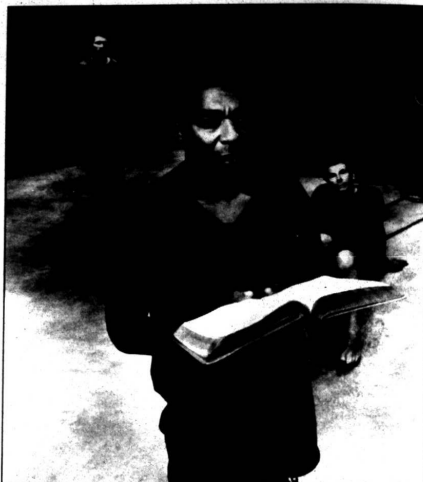
Someone Who'll Watch Over Me is an actor's dream—a make actor's, at least. There is little scenery and not even the chains that restrict

movement, few props. There is only the actor, his character telling stories to keep from going mad. Much of the script calls for improvisation: like sequences and mime, which combines two stories at once usually a narrative about freedom and the speaker's captivity, punctuated by the ever-present lack of chains. For the actor there is no place to hide, no costume to hide behind. Along with everything else, the subject is prohibiting. Most people would rather not know what hostages go through. Hostages are best seen after the fact, getting out of a plane in neutral territory and shaking hands with dignitaries who treat them like saints. The deprivation of the hostage situation, the punishment for no personal crime, the claustrophobia, and the endless unknowing of one's fate should be the subject in a potential bleakness any actor must find daunting.

Both the playwright and the production of *Someone* at the Casuarina are almost too attentive to the prohibitions of their subject. McGuinness has refused to write a case study of hostage behavior (there is no evidence of the Stockholm Syndrome, for example, in which prisoners allegedly identify with their captors). And the production, directed by Sheldon Epps, has far less angst than expected. One has little sense of the grind, the boredom, or the frenetic uncertainty of being held hostage. The oppression is there, but muted. Even McGuinness's ironies are played down: the national bickering among the hostages could be just as fierce as the reasons for their incarceration (in many ways, their cultural identities sustain them as much as their imaginations). Overall, the production is insistently upbeat, an entertainment about the value of imagination, and it shows signs, on occasion, of oversteering that it might be holding its audience hostage for 75-plus intermissionless minutes with too many grim realities.

Although one could wish that the tone of the play and production were more balanced (even when one of the prisoners dies, he's dismissed abruptly, as if the author were afraid to spout any hostage clichés), what is there does consistently well. Richard Easton as the erstwhile Old and Middle English professor, Michael Waters, Terry

Calendar THEATER



Cotter Smith, Terry Alexander, Richard Easton (left to right)

Someone Who'll Watch Over Me, by Frank McGuinness
Casuarina Center Stage, Simon Edison Centre for the Performing Arts
Playing through August 21; Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. For information call 239-2255.

Alexander as the American doctor (psychiatrist) Adam Canning, and Cotter Smith as the Irish journalist Edward Sheridan are a formidable trio, especially when they leave the basement cell and go on voyages of the imagination. Easton's English prof fills the cell with culture, quoting George Herbert and *The Wanderer*, and gives us a sense of the stages of imprisonment the others do less successfully. Although he encourages others to fight on, even with each other, Alexander's Adam has crossed the line to submission. And Cotter Smith, battling with the most thinly written of the three characters, keeps the evening rolling with

cas's set, a handsome, bluish floor far less squalid than anticipated, extends beyond the boozing ring-sized Carter stage and encloses the audience in the cell. Costume designer Dionne Lebar's T-shirts and shorts have an autumnal hue, a combination of grime and sweat that makes one glad the house seats aren't any closer (nearly speaking). Jeff Ladman's sound work, as always, is tops. And Michael Gilliam's lighting, though a bit brighter than the dim the characters describe, takes some impressively imaginative liberties when Michael and Edward decide to tour the British Isles in their minds. ■

THEATER LISTINGS

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

Beau Jest

Sarah Goldman's "Beau," Chris, is a gentle, fearful, lowly parrot who, Sarah hires Bob Schroeder from the Haven Sent Escort Agency to play her boyfriend. Dr. David Sterling, at a family dinner. It all sounds simple enough. But Bob, as aspiring actor, finds himself in the Actor's Night. He must play the doctor without a script and figure out his

role as he goes along. James Sherman's light comedy has a delightful "speak for yourself, John Alden" quality. The smug of the substitute lover has taken many guises over the years. Here it's a modest assertion-training session for the dastardly Sarah, who begins to fall for Bob and who leaves that standing up for oneself doesn't necessarily stepping on someone else. Beau Jest is understanding summer fare, a comedy of situations with some good lines but not much more. The Lamb's Players Theatre, currently on one heck of a roll, is staging the play for all it's worth. Director Kerry Meade keeps the pace lively and knows how to frame the jokes for best effect. At Miriam and Abe, Sarah's parents, Tina Kaplan and Daniel Mann keep the show from devolving into stereotypes (the token are on Bob, fumbling with the unfamiliar, not on them). Cynthia Peters gives whole musical scales to the couple fretting Sarah, essentially a one-note role. Peters and Mike Buckley—who also delivers credit for a nicely detailed set: Sarah's living and dining room in the small Lamb's space—work well together. Steve Gallon's hotel, who has to pay for most of the evening and then becomes the voice of reason, is capably done as a lighting designer Rick McHedder and costume designer Monica Heller, both relatively new to Lamb's, each contribute to the show's work. ■

Friends of Dorothy

This new musical comedy, by Ruff Yeager and John Martin, is based loosely on *The Wizard of Oz* and follows the travels of Dorothy, a "naïve homophobe who discovers the triumphs and tribulations of being gay." The Space, 1616 West Washington Street, Mission Hills, opened on Tuesday through Saturday at 8:00 p.m. Late-night Saturday at 10:00 p.m. For information call 542-0823.

Goldspil

The Lamb's Players Theatre is offering its third staging of *Goldspil*—the others were in 1982 and 1987—and the third one's a charmer. This Robert Smyth-directed production is not only Lamb's best version of the Stephen Schwartz/John Michael Tebbel musical to date, it's one of the best shows Lamb's has ever done. In much the way that dreams compose nocturnal mysteries with bits

of "errors" (i.e., mistaken identities), Christopher Egan directed. Admission is free. Best State Theatre, Prudillo Park (in the "Bond and Asher" area) and Zoro Gardens (Balboa Park). (Note: The Comedy of Errors is running in repertory with *Hamlet*. For specific days and times of each show, call 255-5654.)

Dan's Dress for Dinner

The Pine Hills Dinner Theatre presents Robin Hawdon's adaptation of this French farce by Marc Camille, in which "domestic deception" reigns. Scott Kinney has directed. Pine Hills Dinner Theatre, through September 6; Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

Friends of Dorothy

This new musical comedy, by Ruff Yeager and John Martin, is based loosely on *The Wizard of Oz* and follows the travels of Dorothy, a "naïve homophobe who discovers the triumphs and tribulations of being gay." The Space, 1616 West Washington Street, Mission Hills, opened on Tuesday through Saturday at 8:00 p.m. Late-night Saturday at 10:00 p.m. For information call 542-0823.

The Comedy of Errors

The Kase Marquis Theatre presents Shakespeare's early comedy of "errors" (i.e., mistaken identities). Christopher Egan directed. Admission is free. Best State Theatre, Prudillo Park (in the "Bond and Asher" area) and Zoro Gardens (Balboa Park). (Note: The Comedy of Errors is running in repertory with *Hamlet*. For specific days and times of each show, call 255-5654.)



Pencil

of things from daily life, the show uses present-day pop culture to help the Good Samaritans, for example, is Dana Carvey's "Church Lady." Smyth's aim, stated in a program note, is to "shake off the layers of accumulated propriety to reveal" the "radical center of Jesus' message," and part of the fun is the show's unbridled assemblage of that propriety, even to offending the spiritually squeamish when an actor reacts loudly with "Oh, Jesus!" All the skill of the company have gone into this fresh, witty, ceaselessly imaginative show. Smyth's direction is often kaleidoscopic in its blockings, and Pamela Turner's inventive choreography includes dance numbers with the nine-person cast on their knees. Just as the production gives us the familiar Gospel of Matthew's a new telling, the cast has both Lamb's regulars and new faces. Rita Carey, Kathi Gibbs, Sarah Zimmerman, and Mark Veltch Johnson, gone veterans of previous Lamb's shows, perform with admirable assurance, while newcomers Judy Ash

worth, Fernando Flores Vega, the imitatively funny David Karmatz (who also juggles *par excellence*), and the multi-talented Tanya Solari have earned many a callback for future shows at Lamb's. Compared to other versions of the New Testament, *Goldspil* is deceptively simple. As is Harry Waters, Jr.'s, remarkable portrayal of Jesus. Waters gives the role the least preachy reading imaginable: Jesus' followers aren't fickle sinners, they're potentially saved, and he's here to show them what that means. Waters is an "enchanting" Jesus and the engaging center of a show guaranteed to revive your spirit even if you don't have the Spirit. **Outstanding.** Lyceum Space, 79 Horton Plaza, downtown, through July 31; Thursday and Sunday at 7:30 p.m. Friday and Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. For information call 474-4542.

Guage Bell As Breeding of Plunder and Pillage

The Best State Theatre/RUS at the Marquis presents Guage Bell, the

"the incarnate of the Viking spirit," in rituals, songs, poetry, and songs from the ancient Vikings. RUS/Marquis Public Theater, through July 30; Friday and Saturday at 8:00 p.m.

Guage Bell

The San Diego All-City Free Shakespeare Festival presents the Bard's soaring tragedy of dilatory revenge. A.M. Charlens has directed. Best State Theatre/RUS/Marquis, through October 2; Prudillo Park and Zoro Gardens (Balboa Park). (Note: *Hamlet* is running in repertory with *The Comedy of Errors* call the theater for specific days and times at 255-5654.)

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Calendar MUSIC SCENE

with banana seat. The entwining purpose of the arty flick, with its images of multicolor hand prints in concrete, murderous automobile, inland forest, grunge-girl goddess, spilled wine, bad acid trip, and damaged nature, was to provide closure with the encore final, "Hands All Over," which nicely recapitulated the film's images in sonic form. A nice touch actually, telegraphed though it may have been, but I think it was lost on the San Diego audience. They actually cheered when the car chased the kid on the bike, like the smashed-by-semi bed scene in Metallica's MTV video "Sandman." Cornell would have been

better off projecting his favorite Sega game, Road Rash, onto the screen. (Hey, Chris, my brother works for Electronic Arts! I can get you hooked up.) The family of drummer Matt Cameron, a local product, was in the audience, and Cornell dedicated the seventh number, "Flower," to them. The song list included "Jesus Christ Pose," "Spoonman," "Let Me Down," "Mailman," "The Day I Tried to Live," "My Wave," "Flower," "Black Hole Sun," "Searching with My Good Eye Closed," "Superunknown," "Rusty Cage," "Hail" (no vocals), "Mind Riot" (Cornell solo), "Slaves and Bulldozers," "Fell on Black Days," "Drawing Flies," "Kickstand," "Face Pollution," "Just Like Suicide," and the encore of "Head Down" and "Hands All Over." A good set but miss-

ing three gems — "Fresh Tendrils," "Fourth of July," and "Limewreck" — from the latest CD, Superunknown, and half a dozen worthy pieces from the two previous. I'm nit-picking, but I wish they had just sucked into black-majesty plod mode and swallowed the place whole. Uptempo songs like "Kickstand" or "Rusty Cage" just confuse the dumb and encourage bestiality. Oh, well.

As could be expected, our nation just having had a birthday, leftover firecrackers found their way into this public party. And managed to strike at a perfectly inopportune moment. Just as Cornell was hooking into the crowd with his bandless version of "Mind Riot," a stringer of Black Cats went off. Startled, Cornell stopped back but continued and finished, his momentum heavily impaired. Chagrined by his own response perhaps, or merely piqued, he jettisoned his guitar, which bounced off the stage and commenced to vomit forth feedback until the sound-garden's perspective and lack of self-righteousness.

Good as they are, the songs that have sold for them are generally not their best, and it was hard for them to gain control over the crowd for more than a song or two at a time. Plainly, the public doesn't yet know how great "Good Eye Closed"



Soundgarden

or "Slaves and Bulldozers" or "Mailman" are and will probably never know if they leave it to radio to educate them. But

The other radio smash, "Spoonman," was delivered D.O.A., a pagen of drowning bass sludge ruining a pretty

fully listened to. This is the band's conundrum. Soundgarden, while big, will likely never be ultramega, because their sublime secrets take too much attention for most music consumers to catch on to. I suppose this could be good. And however dandy I think this band is, they probably have yet to make their best record. And Superunknown is better product than most of their competition's. If you want a four-minute sermon, try the derivative minor rock gods of, sup. STP. If you want the whole church, go see Soundgarden. Just learn the hymns and make sure they hose the floor off first. **B**

Cornell jettisoned his guitar, which bounced off the stage and commenced to vomit forth feedback.

radio has lately worked its magic for one song: the "Black Hole Sun" sing-along was the pinnacle of Soundgarden's persuasion during the evening.

good pop attempt by these purveyors of anti-hooks. No matter. At least six better songs are on the CD; they just require the commitment to be care-

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Calendar MUSIC SCENE

Rather Squared Off and Mainstream

If it's not something like a disastrous Mongolian cluster orgy or visions of Valhalla, very few people show up.

Every once in a while it can prove replenishing to the central nervous system to attend a public spectacle that would not only find its date and time jotted down on whatever physical reminders may inspire facilitate one's dim sense of past participation. It does take a huge surge of self-motivation not only to keep such a nice thought in mind to that it takes on the subtle qualities of an honest day's hard work, but also to remain convinced of the glimmering possibility of self-discovery. But when all is analyzed and dissected, no one's obligation is just a cushioned avoidance of one's expectations that even an idle notion should result in something revelatory. And it is easier to worm your way into a party when you don't feel awkward or granular.

REVIEW STEPHEN ESMEDINA

What results is another matter. I have gone to a variety of things that made perfect sense until I got there. One Bob's fanzine, Latino car covers, Filipino "all-star" gala, less-than-stellar voices, atheist mixers, and Uniar come-bithers. Enough to qualify me as an inveterate dabbler of the perplexing and often incomprehensible. Common to these myriad examples of the boundless human prerogative has been my need to see what they have in the way of musical entertainment. Music's profound effects must have an empirical justification, but for now let us just say that if it swayed them during the Spanish Inquisition's bonfires of the virtuous, it can serve well enough for our times. Wherever I attend, it is colorful mutations I count on, hope for, crave, regardless of how alerted or unaware may be those who outnumber me.

It was a bit of that gnarled, searching spirit and love of minute exotica that sent me unabashedly into the limpid up-with-people pool of the recent Lesbian and Gay Pride Festival in Balboa Park, as though it were no more or less encumbered by communal political posturing than your average street/park/stadium/gymnasium.

loading some excuse to party. Not that I am average or immune to the same-sex set of edicts, mandates, and machinations. On the other end of the dividing line, I spend so much time in my lean-to of reality reading and listening to the world's positives, negatives, and no-opinions that now and then it seems the only thing distinguishing sapientia of dots A and B is the direction and volume of their voices. Consciously avoiding the interminable battles between weasels and rabidfruits, genetics and aesthetics, lipstick and bruises, paranoia and laser-fair nonchalance, I was intrigued by a lineup of acts that, on the surface anyway, aimed at diversity: breadth if not depth.

The upshot purpose of exhibiting "pride" in anything beneficial is not to be slighted, especially with members of The Many. The Proud in a latter over Roger Hedgecock's mendacious, baiting boo-boo, which made his split-winged confederacy of functional dunderheads look even more foolish with his label of "We, the normal."

It's not my business to tell the queer-queers how and when to blow their unified stacks, but to justify invoking Santayana and Joan of Arc, it should take a greater threat than the huffs and puffs of the blowhard who sang lead on "Wild Thing" and "Louie, Louie" with the Thomas K. Arnold-Roger Hedgecock Experience.

Still, I know that if I could ignore a few hours of pontificating jive, my duties were plain. As I am not the sort to engage in discourse during working hours, this was easy to do. However, I don't understand the gravity of all this we-shall-overcome stuff for the gay community or communities, as seemed more appropriate to so momentous an occasion and so splintered a disenfranchisement. As far as I can tell from my naive, non-judged perch, this whole brouhaha winds down to a set of values that sound like a familiar refrain: it's a brand-new world, so let men and women come in and do the popcorn.



Somebody's Ex

San Diego Lesbian and Gay Pride Festival
Balboa Park
Saturday and Sunday, July 16 and 17

What the fuck.

Okay, I was surprised, and happily so, by the sheer professionalism of the first of two day-nights (Saturday, July 16). Having trudged through enough baggage-clam multi-act shows, I know that, typically, if it's not something like a disastrous Mongolian cluster orgy or visions of Valhalla, very few people show up. But this thing could stand as a model of efficiency. As expected, the vending tents afforded peeks at CD-ROM fortunetellers, activism within activism, and exotically named grub to waste dough on (my Spam and rice washed down with bawberry punch sufficed, thank you).

Musically, feasting the best and prizing for nothing less, I got something I could be reasonable about. No answered prayers, to be certain, but the one act I waited for with anticipation, the rock quartet Somebody's Ex, accomplished what a band of modest means should: melodic, harmonically pliable, and rhythmically strong pop-rock. Amid all the wearisome blather about babes in boyland and the ghettoizing of women's music, there are enough female-dominated or -fronted entities to break that broken record. Somebody's Ex are not an unconditional, "let's

rock" deadweight, and as far as I could tell, they didn't exploit their presumably instant credibility with the not-to-be-stereotyped sex. They worked with a crafty, reserved respect for their strengths and limits; this band knows its identity has not been forged conclusively. With clear, acute guitar leads, precision funk, and only a smattering of warbly vocalizing, they revealed a sense of songcraft and arrangement that was neither demure nor pleading. As they may fall under the catch-all of "alternative," the closest allusion I could think of without straining would be a subdued Tracy Nelson backed by Juliana Hatfield on lead guitar and the Breeders' rhythm section. Their sole lapse was an encore of Led Zeppelin's "Rock and Roll" and "Whole Lotta Love," irrelevant, uninspired, too much like what a shitty big band like Heart would do. But that was only a venial gaffe. Somebody's Ex has the same restraint and evident skill as a band I once thought would break through. San Diego's all-female Avant Garage. (Their loss is felt, especially that of Christina Verónica, and while I'm lamenting, where is Susan Ferguson? Lisa Aston? Irene Liberatore? Michelle DiRicci?)

Perhaps here my old bonbo principles will

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Friday, August 5!
Join international students from around the world. Buffet, prizes and giveaways! Live music with San Diego starts at 7 pm. Tickets and information, call American Hour at 226-4671.

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Win cash prizes!
Featuring DJ Rick Chris and Hector Rivera
y La Conciencia
Free Salsa Dance Lessons with Valerie,
no cover until 8:30 pm

FRIDAYS & SATURDAYS
FLAMENCO DINNER SHOW
featuring Jesus Montoya, 8:30 pm
Authentic Flamenco show and
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followed by...
Latin Euro House & Nuevo Sonido Dance Club
with DJs Valo Amescua and Joe Guerrero

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SAMBA
Escola de Samba
LIVE SAMBA SHOW
Josias dos Santos
Formerly of Sol E Mar
voices and percussion rhythms of Brazil 10 pm-1:30 am
Brazilian Buffet included with cover charge
FUN Lumberjacks, Lambada & Samba Lessons by Christine at 8:00

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9 pm-1:30 am
Salsa Fiesta!
with
PABLO MENDEZ & AGUA E' COCO
Free Salsa Dance Lessons with Sergio
8:30-10 pm
Flamenco Dance Classes
with Angelita 6:30-8:00 pm

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Calendar MUSIC SCENE

Diana Schuler and Ramsey Lewis
Humphrey's, Friday, August 5, 7:30 p.m., 2241 Shelter Island Drive, 220-TXSS.

King Smiley and the Glee Club
Friday, August 6, 8 p.m., 33157 Camino Capistrano, San Juan Capistrano, 220-TXSS.

News and the Shoppe SOMA Live
Friday, August 6, 8 p.m., 3300 Metro Street, Bay Park, 239-SOMA.

Katie Russell and the Glee Club
Friday, August 6, 8 p.m., 33157 Camino Capistrano, San Juan Capistrano, 220-TXSS.

Ray Cota, Mary, the Glee Club, and Red Eye Number 8
Friday, August 6, 8:30 p.m., 2228 South Street, Ocean Beach, 220-TXSS.

Tom and the Legends and the Glee Club
Friday, August 6, 8:30 p.m., 143 South Cedros Avenue, Solana Beach, 220-TXSS.

Michael Ross and the Call and the Nightingale
Friday, August 6, 8:30 p.m., 10475 San Diego Mission Road, Mission Valley, 220-TXSS.

The Double Brothers and the Legends
Friday, August 6, 8:30 p.m., 220-TXSS.

Michael Ross and the Call
Friday, August 6, 8:30 p.m., 33157 Camino Capistrano, San Juan Capistrano, 220-TXSS.

The Royal Crown Revue and Russell Scott and His Red Hot Band
Friday, August 6, 8:30 p.m., 2201 Kettner Boulevard, 232-4355.

The Presidents and the Greenway
Friday, August 6, 8:30 p.m., 143 South Cedros Avenue, Solana Beach, 220-TXSS.

Alan Jackson and Charlie Miller
Friday, August 6, 8:30 p.m., 220-TXSS.

Michael NeSmith with the Presidents
Friday, August 6, 8:30 p.m., 220-TXSS.

The Presidents and the Greenway
Friday, August 6, 8:30 p.m., 220-TXSS.

Overcoming Caliente, No Kalls, and the 4th St. Doreville Club
Friday, August 6, 8:30 p.m., 220-TXSS.

Sweethearts of the Rodeo
Friday, August 6, 8:30 p.m., 10475 San Diego Mission Road, Mission Valley, 220-TXSS.

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NOTE

By Stephen Esmadine



G. LOVE & SPECIAL SAUCE

It ought to be mockable, outright funny, or at least unceremoniously that the most potent examples of blues revisionism are produced by a couple of gangly young white dudes whose sensibilities do not match their physical personas. But the success of Beck and, right in his wake, G. Love should go a lot of the way toward mitigating that generic broadside stalker, which is, after all, as responsible a nomenclature to hang upon these "spokesmen" as any they deserve. Against all fashionable odds, what both (especially Love) have done is to recast the dissonant sound of Delta blues into personal, inimitable terms. The effect is similar to what "eccentrics" such as Captain Beathart and Leigh Stephens once did to critics, if not popular success.

Love is somewhat calculated about the process. He says with other bohemian clichés, such as the walking bass and odd meters, to affect a white Negro air. As is old Tom Waits, he mixes accents — North, South, and equalitarian (which originate somewhere in a ragged or voodoo netherworld). The dawning why he sings of hot summers, precious body, hopes on the playground, and spraying his "special sauce" is credibly of the double entendres of urban-blues songwriters. Were it not for the near-total may yet be. But like his bolder brothers in the archives (and, yes, like Beck), he knows the shuffle of the play at the Casino on Sunday night, with opener the **Deep Brown Quilts**. Advice for anyone who consults the "China Pig" or the "Dust Blues Forward and the Dust Blues Back" and the **Wind Blows Back** through the **Sky**, closer to the blues than "The Thrill Is Gone" go: **G. LOVE & SPECIAL SAUCE, Coach, Sunday, July 21, 8 p.m., 222-4365, 66.**

Steve Miller: Open Air Theater, Wednesday, August 12, 8 p.m., San Diego State University campus, 220-TXSS.

Fourth Annual San Diego Music Awards and Concert: Friday, August 18, 8 p.m., 220-TXSS.

Big Dill Car and Tanager: Coach, Thursday, August 18, 8 p.m., 220-TXSS.

Shirley Diller: Friday, August 18, 11:00 a.m. from Walk, Mission Beach, 426-2077.

The Best Farmers Record Release Party: Friday, August 18, 8 p.m., 220-TXSS.

The Brian Setzer Orchestra: Coach House, Thursday, August 18, 8 p.m., 33157 Camino Capistrano, San Juan Capistrano, 220-TXSS.

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Mon. Bill MacPherson & Third Beat

Tues. Mississippi Mudsharks

Wed. Hot Monkey Love

CROCE'S JAZZ BAR

Thurs. Blue Note Jazz All Stars

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Sat. Alvin Ramirez

Sun. Joe Martin's Quartet

Mon. John Fichter Quartet

Tues. Multi-Genre Quartet

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RANDOM DAMAGE DRD

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THURSDAY, JULY 28

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FRIDAY, JULY 29

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SATURDAY, JULY 30

BLACKPILLS

SUNDAY, AUGUST 1

BLACKPILLS

MONDAY, AUGUST 2

BLACKPILLS

TUESDAY, AUGUST 3

BLACKPILLS

WEDNESDAY, AUGUST 4

BLACKPILLS

THURSDAY, AUGUST 5

BLACKPILLS

FRIDAY, AUGUST 6

BLACKPILLS

SATURDAY, AUGUST 7

BLACKPILLS

SUNDAY, AUGUST 8

BLACKPILLS

MONDAY, AUGUST 9

BLACKPILLS

TUESDAY, AUGUST 10

BLACKPILLS

WEDNESDAY, AUGUST 11

BLACKPILLS

THURSDAY, AUGUST 12

BLACKPILLS

FRIDAY, AUGUST 13

BLACKPILLS

SATURDAY, AUGUST 14

BLACKPILLS

SUNDAY, AUGUST 15

BLACKPILLS

MONDAY, AUGUST 16

BLACKPILLS

TUESDAY, AUGUST 17

BLACKPILLS

WEDNESDAY, AUGUST 18

BLACKPILLS

THURSDAY, AUGUST 19

BLACKPILLS

FRIDAY, AUGUST 20

BLACKPILLS

SATURDAY, AUGUST 21

BLACKPILLS

SUNDAY, AUGUST 22

BLACKPILLS

MONDAY, AUGUST 23

BLACKPILLS

TUESDAY, AUGUST 24

BLACKPILLS

WEDNESDAY, AUGUST 25

BLACKPILLS

THURSDAY, AUGUST 26

BLACKPILLS

FRIDAY, AUGUST 27

BLACKPILLS

SATURDAY, AUGUST 28

BLACKPILLS

SUNDAY, AUGUST 29

BLACKPILLS

MONDAY, AUGUST 30

BLACKPILLS

TUESDAY, AUGUST 31

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Josias dos Santos

FRIDAY & SATURDAY
Salsa Live!!

SUNDAY
LIVE
Bravo Allstars
featuring
Michael Thompson
Bruce Wallace
Charlie Chadwick
Andre Thomas
"Open Jazz"
8:30 pm

Calendar MUSIC SCENE

Caribbea Club, 307 East Vista Way, Vista, 635-0757. Saturday, Howard Downum, piano and Scott Christie, jazz. Live music from 9 a.m. to noon. Sunday and Monday. Call for information.

Del Mar Thoroughbred Club, 1360 Jimmy Durante Boulevard, Del Mar, 735-1141. Wednesday, the Jody Downum rock. Call club for information.

The Del Mar Country Store, 20154 Lake Drive, Encinitas, 745-2733. Thursday, 9 p.m. to 11 p.m. Friday and Saturday, 8 p.m. to midnight, and Sunday, 6 p.m. to 9 p.m., *Private Five*, country.

El Comal, 12845 Poway Road, Poway, 480-1950. Friday and Saturday, Greg Hartman, country, contemporary, oldies, and danceable variety music.

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FRI. JULY 29
CHAOS U.K.
NEIGHBORS
EYE-MATE-GOOD
P.O.U.R.
8:30 - 8:00 PM
SPECIAL ONE EVENT
SAT. JULY 30
LEMONHEADS
POSSUM DEXON
GROUSPOON
\$10.01 ADVANCE
\$13.00 DOOR
8:00 PM
OFF THE BEATS
LIVE • BLUE BEANS
SOUND SYSTEM • TALKIN'
MAIN EVENT
FRI. AUGUST 5
NEUROSIS
SLEEP
EXCEL
8:30 - 8:00 PM
MAIN EVENT
FRI. AUGUST 12
CD RELEASE
UNWRITTEN LAW
BLINK
GUESTS
8:30 - 8:00 PM
MAIN EVENT
SAT. AUGUST 13
LUCY'S FUR COAT
PLUFF
SHIVA
GUESTS
8:30 - 8:00 PM
5305 METRO ST.
OFF BEATS LIVE
ALL AGES
230-8084

El Bunko Restaurant/Cantina, 5380 South Mission Road, Bonita, 758-0305. Thursday, 7 p.m. to 11 p.m., *Low Cheung*, blues. Tuesday, 7 p.m. to 11 p.m., *High Tone*, blues.

Haystack Bar, 17051 West Bernardo Drive, Rancho Bernardo, 487-7181. Thursday, 6:30 p.m. to 10:30 p.m., *Gary Soller and Biggie Ous*, contemporary and the music of Jimmy Buffet. Tuesday, 4 p.m. to 10 p.m., *Lapine*, light contemporary.

Jimmy Buffet, 1555 Camino Del Mar (in the Del Mar Plaza), Del Mar, 259-9966. Tuesday, Peter Spross, jazz.

Joe's Cafe, 1270 Main Street, Ramona, 799-3700. Friday and Saturday, 9 p.m. to 1:30 p.m., *After Midnight*, rock. Monday, 9 p.m. to 1:30 a.m., *Metal Tribe*, blues, rock, and blues. Sunday, 4 p.m. to 8 p.m., *Camille and the Harpists*, blues and rhythm and blues. Wednesday, the *Backdoor Blues* Band, blues.

The Greenway Grange, 20000 Lila Road, Valley Center, 749-8041. Friday, David Dine, country. Saturday, Larry Road, country.

Hemmessey's Tavern, 2777 Roosevelt Street, Carlsbad, 729-8951. Live music. Friday and Saturday, 9 p.m. to closing. Sunday, 8 p.m. to closing.

Henry's, 264 Carlsbad Village Drive, Carlsbad, 729-8244. Friday and Saturday, 9 p.m. to 1:30 a.m., *Passion*, Top 40 and Motown music. Sunday, 8:30 p.m. to 1:30 a.m., *karaoke* entertainment with *Karl Cameron*, Tuesday, *Passion* and *Rock*, Wednesday, *Country* and *Rock*.

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JULY 1994

JULY 1994

One notable divergence from the Bond films is the long-windedness of this preamble.

I liked well enough the underwater shot, looking upwards from the deep, of Arnold Schwarzenegger breast-stroking to outdistance a spreading oil fire on the surface. And I am not entirely unappreciative of the

In the order mentioned: One-man-army action scenes, in which the one-man seems about as much at risk as a penny-arcade sharpshooter, invariably bore me. And — second case — I wondered why, rather than attempting to jump a horse across a city street at a high-rise altitude in pursuit and emulation of a fleeing motorcyclist, the armed rider hadn't simply dismounted and taken a steady aim at his prey while they were both on the

same rooftop. (For that matter, why, just because the fugitive has reached the opposite side of the street and the hero has been unable to follow, is the chase over? Doesn't the hero have scores of allies blocking off the escape routes below?) Similarly — third case — I wondered whether it wouldn't have been easier for a back-seat passenger in a driverless runaway

limousine to crawl into the front seat and simply stop the car in preference to getting rescued through the sunroof by a low-flying helicopter. Once you start wondering about things like that, there's no stopping.

The Bond connection is established straightaway with an opening action sequence (not pre-credits, according to the Bond formula, but behind, be-

tween, and after the credits) in which the hero strips down to a frogman's suit to a white tuxedo, crashes an invitation-only soiree for supporters of the Crimson Jihad terrorist group, tangoes with a Bondian Bad Girl (Tia Carrere, close enough to Barbara Carrera of *Never Say Never Again*), and beats a hasty retreat amid fireballs, bullets, and skimobiles. One notable

divergence from the Bond films is the longer-windedness of this premise: no wonder the credits couldn't wait. Still another is the dullness of the photography, smeared over with the pinkish-brownish haze of uncool hot dogs, the visual tone maintained for the duration of the movie. (You might have expected better value in a production that reportedly cost in the neighborhood of \$100 million, though I confess that I couldn't see evidence on screen of more than \$50 or \$60 million of it.) And even the cavalier plotting of the Bond films would never have permitted the hero, after that noisy exit from the party, to approach the Bad Girl afterwards on "business." He doesn't get away with this, but no thanks to the trusting villainess.

The biggest divergence from the Bond films, however, and more importantly from the whole of the franchise, is the film's detour into marital and domestic comedy throughout the paucely middle of the movie: if not exactly "topping" what has come before, at least it's a different "flavor," expanding it. This effort, I feel fully qualified to judge, is an utter disaster, starting with the top-billed actor, Schwarzenegger, the proverbial sore thumb. He's got the same deadpan, machine-repertoire (the Terminator, sure, Conan, okay; Mickey Hargitay, perfect), and, if not unfitted here by his agent, he is surely unfitted by his secret agenda: he's got to be a secret agent who for fifteen years has been successfully passing himself off as a commonplace computer sales representative with a cozy home in the suburbs. How can he be expected to feel seen to be his wife and daughter: so why try? He is additionally and painfully unfair for the cutesy comedy of fretting over his wayward wife, who is, of course, the surveillance camera in a living

room that the girl is a sneak thief, but he never gets around to confronting her about it—and over the apparent infidelity of his wife (Jamie Lee Curtis, who diligently has broadened herself from Scream Queen to Smirk Mistress).

Schwarzenegger's manly ego, never mind his acting abilities, will not countenance any actual infidelity. His wife, not at all dissatisfied in bed (she may feel a bit neglected, or in other words *hungry for more*, but that's another matter), is simply in need of some excitement in her life, some renewed sense of purpose — just the thing to make her vulnerable to a Don Juanish used-car salesman whose standard come-on is to present himself as a U.S. secret agent, and on this partic-

ular occasion, to take credit for the Marriott Hotel that was written up in the local paper as the site of a "miraculous escape *chance!*" The jealous husband, upon getting a whiff of what's in the air, as it were, pursues the nuclear-armed terrorists (shades of *Thunderbolt*), most of whom are women, and, in the process, makes *Never Say Never* again, and reallocates all his espionage where-withal to ferret out and disrupt a planned lovers' rendezvous in a trailer in the desert. The book is a thriller, terrorizing the impostor spy into writing his plans, and subjecting the wife to a voice-altered (and accent-eradicat-ed) interrogation from behind a curtain. The husband is assured himself that he is the only man in her life, past, present, and future, the hero dispatches her for no discernible reason on a trumped-up "mission" to the desert, and she is taken from him for an anonymous mystery man-guess who? — in silhouette. Just before the architect of this little scheme can disclose any reason for it, a group of men, dressed in military uniforms, burst in and kidnap the couple for real.

Quelle coïncidence encore!
Watching the mirthful humiliation of the would-be seducer and his intended seducee might seem a somewhat sullyng experience. But it pales in comparison with anything the casual moviegoer, the professional critic, the media in general ought to feel when accepting *True Lies* as a "big movie" merely because big dollars went into the making and the promoting of it. The budget is a bribe. ■

All reviews are by Duncan Shepherd.
Priorities are indicated by one to five stars
and antipathies by the black spot. Unrated
movies are for now unreviewed.

Angels in the Outfield—And on the pitcher's mound, and in the batter's box, and on the base paths, aiding the California Angels on their drive to the pennant. The (lower-case) angels, excluding the maniacally mugging Christopher Lloyd, are impressive—glowing, shimmering, streaking things in the sky. But only the veryyoung and indiscriminate will not consider themselves above the low comedy (squirited mustard, spilled soda) and the lower sentimentality. With Joseph Gordon-Levitt, Danny Glover, Brenda Fricker; directed by William Deser, 1994.

● (CARMEL MOUNTAIN; CAROUSEL CINEMA 6; CLAIEMONT; DEL MAR HIGHLANDS; FASHION VALLEY; GROVE 9; MIRA MESA 4; NICKELODEON 8; NICKELODEON GALAXY 6; NICKELODEON 10; OCEANSIDE 8; PLAZA BONITA; POWAY 10; SANTEE VILLAGE 8; SOUTH BAY DRIVE IN; SPORTS ARENA 6; VIA ESCONDIDO 8; WEGAND PLAZA)

Baby's Day Out — If *Home Alone*, or more relevantly *Home Alone 2*, was a riot, wouldn't it be twice as riotous with a smaller fry? (And three stooges instead of



Black Beauty

two?) A big if. And the smaller fry — a crawler fry — adds mainly impossibility. Joe Mantegna, Lara Flynn Boyle, Joe Pantoliano; written by John Hughes; directed by Patrick Read Johnson. 1994.
● (STUDIO 3 CINEMAS)

Beverly Hills Cop III — Grind-it-out sequel: just something to keep Eddie Murphy busy. The opening action sequence is well assembled, though it sets up a pattern of schizoid alternation between comedy and drama that persists throughout: immediately after the hero's boss expires in his lap, we plunge onward to airbag gags in the ensuing chase. (Then it's on the funeral, "Amenize Grace," and a tear-soiling down

the hero's cheek.) The central locale of the WonderWorld theme park provides material for a pale imitation of the Carl Hiaasen satirical crime novel, *Native Tongue*: the movie remains sentimental on the

beloved founder, Uncle Dave (Alan Young), and over a couple of imperilled children on a hayride ride called the Spider. The level of artifice — and of logic — sinks to bringing back Bronson Pinchot, no longer an art-gallery assistant, but as a supplier of fireworks to the “upper-middle-class suburbanists,” and so on. The director, John Landis, bestows his “personal” touch — which is to say, bumbling thugs and filmmaker cameos (George Lucas, Ray Harryhausen, Arthur Hiller, Martha Coolidge, Barbet Schroeder, et al.). With Jodie Reinkind, Hector Elizondo, Theresa Randle. 1994.

Shaji on the Beach — Day-trip from Birmingham to Blackpool, in a minibus packed with Indian women of wide-ranging ages and attitudes. Blatant enough while it

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[illegible][illegible]

Calendar MOVIES

late (notwithstanding some over-the-top fantasy scenes, in mockery of the Bondage cinema, and a heavy-handed face-off with a wife-beater), but nothing much to remember the next morning. Colorful, bouncy, superficial with fine natural acting jobs by Santa Kharis as the pregnant unmarried one and Shaheen Khan as the indefatigable tour guide, directed by Gurinder Chadha. 1994.

Black Beauty — The Anna Sewall horse story, starring Sean Bean and David Thewlis, directed by Caroline Thompson. (CINEMA 8: DEL MAR HIGHLANDS; FASHION VALLEY; GROSSMONT MALL; MINA MESA 7; HIGH ELODOR GALLERY 6; INGLEWOOD 10; OCEANSIDE 6; PONTIAC 10; RANCHO BERNARDO 6; SAN MARCOS CINEMA; SANTA DRIVE 10; SANTI VALLEY 8; SOUTH BAY DRIVE 10; SPORTS ARENA 6; SWEETWATER 6; VALLEY DRIVE 10; WILLOW PLAZA; FROM 7/29)

Brown Army — Stephen Hopkins's ensemble salute to the Boston P.D. South Squad (frankly) and a tad hypocritically hopes to hold its audience in its seats only with the promise of a forthcoming explosion. And another and another and another. Five major ones in all, padded a little by flashback



The Finest

replays. The bomber is a Northern Irish terrorist (Tommy Lee Jones, with a bang several times too large) out to avenge himself on a former cohort and traitor to the cause (Jeff Bridges, not a trace of a lib) who has been expiating past sins by defacing bombs for a living. (The Irish element is pervasive and exclusive: U2 on the stereo, Kelly gives shivers and window rattle, lines like "Oh, sweet Jesus!") The lone bomber, a freemason with no affiliations to known

groups, turns up in a janitor's uniform to eavesdrop on strategy sessions at police headquarters, and when the hero's new bride and stepdaughter go into hiding (after the murder of the hero's dog, bomber), the bomber finds them, not by any fallowable trail, but simply materializing as though by telepathy — it's that kind of movie. And his final "masterpiece," a planned display of Fourth of July fireworks, is given a freemason with no affiliations to known

whimsicality, for the private amusement of himself and the privileged spectator. More probably just himself. With Lucy Liu, Forest Whitaker, Lloyd Bridges. 1994. (CINEMA 10; HIGH ELODOR 10; INGLEWOOD 10; OCEANSIDE 6; PONTIAC 10; RANCHO BERNARDO 6; SAN MARCOS CINEMA; SANTA DRIVE 10; SANTI VALLEY 8; SOUTH BAY DRIVE 10; SPORTS ARENA 6; SWEETWATER 6; VALLEY DRIVE 10; WILLOW PLAZA; FROM 7/29)

Blue Velvet — David Lynch's "controversial" version of what really goes on in the American small town: rather more squirm-

producing and shurg-inspiring than (as you may have heard) shocking or provoking, at the very least, rib-tickling. So far from it being warped and twisted and depraved, somehow, the proper complaint with this movie is that it is altogether too schematic, didactic, and moralistic. And the fact that it is also wonderfully campy makes this worse, not better. Ostensibly the plot is a traditional detective story (with a poor adolescent Hardy Boy as detective), but lacking the sort of solid, credible foundation which would be worthwhile and meaningful for an army of metaphorical termines to index. Without that, we are thrown into an extreme and widening orbit of oddity in the unrelenting vein of Lynch's *Eraserhead*. Visually more in the vein of his *Dune*, however, the movie is shot in heavy dark nauseating colors, especially when indoors, so that it looks at times as if it takes place inside a Christmas fruit cake. And at all times it moves as if it had just walled down a whole one all by itself, and would really rather lay down somewhere. Kyle MacLachlan, Isabelle Rossellini, Laura Dern, Dennis Hopper. 1986. (GARDEN CABINET, 7/28 THROUGH 30, 8:30 P.M.)

Class, Professors — Lisa Wertheimer's comedy about a middle-aged teacher with his hands full of strait-laced schoolies. (HILLCREST CINEMA, FROM 7/29)

City Slickers II: The Legend of Curly's Gold — The fact that this is a sequel doesn't help it to a faster start than its



The Mask

forerunner. It dilly-dallies for over half an hour in the Big City, introducing a new character (Billy Crystal's hapless younger brother Jon Lovett, taking up a space vacated by Bruno Kirby), and establishing the treadmill rhythm of the comic writing ("I can't believe you two are from the same grade pool," "I'm from the shadow end"), Jack Palance, the one good thing about the original, doesn't turn up for an hour, not counting a couple of phony appearances behind dark windows and a Carrie-like role: a dream emergence from the grave. When he does turn up, he's an altogether different character. Curly's hitherto mentioned twin brother Duke (the sort of facile excuse used by a TV soap opera to bring back a favored actor), and not even a Westerner but a seafarer, albeit a comparatively tough one ("You ever talk to me like that again, and I'll turn your balls into orange"). Apart from him, the concept of masculinity in the movie contains largely of going all giddy and blubbery over anything that unites remotely of homosexuality: a verbal report of an unfulfilled attempt to milk a cow ("The cow's name is Norman. You were pulling on his dick"), the lip-cracking prospect of having to sack railroaders return from a ped's romp, the necessity of building together in the night for warmth and the horror of waking in the morning to find another's hand on one's warmest spot. Directed by Paul Weiland. 1994.

(CINEMA 10; HIGH ELODOR 10; INGLEWOOD 10; OCEANSIDE 6; PONTIAC 10; RANCHO BERNARDO 6; SAN MARCOS CINEMA; SANTA DRIVE 10; SANTI VALLEY 8; SOUTH BAY DRIVE 10; SPORTS ARENA 6; SWEETWATER 6; VALLEY DRIVE 10; WILLOW PLAZA; FROM 7/29)

Dazed and Confused — Richard Linklater, maker of *Slacker*, drifts into the

mainstream with a multi-character comedy about the last day of school, 1976, and the long night of celebration: beer, weed, bad music, bad hair, bad puns, etc. The writer-director maintains his air of detachment, and even of universal disdain, but he has nevertheless fashioned a serviceable youth movie in the mold of *Fast Times at Ridgemont High*. A little more than average sympathy attaches to the adrenergic freshman (Wiley Wiggins, looking like a young Kristy McNichol) who takes his painful initiation like a man — well, not so much like

a man as like a cool dude. And a little more than average humor attaches to the inappreciable high school highbrow nicknamed "Woodward and Bernstein" (Anthony Rapp, Adam Goldberg). But it just goes on and on and nowhere, Jason London, Joey Lauren Adams, Milla Jovovich, Rory Cochrane. 1993. (HILLCREST CINEMA, 7/28 THROUGH 30, 8:30 P.M.)

The Endless Summer II — Endless movie, too. Bruce Brown takes up his documentary camera and, in the company of representatives of a new generation of surfer diaries, resumes his search for the Perfect Wave. (Definition: "It depends on what kind of board you ride, and what kind of wave you like." Fish.) Essentially a glass-eyed travelogue, outfitted with inane narration from the filmmaker himself. "There are lots of really beautiful girls in Costa Rica," and so on. For the nondevotee, the principal entertainment is the devoted live audience: "Wooooo-OHHHHH" (accompaniment to a wipeout). With Robert "Wingnut" Weaver (on the long board) and Patrick O'Connell (short board). 1994.

(LA PALMS)

The Finest Hours — Live action (and Inland Light and Magic) blow up of the crudely drawn TV cartoon show, from Hanna-Barbera, set in subsurface, 2,000,000 B.C. The action after a 1950s sit-

com, at 1950s modernity, gets of performance purposely palliative. And the dialogue strives for the cheerfully cornball: "What is his name?" "Bum-Bum-Bum." "Is that short for something?" "Bum-Bum-Bum." Or again: "When I think of the sacrifices your father made for you? Lambie, even, your brother Jerry..." And the dinosaurs and such are nearest to Jim Henson than to Ray Harryhausen. You can see the sense of the creative decisions, except maybe the decision to make the movie in the first place. You cannot, though, see the sense of the representatives. An embolizer at the State & Co. rock quarry needs a full guy, so he administers an aspirin to the manual laborers, Barney Rubble, to repay a debt to his best friend Fred, switches seats with him, and Fred, getting the highest score, gets the promotion. "Finally it's all mine!" exclaims Mr. Rubble at one point. No, it doesn't. With John Goodman, Rick Moranis, Elizabeth Perkins, Rose O'Neal, Elizabeth Taylor, directed by Brian Levant. 1994.

(HILLCREST CINEMA, 7/28 THROUGH 30, 8:30 P.M.)

Foreign Student — French boy in the American South in mid-Fifties, with Marlo Hochstetler and Robin Greer, directed by Eva Sereny. (SWEETWATER 6; FROM 7/29)

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Furthest thing — Three decades in the life of a mental midget (I.Q. 75) who leaves giant footprints on his twisting path, in rather sharp contradiction of the feather-on-the-wind visual motif at movie's beginning and end. The traversal of so much history requires the filmmaker, Robert Zemeckis, to resume his wrong-end-of-the-telescope examination of past absurdities and archaisms, in the vein of his *Back to the Future*, *Who Framed Roger Rabbit*, *I Wanna Hold Your Hand*. But he is essentially a flippancy, a cold-blooded sensibility, and his efforts here to deepen it and warm it ought by rights to arouse less in the way of sup-



North

Getting Even with Dad — Macaulay Culkin follows along again. The eleven-year-

old tothead (wet look) is dropped off with his ex-con father by his newlywed aunt (Kathleen Wilhoite, colorful cameo), and, in addition to gumming up a rare-coin heist, he does more in three days to rehabilitate the old man than Folsom Prison did in three years. Equal parts slapstick and sentiment, in equal degrees bogus. With Ted Danson, Glenn Headly, Saul Rubinek; directed by Howard Deutch. 1994.

I Love Trouble Star vehicle, most precisely, a bicyclist's pursuit for two, and probably across two types of terrain, George Cukor's and Alfred Hitchcock's. To put it as casually as possible: Nick Nolte and Julia Roberts, in the roles of rival reporters on a train- wreck story, are required to be Tracy and Hepburn and at the same time, or alternating times, Grant and Kelly. They come up a bit short. Nolte, for the occasion has fluffed-up hair and smokes cigars; Roberts, for hers, wears long, dark, heavy-lidded eyes. Among the things they lack are a Cukor and a Hitchcock. Their actual director, Charles Shyer, and his producer and co-writer, Nancy Meyers, reveal a reverence for old cinematic forms (cf. Ryan O'Neal's lecture on Lubitsch in their *Irreconcilable Differences*) without revealing any mastery of them. The result is a really meanly made, if not a really dumb, picture. **B-**

—JAMES VILLAGE, BANGOR, OREGON

It Could Happen to You — Andrew Bergman's romantic comedy with Nicolas

William-wakeover Baltimore bear is transplanted to Franklin Falls, Va. (p. 148), and along the way acquires a stray collie. Or more accurately, the collie, named explicitly after the 1950s TV set, acquires the boy. (Splendid subjectivity panning ash of the suddenly masterless dog picking out a likely new owner from the line of gawkers at the scene of the accident.) The dog's bravery, strength, loyalty, etc., can be taken for granted; her clairvoyance, her near-transcendence, her connection with grains of salt, Thomas Guitry, Helen Slater, Jon Tenney, Richard Farnsworth directed by Daniel Petre. 1994.

☆ [CLAIMING]: DEL MAR HIGHLANDS; GROSSMONT TROLLEY; GORE & HAZARD CENTER 7; LA COSTA 6; MIRA MESA 4; NICKLEODEON 6; NICKLEODEON GALEXY 4; POWAY 10; RANCHO BERNARDO 6; SAN MARCOS CINEMAS; SHEET WATER 6; TOWN AND COUNTRY; LA CHULA

The Lion King — Predigested heroic myth to do with a lion cub called Simba, rightful heir to the paradisaical pridelands, dispossessed by a Machiavellian uncle, and — no need to go on. The apotheosis of Joseph Campbell into a household name has not been a boon to the fictional imagination. The prince in exile, the army of occupation (goose-stepping hyenas, so as to drive the point home), the supernatural intervention, the enlightenment, the return, the redemption — it's all here. All, and little else. What brings the trip partway to life is of course the famous anthropomorphism of the Dis-

Cage, Bridget Fonda, and Rosie Perez.
(CINERAMA 6; COVE: FLOWER HILL CINEMAS;
HAZARD CENTER 7; LA COSTA 6; MIRA MESA 7;
NICKELODEON 8; OCEANSIDE 8; POWAY 10; RAN-
CHO BERNARDO 6; SANTEE VILLAGE 8; SPORTS
ARENA 6; SWEETWATER 6; UA CHULA VISTA 6;
UA GLASSHOUSE 6; UA HORTON PLAZA 7;
FROM 7/29)

Jurassic Park — Spielberg. Dinosaurs. What more need be said? You get what you expect. Or in blurb-ese: "It delivers the goods." But it nowhere exceeds or confounds expectations. The premise, from the Michael Crichton novel, is essentially that of Crichton's *Westworld* with dinosaurs in lieu of robots: amusement park gone haywire. And the *kind* of sensation peddled in it, like the kind in the same director's *Jaws*, is the rudimentary fear of sharp objects. (E)

minced, fear of being punctured, severed, minced by same: *My, what bug teeth you have, Grandma!* (Fear of blunt objects, or fear of being swiped, stomped, scrunched by same, hardly enters into it.) It is a sensation long on bodily discomfort, short on wonder — a questionable balance in a movie that bridges the sixty-five-million-year gap between man and dinosaur. With Sam Neill, Laura Dern, Jeff Goldblum, and Richard Attenborough. 1993.

★★ (STUDIO 8 CINEMAS, VINEYARD TWIN)

strong stuff, and his physical weakness, his cowardice, his humbling comic-relief accomplices, make it all the stronger. They don't *deserve* to do anybody any harm. The morbidity isn't lingered on for long, but that's not so much a measure of squeamishness as of the uniformly nimble pacing. Even the obligatory songs (Elton John, music; Tim Rice, lyrics) don't slow things down as much, or stop things as cold, as sometimes. Directed by Roger Allers and Rob Minkoff. 1994.

CAROUSEL CINEMA 6; CINEMA 21; CINERAMA 6;
DEL MAR HIGHLANDS; GROSSMONT TROLLEY;
LA JOLLA VILLAGE; MIRA MESA 7;
NICKELODEON 8; NICKELODEON 10;
OCEANSIDE 8; PLAZA BONITA; POWAY 10; SAN
MARCOS CINEMAS; SOUTH BAY DRIVE IN; VAL
LEY DRIVE IN; WEGAND PLAZA)

Little Buddha — Big bore. Reincarnation
is notoriously unfilmable as a "straight"
subject, though it can sometimes be smug-
gled through under cover of fantasy. *Dead*

dreya Rose was legitimate fun, and *Exorcist II* was great, glorious, delirious fun and a lot

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With Chris Isaak, Bridget Fonda, Alex Wieselanger. 1994.
 ● (HILLCREST CINEMAS)

The Mask — Jim Carrey as a mild-mannered bank clerk transformed by a magic mask; directed by Charles Russell.

MI Vida Loca — Gang life, and north but, in the *barrio* (Echo Park), with the focus for a change on the "homegirls." Packed with documentary information in the brief, lit images; but stilted acting and writing and an undercooked story garnished with blabberly blah-blah narration by a rote team of voices. Angel Aviles, Seldy Lopez, Nelida Lopez, Juan Vargas; written and directed by Allison Anders, 1994.

★ **HOME RAMA** 6. **NICKELODEON 10: PARK**; **CHUCK BERNARD** 6. **FROM 7/29: SWEETWATER** **TOWN AND COUNTRY**, **FROM 7/29: LA ESCO** **DR. FROM 7/29**

Monkey trouble — The monkey's n't trouble, is on the contrary as fun as you average barrelful. This capuchin, trained to pickpocket and (excuse the expression) to burglar, runs away from his nasty master (Harvey Keitel, with a kerchief on his head and a come-and-go gypsy accent) attaches himself to a lonely little girl who has to "distract" him his bad habits. Unforgettable kid stuff. With Thora Birch, Mimi Rogers, Christopher McDonald; directed by Brian Koppelman, 1994.

North — Nonstop grower: a Children's liberation fantasy about a gifted but neglected lad who divorces his natural past and entertains offers from prospective adoptive ones all over the globe. (Caricatures of differing degrees of broadness and insultingly.) Bruce Willis, in addition to narrating the action, pops up in various costumes in various locales as the hero's guardian angel. It doesn't help (nor does surprise) that the whole thing turns out to be a dream. With Elijah Wood, Jason Alexander, Julia Louis-Dreyfus, Jon Low directed by Rob Reiner. 1994.

© JARMEL MOUNTAIN, FASHION VALLEY.

SHORE 9; D. COSTA 6; MIRTA MESA 4; POWAY
SANTO VILLAGE 8; SPORTS ARENA 6; SWEET
TER 6; TOWN AND COUNTRY; VIA CHULA VIST
VIA ESCONDIDO 8; VIA HORTON PLAZA 7; UNIV
SITY TOWNE CENTRE; VILLAGE



That's Entertainment III

hearts of evildoers. Cut (quite soon) to Manhattan between world wars, where,

[illegible]

MARCO	ROBIN
-------	-------

The people
are different.

The food is strange.

are unusual

Welcome to
America.

foreign
STUDENT

R

STARTS FRIDAY

EXTRAORDINARY
SOUND TRACKS
MUSIC 2000

EXTRAORDINARY
SOUND TRACKS
MUSIC 2000

EXTRAORDINARY
SOUND TRACKS
MUSIC 2000

SITY TOWNE CENTRE, VALLEY DRIVE IN WIE-
GAND PLAZA)

Wally's *Summer Stock* (1934). The four-year compilation (featuring *Thelma Houston*) was a blast from MGM musicals. The pickings, including outtakes and behind-the-scenes footage, are naturally slimmer. But as the Golden Age of the screen musical grows ever dimmer and more remote, even the slimmest pickings become more precious. Some suggest: Give Kelly dancing with a newspaper in *Summer Stock*; Kelly, Donald O'Connor, two checked suits, and two flares in *Singin' in the Rain*; Dolores Gray's breath-of-a-beretation of suitors in *My Way*; Four Weather; Mickey Rooney's *Can't Get Started*; and the *How to Succeed in Business* Miranda imitation in *Babe on Broadway*; plus a number of illuminating uses of the split-screen for purposes of comparison. 1994.

★★ (JEN, THROUGH 8/4)

True Lies — Reviewed this issue. With Arnold Schwarzenegger, Jamie Lee Curtis, Bill Paxton, and Tom Arnold; directed by James Cameron.

an hour, roughly three times as long as the

The Wedding Gift — British domestic drama with Julie Walters and Jim Broadbent, directed by Richard Loncraine. (HILLCREST CINEMAS)

White — Number two of Krzysztof Kieslowski's trilogy of films titled after the colors of the French flag. Each title is independent of the others, notwithstanding minor character connections: the first, *Le bleu* (Juliette Binoche, pokes her head apologetically into a courtroom in Vienna. This second one does with a woman in a red dress, who, unable to consummate his marriage, is given the boot by his French wife (his her) militions police up fast and back, bards of the French Revolution, and the third, *Le rouge*, confiscated ATM card (on and on), and who returns alone to his native country, in the second half back to back to back, and increasingly far-fetched and long, leaping

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MURKINA
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 BARKING DOG
 PINK FLOYD'S DANCE
 ARMOSMITH

BARKING DOG

scheme of real-estate trickery and a faked funeral. (Considering her complaint with him, his first line upon his reunion with his wife is most unfortunate: "I wanted you to come.") The real problem with the movie, which boasts the director's customary visual frills and soul-on-sleeve style of performance, is not that the hero's elaborate expression of love and devotion is unromantic; it is unpoetic; is unlyrical; is the prolixity, the "unsexiness," of real estate is presumably just part of the desired effect. The problem is that it's uncinematic; unsuited to the medium; unfollowable on screen. Zbigniew Zamachowski, Julie Delpy. 1994. www.fox.com/movies

Widows' Peak—A tepid cup of Irish coffee, heavy on the whipped cream, but with a good stiff dose of Natasha Richardson. She, doing an expert American accent, proves again to be a gifted sophisticated comedienne, a far cry and a hard climb from *Patty Hearst*, not to mention a good long ways above her mother, Vanessa Redgrave, on the scale of comfort and relaxation. Above her sister Joely, for that matter, too. The premise has to do with a merry widow and woman of the world (Richardson) who comes to live among a black-garbed hierarchy of widows in a tiny dot on



The Wedding Gift

the map of Ireland called Kilshannon. What is this brightly bedecked woman doing there? And why does she go out of her way to enlist the local snoop as her housekeeper? And what does the village spinster (Mia Farrow) have against her? The answers will come clear in an easily foreseeable "surprise" ending — nothing to shatter the hulling tone of cozy gentility. There are occasional mild amusements (very mild,

very occasional) and a nice selection of clothes, cars, boats, vintage 1920s. With Joan Plowright, Adrian Dunbar, Jim Broadbent; directed by John Irvin. 1994.

★ (HILLCREST CINEMAS)

Wolf — Werewolf movie, with airs. The careful, cautious, gradual progression — into lycanthrope legend from a solid reality.

base of office politics, marital infidelity, and other mundanities — carries with it the pretension of "specialness," of doing something never before done, of going somewhere never before gone. The movie behaves, with all due deliberateness, as if it were blazing a new trail in the age-old genre. And in a sense, it is. The classy treatment. The big star treatment. Not necessarily the first such (cf. *Wolfen*), but the most

such. The classicist, The Higger, too. No argument there. It seems risky of curling up with other worse-off movies for the summer, but it's a sure bet that the picture is getting up with fleas. The appropriate complaint about all this, accordingly, would be that the picture is too good to be so untimely (surely an insult in lapine society). Even when the moon is up and the world is at its best, the picture is still a picture. The makeup effects of Rick Baker, who worked also on *An American Werewolf in London*, are so good that the picture's otherworldly mutton chops do dress up the actor's melodramatic mugging. The wolf—well, the wolf is a little better than the picture after all only as "analysis"—as the script labors to make plain, to something already inside him, the danger of the picture is that it is too plain, a danger to his enemies at the office, to his unfaithful wife, to his new girlfriend (a breathy role for the new emaciated actress, Lisa Kudrow). In the end, however, Jack Nicholson appears mirthful. Though he holds himself relatively in check—relative, that is, to his own standards—his humor is so too faithful an actor to begin with, too dagger-eyed and drooling-mouthed. Or, rather, the picture is so aware of what the filmmakers are too aware of what they're up to: the tellers of horror stories are the tellers of horror stories, and "correlative" any more than they should use "horrible" or "ghastly." With the exception of a few numbers, the picture is by Mike Nichols. 1994.

★★ CENTURY TRIST. NICHOLSON 100. D. SWEET

I Could Have Consumed Four without Pain

As we drove on freeways and byways, I kept saying, "I can't believe I'm doing this."

Short stories by O. Henry, with their moralistic surprise endings, are no longer in fashion. But I thought of them last week after I drove out to El Cajon, just to sample some of the Mexican desert dried confection that's so popular here. There is no filling, and it is served with honey. For over a year, I've received letters asking me where they are available, and for that length of time I've inquired at restaurants, with negative results. *Sopapillas*, I was told, were too labor intensive — fresh batter has to be prepared daily — and few people requested them. Then a kindly waitress informed me that she had once worked for Antonio's Hacienda, where *sopapillas* were a trademark.

NEW WIDMER At last, upon request, the *sopapillas* were brought to us. My friend's daughter was disappointed — maybe she envisioned a dessert dripping in chocolate syrup or thick with powdered sugar, as in a New Orleans beignet. I would have liked the honey in a jar instead of in those little packets, but hey, these square confections are free if you ask for them at

REVIEW
ELEANOR WIDMER

Now here comes the O. Henry payoff. I happened to call Alfonso's of La Jolla to check on their hours, and Alfonso told me that they prepared two kinds of gourmet *sopaipillas*, one filled with strawberries. I hot-footed over there dur-

ing an off hour (during the summer there's almost always a wait), and those strawberry *sopaipillas* are killers. They cost \$1.50 for two, and I could have consumed four without pain. The cinnamon ones are also great, and both varieties are triangle shaped. I had a nice evening at Antonio's in El Cajon, but here was the dream dessert, which like the blurbid of happiness has existed virtually in my back yard. (Alfonso's) of La Jolla, 1251 Baymont Street, La Jolla, 454.7232).

Sand Crab Cafe, located in Escondido, prepares Dungeness crab, crab combinations, fresh lobster, a fisherman's sampler (but not Maryland crab), all of which are cooked with potatoes and corn on the cob and then dumped onto butcher-block paper. A mallet and board are provided on



The Restaurant: Antonio's Hacienda
The Location: 700 N. Johnson Avenue (corner of Arnel), El Cajon (442-9827)
Type of Food: Mexican
Price Range: \$4.25 to about \$16.00 (most items \$7.95)
Hours: Open daily. Lunch, 11:00 a.m. to 4:00 p.m.; dinner, 4:00 p.m. to 10:00 p.m.; Sunday brunch, 10:00 a.m. to 1:00 p.m.

The Restaurant: Sand Crab Cafe
The Location: 2229 Micro Place, Escondido (480-2722)
Type of Food: Crab (not Maryland), lobster, seafood
Price range: \$2.25 to \$19.95
Hours: Open daily. Sunday through Thursday, 11:00 a.m. to 9:00 p.m.; Friday and Saturday, 11:00 a.m. to 10:00 p.m. Continuous service, same menu.

your table but no utensils; a packaged wash napkin is available, though hot towels would have been lovely.

As we drove on freeways and byways, I kept saying, "I can't believe I'm doing this." But I was. It took one hour to get there from La Jolla, via I-5 north to 78 to Barham to Micro Place, but it's such a popular spot in Escondido that we were fortunate to find a table in their no-frills room. We had the crab combo: snow crab, rock crab, stone crab claws, king crab claws, sausage, potato

My young escort was a bit disconcerted because a pick wasn't provided for crevices in the claws. He said he felt very primitive, like a member of some ancient tribe tearing food apart with his hands. But he soon came to enjoy it. For me, the one limitation was that every item had been boiled in Cajun spices and even the potatoes were too spicy for me. The owner, whose name is Sandy Crabbe (really), once sampled a spicy crab dish

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DOWNTOWN

Antes, 645 5th (256-8565)
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Cannon, 645 5th (232-8878)
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U/A Houston Plaza 7, 457 Houston Plaza (256-4660)
Theater 1: *It Could Happen to You*, from 7/29
Theater 2: *The Manx*, from 7/29
Theater 3: *Speed*, *True Lies*
Theater 4: *North*
Theater 5: *True Lies*
Theater 6: *The Chamber*
Theater 7: *Forever Young*

UPTOWN

Garden Cabaret, 3340 Goldfish Street, Mission Hills (295-4221)
Blue Velvet, 7/28 through 30
Guild, 3827 5th, Hillcrest (295-7000)
Foreign Student, from 7/29
Hillcrest Cinema, 3065 5th Ave., Hillcrest (299-2100)
Theater 1: *Gas. Professor*, from 7/29
Theater 2: *Shogun on the Beach*
Theater 3: *Little Buddha*
Theater 4: *Widows' Peak*
Theater 5: *White. The Wedding Gift*
Park, 3812 Park Blvd., Hillcrest (294-9264)
Mr. Vain's Love

BEACHES

Strand, 4950 Newport Ave., Ocean Beach (223 5143)

MISSION VALLEY

Cinema 21, 1440 Hotel Circle North (291 2121)
The Last King

Fashion Valley 6, 110 Fashion Valley (291 4004)
 Theater 1: *Black Beauty*, from 7/29
 Theater 2: *The Flinstones*
 Theater 3: *North*
 Theater 4: *Angels on the Outfield: The Shadow*

Hazard Center, 7510 Hazard Center Drive, Mission Viejo

SOUTH BAY

Harbor Drive In, 32nd and D, National City (417) 390-1100
True Lies and Speed

Nickelodeon Chase Vista 10, 5th and I Street, Chula Vista (619) 711-3131

Theater 1: *Black Beauty*, from 7:29
Theater 2: *Black Beauty*, from 7:29
Theater 3: *The Mask*, from 7:29
Theater 4: *The Mask*, from 7:29

STATE UNIVERSITY

Century Twin, 54th and E Cajon Boulevard (582-7600)
 Theater 1: *The Phenomenon and City Makers II*
 Theater 2: *Wolff and Blument* Award
Glennsboro 6 Theatres, 5831 University Ave. (287-8996)
 Theater 1: *I Could Happen to You*, from 7/29
 Theater 2: *Black Beauty*, from 7/29
 Theater 3: *Forever Group*
 Theater 4: *The Lure King*
 Theater 5: *Me Vado Loco*
 Theater 6: *Speed*
Greene 9 Theatres, 3450 College Avenue (229-0561)
 Theater 1: *The Mask*, from 7/29

**CLAIREMONT-KEARNY MESA-
UNIVERSITY CITY**

Chicoutimi, 4100 Chicoutimi Mesa Blvd (774 0903)
 Theater 1: *Lasse*, re-runners, *Melvin Army* and
The Shadow, from 7/29
 Theater 2: *Angels in the Outfield*

La Jolla Village Theatres, 8079 Villa La Jolla Dr. (453 7831)
 Theater 1: *True Lies*
 Theater 2: *True Lies*
 Theater 3: *I Love Trouble*
 Theater 4: *The Last King*

Millie Mesa Four, 8118 Mesa Blvd (566 1912)
 Theater 1: *The Mask*, from 7/29
 Theater 2: *Lasse*
 Theater 3: *Angels in the Outfield*
 Theater 4: *Noah*

EL CAJON-LA MESA

Call theater for program information.

Theater 1: *It Could Happen to You*, from 7/29
 Theater 2: *The Client*
 Theater 3: *North, South*
 Theater 4: *True Lies*
 Theater 5: *True Lies*
 Theater 6: *Remember Me*

Demondie II, 2017 Vista Way, Oceanside (439-7008)
 Theater 1: *It Could Happen to You*, from 7/29
 Theater 2: *The Monk*, from 7/29
 Theater 3: *Black Beauty*, from 7/29
 Theater 4: *Angels in the Outfield*
 Theater 5: *The Lion King*

Theater 1: *Volpone*, from 7/29
Theater 2: *The Merchant*, from 7/29
Theater 3: *Black Beauty*, from 7/29
Theater 4: *Speed*, from 7/29
Theater 5: *Speed*, from 7/29
Theater 6: *The Lion King*
Theater 7: *Tom Sawyer*



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in Florida and decided to offer the same in his restaurant. In his seven years at this location, he said, I was one of the few people who expressed a preference for the New England-style preparation, namely, just boiled in water. However, if you call an hour in advance, you may have your seafood cooked without spices.

We came home via the Del Dios highway, Lake Hodges, and Rancho Santa Fe. Nevertheless, coming and going, we were in transit for four hours. If you live in North County, it may be a short jog, but be aware that San Marcos is located in an industrial area and isn't easy to find. Your best bet is to call for directions.

The Reader's Guide to Restaurants is compiled by Eleanor Widmer and represents a selective listing of recommended San Diego County and Tijuana dining establishments. Individual restaurants will appear once or twice a month. Price estimates are based on the latest information available for a complete meal per person, exclusive of drinks and tip. **Low** below \$8; **moderate**: \$8 to \$15; **expensive**: more than \$15. Please call restaurants in advance for operating hours, reservations, and other specific

CHÉZ HENRI 1555 Camino Del Mar, Del Mar Plaza, Market Level, Del Mar, 793-0067. This traditional French restaurant is invariably crowded and for good reason. You'll find excellent salads and French onion soup, along with a

whole fish baked in salt, filet mignon with or without goose liver, and various chicken preparations. Specials are highly recommended: Tuesday, cassoulet (white bean stew with duck, lamb, and sausage); Thursday, bouillabaisse fish stew with lots of clams and mussels. Both cost \$29.50 for two. Or, try the four-course fixed-price meal, Sunday through Wednesday, \$16.50. Open daily, lunch and dinner. Moderate to expensive.

DEL MAR PIZZA 211 15th Street, Del Mar, 481-8088. If you've heard about, dreamed about, or were merely curious about New York pizza, the best practitioner is now in Del Mar complete with New York manners. The hot sandwiches are good, but the pizza is in a league by itself. The secret lies in the crust. *Lasagne* and stuffed eggplant also

EPAZOTE'S SOUTHWEST RESTAURANT 1555 Camino Del Mar, Del Mar Plaza, Del Mar, 259-9966. Epazote's is the sister restaurant of Cilantro's, so if you've enjoyed the latter, you'll know what to expect here: high intensity, noise, a young professional crowd, a ter-

race with a view. You can make a meal from the Southwestern appetizers, most of them \$6.00 or under. Or try spit-roasted items. Sunday brunch à la carte. Open daily, lunch and dinner. Low to moderate.

FREDERICK'S BISTRO RESTAURANT 128 South Acacia, Solana Beach, 755-2432. Frederick's is open for dinner Tuesday through Sunday and offers California-style cuisine and fixed-price meals that cost \$16.00 to \$23.00. Menu

JAVA DEPOT 243 North Highway 101, Solana Beach, 259-0308. A variety of non-alcoholic drinks is served here and the sandwiches and salads are fine. The

KIM'S RESTAURANT 745 First Street, Lumberyard Shopping Center, Encinitas, 942-4816. For low cost and high quality, Kim's is the best Vietnamese restaurant in North County. From the overwhelming, extensive menu, try

spring rolls, stuffed grape leaves, stuffed crêpes, whole roasted Cornish hens, lemon grass chicken, steamed fish. The food is fresh, beautifully prepared, and highly satisfying. Open daily, lunch and dinner. Continuous service. Low to low-moderate.

LE BAMBOU 2634 Del Mar Heights Road, Del Mar, 259-8138. Nouvelle Vietnamese cuisine is prepared here that's fresh, light, delicate. But the portions are small and two people should

order three entrées for a satisfactory meal. Soups are outstanding and the imperial rolls, lemon grass chicken, char-broiled pork do well here. The menu has been expanded and the wine list includes 40 items. Fast service and aesthetic surroundings. The management tends to be somewhat aloof. Closed Monday. Lunch Tuesday to Friday; dinner 6-10 p.m. 2000, 2001, 2002.

NEIMAN'S AT THE TWIN INNS 2978
Carlisle Boulevard, Carlisle, PA
729-4131. If you have nostalgia for the
chicken dinners that used to be served
at the Twin Inns, you may enjoy them
in the main dining room after 2:00 p.m.
when the buffet brunch is concluded.
During the week, competent American
cuisine is available for dinners only,
nightly. The high peaked room with its

PACIFICA DEL MAR 1555 Pacific Coast Highway, Del Mar Plaza, Del Mar, 792-0476. Select the fresh fish prepared in the simplest manner and you'll do fine here. The setting and view remain delightful and the service is excellent. Sunset dinners during the week are an incentive to dine early. Open

PETER CHANG'S 1441 Encinitas Boulevard, Encinitas, 942-5159. You have to look carefully to discover the location, but the natural-style Chinese cooking (no MSG or starch in the

saucers, upon request) is a cut above most. The all-you-can-eat lunch buffet, Monday through Friday (\$4.50), will provide you with ten items plus California sushi roll, but it's good only if you arrive early. For dinner, try sautéed shrimp, string beans, chicken in plum sauce. The combination dinner for \$14.99 is worthwhile: appetizer, seafood soup, lobster in black bean sauce, crispy chicken plus dessert. Or ask Mr. Chang

PISCES DELICACIES OF Costa Spa, 2100 Costa Del Mar Blvd., Carlsbad, 438-9111. This lush and still-excellent resort is located at the spa itself, in a room one flight down from where you've been to Pisces at the hotel. You will remember its

and seafood menu which changed in two decades. Yams and fresh Maine lobster, hominy and Maryland soft-shell crab, and Dover sole are highlights that this restaurant is famous for. The restaurant still offers tableside service. Many dishes, such as the traditional spinach salads, are prepared to order. Please call for details.

PIZZA BOZZA 429 Encinitas Blvd., Encinitas, 760-441-1111. Remember that it is closed on Wednesdays. Dinners only. **PIZZA BOZZA** 429 Encinitas Blvd., Town and Country Center, Encinitas, 436-8664.

searching for unusual pizzas, don't overlook this dish. The bread and pizza dough is on the premises. The pizza standing but they don't have sauce on the Abruzzi-style pizza rustica with sliced totes and two cheeses; the noteworthy. The pastas unwrinkled olives similar to G don't care for anchovies, dedicate it. The pasta primavera and so are the sand-

SHIRAHAMA 1101 Camino Del Mar, 755-2969. At this sushi bar, you may obtain a variety of kinds of raw fish, including salmon, in secret sauce, and some-

raw potatoes and raw tuna. The cooked menu is equally fine, with the shrimp-and-vegetable teriyaki and beef teriyaki. The food and prices are elegant and delightful. Close

Lunch, Tuesday through Friday, 11:30 a.m. to 2 p.m.; dinner, Tuesday through Sunday, 5:30 p.m. to 11 p.m.; moderate.

NORTH INLAND

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Waples Street #115, 450-9111
This restaurant has been voted one of the best in the United States. The

glas Organ, does a remarkable contemporary French cooking that is visually exciting and to the palate. The Sunday night dinner is an especially good \$17.95. It includes choice of petitizers, entrée of fish, fowl and dessert. Jazz, Tuesday-Thursday: Lunch, Saturday to 2:00 p.m. by itself or in

celebrate

CAJUN CONNECTION 74
Road (off Highway 78), S.
741-5680. If you're planning
the Wild Animal Park, try this
tentative New Orleans-style
The menu is most extensive
when crawfish étouffée, jamb
shrimp creole are available. I
without tasting the bread
Closed Monday. Lunch
through Friday, dinner
through Sunday. Moderate.

CANYON GRILL 9823 Carro Road, Scripps Ranch, 271-46... be pleasantly surprised by this setting, which includes a patio that's open to the sky and western interior. The food is At dinner, all pasta dishes as trées arrive with a salad, and achione shrimp-pasta, per-

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restaurant serves seafood an
that changes daily. Simple h
preparation, good value. O

THE FORTUNE COOK
Bernardo Center Drive,
Bernardo, 451-8958. We are
to have a Chinese restaurarar
quality in North County.
Henry Yang, comes from a
restaurant and his cooking m

acterized as Chinese with French influence. The sea bass in wine sauce, curd soup, chef's special chicken (sweet and sour) pork chops, fried shrimp are all outstanding daily, lunch 11:00 a.m. to 3:00 p.m.

ner to 10:00 p.m. and to 11:00 p.m. on **Friday** and **Saturday**. Low to moderate prices.

DELLER FLUORS 6009 Paces Rancho Santa Fe, 756-3085. No doubt that in Rancho Santa Fe restaurant walks away with The à la carte menu, which daily, provides exquisite soup, and entrées. When a breaded lotte (fish), white dover sole, or salmon and halibut. The wine list is stunning.

MING COURT 12750 Carmel Road (Country Plaza Shopping North City West (adjacent to 793-2933. Elegance described

rior of this restaurant and e
you are seated at a view table,
the setting. The Cantonese/
cuisine offers some wonderfu
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 • Hummus
 • Tabouli
 • Pickled turnips
 • Pita bread
 • Fresh salad
 • Any entree
 • Baklava dessert

the sheik café
 2664 Fifth Ave. • 234-5888
Belly Dancer
 Fri.-Sun.

**TWO COMPLETE
DINNERS
ONLY \$19.94**

Choose from soup or salad,
and two of the following entrees:

- Shrimp Diavolo
- Eggplant Sorrentino
- Chicken Marsala
- Veal Parmigiana

Includes side dish of pasta,
cottage cheese and cake.

Not valid with any other offer or on
major holidays. Please mention
coupons when ordering.
Exp. 8-31-84.

**Celebrate
the rest of
1984 at**

Sorrentino's

4724 Chairemont Mesa Blvd.
(1 mile west of 805 in Dunsmuir Square)

485-1811

Major Credit Cards Accepted
OPEN 7 DAYS FROM 6:00 PM - We're a smoke-free restaurant.
Homemade banquet room available.

**FREE RESERVATION
TO DINE FOR TWO**

Come in to register. Sponsored by
Let's All Share Our TV Shows.

NOW OPEN - SAN DIEGO'S OWN

Louie & Mousie's

Buy any size ice cream & receive
1 free cup or cone for a friend.

(with this ad please, expires Aug. 11)

CALL FOR TODAY'S FRESH-MADE FLAVORS ♦ 234-7030

5TH & ISLAND (IN THE GASLAMP)
Sundae: Thursday 12 noon-11 pm ♦ Friday & Saturday 12 noon-1 am

HOMEMADE ICE CREAM ♦ TOGETT ♦ JORRETT'S ♦ COFFEE ♦ CAPPUCCINO ♦ ESPRESSO

CALIFORNIA WOOD-FIRED

**2.00
OFF
ONE
PASTA
OR
PIZZA**

AND

PASTA

NOW IN LA JOLLA

2100 S. Miramar, Miramar, just off the San Diego Freeway (505) 454-9118

Delicious, delicious, delicious! The Great D'Leish of the South located at Wood & La Jolla. In addition to our "D'Leish" pizza, pasta and salads, La Jolla will be featuring gourmet burgers, delicious chicken and steak. We can only think of one thing.

No reservations at wood.

"A very palatable product at a price we can afford" — Senator William S.D. Reader

"It's an investment that I'd like to see in the future" — Unknown Guy

"What does wood have to do with this?"

D'Leish

GOURMET

4150 Mission Boulevard, Pacific Beach (in the Promenade) 483-4949

386 E. 1st Street, Chula Vista (between the Clocktower) 585-1371

Coffee:

Wood-Fired Pizza
CME & WME TEU &
MEXICAN RECIPES
Saffron Linguistics,
Pepperoni, 5 Cheese,
Chicken Pesto, Chicken
Pasta, Red & Tomato
Salsas, The Chicken

Large & Fresh Salads
Cantaloupe,
Cucumber, Tomato,
Chicken, Cucumber,
Chicken, Cucumber,
Chicken, Cucumber
\$8.50-17.99

Pasta
ONE OF WHITES
AND MEAT PASTA
Linguine, Wild Mushroom
Sage, Saffron Linguine,
Cauliflower & Potatoes,
Saffron Linguine,
Saffron Linguine
\$8.50-18.99

Specials
Specials
\$4.99

Gifts & Souvenirs
Bottles, Baskets



When Has Dining Out Sounded This Good?

It's Sunset Jazz at Victor's on the Bay, at Mission Bay Golf Resort. Victor's features live "Jazz on the Green" every Thursday thru Saturday starting at 6pm. Sunset dining on our heated patio creates the perfect setting. Enjoy our patio Barbeque featuring delicious, thick cuts of top sirloin, halibut or chicken. *Dinners start at a surprisingly low price of \$7.95.*

Enjoy Victor's anytime. Our dining room is open for breakfast, lunch and dinner. Available for banquets.

It's the best dining value you've ever heard.

VICTOR'S Restaurant

Call now: 490-3380
 2702 N. Mission Bay Drive • De Anza Cove, Mission Bay

2

\$13.95 Fajitas For Two

Includes

- choice of beef or chicken
- fresh guacamole
- shredded cheese
- sour cream
- warm flour tortillas
- rice & refried beans

Carlos Mexican Grill

2525 El Camino Real
Menlo Park
5500 Greenwood Center Dr.
La Jolla
4303 La Jolla Village Drive

Mission Valley
7610 Russell Center Drive
San Jose
300 East Via Rancho Parkway
066 Town
3070 Ridgely

This offer is valid only on Wednesdays, Thursdays and Fridays. Not valid on holidays and not valid on take-out orders. \$10 food and beverage minimum required. Offer is valid in conjunction with any other offer. See this offer online 9/29/14.

50%

**Offers
Good
Is True**

**\$1.99 Lunch Special
Monday-Friday**

Enjoy any entree or salad from our lunch menu for
just \$1.99* when you order one at regular price!
Valid Monday through Friday only.
Offer expires 8/18/94.

*\$1.99 meal valid for meals Mon-Fri with a \$4.95 entree or less.

Excludes all dining hall, Monday-Friday only. Limit one coupon per table.
Not valid with other offers or in combination with any other offer.

Cafeteria
3255 St. Cambria Road
Bismarck
55006 Bismarck Center Dr.
La Jolla
43803 La Jolla Village Office

Mission Valley
7510 Bonnet Center Drive
N. County Fair
200 East Via Rancho Parkway
San Diego
92108 San Diego

SOR

Calendar RESTAURANTS

light, and tangier beef. All the items on the Ming Court specialty list are noteworthy. Service is first-rate. Open daily, lunch, Monday through Saturday; dinner nightly. Moderate to expensive.

THE QUALITY INN 1035 La Brea Drive, San Marcos, 454-2445 or 746-2465. It's worth the ride to dine in this charming location on a picturesque main-made lake. Invariably crowded and for good reason, the Inn offers both American fare, fish, seafood, prime rib, steaks. Dinner entrees include an all-you-can-eat seafood salad bar. The copious Sunday buffet includes the seafood bar. Dine here as early as possible for all meals, but especially for the Sunday brunch. Lunch, Monday through Saturday. Sunday brunch, Tuesday through Saturday. Dinner, Tuesday through Saturday. Dinner, Tuesday through Saturday. Dinner, Tuesday through Saturday.

9:00 a.m. to midnight; Sunday, 9:00 a.m. to 8:00 p.m. Low.

LA JOLLA

AVAILON 6941 La Jolla Village Drive, 454-2335. Here's a restaurant where you really get your money's worth for fresh fish, prime rib, and seafood. Almost every night there are low-cost dinners and entrees. These change frequently so call to discover what's available the night you wish to dine. Simple surroundings but good service. Tuesday through Thursday specialty, for \$9.50. Friday and Saturday, complete meal (may be carried lobster on rice), \$9.95. Open daily, lunch and dinner. Low to moderate.

RENNERS 7350 Fay Avenue, 454-5013. This coffeehouse is immaculate, elegant, and offers magazines and newspapers and a light lunch and dinner menu. The dinner menu includes pasta made on the premises, salads, sandwiches, soups (top price \$4.95). Pastas and salads available from opening to closing. The decor is soothing, the floors and tables highly polished, the space simple, but it doesn't have the result and excitement — or the charm — of the Parkside. Open 7:00 a.m. to midnight weekdays; 8:00 a.m. to midnight weekends. No smoking inside; smoking at tables outside.

SPRINGSIDE COFFEE HOUSE-CAFE 15717 Bernardo Heights Parkway (at Pomodoro Road), 454-2335. The luxurious setting with roaring gas fireplaces, upholstered chairs, floor-to-ceiling wine racks, and French doors leading to patio seating establish Springside as the ultimate coffeehouse and cafe. It serves breakfast, lunch, and light dinners. Or you may just stare a few minutes, including wine or champagne. High-ceilinged and chic, it offers music and a place for conversation. Smoke-free interior and charming outdoor seating. Open daily, Monday through Thursday, 8:00 a.m. to 10:00 p.m.; Friday, 8:00 a.m. to midnight; Saturday, 8:00 a.m. to midnight; Sunday, 9:00 a.m. to 8:00 p.m. Low.

omelets, eggs Benedict pizza, and nachos (omelets, eggs and salsa) pizza.

The atmosphere is casual, the service attentive, and you may obtain a light meal with an ocean view at low cost. It's one light up but an elevator exists on the left hand side of the restaurant. Open daily. Same menu lunch and dinner. Continuous service. Low.

CARLETON 6941 La Jolla Village Drive, 454-2335. Here's a restaurant where you really get your money's worth for fresh fish, prime rib, and seafood. Almost every night there are low-cost dinners and entrees. These change frequently so call to discover what's available the night you wish to dine. Simple surroundings but good service. Tuesday through Thursday specialty, for \$9.50. Friday and Saturday, complete meal (may be carried lobster on rice), \$9.95. Open daily, lunch and dinner. Low to moderate.

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9:00 p.m. to 11:00 a.m. to 8:00 p.m. Low.

HOPS BETRO AND BREWERY 4553 La Jolla Village Drive, 454-2335. The outdoor seating area is almost always crowded with tea and coffee drinkers who, for the most part, are in San Diego. Even if you don't drink you will appreciate the tony look. The same menu is served continuously from lunch to closing. Among the best dishes are quail roasted chicken and prime with salmon and shrimp. All beers are brewed on the premises and include a raspberry lager, Scottish ale, and several more varieties. Open daily, 11:30 a.m. to 9:30 p.m.; Monday through Thursday and 11:00 p.m. on Friday and Saturday. Low to moderate.

MATTHEY 5523 La Jolla Village Drive, 454-2335. Two square dining rooms (one for non-smokers), an elegant ambience, and the presence of the owner himself (formerly with the Plaza Hotel in New York) contribute to a fine dining experience with Italian service. The half-hour appetizer is a house specialty, and the rack of lamb or fresh fish are always outstanding. But don't miss the smoked or fresh steaks from the grill. Open daily, lunch, Monday through Friday; dinner, Friday and Saturday. Open to midnight Friday and Saturday nights. Expensive.

DAILY'S 8911 Towne Center Drive, 454-5013. This restaurant is owned by a doctor who has devoted a menu that's low fat, low calorie, low sodium. All the dishes look and taste wonderful, and the top price is \$6.95. The sandwiches and salads are first-rate and the beef steak and curly pasta are the Christmas chicken salad is especially good. Also to be commended are the chili with three beans, and the corn with brown rice. Some of the pizza sandwiches are novel: chicken breast with apple slice and leek with brown rice. All items available for takeout. Same menu lunch and dinner. Monday through Saturday, 10:30 a.m. to 10:00 p.m. Low.

Open daily, lunch, dinner. Low to expensive.

THE PAMPHILE 7467 Girard Avenue, 454-5451. The outdoor seating area is almost always crowded with tea and coffee drinkers who, for the most part, are in San Diego. Even if you don't drink you will appreciate the tony look. The same menu is served continuously from lunch to closing. Among the best dishes are quail roasted chicken and prime with salmon and shrimp. All beers are brewed on the premises and include a raspberry lager, Scottish ale, and several more varieties. Open daily, 11:30 a.m. to 9:30 p.m.; Monday through Thursday and 11:00 p.m. on Friday and Saturday. Low to moderate.

PAPALIA'S 5568 Governor Drive, University City, 454-4844. If you're searching for an eclectic menu, try Papalia's. Dishes have Mexican influences. Southwestern flavors, Jamaican flavors, or there's a pizza vegetarian. The boudoir is the splash burger on whole wheat bun, or order the Blue Vegetarian lasagne prepared from masa (corn meal). Fresh corn, cheese, sausage, noodles, and tomato sauce. Another interesting dish is the "papalia," two flour tortillas stuffed with mashed potatoes and topped with two cheeses. Massive portions may be shared. This neighborhood restaurant garners great value. Open daily, breakfast, lunch, and dinner. Low.

SKY ROOM La Valencia Hotel, 1132 Prospect Street, 454-0773. The gourmet dining room is located on the tenth floor of the hotel. It offers a sweeping view of the coast, elegant atmosphere, and if you're entertaining an out-of-town visitor, this room will impress your guests. At dinner the menu is a la carte and has such items as fresh fish, shrimp, lobster, filet mignon. Count on about \$65 per dinner. Travel price four-course dinner which changes nightly is available for \$42.50. Sky Room is closed Sunday, Friday, Monday through Saturday. Expensive.

night. Open daily, 11:00 a.m. to 10:00 p.m. Low.

STAR OF INDIA 1000 Prospect Street, 454-3355. The Indian food is first-rate and the menu is extensive, however, the items are somewhat pricey. If you'd like to sample a little of everything, try the all-you-can-eat buffet lunch on the Saturday and Sunday champagne brunch. The weekend chicken and lamb dishes are outstanding. Vegetarians will adore the rice dishes as well as vegetable options. Open daily, lunch and dinner. Monday through Thursday and 11:00 p.m. on Friday and Saturday. Moderate to expensive.

TUTTO MARIE 400 Executive Drive, Pacific Town, La Jolla, 454-2335. It's also a restaurant with a menu that offers everything from the sea. Most of the Italian dishes are based on fish and seafood, but chicken and meat are available. The menu offers exciting appetizers, pastas, and entrees, with recipes that come from the Italian Riviera and coastal areas. Pizzas are available for lunch and dinner. Very stylish interior, beautiful outdoor patio, and serving service. Open daily, lunch, Monday through Friday; dinner, Monday through Friday, 11:00 p.m. to 1:00 a.m.; Saturday and Sunday, 11:00 p.m. to 1:00 a.m. Moderate.

ZOO'S ROYSTERIE CHICKEN 8450 Greater Avenue, Costa Verde Shopping Center, La Jolla, 454-9096. If you're searching for a light meal, try the excellent pizza with various toppings. The house specialty is hormone-free rotisserie chicken, and the side orders are roasted potatoes, steamed vegetables, beans, and salad. The chicken dish is worth noting. Same menu day and night. Open daily, 11:00 a.m. to 10:00 p.m. Low.

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CLAIREMONT & KEARNY MESA 1420 Clairemont Mesa Boulevard, 377-0000. Abundant is a clubhouse with beverages as diverse as Turkish coffee, Italian sodas, and oysters. It offers a full line of bakery goods and a Middle Eastern gourmet market. It's also a restaurant with a menu that offers everything from the sea. Most of the Italian dishes are based on fish and seafood, but chicken and meat are available. The menu offers exciting appetizers, pastas, and entrees, with recipes that come from the Italian Riviera and coastal areas. Pizzas are available for lunch and dinner. Very stylish interior, beautiful outdoor patio, and serving service. Open daily, lunch, Monday through Friday; dinner, Monday through Friday, 11:00 p.m. to 1:00 a.m.; Saturday and Sunday, 11:00 p.m. to 1:00 a.m. Moderate.

PONG PONG CHINESE CAFE 1755 Murphy Canyon Road, Kearny Mesa, 541-0728. The best items at this Cantonese restaurant, operated by a delightful family, are Peking duck, chicken in sesame sauce, and Peking egg roll. The first two must be ordered 24 hours in advance. From the menu, select one stir-fry, one soup, one salad, one vegetable, one rice, one noodle, one fruit, one dessert. Dishes for two or more cost \$10.95 each. Hand food best handled by waiter. Hawaiian breakfast Saturday and Sunday features loquats, ham, and ham topped with fruit and an egg or Chinese or Portuguese sausage with rice. Lunch and dinner daily, breakfast Saturday and Sunday. Low to moderate.

RAFFI HAZEL DRIVE 1940-B Clairemont Mesa Boulevard, Kearny Mesa, 545-9593. A delightful restaurant tucked away at the far end of a small shopping center. The product is fresh, scrumptious, and generous. In addition to the fine main bar, try the unusual appetizers. For entrees, select yakitori, chicken, shrimp, or pork. The house specialty is hormone-free rotisserie chicken, and the side orders are roasted potatoes, steamed vegetables, beans, and salad. The chicken dish is worth noting. Same menu day and night. Open daily, 11:00 a.m. to 10:00 p.m. Low.

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COUPON GOOD THRU 1994 - CLOSED MONDAYS

AWESOME RIBS & CHICKEN!

Endorsed by TV 8's Unknown Eater

Baker's Rib Factory

Our lean ribs and tangy chicken are specially seasoned, then rotisserie-cooked in our wood-fired brick oven!

RIB DINNER \$4.95
Pork ribs, beef or turkey bone ribs, two homemade side dishes and deep-dish cobbler!

BEEF OR CHICKEN DINNER \$4.95
Choice of juicy beef BBQ dinner or a choice of a BBQ, Cajun, lemon pepper, or Baker's braised chicken dinner, two homemade side dishes and deep-dish cobbler!

One special coupon must be shown when dining in! Not valid on carryout.

748 MISSION GORGE ROAD SAN DIEGO, 537-8834
Cornerstone located only 75 miles and 10 minutes from Jock-in-the-Box in Phoenix View. Open 427/28

CRAB FESTA

Every Wednesday Night

Starting at 7 pm.

A basket of warm bread, beer, and reserved Mexican style

MOONDOGGIES

LA JOLLA'S ONLY SPORTS GRILL

909 PROSPECT ST. • 454-9664

SUN. & MON. MONDAY COMPLETE EARLY DINNER SALMON OR STEAK \$12.95
Choice of steak, salmon, chicken or pork. Served 6:00-9:00 pm.

TUES. WED. THURS. FOOD LOVERS' DREAM \$9.50
Filet mignon, shrimp, scallops, broccoli and cheese.

FRID. & SAT. LOBSTER CURRY \$9.95
Includes soup or salad.

Buy one, get one free! Valid on selected entrees for a limited time only. Lunch & dinner through August 13. Not valid with any other offer. Three coupons per party. Please bring when ordering.

Chef Tim's AVALON

Specials not valid with any other offer.

6941 La Jolla Blvd. • 456-2535

OPEN LUNCH AND DINNER

FREE PARKING IN REAR

FRIDAY NIGHTS, ENJOY MASTERPIECES RENDERED IN CHARCOAL.

Every Friday night this summer, the chefs of Le Meridien will create a work of art. This mouth-watering barbecue will be drawn from a palette that includes grilled lobster, marinated top sirloin, and a medley of fresh vegetables, salads, fruits, assorted cheeses and tempting baked delights. Our masterpieces will be served on the outdoor dining terrace, framed by waterfront views of the city skyline and accompanied by the sounds of live jazz. Prices are \$28 for adults and \$13.95 for children. From 6-10 p.m. reservations.

Call 415-3000 for reservations.

MERIDIEN SAN DIEGO
AT CORONADO

We put the accent on pleasure.

2000 SECOND STREET • CORONADO

\$8.95

Su Casa
La Jolla since 1967

Presents a Spectacular

UNLIMITED SUNDAY BRUNCH BUFFET

Serving 10am-2pm

- Complimentary champagne
- 8 hot entrees
- Create your own omelette
- Belgian waffles
- Chef's carving & taco bar station
- Fresh fruit & salads
- Array of desserts
- Agua Frescas

6738 LA JOLLA BLVD. • 454-0369 • AMPLE PARKING

Not valid with any other offers. No take-out, please.

Celebrating Our 1-Year Anniversary!

We're On A Roll

Why? It's our 1-year anniversary and you're invited to help us celebrate!

What? A day filled with food, fun and fun. LIVE ENTERTAINMENT! 50¢ BBQ, FREE POPCORN, FUN FOR THE WHOLE FAMILY!

When? Saturday, July 30 12:00-8:00 pm

Where? Only at

APRILLO'S

Bernardo Heights Parkway and Pomodoro Road in Rancho Bernardo (Ralphs Shopping Center)

485-8055

15717 BERNARDO HEIGHTS PARKWAY

COUPON

Please present coupon before ordering.

Su Casa

Award-winning cuisine since 1967 is offering "THE WHOLE ENCHILADA" — our complete Mexican combination menu including:

DURANGO	Roasted Beef Tacos and One Cheese Enchilada	\$4.95
SCORCH	Roasted Beef Tacos and One Chile Relleno	\$4.95
CHIMARRA	Chicken Enchiladas	\$4.95
CAMPESINO	Chicken Enchiladas	\$4.95
YUCATAN	One Beef Enchilada	\$4.95
VEGAN	One Beef Enchilada	\$4.95
TAMALE	One Beef Enchilada	\$4.95
SE CAME	One Beef Enchilada	\$4.95

All combinations with regular items. Valid lunch & dinner every day for up to 10 people. Not valid with any other offer. Expires August 11, 1994. Soft plates \$2.00 additional. No take-out.

6738 LA JOLLA BLVD. • 454-0369 • AMPLE PARKING

SOPHISTICATION WITH A southwestern FLAIR

AWARD-WINNING CHAMPAGNE SUNDAY BRUNCH BUFFET

10 AM-2 PM • ADULTS — \$12.95 • KIDS — \$3.95

ENJOY OUR SELECTION OF ENTREES INCLUDING:

WE ALSO FEATURE

2 FOR 1

BUILD YOUR OWN BLOODY MARY at OUR SUNDAY BRUNCH

GORDON'S VODKA YOUR MIXERS

YOUR EXTRAS

ONLY \$3.25

11 and La Jolla Village Drive Across from the Hyatt Regency

558-8600 • FREE PARKING

ONLY 1994

HELP WANTED

NOTICE TO READERS: Advertisements published in the Help Wanted section of the Reader are accepted from private persons and businesses offering salaried, hourly, commissioned and/or other employment opportunities. Any reader who wishes to be considered for a position, please send your resume to the appropriate address. For more information, see page 132.

ADMINISTRATIVE ASSISTANT: Assist with executive and administrative duties. Must have excellent organizational skills. Computer skills a plus. Fax machine a plus. Salary commensurate with experience. Reply to: Mary, 132-1000.

ADVERTISING SALES MANAGER: Must have 5+ years experience in advertising sales. Must be able to manage a staff of 10-15 salespeople. Must have excellent organizational skills. Computer skills a plus. Fax machine a plus. Salary commensurate with experience. Reply to: Mary, 132-1000.

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CLASSIFIED ADS

Free Classifieds

Roommate Hotline
Time to sell your surfboard, food and electric guitar?
If you're a private party or a nonprofit organization, you may qualify for a Free Classified. Free ads must be typed and mailed. See page 132 for details.

Roommate Hotline
Looking for a place to live? Now you can get a jump on your search before the Reader even hits the streets by simply calling the Roommate Hotline at 1-900-844-6661. Only 49 cents/minute. To place your roommate ad and get it on the hotline, call 235-2415, 24 hours a day. The cost is only \$16. See the Roommate section for more details.



I don't recognize the boxes for the phone rings in the ad. I've never placed before in this ad. I've never placed before in this ad. I've never placed before in this ad.

Classified Ads	185	Job Training	123
Antiques & Collectibles	185	Lessons	123
Bicycles	186	Motorcycles	124
Business Opportunities	124	Notaries	125
Computers	125	Parent Resources	126
Computers	126	Photography	127
Computers	127	Real Estate	128
Computers	128	Real Estate	129
Computers	129	Real Estate	130
Computers	130	Real Estate	131
Computers	131	Real Estate	132
Computers	132	Real Estate	133
Computers	133	Real Estate	134
Computers	134	Real Estate	135
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Computers	152	Real Estate	153
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Computers	154	Real Estate	155
Computers	155	Real Estate	156
Computers	156	Real Estate	157
Computers	157	Real Estate	158
Computers	158	Real Estate	159
Computers	159	Real Estate	160

Paid Classifieds

Need a roommate or clients for your business? Have a vacant rental property? It's easy to place a 25-word Paid Classified ad in the Reader. For more information on paid ads, turn to page 123.

Phone Matches
Looking for your special someone? Turn to the Love Phone Matches column where you can find 700+ special someone to choose from. Or call the Phone Matches line at 1-900-844-6282 and "browse" through the introductions. Only 98 cents/minute, \$1.98 for the first minute. Love is just a call away for details.

How long can Jewish dad do it all alone? Raising 9-year-old daughter, working, housekeeping, doesn't leave much time to find bright, beautiful, non-smoking, lovable you.

How does he do it? Does he exercise, eat right and take certain every day? Does he have an opinion that says "I'd rather be happy?" Please turn to page 136.

CONTENTS

Features	129
Off the Call	129
Puzzle Story	133
Picture Story	135
Display Ads	135
Automotive	161
Help Wanted	122
Travel & Getaways	124
Real Estate	159
Wedding/Party Guide	126
Sports and Fitness	154

PART TIME: Old Globe Theatre. See page 132 for details. Phone: 391-1000.

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FREE & PAID CLASSIFIED ADS

Free Classifieds

Free classifieds are available to private parties and to nonprofit organizations that do not charge for their services. Only one ad will be accepted per week. Each ad must be typed on a 3x5 card (mailed inside an envelope) or on a postcard. Free classifieds are limited to 25 words or less. Classifieds of more than 25 words cost 60¢ per extra word, and payment must accompany ad. Roommate ads are no longer free. Please turn to the Roommate section for details.

MAILING DEADLINE: Free classifieds must be received by 7am Monday, three days in advance of the intended issue. Reader Classifieds, PO Box 85803, San Diego, CA 92186-5803. No free ads will be accepted at the Reader office or over the phone.

LATE CLASSIFIEDS: Private parties and nonprofit organizations may place classifieds over the phone or at the Reader office, 1703 India Street (at Date), at the rate of \$16 for 25 words or less plus 60¢ per extra word. The deadline is 10pm Tuesday.

DON'T CALL US: Due to the large volume of free classifieds, the Reader cannot handle visits or phone inquiries concerning them. Please do not call us to ask how to place free classifieds, to attempt to cancel classifieds, or to request information from free ads seen in past issues. The Reader reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

ADVERTISING SALES: See page 132 for details. Phone: 391-1000.

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HELP WANTED

CARIBBEAN DEALER TRAINING: One of the best growing careers in the West. San Diego 1500-8500. Blackboard, power. Fax. For more information, call 391-1000.

CHANGING YOUR CAREER? Need new assistance? Call the Reader Classifieds section. See page 132 for details.

COMPUTER TRAINING: A good job in a new field. Call the Reader Classifieds section. See page 132 for details.

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BATTERED WOMEN'S GROUP. Safe supportive environment to deal with effects of emotional and physical abuse. Rebecca Burrell, MFCC, Ph.D., (LICM#017738) Wednesdays, 3:00/3:30pm, 687-7451.

BECAUSE YOUR LIFE IS IMPORTANT... come for counseling, healing, and recovery for individuals and/or couples (heterosexual/homosexual). Successful, caring professional counseling since 1976. David Jensen-Sale (MFCC#MM19514) 222-4995.

CALIFORNIA ASSOCIATION of Marriage

CAREER THERAPY: Would you like to do what others find satisfying in your work life? Work with a licensed therapist who has specialized in career planning/therapy for over 15 years. It's a decision on your career path and how to get it! Center for Creative Change. Call Nancy Helgeson, MFC (MUG22957). 231-3716.

COUNSELING. Adult children from dysfunctional families, minority issues, anxiety, depression, low self-esteem. Adults, couples and children. Lauren Van Praag MFCC (MFCC2317). Insurance accepted. Sliding scale. 231-3665.

COUNSELING/THERAPY. Individuals, couples, children, adolescents, families. Highly skilled MFCC teams. Sliding scale as low as \$30 a session. Relationship, depression, anxiety, loss/bereavement, parent and child problems. (MFCC12245). Center for Inner Work, 584-1725.

COUNSELING SERVICES. Individual, marital, group, family and child therapy. Couples, adolescence, molestation, par-

EATING DISORDERS. Supportive individual or group therapy for those experiencing food/eating problems. Affordable insurance accepted. Dyanne Lemos, Ph.D. (PSY12875) 521-2930.

used training in evaluation and treatment of
lived disorders. Individual/group. Offices
throughout county. Champus insurance.
Sliding scale. (Jul14/03) 1-236-0300

EXPERIENTIAL GROUP THERAPY. An
opportunity to develop an awareness of
what has happened in your life and to re-
connect with your inner child and experi-
ence healing. Individual therapy available.
Peggy Cordes, Ph.D. (RMFT172956) Call
271-2331

PHONES

Create Change!

prosis really works. Lose weight, stop smoking, reduce stress, increase confidence, improve relationships and more. Free consultation. (CHT) 194-185) Sliding scale. Kim. 565-2875.

MASSAGE BY YVONNE. Pure relaxation is soothing! Your home or my office. 68000/bk. 565-2875.

PSYCHIC READINGS by phone, on-line, or in person. Reputable psychic ready to help with all questions. Down to earth, practical approach. References. 2-hour summer special! \$25. 228-3596.

Single 30+
The 30+ Single Parties® invites you to the best parties in San Diego. 1000+ singles meet! Saturdays and Sundays (the party is on Tuesdays, 104th Aero Squadron (not military), Thursdays, Carmel Highland Dunes (R.I.B.), 1/2 off any party in July with an 24-hour recording. 571-5054

ATHLETIC SINGLES
 Diego's most active club is the Athletic Singles Association. Tennis, bicycling, sailing, volleyball, parties, and more! Call our information line and attend our free meeting Tuesday! 530-2114.

OLDS, TALL WOMEN (5'10" and men 7') meet other above-average singles enjoy above-average activities by calling San Diego Tall Singles! 663-TALL.

WELSH HORN DINNER, Mobile Restaurant. Well trained, experienced wait staff. At your convenience home or office. Affordable \$5 off for new clients. For appointment 229-9725.

San Diego Reader July

Business Strategists? Don't be fooled. Know when to hit, split, and double in \$2 95/minute 18+ years (Alexander Associates, San Diego, 92139) Call 1-476-9091

Eyebrows - Chin - Upper lip

W **SKIN CARE CENTER**
For men & women
930 W. Washington St.
San Diego 295-7302

Hotone de Paris
6988 LA JOLLA BLVD.
454-6739
NO CHECKS PLEASE

7200 PARKWAY DR. #106
LA MESA
(LAKE MURRAY OFF I-8)
589-9121

624-9943
4228-A El Cajon Blvd.*
San Diego 921105
(corner of El Cajon Blvd. & Copeland)
Open Mon.-Sat. 9 am-10:30 pm
Suns. 2 pm-10:30 pm

Acrylic Fills\$11.95
Woman's Cut\$8.95
Man's Cut\$6.95
Investore In Beauty
8 Conroy St. • 545-4336
 10-6 PM Mon-Sat. • Sun. by appt.
 Expires 8/11/94 with coupon.

278-2555
SUMMER
PRODUCTION OFFER
3 sessions for \$30
clients only - Exp. Aug. 30, 1994
Call for more information

465-3373
8:00 am-10:30 pm, Open 7 days
8759 La Mesa Blvd. (at Jackson Dr.) La Mesa
SPECIAL WITH THIS AD

BEAUTY KLINIK
3268 Governor Drive
457-0191



Open Sundays & Evenings


Tip Overlay \$24.95
(Reg. \$45)

Fiberglass Nails with Tips
\$24.95 (Reg. \$45)

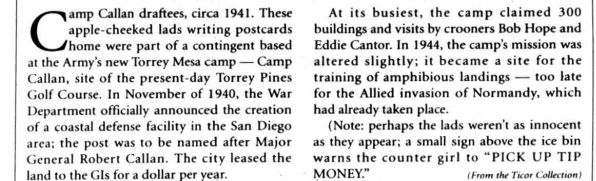
PERFECT
WOMEN
Charm
II set

See 103 & 104
(Next to Burger King)
560-8823 • 560-8881
Not valid with any other offers.
Expires 8/1/94.

Call 619 • GO

DD LAW 

by the San Diego Historical Society



At its busiest, the camp claimed 300 buildings and visits by crooners Bob Hope and Eddie Cantor. In 1944, the camp's mission was altered slightly; it became a site for the training of amphibious landings — too late for the Allied invasion of Normandy, which had already taken place.

(Note: perhaps the lads weren't as innocent as they appear; a small sign above the ice bin warns the counter girl to "PICK UP TIP MONEY")

(From the Tiscor Collection)

[illegible]

**"Injustice anywhere
is a threat to
justice everywhere."**


Marshall Luther King

- Injured in an accident • Fired without cause
- The victim of harassment

protect your rights.

If you overblook injustice, it will not go away. The lawyers at Burns, Bush & Dawe are your advocates for justice.

Call 619 • GOOD LAW



anywhere
seat to
anywhere."

Martin Luther King
Fired without cause
harassment
rights.

Not just for the lawyers
nor advocates for justice.

DD LAW

DD LAW, August 11, 1990 668-1721

San Diego Reader/July 28, 1994 135

NAME: _____

ADDRESS: _____

CITY: _____

STATE: _____

ZIP: _____

PHONE: _____

E-MAIL: _____

SIGNATURE: _____

DATE: _____

J

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He is a 24-year-old, single, white male, 5'11", 170 lbs., with a great personality. He is looking for a woman who is beautiful, intelligent, and successful.

ATTRACTIVE, WHITE, 5'11", 170 lbs.
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ATTRACTIVE, WHITE, 5'11", 170 lbs.
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He is a 24-year-old, single, white male, 5'11", 170 lbs., with a great personality. He is looking for a woman who is beautiful, intelligent, and successful.

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5'11", 170 lbs., strong, athletic, fun-loving, intelligent, successful. He is a 24-year-old, single, white male, 5'11", 170 lbs., with a great personality. He is looking for a woman who is beautiful, intelligent, and successful.

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RED MEAT

by Max Cannon ©1994



RED MEAT
A cartoon illustration showing a man and a woman in a kitchen. The man is holding a large piece of meat, and the woman is looking at it with a concerned expression. The man is saying, 'I've had a lot of meat in my life.' The woman is saying, 'I've had a lot of meat in my life, too.'

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A cartoon illustration showing a man and a woman in a kitchen. The man is holding a large piece of meat, and the woman is looking at it with a concerned expression. The man is saying, 'I've had a lot of meat in my life.' The woman is saying, 'I've had a lot of meat in my life, too.'

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San Diego Reader July 28, 1994

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