When I was a kid growing up in the late '50s, there was a push to make pool a family game. I remember ads showing "Mom" — permed blond, high heels, and in a chemise — demonstrating for Junior — red-headed, freckly-faced, about 11 — the correct stance for the break. Dad stood by, usually with Sis, anxious to participate, observing good, clean family fun. But it didn't work. And you don't need Freud to tell you why. Pool is not just a game. Pool is a sexy game. And sex is always there, below the surface, when people play. (CONTINUED ON PAGE 18)
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More great Tent Sale Deals on Pages 6 & 7

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LETTERS

The Reader welcomes letters for publication. You may phone them in by calling 233-6900, ext. 466; address them to Letters to the Editor, Box 85803, San Diego, CA 92116-5803; or fax them to 233-6489. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Hat Tip To Manson

Congratulations on your cover article about Palestinians in San Diego. "Jesus Christ. Walked By Right Outside My House," (August 18). It is great to see the Reader leading the way to the truth about the Palestinians. "Open ye the gates, that the righteous nation which keepeth the truth may enter." Isaiah 26:2

I read your paper during my frequent business visits to San Diego. Please allow me to tip my hat to Bill Manson, who took the time to develop such a wonderful story about the Palestinians, their humanity, and their suffering.

Issam Nashashibi
Newport Beach

Congratulations!

Congratulations! You have the Saddam Hussein journalism award for being co-opted without thought or verification in spreading Arab propaganda ("Jesus Christ. Walked By Right Outside My House," August 18).

In 1948, as the British abandoned their mandate over Palestine, all surrounding Arab countries joined the peace-loving Palestinian Arabs in what was to be a concerted massacre of the Jews. Only the Jews won and the Palestinian Arabs ran, some to San Diego.

L.J. Kamm
Ocean Beach

One Of The Greatest

The article on the Palestinians is probably one of the greatest stories you have ever done, and I think you ought to be congratulated ("Jesus Christ. Walked By Right Outside My House," August 18). The Palestinian people have been driven out and have been exiled all over the world, and I'm glad to see this story printed.

Michael Praetorius
San Diego

Inappropriate And Inaccurate

While reading Bill Manson's article entitled "Jesus Christ. Walked By Right Outside My House" (August 18), it becomes obvious how myth, memory, and an extreme political agenda all serve to create a scenario which paints Israelis and Israelis in a demoralized light. How ironic the very stereotypes that the Palestinians interviewed in the article fought against are the very ones they use to smear their opponents. How sad that such hyperbole, exaggeration, and opposition to the peace movement is articulated at a time when peace between Israel and her Arab neighbors appears to be on the verge of reality.

Of course, human nature being what it is, such commentary is neither unusual nor should come as any surprise to anyone aware of Middle Eastern history, I am writing, however, to correct one item of misinformation which dealt with the ADL (not the Anti-Discrimination League, but the Anti-Defamation League) and dealt with a textbook considered for adoption by the San Diego Unified School District.

The Anti-Defamation League, as well as other organizations and individuals, both Christian and Jewish, protested the book as unbalanced in a number of important areas. What your article fails to point out, given the limited scope of your interviews, is that the Anti-Defamation League not only worked with the publisher of the textbook, but also with the author, who was accurately identified in your article as a professor of Arab descent. The changes in the book were agreed to not only by the publisher but by the author as well.

What is lost in the discussion is that we, as an American organization, have the same rights to protest that which we believe to be unbalanced, biased, or flawed, as do any other individuals or groups, including Arab organizations. There were no threats made to either the publisher or the school district and, to the best of my knowledge, the conclusion of the controversy was amicable and was acceptable to the parties involved.

It is both inappropriate and inaccurate to suggest that the end result of the process came about because of ADL pressure on the publishers.

Morris S. Casuto
Director
Anti-Defamation League

I Love This Paper

I'm calling to give you a compliment and make a suggestion. I picked up the Reader for the first time, feeling new in the area, and I saw the "Animal Deaths" column with all the stories about the animals and then the one about "Swim Here Often" about the dolphins ("City Lights," August 18). I thought it was such great reporting. I called up and found that these were old stories that were run because someone's on vacation. There are such excellent columns. I was just hoping you would have an animal column from now on because there's stuff all the time, and as an animal lover myself, the journalism book considering much respect to the facts, and it's not biased one side or the other. I would get your paper every week and read it. I just think it's wonderful. Thank you very much.

continued on page 49
The Gay Bloc

A
n auto tour through Hillcrest and North Park with Charles McKain is like reading an annotated classic: obscure cultural subtext lurks around each street corner, and cozy white frame cottages harbor the promise of audacious political change. "It's a quiet neighborhood, very convenient to get to and close to downtown," McKain says as he maneuvers his car through the narrow streets just east of Balboa Park. But McKain is not a real estate agent, he is a lawyer and a Democratic activist. He's also an avowed homosexual who has carefully studied each census tract of these placid neighborhoods, attempting to create a city council district with the maximum possible numbers of gay men and women.

"There is some data to show that gays and lesbians turn out in good numbers to vote," notes McKain. "People take it seriously, it really makes a difference in their lives. Especially with AIDS, the government makes a lot of decisions about life and death, and I think that's increased the level of political awareness and dedication." McKain claims that there may be as many as 100,000 homosexual men and women living in San Diego. He estimates that his map of the new Third City Council District includes about 40,000 of them, which would represent about 20 percent of all registered voters in the area.

He proceeds south on 30th Street about four blocks east of the park. "There are a lot of charming old San Diego-style houses here." A moment later he points out two young men engaged in a Saturday garage sale on the sidewalk in front of their house. "You could tell by looking at those two that they are gay," he notes. "There are a lot of gay and lesbian people in zip code 92104..."
Gay Parade Takes Wrong Route

It was an hour-long debate over the virtues of red T-shirts versus pink ones that prompted John Pfingst to quit his key role in Saturday's Gay Pride Parade. In past years, parade marshals always wore red shirts "because they command attention," Pfingst explains, but this year one volunteer argued for pink shirts "because they're less aggressive."

Because organizers of the 14th annual Hillcrest parade instituted an extremely democratic decision-making process this year, the T-shirt choice wasn't put to a quick vote; instead, it was patiently discussed until the dissenters relented. That was too much for Pfingst, a former parade vice president who feels the current group has "wasted much more time squabbling than they've worked together."

The debates continued after Pfingst's departure. A suggestion that a "spiritual celebration" be held at the post-parade festival was opposed by three parade volunteers, including a self-described pagan who "thinks the invocations of monotheism and a radical feminist who said she'd be offended by "any reference to Jesus Christ, or Our Savior, or God ... as a 'He.'"

— June 9, 1988

Peasant Mayor

Mayor O'Connor is happy. Joan Kroc is tickled. The 37 members of the advisory committee, having rubbed elbows with Malcolm Forbes, are ecstatic. Everyone connected with the Soviet Arts Festival is happy, happy, happy. Everyone except the local Russian community.

More than a few of San Diego's 3,000 Russians are leveling charges of grandstanding, cultural ignorance, and downright rudeness against O'Connor and her handpicked group of advisers — advisers the Russians say know little about diplomacy and even less about Russian culture. Worse, they maintain, is the recent about-face by festival organizers who, having previously ignored them, are now seeking the Russians' services as non-paid interpreters.

A local Georgian immigrant, requesting anonymity, "I was excited in the beginning... so much so, I offered my help. It was rejected immediately. The mayor wanted to do it all by herself, obviously. She sneers at the festival agenda. These things are outdated, low quality. Except for the Malv Theatre and the Tbilisi Marienettes, the rest is bullshit. The eggs are bullshit. Forbes owns more of them than Moscow! That's representative of Russian culture?" He laughs.

— October 26, 1989

The Gay Question

Ken Overstreet has been dead for three weeks, but his life is still being talked about by San Diego's gay activists. The 51-year-old Overstreet ran the local Youth for Christ ministry, raised money for the San Diego Symphony, and was a trustee of the Grossmont Union High School District. In July of 1988, he committed himself into the headlines by telling a group of fellow Rotary Club members that he was suffering from AIDS. A subsequent San Diego Union story repeated Overstreet's statement that he'd probably contracted the deadly disease from a blood transfusion and noted that "he is married and has two children."

A different version of the Overstreet tragedy was being discussed in gay bars, where Overstreet had been spotted several times in the company of Richard Neff, a young dancer/athlete who has been featured on the cover of Bravo!, a local gay weekly paper. Among gays with whom he felt comfortable, Overstreet made no secret of his relationship with Neff. He accompanied Neff to an interview at Bravo!'s Hillcrest offices, where he was introduced to one of the paper's staffers as "Richard's lover."

Overstreet's apparently conflicting lifestyles did provoke a bitter response from a columnist for the gay weekly Update. "If Ken Overstreet could not come out and admit that he has AIDS and also is gay, he should have done himself and the community a favor and stayed in his closet rather than granting an interview that ended up being one big lie and doing the gay community and the issue of AIDS a huge disservice,"...

— April 6, 1989

The Owners in Question

Who really owns the state's Hotel del Coronado? For years, M. Larry Lawrence has been portrayed in glowing media accounts as having exclusive title. "[Lawrence] bought San Diego's grand oceanfront Hotel del Coronado for $10 million [in 1963]," recounted Forbes magazine in last fall's listing of the richest 400 people in America. "Now (the hotel is) worth at least $400 million." Three years ago, Lawrence himself reportedly told the San Diego Business Journal: "Most of my business is finance (although) a lot of people identify me with the Hotel del Coronado, which is one-sixth of my enterprises."

But two weeks ago, longtime Lawrence business associate Howard Friedman, 53, recorded a five-page document that declared, among other things, that Friedman "holds a majority interest in certain real property...commonly described and hereafter referred to as the 'Hotel del Coronado.'" More than a year ago, in April of 1988, the document says, Friedman sent Lawrence a notice that "rescinded and canceled Lawrence's option to purchase Friedman's interests in certain entities owning the Hotel del Coronado and terminated Lawrence's management power with respect to those entities."

"He's got some problems and some claims he's making without any foundation," rebuts Lawrence. "Anyone can record anything against anyone on any piece of property... Anyone can claim anything. I can claim ownership of your newspaper or magazine. What does that prove? Any madman can go out and record anything they want. There's nothing you can do about it."

Friedman, who makes his home in beachfront quarters at the hotel, is keeping his counsel.

"I'm not going to interpret it for you," he says.

— February 4, 1988

Judges Dine at Public Trough

With the recent advent of a host of state tax increases, eating out has become more expensive for the average Californian. But, so far at least, San Diego judges aren't cutting back on their own lavish rounds of dining at taxpayer expense.

According to county records, many local judges on both the Municipal and Superior Court benches make it a regular practice to step out together for dinner or lunch, ostensibly to discuss official business. The cost of such events sometimes exceed limits imposed on other county workers, and at least one judge has used the county tab to host politicians from other jurisdictions while lobbying for new court space.

Take the example of Municipal Court presiding Judge Patricia A.T. Cowett. Last October, she and fellow judge Kent Pedersen, along with court functionary E. Kent Pedersen, took San Diego Clouds August 21, 1988 5

continued on page 8
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Do not hallucinate.
Growth Behind the Scenes

This is pledge week for local public television station KPBS, during which an array of station employees and volunteers go before the cameras and implore viewers for money. Last year, such appeals for new memberships brought the nonprofit station more than $3.5 million, a healthy increase of 10 percent over the year before. By this June, the close of its fiscal year, KPBS hopes to collect about $4 million from a total of 74,000 members, well over half of the $7.6 million that it now costs to operate TV channel 15 and its sister radio station, KPBS FM.

What most members probably don't know, however, is that they have no official say in how continued on page 10

 Maybe She Meant Rubles

W h a t e v e r o t h e r l e g a c y
she leaves, Mayor Maureen O'Connor can claim a record for creative semantics. Take the mayor's recent state-of-the-city message, in which she announced that the Soviet Arts Festival was a financial success. "For a $500,000 investment by the city of tourist tax dollars, she declared, "the festival had generated nearly $2.5 million more for our children's programs — all without dipping into the tax pockets of San Diegans."

The Los Angeles Times followed up with a story proclaiming that the well-touted cultural mishmash "may have netted as much as $2.5 million, more than twice the amount that O'Connor predicted when she lobbied the San Diego City Council to support the event." The article reported that although some final accounting remained to be done, the city's arts and cultural commission is already eager to parcel out the spoils as generous subsidies to local arts groups.

Had skeptics of the festival's ability to make money finally been put in their place? Well, not quite. When the books are closed sometime next month, the famous event may actually post as much as a $1.5 million loss for taxpayers. Even the most optimistic estimate now has the city $500,000 in the red, according to festival director Bruce Herrig. "Arts and cultural projects don't make money," he says.

— January 25, 1990

— August 1, 1991

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The Long Arm and The Quick Ankle
When prosecutor Charles Gorder urged a federal court judge last month to keep convicted financier Richard Silberman in prison, Gorder emphasized the pitfalls of placing Silberman on electronically-monitored house arrest. If Silberman clipped off the electronic "bracelet" strapped to his ankle and drove south to Tijuana, argued Gorder, Silberman would be just five minutes from the border before federal agents reached his La Jolla home. Though the judge agreed to keep Silberman in jail pending retrial, Gorder could make an even stronger case against electronic monitoring if he disclosed the contents of a confidential memo written last month by Silberman's probation officer. — August 2, 1990

Harry Cooper Puts Out
If a new sports arena could be built with newspaper clippings, San Diego would already have the world's finest. Beginning in February of 1989, when Harry Cooper bought the dilapidated San Diego Sports Arena and announced he wanted to replace it with a $125 million "sports and cultural palace" to feature surround-sound stereo, laser lighting, and luxury sky boxes, local newspapers piled on with frenzied coverage. In the first week alone, no fewer than five photographs of Cooper appeared in as many days to hype Cooper, his business career, and his reputed hedonistic lifestyle ("Here's Harry," February 23, 1989).

Tribune sports editor Tom Cashman led the charge, hailing Cooper as "the Ross Perot of San Diego." A reporter for the Los Angeles Times added that the entrepreneur had founded a company grossing "more than $845 million" and strongly implied that the would-be arena mogul possessed boundless wealth. The Daily Transcript noted that Cooper "drives a Porsche" and ran a nonprofit foundation with a $2.5 million yearly gross, "all of which it put back into producing" college catalogues on microfilm.

None of that first round of daily newspaper coverage disclosed that Cooper himself drew a $262,000 yearly salary from the foundation, which also provided Cooper with his sports car. He had sold his computer company 20 years before (well before it had grossed anything like the amount reported by the Times) and gone into early retirement.
Much of his net worth was derived from a 38-acre parcel of vacant industrial land in Sorrento Hills which he said was worth about $23 million. He borrowed $8 million against that property to come up with cash to buy the old arena lease.

— December 20, 1990

When Mayor Maureen O'Connor nominated Al Best to become the first openly gay member of San Diego's Civil Service Commission this January, no coverage of the historic event appeared in the daily newspapers. "It excites the living daylights out of me," observes Best. "We may be growing up as a society in the fact that we don't have to make a big deal of it." One city hall source, however, claims that some members of the mayor's staff might have intentionally downplayed Best's appointment, going so far as to submit the nomination under Harry A. Best, his full legal name, in order to minimize publicity during his council confirmation hearing. Such allegations draw a sharp rebuke from mayoral chief of staff Ben Dillingham, one of Best's strongest supporters at city hall. "That's absolute crap," says Dillingham.

According to Dillingham's personal financial disclosure statement, he and Best frequently meet together, with Best picking up the tab for various breakfasts, lunches, and dinners. For instance, last year Dillingham reported receiving 28 meals totaling $585 "from the new civil service commissioner." Other gifts from Best reported by Dillingham included a porcelain box valued at $20, a box of candy worth $15, a $30 miniature picture, and sewing and utensil kits worth $4.

— March 28, 1991

If you want to know what really happened in L'Af-faire Spaulding-Bray, attorney Joe Neer's report is not much help. Despite the hoopla surrounding the release of the so-called secret document, almost everything Neer told the mayor and city council had already been reported in the local press: how planning director Robert Spaulding had a sexual relationship with planner Susan Bray; how Bray later claimed sexual harassment; how former city manager John Lockwood agreed to settle Bray's claim for $100,000; and how Lockwood and other high-ranking city officials conspired to keep the payoff secret.

All true enough, but much more happened than that. Behind the scenes, insiders at the planning department, city manager's office, and city council are talking about a story that Neer apparently never knew. This account began when a reporter for the Los Angeles Times called the mayor at home to ask about the Spaulding-Bray relationship. The mayor assured the reporter it was not true or else she would have known about it. Based on the mayor's confident assurances, the reporter walked away from what turned out to be the biggest city hall story of the year. The following day, a Friday, almost as an afterthought, O'Connor called assistant city attorney Curtis Fitzpatrick, the second-ranking person in the department behind John Witt. "She didn't believe it, but she decided to call the city attorney's office anyway," said a friend of the mayor's. "She called Fitzpatrick and said, 'Curtis, tell me this isn't true about Spaulding.' Fitzpatrick told her, 'I can't talk about it. You'll have to call Witt.'"

continued on page 12
Forged Signature Boots Kitty, She Sues

The San Diego Union-Tribune is a civic-minded organization. Staffers take great pride in philanthropic gestures like the annual Union-Trib San Diego Unified Port District race, which raised nearly $40,000 for the San Diego Council on Literacy, a favorite charity of Helen K. Copley, the newspaper's publisher.

But to Kathleen K. Miller, who as director of community relations and educational services was charged with getting sponsorship dollars from the San Diego Unified Port District, last year's race was fraught with bad memories of chaotically superior, a patronizing county supervisor and, ultimately, Miller's termination — for allegedly forging two signatures on a grant proposal.

Miller is now suing her former employer in Superior Court, accusing the newspaper's management of sex discrimination, wrongful termination, breach of contract, defamation and intentional infliction of emotional distress. She claims the real reason for her termination was her gender — and her refusal to bow to the old-boys' network at Copley. During her six years of employment, the suit claims, Miller was consistently paid less than her male counterparts for more work, excluded from top management meetings, denied annual bonuses routinely paid to male department heads, implicitly threatened with termination when she complained about not getting bonuses, deprived of management perks, and ignored by management when her department was eliminated....

At the time of her promotion, the suit alleges, Miller was promised an annual salary of $50,000 by her boss, former

San Diego police chief Bill Kolender. Union-Tribune general manager John Curley grudgingly admitted the suit says, although he told Miller, "Where I come from, $50,000 is a hell of a lot of money for a woman...."

— May 27, 1993

Who's Who in Mayor's Datebook

December 7, 1990: Jack McGorry was about to become the anointed successor to City Manager John Lockwood, who would announce his "unexpected" retirement in four days. Among the first stops on McGorry's confirmation quest, even before the city council, was the Whaling Bar in La Jolla's posh La Valencia Hotel. There McGorry had lunch with Mayor O'Connell, publishing executive David Copley, and a mysterious woman the mayor's appointment book repeatedly refers to only as "Mrs. C."

The meeting must have gone well: McGorry soon got the job. The mayor did not meet with any of the other likely replacements, her calendar shows.

The mayor's appointment schedule, obtained from her office by request,
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H.G. Daniels Co.
Datebook continues from page 12

is full of other revealing details of her official, and sometimes unofficial, life. The cryptic "Mrs. C" turns out to be Helen Copley, publisher of the San Diego Union-Tribune and one of Mayor O’Connor’s closest friends. According to some reports, the two women lived together in a house in the mid-1980s, where O’Connor moved out of the home she shared with Jack In The Box millionaire Robert O. Peterson.

Relations between O’Connor and Peterson had soured after the former hamburger magnate took a shine to then-Senator Pete Wilson’s ex-wife Betty. Although Peterson filed for divorce, the couple eventually reconciled. Both the Petersons and Copley later became partners in a gourmet restaurant venture in La Jolla called Gustaf Anders. Although the eatery got frequent plugs in both the Union and Tribune — which once included a laudatory, full-page “exclusive” interview with Peterson — it folded after only a few years in business.

But the O’Connor-Copley friendship apparently endures. The Copley newspapers have been O’Connor’s most reliable political allies, usually treating her kindly on both editorial and news pages. By coincidence or not, the mayor’s calendar reveals that, except for city staff, Helen Copley has been the mayor’s most frequent visitor and companion in the last two years. O’Connor has met with Copley at least ten times since January 1990.

Most of O’Connor’s visits with Copley took place outside city hall. Borrego Springs, site of the Copley-owned resort Casa del Zorro, was a favorite venue, as was La Valencia’s Whaling Bar, where Copley, Kroesus, and O’Connor met on the islands of March 1990. Kroesus and the mayor were occasionally joined by Academy Award-winning actress Meredes McCambridge, known as “Mimi” in the calendar and to her close buddies.

— March 19, 1992

An Old Mo

“Every home, even if only in a modest way, is a kind of museum,”

June 25, 1992

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The very best awaits the visitor on the inside of this veritable Fabergé egg of a home. The understated eight-foot-high, electronically monitored stucco wall that surrounds the estate does not so much as hint at the suavely modest luxury that rules rampant throughout the home’s interior. The rustic red brick drive that leads to the home, and the four-car garage beside it, is guarded by a terra cotta pair of ferocious-looking Chinese temple dragons — a wonderfully playful architectural reference to the mayor’s longtime mentors and champions, Joan Kroos and Helen Copley.

The personalized nature of the interior’s appointments and redesign make the home a textbook of our mayor’s passions and distractions: O’Connor’s iconoclastic love of things Russian is a theme Damann carried from room to room in subtle, virtuous fashion. Reflecting the kremliins and dachas of Tsarinas of yore, the Owen Street estate boasts no fewer than eight fireplaces, three in the master bedroom alone. The frigid climate of the mayor’s adopted homeland is also echoed in the snow-white marble used on the landing of the stairs leading to the second floor and in the choice of icy, dusky marble in the living room, master bath, and kitchen. The tragic slaughter of the Russian imperial family at the hands of vodka-sodden Bolsheviks is quietly echoed by the blood-red fabric used on the walls of the downstairs study/den....

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Sun Diego Reader, August 25, 1992

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t my first pool room, Bacchi's in New Bedford, Massachusetts, sex was macho, two betting their money and their pride. A man beaten at pool — Eight Ball hurt; Nine Ball hurt more; Straight Pool hurt worst of all — was beaten bad. Women hung out at the room. But as spectators, as trophies, really, to be picked up by the men who won.

Bacchi's presented money matches every night. But "presented" is the wrong word. Bacchi's supplied the table, the balls, a 100-watt lamp, and a cue tapered thin by 20 years of use. Young guys played Nine Ball; veterans played Straight. Hundreds of dollars would be won and lost. Pool was, then, as much as anything else, stamina. After four or five hours of Nine Ball, at $20 a game, shooters staggered to the table drunk with fatigue. At Bacchi's no liquor was served. Not even beer. A city ordinance

forbade it. The city fathers considered a mix of pool and booze dangerous. Of course they were right, and of course everyone drank surreptitiously, from hip flasks or pint in brown bags, and seemed to prefer it that way.

Bacchi's functioned on the caste system. People who counted the accomplished players, got tables one through five, those closest to the entrance where "anyone dropping in" — meaning other accomplished players — could see the "quality" of the room. You could determine your rank easily. Just come in early Saturday morning, when a black kid named Sammy Grace was dusting up, and ask for a rack of balls. If you could run 30 regularly, like a 180 average in bowling, you'd get table three.

Bacchi's was black and white. And various shades of gray. The only color in the place: the red Coke sign, the green felt, and blue cubes of chalk. There were a few stale candy bars, a few packages of Wrigley's spearmint, all dust-covered, displayed in the glass case beside the National cash register. Every Saturday morning, two old men in shabby business suits played three-cushion billiards for a sawbuck a game.

But Bacchi's was Massachusetts, 1960, the year Paul Newman made *The Hustler*. Thirty-four years later, and a continent away, there's Fats Billiards.

Fats Billiards sits at the corner of Fourth and J streets, bordered by Dick's Last Resort and the Grand Pacific Hotel. Dick's, a nightclub, features ribs, crabs, Dixieland, and a sawdust floor. The hotel, shabbily genteel, hasn't been grand for years. Across J Street lies Goodwill.

But Fats is beautiful. (My gues, the building was once a factory; and all that's left of the factory are weathered brick walls.) Fats now is glass: huge storefront windows all around — and colors: blue awnings impressed with Fats's gobs of yellow logo, brass-fixture doors pegged open, and a red welcome carpet out a couple feet onto the scoured brick sidewalk.

Naturally I wondered about the name. Why call a place Fats, especially in this age of slim? Then I remembered: Minnesota Fats, the code hero of *The Hustler*, played by that dear man Jackie Gleason and created entirely by the author, Walter Tevis. (A well-worn hustler named Rudolph Wanderone, quite fat himself, has usurped the name, claims he was the model for the character, and has made a career with the lie.) Come to think of it, the name seemed right. Didn't Fats ignore conventional wisdom, in a physically pleasing way? The message: This is the place to be mellow. To indulge a bit. To feel, again, at ease.

I first got to Fats Billiards one Sunday afternoon in late May. My wife and I met a charmingly distracted lady at the desk. She'd just been hired, she told us. Her first week, she said. (Maybe she said her first day!) Oddly enough, she was the wife of the manager of the nightclub next door. A Jaclyn Smith look-alike, she might have behaved with the utmost aplomb. But she wanted to help. "I'll call Peter," she said. Peter managed Fats.

Unfortunately, Peter the manager hadn't heard of me. I didn't know what to say. Richard Hoag, who, with Mark Rosenberg and Pat Murphy, had started the Fats billiard chain with a club in Riverside in 1992, had told me, when I'd called corporate headquarters in Sacramento, that he'd be delighted by the story. He said he'd encourage all his employees to cooperate, but Peter, over the phone, had actually warned the young woman, "Don't answer any questions." He'd have to check with ownership. Of course I was irritated, but in a way I appreciated the caution. Apparently, Mr. Hoag and company were protective in the best sense of that word. The next evening Peter had gotten permission, and our introduction to Fats began.

The first member of the Fats organization we met, officially, was the doorman. The I.D. checker. The appearance checker. To a couple of would-be clients he said, "No hats, no tattered jeans." I've seen bouncers before: big, tattooed, T-shirt muscles. Ready and anxious to workout their trade. But this guy was a gymnast in a tuxedo. He folded his arms when he talked to me. And he was polite.

He'd been working at Fats for three months — the place had been open only six, had, in fact, opened last New Year's Day. He'd lived out on Coronado for 20 years. He was 23.

"I'm staying on Coronado myself. It's beautiful," I said, and mentioned the scent of jasmine my wife and I had noticed carrying in our luggage the night before. (We'd flown nonstop from JFK.)
"Yeah," he said, "got the beach right there. Nice town.... Not too much crime."

I asked him about school. Yes, he was going, "Southwestern J.C."

"J.C.?"

"Junior College," he said. He was taking "G.E." I waited.

"General education. I'm planning to transfer to S.D. State."

"Major?" I asked.

"Psychology, Criminal psychology."

"Why?"

"Because I want to be a cop."

"You got your own place?"

"Nah," he said. "I live with my parents, just now." I wanted to know about Fats's clientele. How old were they?

"At night," he said, "about 23." But some were "40, even 50." I winced; I'm 51.

"Do the older people come in at night or in the afternoon?"

I asked, hoping it would be with the hip nighttime crowd.

"Yeah," he said. "Mostly in the afternoon; a few late at night. From 10:00 p.m. on it's mostly late 20s, mid-20s."

"How about women? Do you get a lot of women coming in?"

"Not a lot. But, ah, probably 30 percent."

"Is this a good place to pick up girls?"

"Nah. Usually they come with their boyfriends, you know. Not many girls want to come here, just packs of girls."

"Do you have any trouble with the boozers? I mean, people getting loaded, causing fights."

"Nah. Since I've been working here, we haven't had any fights."

"No kidding! Nobody losing control of himself, throwing pool balls around, busting cues!"

"Nah. Nothing like that."

"Do guys play for money?"

"Huh?"

"Do guys play for money?"

"No. Can't allow that. No gambling. If we see money on the table then a — they're out of here. It's illegal, so can't let that happen."

Just then two John Belushis strolled up, got acknowledged, and began to joke around. It was 10-10:30. I told my friend the doorman I was going in.

Fats in the afternoon is neat; Fats at night is lustrous. No pool room, it's a pool parlor. Whoever designed Fats knows what lamps do. And brass shades and railings. Each partition in Fats is its own clean, well-lighted place. The tables, new World of Leisure wood, are right from the 1920s, with pockets of crossed-hatched leather strips and legs that look like legs. At the downstairs bar, the customers sit on brass stools, blue cushioned, lean against polished maple, and drink under the same style lamps that light the tables. The best beers on draft: Pale Ale, Moosehead, Wicked Ale, Bass Ale, Guinness, Riptide, Samuel Adams. (I thought, "This place has Boston-brewed Samuel Adams on draft. I can't get Samuel Adams on draft in my hometown, 50 miles south of Boston.") The liquors, arranged on shelves around the spigots, looking more for decoration than drinking, were those beautiful bottles with exotic names: Tia Maria, Kahlúa, Corbelle, Cointreau, Bacardi, Drambuie, Grand Marnier.

I noticed a waitress at the far end of the bar, between the brass rails of her station. A tall, slender blond she was, early 20s, wearing a jersey, shorts, stockings — all black — and suede leather boots. She had the look of compulsion lovely women have no matter what their age. (I know all about lovely blondes; my wife is a full-blooded Swede.) The bartender asked, "Can I get you something, sir?" I yearned to settle at that bar, to share a pitcher of Samuel Adams. But an "Excuse me" got my attention. Peter Herlan, the club manager, introduced himself, and held out his hand.

Dressed in the same formal attire as his employees, Peter Herlan looked dapper, young, self-assured. We would do business, his cheerful smile said. He would sell me the club. For the next

"If we see money on the table then they're out of here."

hour Peter presented a dissertation on Fats Billiards — from the company philosophy, to the advertising agenda, to the details of daily operation.

My first question concerned the computers: one at the cashing-out station near the J Street door, the other behind the bar. The monitors were color, with tables displayed.

Peter explained, "Tables one through eight on the left side of the screen signify the eight tables down here on the bottom level. The red means the tables are occupied. There's two other colors. The white and the green. The white means it's an eight-foot table; the green signifies a nine-foot table. The room directly above us is located in the center of the screen. That's the Blue Room, meaning [the color of] the felt on the table. Originally it was designed to house the under-21 crowd. However, we don't pull that clientele here."

Then, pointing at the screen, he said, "And the tables begin. The two occupied are red, the rest are eight- and nine-foot tables. If the customer says I want a nine-foot regulation table, I'll know exactly where to send him."

I asked Peter about the family angle. That old '90s approach to popularizing the game. "The downtown area," he said, "being the hottest nightclub area in San Diego, by far, will attract, definitely, a 21-and-older crowd. Very seldom do we pull family clientele. However, we're more than gracious. Obviously, I have a good time meeting children, and we have a good time with them. But we just don't get a lot of under-21 people here."

Peter seemed especially proud of his second-floor Green Room.

The Green Room, which is by far our most popular room, is beautiful. It's got an outdoor dining area and a huge bar, probably twice the size of the bottom one here. It has another 15 or so tables, and two of the side private ones are very similar to number five and number six downstairs. [Numbers five and six
downstairs were each set apart, for more intimate games. They’re very private for big crowds. They’ve become very popular on a Friday or Saturday night for people coming in big groups.

Peter asked if I would like to see his Green Room. “Of course,” I said. There was a stairwell, carpeted, with railings, well lighted, leading to the second floor. But we took an elevator.

Peter continued, “This room is located directly above Dick’s Last Resort. It does have an outdoor patio with about seven or eight hundred square feet in it. Maybe, somewhere around that. Definitely the largest bar of the house, and uh, certainly because of the amount of tables, and the popularity, and the view of the room, it [tends] to attract bigger crowds than the downstairs bar.

I understand when the club first opened not many people knew about the upstairs part, so the downstairs was always busy, and one of the better bartenders that works here was downstairs all the time. Well, once it, this room, was discovered (I was a customer at the time), I eventually always came up here along with everybody else.

So this is definitely the place where we attract the crowds. ["We’re starting a new promotion,""] Peter volunteered. “It’s our happy-hour party promotion. You probably saw the fishbowls downstairs. [I did and remembered, "Win a half-hour party — for 12, including food and pool."]"

This is the room that I’m really happy about opening up at four o’clock in the afternoon. Typically it’s 7:00 p.m. when we open it, and there are some disappointed people that come by in the daytime and want to be in this room. Unfortunately, we don’t have enough business to keep both bars open during the daytime. So at four o’clock now we have our happy-hour parties and we’re doing that with a big blastoff. We’ll be open pretty much every day at four o’clock here. As long as we have the parties.

“Whenever we have a private party or a big promotion, they use this area. In fact, one of the local radio stations had a setup here when they had an auction. It was called Break for Life. It was for the San Diego Blood Bank and the American Heart Association. This is where we had all the auctions; all the donations were up here on display, and it serves us quite a purpose I’d like to see us eventually go into the cabaret license. Where we can do more of a dance style, more of a nightclub style in this area because of the uniqueness of this room. There’s so many different ideas that we have for the future that we’d like to see happen here. And we’d just have to see where the future takes us. But we’re definitely pleased with the setup.

The Green Room, spacious and chic, with a brass-trimmed fireplace, a splendid bar, attractive table settings below colorful Budweiser and Miller Lite neon signs, had plenty of tables free.

Peter Herlan started out in nightclubs at 19, in Tucson, where he really learned how to talk to people. He knew, "You eat a lot of humble pie working in a nightclub as a manager. You’ve got to be the first to clean up messes. You’ve got to be the first to set an example for the rest of the employees. Whereas I feel if it’s a big corporation, somebody coming in new doesn’t have to, you don’t have to prove to the mail carriers in a big corporation that you’re the top. You are. It’s understood. It’s accepted. Whereas here I need to set an example, and I try to use some of my ideas. I’ll try to do whatever it takes to make my employees more money and obviously happier."

“Which means,”

“People tend to tip on the amount that they drink or the food that they order. If we’re a really busy club consistently, the employees, the cocktail waitresses are happier, the bartenders are happier. That’s pretty much the bottom line. Obviously the ownership is happier, which is definitely going to make the management happier.”

Then Peter escorted me across the hall, past swinging maple doors with windows, into the Blue Room.

“The Blue Room was designed to house our under-21 crowd. We don’t allow any under-21s after 9:00 p.m. However, if somebody’s here with their family, they can hang out here in the upstairs. Real simple design. Eight-nine foot tables, straight down in two rows. It seems to be our least popular room. Compared to our downstairs where the bar is, and upstairs where the bar is. Obviously our clientele, they want to be right where the bar is.”

I had heard about the Blue Room, and from pool professional Dawn Menzies, currently ranked number 13 in the world. Hadn’t there been, recently, a tournament played here? I asked Peter. The Saint Croix Press San Diego Classic?

“Yeah. When the women were here it went through quite a change. Just because of the tournament itself. It was about three days of hard work. Setting up the bleachers and everything else. But we got our room back, our Blue Room.”

Peter told me he was a marketing major at Mesa College. I asked him what year. "Sophomore," he said, suddenly diffident and shy. He reflected for a moment and said, “You get all kinds of people in here. I was surprised. I went up to La Jolla one day, up to the Torrey Pines area. Went to the Sheraton Grande Torrey Pines, and I introduced myself. I gave them some passes, told them about our hospitality night. It’s called Fats Tuesday. [Nice allusion, I thought.] Tuesday night there were about 20 people from that hotel that came down as employees. I think that’s special.”

I asked Peter for a little bit about himself. He was born in Reno, he said, but had lived in East County all his life. He’d gone to three different high schools, ending up at Grossmont. He’d tutored children while in high school, in a program called AVID, designed for low-income and minority students. Peter said that AVID pays high school students and college students to come in and tutor minority and low-income students. People who would otherwise get lost in the crowd.

I had a thought, remembering the women’s national class tournament played at Fats in March. “How about,” I asked Peter, “how about hiring a professional pool player to teach at your room and to represent your room in national tournaments?”

“Mean, golfers work out of clubs, even tennis pros.”

Peter said, “Ariane Gaudet," and nodded toward a young woman wearing a handmade sweater, white jeans, and obviously delighted with the company of a fellow I took for a college professor.

“The person we’re actually trying to negotiate a contract with right now is Ariane Gaudet. I had not heard of Ms. Gaudet. But I asked Peter for her introduction. What a name! Peter had pronounced it beautifully — “Areean Gaudet”. “Before he brought me over, Peter told me of his plans. “The three things that we’ll be using Ariane for, just to start off with, is one right now. We’re going to have a women’s instructional group, and she’s going to be in charge of that. And it’s ladies’ night, so all ladies get to shoot pool for free. I think it’s important to allow a sport that’s definitely dominated by men so far, for women to have a good opportunity to learn and compete with their boyfriends and brothers.”

“Okay,” I said. “Let’s go.” Ariane Gaudet was young and wholesome. Another blond,
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with bright blue, innocent eyes, perfect teeth, and a voice that
meant what it said. She introduced her escort, a Britisher, met my
wife, and bought us a drink.

For starters, I gave her a long, too long, résumé. All about
my schooling and my books and my experience with pool. She
listened politely. Then, in response to my "Well, enough about
me," she said, "Exactly."

"Okay, give me your background," I said.

"I am 28. I just turned 28 May 18. I've been shooting pool
approximately 11 to 13 years, about 6 years very seriously. The
man that taught me most of the things I know, and that was back
in Atlanta, was Mark Jones, a black guy in a wheelchair, and he
dares phenomal talent. He taught me composer, he taught me..."

"Composer?"

"Discipline."

"How'd he teach you composer?"

"Basically, he taught me discipline."

"What kind of discipline?"

"Because seeing as he's in a wheelchair he's had to overcome
a lot, and he really had to experience life to its fullest from a deficiency.
He just taught me a whole new realm, a whole new area of life, and taught me to appreciate things, and he really got me into
pool because he was very into pool."

Ariane continued, "I started out in Busch League Pool.
Which is now Bud Lite League. And I played in Bud Lite League
for five years. And so I've had years and years of experience. I had
my first pro tournament—a year ago in Atlanta, and the Green
Room, which is a pool hall in Atlanta, sponsored me in that
tournament. I ended up getting knocked out. I won my first match
against Pat Upchurch, 9-1, and then lost my next two matches.
I did not end up in the money. I've played in four pro tournaments
since then and ended up in the San Diego tournament 17 through
24. So I ended up placing in the tournament. So I've come a long
way. My problem is probably getting over a lot of emotional
obstacles. But once I get past that I'm on my way."

"You mentioned composer," I said. "Dawn Meurin told me
a lot about composer and how she thought it was one of her
strengths. She was into Zen for some..."

"Absolutely."

"She said she thought it was a great help. In fact, she's
making a videotape about how Zen helps your game. It seems
that in pool players two things comes together. There's a need for
acquiring composer and an ability to acquire it."

"Yes."

"And somehow pool becomes the means for doing it. How
does that work?"

"To me there's fire that's burning inside of you. That
always says, 'Pool, pool, pool.' You live it. You need it."

"Okay. But why not, 'Darts, darts, darts?'"

"Because there's something in you that clicks; there's
something in the game of pool."

"What do you think that is?"

"I think it is a basic love for the game. I think it's a basic...
It has a lot to do withDSA. It has a lot to do with conquering
and succeeding and eventual conquest."

"Against your opponent?"

"No, not against my opponent. Against the table. The table
is what you're looking at. It's not the opponent. The opponent is
there to throw obstacles in front of you. And to throw little flares
at you. And once you get to the table, the opponent has nothing

da to do with your game. He shouldn't have. Mentally or physically.
It's you against the table. And what you can execute and how
smart you can play. That's my philosophy of the game."

Ariane paused, and her escort, charming and impressed,
said in all sincerity, "That was beautifully put."

I told Ariane that I'd first met the pros—most of the top
names in the men's game—at the Eastern States Nine Ball
Championships in 1988. "I was looking around to write another
book, and I was talking to some people who didn't have a, you
know, didn't have a high school education. And yet there was an
understanding of human nature and this composer, and this
sense of self-discipline..."

"Exactly."

"...that gave them a dignity that I found lacking in myself.
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"Absolutely."
I asked Ariane about luck. Surely luck plays a big role in pool. Your ball rattles and doesn't drop. And then his does.
She said, "Don't you realize that every time you think, 'That's the cue ball shape for my next position,' and execute the position, but you miss, you hook the other fellow? Or you leave him really bad. Because the object ball is supposed to be in the pocket. Supposed to be gone. Off the table. So when he comes up to the table and says, 'God, you're so lucky,' it's not luck because the ball's supposed to be down. And I screwed up. I should have made the shot, and I would be out."
I asked Ariane about how your personal life affects your game. I knew from experience that when mine went sour, my personal life that is, I couldn't make a ball.
"For me it's not necessarily wise to let your personal life get involved in your game. 'Cause it's not. But yet it always does. Mentally, it's always there. Always at the back of your mind. Kicking at you and hitting at you. 'This is wrong with my life. Am I going to make this shot?' You just have to pay attention. Play pool. Just do it. Go for it."
I told Ariane that my life once got to the point where I had to close my eyes to shoot. I feared a miss so much, I couldn't shoot with my eyes open.
"You've got to stand up," she said. "That's what I do. When I see there's an infraction. Because if you think about it, your brain says it first; then your body reacts. You have to visualize the shot first. And if you see yourself missing the shot, you say, this doesn't look right; it doesn't fall right. You stand up and regroup. Because your body is not doing what your brain says. Your brain is saying, I'm going to make the six ball. Your body is saying, I don't think I will. There's something that's wrong there. So you stand up and regroup. You look at the shot again. You line it up again; you walk around the table; you take a chokehold; you get back down and you focus and shoot. That's what I do. I have to, or else I'll ruin the shot. Once you have that lack of concentration, you're going to ruin it. I'd say 95 percent of the time."
I told Ariane about my suggestion to Peter Herlan, Fats's manager, that a big-time billiard club needed a pro on staff. "That's in the works here," she said.
"What kind of plans would you have? What would you do with a place like this?"
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“Basically, I would like to start leagues, which would bring in the money, but also would bring the interest from people who are not normally pool shooters and get them into the game. Once you get that, when pro tournaments come around, come into town, then people would come in and watch and say, ‘I shoot that game. And these pros are really good. They’re probably better than me, so why don’t we go watch?’ And it would really ignite the flame. Get the ball rolling in the pool industry. Get people to come watch and support the game.”

“How do you overcome,” I asked, “how do you overcome it when people have no idea what’s going on at the table. I remember one time one dumped the balls and ran them. This was on a table at the club where I live. And I heard an old guy say, ‘He just sunk 15 balls. But he had all easy shots.’ “They don’t understand what you’re doing with the cue ball. But I think that when these people actually do come to a match to watch pro shoot, they’re sitting next to somebody who actually knows what’s going on, who’ll say, ‘Did you see that? He put right-hand bottom english on that shot. To draw it back and get shape for the two, or the three, whatever. And I think it’s by word of mouth. I mean, they don’t know what’s bottom english. And then they find somebody who knows what they’re doing. Maybe a friend of theirs, and say, ‘What is bottom; what is top? What is a kill shot, a forced follow?’”

“That’s why I thought a pro would be so important in a place like this, said to Ariane. “Not only would people admire you for your game and like to watch you and like to know you because you’d be a celebrity, but also because once they started to understand what you did on the table, they’d get really interested in the game.”

“Absolutely.”

“When people are just bashing balls, who gives a damn? It gets boring really fast. But it’s the execution.”

“Exactly. That happens once you get into the realm of pool, once you get past the point of just bashing balls around. Like, Mark took me from nothing. I couldn’t make a ball two inches from the pocket. Six years ago. Actually, I could do it. But I didn’t know what I was doing and how it was happening. I just bashed them. But then Mark taught me the philosophy of bottom, top, cue ball control, left, right, draw, anything—he taught me all of that. Listen. I got it. It clicked, and I got it. I have a natural stroke. I have a natural feel, and a good eye. And it all fell into place. And I might not be the best pool shooter in the world, but I have a really good time doing it. And it makes my heart feel good.”

“It’s funny, Tommy McGonagles said. ‘You know something, Peter? Don’t tell anybody. But sometimes it’s better than sex.’”

“Exactly. It is. Really it is. If I have a choice between a date and pool, I’d probably choose pool, I would.”

While I stood outside Fan Billiards talking to the doorman, Ariane had been shooting with a fellow from Dallas—Fort Worth. He was one of five, playing at the “party” table, number five, the set-off one close by the door. Ariane suggested I meet these people. They were typical, she said, of the nighttime clientele. "I-wenties and 30s, you know.”

“I don’t know how you feel about names. Mine, “Peter Griffin,” equals “Joe Average.” But have you noticed that good-looking people so often have nice-sounding names? I met Gina Visser, Michele Pelletier, Jack Harvey, Peter Whipple, Anthony Matchus.

As far as looks go: Gina Visser, very early 20s, tall (maybe five-ten), slim, blond, tanned. A Christie Brinkley face, but thoughtful. Then, Michele Pelletier. Small, delicate, black hair and slacks, with heels and, well, an attitude. The guys: Whipple, Harvey, Matchus, Stylish, educated, and, well, handsome. We shook hands all around.

Somebody kidded Peter Whipple. Tell him [me] about the greeting we got at the airport. (Texas Jack Harvey had a few days before, graduated from San Diego State University. He’d invited up two of his Texas friends for the celebration.) With a little encouragement, Peter began: “So we got off the plane and...”
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I told Ariane that my life once got to the point where I had to close my eyes to shoot. I feared a miss so much, I couldn’t shoot with my eyes open.

walked up the ramp. There was this pretty blond girl standing at the top of the ramp with this Dr. Golickowitz sign, as in the limo driver from the Bud Lite commercial — have you seen it? We’re walking up and I go, ‘Tony, isn’t that so funny. I mean, somebody’s getting a limousine and it’s a joke.’ Well, the girl, as we approach, flips the sign and has both our last names on the back of it. She’s a friend of Jack. She embarrassed the heck out of us in front of all those people at the airport.

‘Great story,’ I said. And it was.

First choice for my Panasonic, Gina Visser:

‘How old are you?’ I asked.

‘Uh, 21.’

‘Do you like to shoot pool?’

‘I like to shoot pool.’

‘Do you do it seriously?’

‘I don’t do it very seriously. I’m better when I’m not drinking. When I drink a little more, then I’m not as good.’

‘Do you go to school?’

‘I’m in college. I go to Point Loma Nazarene College.’

‘What’s your major?’

‘I’m a...blah [stumbles over a word] liberal studies.’

‘What do you figure you’re going to do?’

‘I want to be a teacher.’

‘No you don’t.’

Yes I do. Yes I do. I want to be a teacher for little kids. Cause I think that’s something. And I want to marry a rich man who can support me for the rest of my life, and I don’t have to do anything except take care of his kids. Okay?’

Somebody from the bar area, ‘Last call.’

‘How often do you play?’ I asked.

‘I play at least five times a month.’

‘Really? That much? Is it usually on dates?’

‘Usually I go for dates.’

Michele, the dark one, remarks to no one in particular, ‘No, it’s not last call.’

‘What do you think of this place?’ I asked Gina.

‘Oh, this is a great place. They have tons of tables upstairs. There’s always a table. Have you been upstairs?’

‘Yes, I have. It’s a beautiful place.’

‘The raddest place in San Diego to go.’

‘The what?’

‘The raddest place in San Diego to go. If I want to play pool, I would definitely come here.’

It was Gina’s shot, for at least the third time. I’d taken up a lot of her evening already. I thanked her and moved on to Michele.

My first question, ‘Do you play seriously or just recreationally?’

hung in the air while we all turned our attention to the table. Jack Harvey, stretched out on an uptable corner pocket shot on the nine, a foot of cue past his open bridge, faced an obstacle. Gina had placed the butt of her cue in the pocket, and she stood there, swaying to Garth Brooks, while Jack took his stroke. I’ve noticed that people drinking, out for a good time, tend to apologize for the quality of their game. To make excuses before almost every shot. But Jack said nothing. Nor did he stand up and regroup. He just made the shot, the nine rolling around the cue butt like a golf ball around the flag. Gina removed her cue and pouted. But she was clearly impressed.

Back to Michele, ‘Do you play seriously?’ I asked again.

‘I play for fun.’

‘Fun?’

‘Yes, definitely.’

‘Do you think drinking the “definitely,” I asked a foolish question.

‘No.’

‘How many times do you play in a week?’

‘Sometimes once. Sometimes more than once.’

‘Do you like anything about the game? Or is it just something to do?’

‘It goes along with music.’

‘That’s interesting. Tell me why.’

‘I don’t know. You get into the music and the alcohol with it and it kind of lets you go free and you kind of play better that

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way. You do, don’t you?”

“There’s a rhythm to pool...” I began.

“A lot of Eagles. The Eagles are good. They’re good to play

for. Those are who I learned with.”

“There’s an old-time movie when I was a kid called The Hustler

with Paul Newman,” I said.

“Uh-huh.

“And Jackie Gleason.”

“Uh-huh.”

“And one of the lines in the movie...when Newman is

watching Fats go around the table, Newman says, ‘look at him.

He moves like a dancer.’”

“Uh-huh. To music.”

“And I thought of that when you said that about music.”

“But then I thought to myself, ‘Where was the music coming from

that was danced to?’”

“It’s all in the setting,” Michele said. “It’s all in the setting,

you know.”

“When I was a kid in a pool room,” I said, “if you made a

sound, everybody would go — and I opened my eyes wide and

stared.”

“No. It’s not like that anymore.”

“And there was gambling,” I said. “Gambling was an essential

part of it. Everybody gambled. And then it was necessary to

show you were a man. That you could make a buck with money

on it. I asked Michele, ‘When you play, do you feel any pressure

about performing? Do you feel embarrassed? I mean, if you don’t

play well?’”

“No. I feel pretty much easygoing about it. You know. If I

make it, I do. If I don’t, I don’t.”

“Are you going to college now?” I asked.

“Uh-huh. At Point Loma Nazarene College.”

“No. It’s not like that anymore.”

“For Texas Christian University in Fort Worth. I went to Drake

University first. Then got accepted at TCU. And I shot pool

around the whole college. I grew up with a pool table in my house.
My dad was from New Jersey originally, and my mother’s from

Chicago. Actually he’s from Montclair, New Jersey, she’s from

Wilmington, Illinois, which is a suburb of Chicago. After they

eloped in college...”

At this point, Gina began an awkwardly graceful dance

with her pool cue, passing the cue over her shoulders, spiraling

it around her waist and hips, then down to her ankles. I took this

as her version of the dance Tom Cruise did in The Color of Money.

But Peter saw it another way. “Look at the majorette go,” he

said. “Hold it. Time-out. We’re going to laugh too hard.”

Laughter was the last thing anybody had in mind. Gina stopped,

giggled, said something neither Peter nor I could hear.

The interview continued. Peter: “My folks met at the

University of Colorado at Boulder and eloped. When school was

over at the end of the year, they announced to everybody they’d

gone off April 8 and had gotten married. Ann and Jay Whipple

of Fort Worth, Texas, by the way.

When they moved up to Chicago, my dad’s father, my grandfather,

and had a table built by a billiard company up in Chicago. Then when

we moved to Texas, four years after I was born, in 1963, the table

came with us and Mother didn’t get her breakfast room. It became a

pool table hall right next to Mom’s kitchen.”

There’s something about being familiar with a sport, knowing it

in a way that requires attention only for the essential

moves, where the rest is natural. I saw that Peter Whipple had

this knowledge of pool. His stance was comfortable, balanced. His

cue, held lightly, three fingers and thumb. His finger bridge,

shifting when needed from open to closed. Peter had an artist’s

tendency to admire his work. And after every shot, he massaged

the cue tip with chalk.

“I just been kinda shooting pool all my life,” Peter said. “With

my dad, and always loved it. And did real well in college. Made a

lot of money at it. Terrible to say on, but a...” (Gina, uptight,

about to make the seven ball in the corner, says, “He’s bring’”) Peter

collected himself. “I enjoyed playing with the young
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MOTHERS DAY CLEARANCE

San Diego Reader: August 26, 1994
lady [Ariane]. She kind of gave us a little challenge there for Nine Ball. I like a member of the opposite sex that comes in and likes to challenge me on a pool table."

"How is it playing with women?" I asked.

"I love playing with women. I love women. Love women. Some of the ladies are not great pool players. But they're fun to have around. But it's also fun to find a gal who wants to whip your butt in pool, and some of them can, I tell you. They're very good. And they'll take your money from you real quick. They'll surprise you. It's fun to see a cute gal come in and shoot pool well. Like Gina. She's not an expert. But she's having a good time."

"Are Michele and Gina dating?" I asked.

"We just walked up to the bar and said would you all like to, uh, I need a partner. Would any of you ladies like to play? We'll buy you a cocktail. One gal, Michele, said, 'I don't know how to play, but,' she said, 'Gina, you get over there. You know how to play, and we'll have a drink.' Nice way to meet people."

I told Peter what Michele had said, about pool going well with music.

"Well, it's great to hear some of the old classics. I like to hear Tenille. It takes me back years. But they're good memories."

"How old are you?"

"I'm 35 years old. Just turned 35 May 3. But it's neat to come in and listen to some of the old tunes. I was talking with the young lady over there — Gina — about some old Van Morrison tapes."

We both heard, "Peter, did you tell him about my name?"

It's Gina. Peter did not tell me about her name. What he said was, "She's a hot shot. I'm crazy about her."

Gina wanted to show us something. Her grip. Most players wrap their hand around the butt of the cue. The good ones can usually maintain their grip with their thumb and first three fingers. Gina held that cue with the tip of her right hand, her index finger pointing straight toward the tip. "You've got quite a grip," I said.

"Yeah. The guys make fun of me because I go like this. [She stroked a little.] And the guys will tell me, 'I'll try to show you how to do it the right way.' And, no, I want to do it my way."

Peter joked, "They're like in golf. They try to show you the right way. [He gestures out the cliché pose of the man, arms around the woman, holding her hands onto the shaft, teaching her to swing.] Those animals," Peter said.

But Gina was serious. "I mean, I know it's wrong. I point my thumb up like this. [It sticks straight up, as if she's hitching a ride.] And I put this foot up. [She raised the heel of her forward foot, her left one, off the floor.] And they go, 'No!' And so I say to myself, 'Ugh. I want to do it on my own.'"

"You're right," Peter said. "Go with the most comfortable way to shoot."

I was sorely tempted to tell Gina that with her grip, she'll never develop a stroke; she'll never achieve cue ball control; she'll be lucky to make a five-ball run. But this isn't Baccchi's. And 1960 is a long time ago.

The focus of this night's celebration, Jack Harvey, the height and build of a middleweight slugger, and what used to be called "clean-cut," had drunk plenty of beer. Yet he was a model of self-control. "Tell me a little about yourself," I suggested.

"I'm 32," Jack said. "I was born in Austin, Texas. I've lived in Texas most of my life. Started at the University of Texas at Austin. But I didn't finish until just this last semester, at San Diego State."

"What's your major?"

"Political science and economics."

"What are you going to do with that?"

"I was in sales for 13 years. I was a wine consultant for a wholesale company in Texas. And a sales manager. It's a lot of fun. It's a fun industry. It's always on the change. I mean, it's not as boring as selling straight booze. There's always a new vintage or a new winemaker, and there's new things that are happening technology-wise in producing wine."

"Now that you've finished the degree, are you going to do something different?"

"Well, actually, I've finished this degree, but I've decided that since I'm such an old guy I'm going to stay in school for another year and a half and I'm going for a master's in international business at USD. I start in the fall."

"I'm curious. How are you going to support yourself while you're doing it? Part-time work?"

"Fortunately, I made a lot of money in the wine business. And I am fortunate enough to have some other income. I do work part-time with a friend of mine's company — it's a furniture company, and I sell the airtime for conference calls. Between that and what I've done in the past, and part from my family, I've got enough to provide for me."

"How long have you been playing pool?"

"Ever since I was a real young kid."

"Have you had your own tables?"

"Yes, You couldn't tell it right now. But that could be because of the four days that I've been with my friends."

"But I saw you make a ball in the corner pocket with the girl's cue stick in there, which is not as easy as it looks. What's your favorite game, by the way? Nine Ball, Eight Ball; Straight?"

"I think I like Eight Ball just because you can play with partners. A few more people involved. It's kind of like, this is a relaxing game for me. I don't come and play for money. But when I want to play against myself and have some competition, I play golf."

When I asked him about the presence of women in a pool room, do they make a difference in how the men behave, I hit a nerve.

"I think that's a bunch of crap," he said.

"What is?"

"You know. People have to take responsibility for their own actions. And whether there's women here or not, if they're going to get into fights, they're probably going to get into a fight anyway. I guess my viewpoint on love in general is that you have to take responsibility for your own actions. It's always been that way. I've been very conservative. All my life. And it's not because of my upbringing. In my family."

"Well, you've got a good steady stroke, and a good eye."

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"No, not right now. We were shooting last night. And I was playing well."

The last but not least member of our group was Anthony Matchus. Apparently, in an effort to introduce himself to the young ladies that evening, Anthony had spelled out his last name — as in ukelele, as in saxophone — and this had become a running joke. Anthony is 28, from Austin, Texas, attending the University of Texas there.

"Good school," I said. "Great school."

"That is an excellent school. I'm a bartender."

"What's your major?"

"Speech."

"I taught speech for three years," I said. "I didn't know what the hell I was doing. I had a Ph.D. from Brown in American literature, but I needed a job."

"Well, my concentration is in organizational communication. I have developed a fondness for interpersonal communication through the classes I have taken. That's some very interesting courses. But back to the topic. I'm a bartender there. Putting myself through school. I love to play pool."

"How long have you been playing?"

"I'm 28 now. I've probably been playing 15 years."

"Really?"

"I know it doesn't show. It's a recreational thing, a hobby. It goes with partying and having a good time. Pool is something I would much rather do than go to a dance club and dance. I think women are coming in pool halls more these days because it's not as threatening as a dance club."

"Why?"

"Well, most dance clubs there's a real connotation about being a meat market. It's a pickup place. You go to a dance hall and try to pick up women. Pool halls are more intimate."

"That's an insight."

"And they are. You're able to communicate over pool. You go to a dance hall the music's so loud — not that the music isn't good — but it's at a listening level where you can enjoy the music and actually enjoy what you're doing at the same time. That's why I kinda prefer going to pool halls instead of dance halls, because I can pick up chicks, so to speak, because I can't talk to them when the music's so loud and we're dancing and sweating on the floor, you know, with a hundred other people. It's just too intense a situation."

"I was surprised, and said so. The idea of a pool room being less "intense" than a club.

Anthony went on. "I'll tell you a little bit about my feelings towards Fats, because it is the first time I've been here. And first impressions are very important.""

"Damn right they are."

"Fats is a very nice pool hall. Thirty-eight tables on two floors. All regulation-sized tables. They've got a nine-by-four-foot hole. I believe it's a nine-by-four."

"Actually, it's nine by four and a half," I said."

"That's why I'm off. And upstairs, they've got some eight-by-fours. I've got a good one in any type of competitive atmosphere, except the competitive atmosphere that you and your peers and other people in the bar drinking together would be involved in. And as far as competition goes, I couldn't tell you much about that, but just coming here and being in several pool halls for the past ten years, since I've been of a legal drinking age, I'd say Fats is a standout place. Very nice. From what I've seen tonight. Beautiful tables. And they sell stickers here. Which is unusual. And coming from Texas, there's a few franchise places in Texas. One named Speed's Billiards and another named Click's. And they're not even comparable."

"This establishment here is much better than each of those establishments. Those are the places I usually frequent and play. Just because of the quality of the sticks and the tables. I'm not particularly a pool player or as good as to own my own stick and take it with me and go play. Those are the kind of guys I like to beat. The jokers that come in with their own stick and you know I could grab a bar stick, slightly warped and rounded out a little bit. I just want to say one more thing. I don't know if your article is about this particular pool hall."

"It is."

"It's not just necessarily the pool tables or the playing atmosphere. But what creates that overall atmosphere is the staff. The bar. I may be a little biased here because I'm a bartender. But I think they have about ten beers on tap. The waitresses, Michele, has been very wonderful. Great service. And I would definitely come back if I was to spend more time in San Diego."

This time there was no need for a "last call" announcement. We all knew that the night was over. I noticed Ariane talking to Peter Whipple. A waitress, perhaps the "Michele" Anthony had referred to, volunteered to be interviewed. She'd call the next day. My wife and I looked at each other, tired and pleased.

"So you're doing something for the Reader," said a fellow who had honest-to-God not noticed he sat at the table right in front of me. Crew-cut tough, young, he introduced himself as the cook at Fats, Tall draft in hand, and a plate of fries, he wanted to talk. What a surprise, I thought. One night, three hours, in fact, and I'm so comfortable, feeling so familiar with the place, I'm ready for an insider's conversation with the cook."

Early the next afternoon, just before heading for Lindbergh Field, my wife and I returned to Fats. The day bartender, articulate, clearly a member of the Fats team, spoke with knowledge and enthusiasm of the operation. In 1991 he had helped open Dick's Last Resort. He'd seen the area around Fats blossom, he said, from "bums sleeping in every doorway" to a "growing concern." He said Fats' nighttime clientele spent a little money on what they wear. They're not here to start fights. Since he'd been there, he'd seen "one little scuffle." Women, he said, were not "bit on constantly" at Fats. "If we've got somebody out there who's asking every woman in the place for a date, they're out the door." This bartender knew a lot about "moving product." But he also refused to "sell up" when somebody bought a case. Unlike most of the Fats people, he had played serious pool, for 20 years.

I asked him for a rack of balls. I'd play on table five, the one my last two friends played on. I'd shoot for just a little while, my wife on a stool, watching. It was too early, but bought a beer. The bar cue was straight, the table smooth and clean. I'd started running balls, getting into the feel of things, when a family — father, mother, two kids (boy and girl) came in from a Jeep Cherokee. I think a grandfather was with them, too. The girl stood by, watching me. Then asked if she could play. ■
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Nobody’s Baby But My Own
A Middle-Class White Girl Considers Extinction

The following story was submitted with a request from the author for anonymity.

The uginess of babies — bare, untraceable fact, in my book — isn’t often admitted. One doesn’t want to be lynched. And since the circumstances in which one is called upon to admire a baby often include proximity to the infant’s mother, to feel delight over the tiny, wad-like features, alien eyes, fascist mouth, is tantamount to a face-slap. This is understandable. An infant’s mother suffers, has suffered, a lot. She needs to feel it’s worth it. Why be rude?

To find babies repellent is considered mean, especially in a woman. A woman who dislikes babies may be considered, literally, antisocial. But notice when people peer open-mouthed at the little tyke, they coo, “Oh, isn’t he precious!” in the same overdone, gasping tone, no matter how many babies they’ve viewed. It is a tone of exaggerated awe rarely heard outside of faked orgasms.

More points of baby repulsion: the expression in their eyes, eagerly nondescript. Their up-curled, saliva-dipped. Their blank, milky scent. Likewise the trappings — I use the word advisedly— of babyhood: tinkling chimes, quilted diaper bags, gurgling noises, pastel colors, the smell of talcum powder. Perhaps it is a question of taste, like wrinkling one’s nose at eggs or the color orange. It has always been this way for me. Perhaps distaste is the outgrowth of unpleasant associations: an infant’s vulnerability, a mother’s loss of control over her own body. My distaste for babies, however, is increasingly beside the point.

It is beside the point because I am 31 years old. Perhaps, more specifically, because I am a 31-year-old heterosexual woman.

I still do not fantasize about a warm bundle at my breast, at feeling rubbery, mobile limbs flailing in my arms, tiny wet fists grasping strands of my hair. Those images occasion disgust. And babies’ much-lausted smell, evoking for some purity, incorruptibility, in me provokes a spine-tightening and panic I have no desire to explore further.

What has changed, what has crept upon me in the last five years, is a physical pang, as unconsciously precipitated as a breath, at the sight of children.

This is, presumably, what people refer to as “hearing the biological clock ticking.” It happens when I walk into a doctor’s waiting room and see a child sitting cross-legged on the floor, pushing a stuffed bear around the carpet and making car noises when I drive past an elementary school where children run in wide arcs on the dirt outfields. My eyes take the image in, my chest constricts; I am overwhelmed by a sudden, visceral tenderness.

Worst yet, an incidental scene in a film: a woman kneels at the edge of a bathtub, washing her son’s feet. The nine-year-old boy is telling her a story, prattling on in a piping voice. He has slid down and stuck his legs out over the tub’s edge toward her, playful and trusting. Water trickles between the woman’s fingers, over the tender objects she holds, which are small and lumpy. She works up a lather of soap between her hands, encases one foot in it. Her hands rub in circles; she asks the boy a question about his story in a tone of amused interest. The boy is calm, does not squirm or pull his foot away. One senses the ease between them, of a ritual many times repeated. A dullness bordering on pain runs quick down from my heart, right through my womb.

My mother married at 18, had her first child at 20, gave birth to me just short of her 23rd birthday. She was a young mother, even by the standards of the ’50s, when the average woman married at age 20, and two-thirds of those had a baby within four years. Mother had just the two of us, me without planning it, and stopped there; the typical woman of her era had three kids.

By the time I was 21, fewer than half of women around my age were married, and many of those were childless. It is said that we were waiting longer for these things because we wanted to complete our educations and establish ourselves in careers. I, however, was working nights, doing a grum of speed a week, and living with an alcoholic.

My main preoccupations were grooming and dressing, watching movies, reading books, and having sex. My involvement with other human beings was as limited as I could make it: even my long-standing friendships bear empty gaps during that time in my life. The boyfriend was a good choice for that reason, because he spent most of our hours together passed out on the couch in front of the television.

At the time, I did not contemplate what my mother’s path would have meant; it was, like most of the world, unreal to me. I did not believe early marriage and children were any longer an option for women. I wasn’t raised to idealize that way of life; I, in fact, developed scorn for it. I thought women who married early and had children were trapped, unfilled, dominated by others, and hiding from the real world. Instead, ten years later, I have realized those perceptions perfectly described me.

My beer-loving boyfriend was, I considered, a move up, an emblem of maturity — he was, after all, 11 years older than I was. After teendom, when furtive tumbles were always laced with a stinging fear of pregnancy, my affection or gratitude or neurotic attachment to this older man, with whom I shared an apartment, with whom I bought groceries, came to manifest itself in a desire to, as I put it to myself, “have his baby.”

I was surprised by the sentiment in myself. I explained to my sister, “This is the first man I’ve been with whom I admire enough to want to duplicate.” A good-sounding lie, isn’t it? What
was true was that, at the time, he looked like stability. I was during my two years with him in a position of relative safety; he had a car, a housing plan, and we lived in the same place. I left a parking ticket into a warrant, I paid it off. When I broke my arm, he drove me to the emergency room. When we went equipped up our little packets of coke or speed from his connection, he always saw to it that I had a comfortable place to sit, out of public view, while the deal went down. As deeply immersed in fantasy as I was, the logical progression was to motherhood.

So I lay there with him, on those nights when he woke up, stumbled in from couch to bed, did not turn away from me growling and hugging his pillow, imagining the journey of his sperm inside me, the blind penetration of one of them would force on my glistening egg, wondering: would I feel it? I was not, as I did later, imagining the fat sleekness that would overtake my body, not thinking about that fabled glow. Just imagining

She supported the baby with one hand, and it was clinging to her upper arm, and sucking on her shoulder. Rather, it was sucking on a raised, round area of flesh on her shoulder, some kind of booster shot or inoculation mark. I do not know if the disgust I feel at the picture of that tiny mouth fastened onto the angry, puffy flesh is something a two-year-old would feel or if it came later.

By the time I was a conscious child, the sentimental stereotype of little girl mothering dolls, fumblingly diapering them, gently coddling, was out of favor. I never owned in my life's shoes, hat, pearls, and conducted a tea party. When I was "house" with friends, I remember arguing over who got to be the baby. It was the role I wanted most. I had a talking baby doll, Chatty Cathy, to whom I fed bottles, though I remember the acrid taste and sharp edge of the doll bottle's pink plastic nipple in my own mouth. She and other dolls served most memorably as models for hair experimentation, at least until I was old enough for a Barbie, who reigned supreme for years, capable as she was of backyard adventures, nights on the town, seductions of Ken.

When I, lying there in the dark beside the boyfriend, considered "having his baby," I imagined these cinematic moments. The boyfriend's flustered catering to my comfort, admonitions not to exert myself, scolds offered on public buses, cravings for pickles, silly giggles welling up in me as I placed his hand on my perfect, basketball-shaped abdomen.

Instead, what happened was, we noticed the landlady's growing stomach. We speculated, my boyfriend and I, in snickering, contemptuous whispers. The landlady was a worn-out, leathery blonde in her late 30s and drank a lot of beer. She had a violent, on-again, off-again relationship with one of the other tenants. Some nights we'd hear screaming and shouts, bodies slamming the walls. Sometimes the Filipino couple next door did that, too, and sometimes both couples argued on the same night. We would lie in bed laughing trying to figure who was bashing whom. Yes, laughing over it.

At first I thought the landlady's extra weight was a beer belly. The boyfriend maintained she was "preggers." One day she was out watering the strap of lawn by the parking spaces when I walked past. She was wearing a tent-like T-shirt with the words "Baby on Board" and an arrow pointing downwar.

A while after that I saw a cardboard box in the dumpster labeled voiture d'enfant on its side, under a picture of a stroller. Then one day the landlady was gone to the hospital, and the baby's

father, the violent tenant, sat on the patio in a lawn chair offering cans of beer from an ice chest, beneath a garland of waxy cutout letters reading "It's A Boy." Given the discretion with which the pregnancy had been handled, the father's coming-out was somehow embarrassing. I felt worried for the landlady, worried that the father would balk and she would be left alone. I wondered how she had told him she was pregnant and if one of the violent arguments jarring the apartment walls had taken place after she'd sprung it on him.

I never had much news to spring on my boyfriend. Instead, one day he called me at work and said he had a surprise for me. When I came home, he held a finger to his lips to keep me from speaking and gestured me to the bedroom. There, wedged,

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between two pillows and asleep, was a small gray cat. "Look, it's our new little daughter," the boyfriend said.

We named her, the two of us sitting on the couch holding hands. We invented extravagant, heroic names, thinking of her future possibilities. But the boyfriend preferred to call her "our little daughter." Like a baby, I could sit with a book and her cradled to my chest, warm and thrumming with affection, content. He fed her Mexican take-out from his own plate, tossed beer bottle caps for her to fetch. When he passed out in front of the TV, she walked up his legs to his chest and slept there.

This was neither the first nor the last cat-baby in my life. As a little girl, my sister and I had often forced clothing on a large and tolerant tom, so that he could play the role of infant prince that we, rival fairy princesses, could battle over the possession of. In adulthood I have more than once faced him-or-me dilemmas, when boyfriends whose legs were cat-bodied in place in bed once too often demanded feline exile. The cats usually lasted longer than the boyfriends did.

And I, like the spoiled, aging childwoman of cliché, the beribboned, chocolate-eating, bedridden hypochondriac, hysterically indulgent of lap dogs or Persian cats, hugged my baby-pet and murmured my love to it in a saccharine voice.

After two years, the boredom and stagnation of my pseudo-parenthood had me worrying for my sanity. I thought if I came home to that sleeping figure on the couch one more night, I'd scream. I moved out. I lived alone for a long time. My feline infant-substitutes continued in a long succession. By age 27, I felt even closer to unpleasant clichés of spinsterhood. Which is not to say I believe a woman alone necessarily becomes an ugly cliché.

I could have made more of myself, been more self-empowered, more engaged in the world, had I the skills. I didn't.

I began to worry about turning into a lonely, selfish old woman—I was already a lonely, selfish young one. When you live alone you become set in your ways. You are not required to accommodate anyone. As an antidote, I considered, and rejected, single motherhood. My next boyfriend had a son from a previous marriage. It did not, could not have, lasted long. Instead of discovering in myself reserves of generosity and maternal instinct, I found myself jealous and competitive, tying with a seven-year-old for his father's attention.

I often found myself thinking of where my mother was at my age: two small children, divorced, finishing a college degree, running a household, casting about for other, more promising men. I remembered the nights my mother spent crying behind her locked bedroom door, her fearful arguments over the phone with our father, her woundedness that the child-support check was late again.

We sit, our children and I, trying to puzzle it out. We could not be, we reason, those things that a mother must be. To be a mother one gives up control. Pregnancy takes a body over, to your detriment—you are cannibalized from the inside by a life that is other than you. After a grueling marathon of physical agony, the beast slouches into the world and becomes its center. All the little attentions, the considerations, that you were accorded while it was inside you are transferred to baby. Then, for years, you must accept whatever the unschooled little creature dishes out: spittle on your silk blouse, feces and urine, ear-splitting wails at 2 a.m., fangs teething at your nipples. Although you oust the creature many times over, its insatiable wail or coo brings it your attention, causing you to perform an impressive range of actions for the tiny beast's benefit that it could not possibly actuate on its own.

And we agree, my women friends and I, that in a world as sexualized as this, the mere fact of having to handle another human being's genitals in a nonsexual context is jarring, impossible. We can imagine ourselves coping with a baby girl, whose equipment is familiar, associated with mundane monthly routines. But touching a penis without the intent to arouse it?

We agree that we are selfish, jealous of our time to ourselves, unwilling to relinquish our own places of privacy in our lives. It is a sign of the times, of my times, of my culture. None of us withering-ovated white girls wants kids. We talk about it over dinner in one of our houses, a funky, beautifully decorated old place in a marginal neighborhood, the kind of rickety, precariously balanced place you couldn't have if you had a kid, in the kind of neighborhood you wouldn't risk living in if you had a kid. At least not if you didn't have to. Being middle-class white girls, we can't conceive of having to.

Children, we agree, would require for all of us a mate and marriage, filled as we are with horror stories of single motherhood, Murphy Brown notwithstanding. We are not high-powered

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television news executives, anyway. We are not fictional characters either. And although we all fantasize about finding and marrying him—grow rapturous and misty-eyed at the prospect—we are all, at the moment, celibate. One of us has been celibate for five years. And none of us are trying to do anything about it. It's too damned scary.

A friend says (leaning back in her chair, foot braced against the dinner table, working dental floss between her teeth with slow satisfaction, like a postcarded cigar). "I've always known that I'll never have a child. No question! Maybe because I'm so much of a child myself." She says this laughing. Then her voice drops. "It took me so long to learn how to take care of this child," she stabs an index finger at her sternum. "I'll be damned if I'm going to jeopardize her welfare by taking on the responsibility of a baby and jeopardize the welfare of a baby, too, with my conflicting priorities."

We have this in common, me and my women friends: years of resentment of being neglected children ourselves. Distant fathers, childlike mothers. Emotional instability. Cats. A friend, a woman who has had her kids and moved on, planted a flea in my ear: a marriage and a baby would ground me, give me stability.

I was gripped, briefly, by an obsessive fantasy of marriage and children. The man was much older than I, and felt, perhaps, the weight of mortality on him. One night after sex I just came out with it.

"Why don't we get married? Have children? I think we could make a good life together." This stunning pronouncement was just what he wanted to hear, in a way, though not really from me.

I was busy, distracted for weeks. I made him dinner a lot, feeling what I assume is the pride women feel in serving their husbands good meals. I arrived one night at his creepy, dusty house—all done up, as I usually was this time, in delicate sandals and a pleated skirt and my hair up feeling graceful and feminine; feeling, in short, like a bride—to find him in an attenuate mood, quietly pleasant.

He produced a bottle of champagne, asked me to sit down. He popped and poured. He proposed a toast. "To our children, as yet unborn." I recall that I could not breathe properly then. The dizziness was terror, wonder. Here he was, saying these things. I could almost imagine it was real. That this was a man who would stay.

The subject to every conversation was the unasked question. "Could this work?" I slipped into imagining myself as married to him, carrying a child mixing him and me, at odd moments: lying side by side on our backs in bed, walking through a supermarket, driving somewhere in the car—it was like, "Here I am, the misus in the passenger seat, hands folded in lap, being conducted by my husband to a dinner party."

"Here I am, the wife, thoughtfully selecting her menu preparations for a week of tasty, nutritious meals."

Public, televised, fictionalized moments are the only ones of family life I have seen. Once, before the last surviving commune in Mission Valley was condemned, I saw some family life. I saw a woman pull a tuff out of her paisley-patterned dashiki and fit it in her infant's mouth, as she was telling us she would not accept money for the clothing she was to sew us, only barter. On her dirty bare feet there were rings on her toes. She was cross-legged on the floor when we came in the house and remained seated there until we left. A solid, immobile unit, as an idol.

This man, willing to marry me, desperate, at age 50, for children, did not feel his future was secure. Yet, in fact, employment problems. He called me once excited about a job interview that had gone well. The salary, he hurried to say, was
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I imagined myself sitting composed in a rocker by a window through which dappled sunlight would spill onto my gently inclined head, hair rippling just so over my shoulder. The tiny rubbery mouth and fingers palpating my swollen breast. (I would not be a gingham-and-pastel mom.

My diaper bag would be made of black leather. I would dress my baby in softest bunny suits, elaborate costumes, furs. Then it would be a toddler and wear red corduroy overalls and striped turtle necks. It would be a sunny, brilliant child, uncannily wise, preternaturally obedient. (Christ.)

But I really couldn’t handle it. Marriage and children sounded terrifying, and the man, well, that was a whole other ball of wax. My shrink suggested, "You hate him. Because you hate yourself, so any man who’d stay with you must be contemptible."

For a long time I avoided writing this story. When I sat down to write it, I would begin to feel very, very sleepy. Later I realized this was because it is a depressing story. It is depressing because it forces me to remember depressing aspects of the past. I mentioned this to a friend, "It makes sense that you’d find it depressing," he said. "Because if you don’t have children, you are condemned to living in the past."
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The Jacqueline Kennedy Onassis burial came at a time when I was thinking about potatoes. Potatoes and death, burial and resurrection, rising from the dead and returning to life, for me seem linked. To think of that homely edible tuber that swells at the end of an underground stem of the green plant Solanum tuberosum is also to think of all my beloved dead and my hope for our eternal life.

This connection may seem bizarre, even macabre, if the way you see the world does not include belief in life after death, as resurrection or reincarnation. But even the most apparently rational view will admit that when you bury a potato in the earth, you are burying hope for the future.

Potatoes are one of the most dependable crops a home gardener can grow. Buy a bag of seed potatoes from your garden center, choose a planting method, pop the potato into soil, and three to four months later, your one seed potato may yield ten or more pounds of potatoes.

Planting potatoes does not necessarily demand digging deep trenches or holes that go through to China. If your soil is loose and loamy, set your seed potato atop the ground and cover it with five or six inches of compost, hay, or even old autumn leaves. As weeks pass, this blanketing will settle and make hay, compost, whatever will have to be added. When harvest time comes in fall, pull away the mulch and pick potatoes.

In the southern United States I have seen gardeners plant potatoes in old car tires for support. As the potato plant grows, more tires are added. I’ve seen as many as four bald Michelin surrounding one potato plant.

Even if all you have is a patio, you can grow at least one potato plant. Fill a whiskey barrel or pressed-paper pot with the approximate size of a whiskey barrel with potting soil. Wet down the soil. Bury your potato six inches beneath the soil in the middle of the pot. Keep the soil moist but not soggy. Depending on weather, a green sprout should rise within a few weeks. Above ground, the bushy potato plant’s dark green leaves will provide a foliage display. Down in the pot’s dark interior the tubers will quietly lead their own genetically encoded potato lives. Blessed by stubborn and powerful instinct, they push aside soil to make room for themselves; they grow and grow, filling themselves with what later will be our
digestible sour-cream topped, buttery joy.

A seed potato, or mother tuber, doesn’t look much different than potatoes you buy at Ralphp’s. There’s nothing to keep you from planting a Ralphp potato. The problem with a grocery store potato is that it may have been given a bath in sprout retardant and therefore won’t put out the sprouts you need to get your plant growing. Too, the seed potato will have been dusted with fungicide to prevent the rot and diseases to which potatoes are responsive, whereas the grocery store potato won’t.

Home gardeners and commercial potato producers rarely plant potato from seed. Dr. Herman Timms, a retired UC-Davis professor, whose entire professional life concentrated on the potato, explains that the potato plant can be reproduced either sexually, by planting potato seeds, or through vegetative, or asexual, means, by planting the seed potato, or mother tuber. The seed potato will reproduce the same plant that grew one year or even 100 years ago, depending on the age of the variety.

Potato flowers appear near stem’s end in among the plant’s coarse green leaves. The wind-pollinated potato flower is a pretty little yellow, pink, or white blossom, depending on potato variety. The fruits that develop from the flowers resemble tiny green tomatoes and are poisonous. The seeds within these fruits, says Dr. Timms, do not “always breed true. You can have 10 to 15 thousand variations within one seed ball. So many different combinations of genetic material are in one ball that each seed in that pod likely will produce a different potato. Because the potato tends to revert to its wild ancestors, the offspring that come from a sexual union might go back a thousand years to potatoes growing wild then in Peru. You might get a potato plant that would set a tuber that weighs three pounds and has yellow flesh or a plant that would set a tuber that is long like a snake and has purple flesh. You are rolling the dice. You don’t know what you’re getting. The advantage, however, with seed is that you eliminate viruses carried by the mother tubers.”

Your potato flower may not get around to producing a seed pod, says Dr. Timms. “In California the temperature sometimes rises so high that the flowers are aborted. Along the coast where the temperature is lower, you are more likely to get flowers that stay on the plant.”

Should the flower produce seed and should a gardener want to plant out these seeds the next season, harvesting the seed is fairly simple. When the seed ball begins to soften and seems ready to fall off the plant, pick it. Bring it indoors and break up the pod into a pan of cool water. The seeds will sink to the bottom of the pan, and the pulpy mess will float. Skim off the pulp, lay the seeds out on a paper towel to dry, and when dry, store in a closed jar. Along in January you can plant the seeds indoors in a seed-flat filled with moist potting soil. When the seeds germinate and the plants sprout three or four leaves, put out the plant into your garden and grow as you would any potato. Likely the result will be at least one terrifying monster potato, perhaps, as Dr. Timms says, a throwback to one of the Peruvian originals.

The potato, taxonomically a member of the nightshade family and relative of tobacco and tomato, first grew wild as many as 8000 years ago from the southern United States to the tip of Chile. More than 90 wild specimens still grow there, together with several hundred cultivated varieties. Although food historians disagree as by many as 4000 years as to when the potato was first domesticated, certainly by the time Plato was memorializing Socrates’ chit-chat, the Incas in Peru, Ecuador, and northern Chile had lined up the wild potato into rows and tamed it.

“I think,” says Dr. Timms, “that someone stumbled on the potato tuber and asked them-
selves. 'I wonder if this is good to eat!' or somebody saw an animal eating a tuber and decided, 'Well, I'll try a bite of that. If the animal can eat it, I can sure as heck eat it too.' That's usually how plant domestication first happens. The potato became a staple of the Inca diet and so central to Inca life that the Quechua language has a thousand words for different kinds of potatoes. The Incas measured time by how long it takes potatoes to cook and used potatoes for divination. An even number of potatoes was a good omen and an odd number a sign of trouble ahead.

From the Andes, after Spain's conquest there in the 1530s, potatoes were packed onboard returning conquistadors' ships as food for sailors. Thus, potatoes made their way to ports where the Spanish ships stopped.

Europeans initially regarded potato with suspicion, even terror, in part because of poisonous alkaloids present in many nightshades, including belladonna, potato, and tomato. "You don't want to make yourself a salas," says Dr. Timms, "from potato and tomato leaves."

This poisonous alkaloid, solanin, is present throughout the plant. Dr. Timms suggests that solanin protects the potato greenery and underground tuber from insects, who when they chew a leaf or potato tuber, find the alkaloid's bitter taste disagreeable. Potato tubers exposed to light develop solanin, which gives a green tinge to the potato's skin and its flesh directly beneath the skin. Potatoes should be stored in a dark place, and if green portions develop on a tuber, they should be pared away. Solanin is destroyed by cooking, but it can turn a potato bitter. Sprouts that form on stored potatoes also contain solanin and should be cut off before cooking.

Legend has it that Sir Walter Raleigh tried to tempt Queen Elizabeth I with potatoes, managing on one occasion actually to get a dish of boiled potatoes placed before her at the royal table. Apparently, she refused them.

Louis XVI of France, to encourage potato-growing at a time when wheat suffered repeated crop failures, ordered royal fields planted in potato. He set his troops to guard the royal potato fields, hoping that the guard would both provoke public interest and make the crop seem particularly valuable. He sported a potato flower in his buttonhole and served banquets in which potatoes featured prominently. But Louis's efforts on behalf of the potato did little to overcome the lath laziness, the farmer had merely to spread his potato plot with manure, seaweed, rotted turf, or dry peat, dig a ditch on the side of the plot for drainage, throw dirt from the ditch atop his plot, and when the tubers arrived, dig up his tubers. Good books on potatoes and their history as a crop include the Hobhouse; Cecil Woodham-Smith's Great Hunger; E.J. Kahn Jr.'s Staff of Life; and Redcliffe Salaman's History and Social Influence of the Potato.

By the early 1800s potato and milk were the principal food of more than 40 percent of the Irish population, who ate an average of seven pounds of potatoes each day. The fungus Phytophthora infestans struck Ireland's 1845-1847 potato crops, causing what came to be called the Great Hunger, the worst European disaster since the Black Death of 1348-50. In 1840, with 8.5 million people, Ireland was one of the world's most densely populated countries. During the famine that figure fell, through death and emigration, by 2.5 million. The Great Hunger brought a million Irish to the U.S., among them Patrick Kennedy, the 35th president's great-grandfather.

Potato was first grown as a commercial crop in fields around Londonderry, New Hampshire, in 1719. Like Europeans, the colonists were suspicious of potatoes. They fed them to cattle and sold them to West Indian planters, who bought them as inexpensive food for slaves. This suspicion held until the second half of the 19th Century, ending when the Irish arrived in great numbers in America.

After the Irish and Phytophthora infestans, the next important actor in the history of the potato in America is Luther Burbank (1849-1926). Born in Massachusetts, Burbank was an indifferent student who through his mother became interested in plants. When Burbank's father's death left his mother a dependent widow, Burbank gave up plans to attend
THE BEST USE FOR POTATO FLAKES is to drizzle them over Christmas tree branches and pretend they're snow.

Burbank potato.

In 1875 Burbank sold for $150 all but ten of the tubers from his new potato to J.H. Gregory, a Marblehead, Massachusetts, seedman. Gregory named Burbank's potato Burbank's Seedling.

"Perhaps one of the first words I ever heard was California," wrote Burbank, going on to add what his biographer Peter Dreyer, in A Gardener Touched with Genius, describes as a "somewhat rambling dissertation of the whys and wherefores of his move west." According to Dreyer, it was an unrequited love more than longing for the California El Dorado that sent Burbank to California. With his $150 plus $500 from his inheritance, ten mother tubers and a broken heart, Burbank headed to Santa Rosa, California, to make his fortune. The ten tubers provided for the Burbank potato's introduction to the West Coast. Although Burbank for the rest of his life continued to experiment with potatoes, he never had another success with them. He did, however, go on to develop the Shasta daisy, Santa Rosa and Satsuma plums, the plume cotou (a plum-apricot cross), the July Elberta peach, the thornless blackberry, spineless cactus, white blackberry, and made improvements on various tomatoes, corn, squash, and peas.

When I ask Dr. Timms about Burbank, he replies enthusiastically, "Oh, he was spectacular! No one has ever been able to duplicate what he did with the potato. He went out there and made sexual crosses by transferring pollen from one flower to another. But no one to this date has ever been able to duplicate what he did to get the Burbank Russet.

"He did it by chance alone. If you try to put this on a computer and figure out what the chances are, it's astronomical. We've never been able to find a potato that's better than the Burbank Russet for the general purposes we want. No one has been able to duplicate it. I've had requests from all over the world, from China and India, for seed with which they could do again what Burbank did. But no one knows. He either had a Midas touch with plants or he had a secret no one else has ever been able to uncover." Potato now is the fourth most important food crop in the world, after wheat, maize, and rice. Potato, which yields more energy per acre than do cereal crops, grows well in all temperate climates and in many parts of the tropics.

Dr. Timms says that when he arrived in Davis in 1955, some 120,000 acres of potatoes were in production throughout the state. "We had potatoes going in the ground and being harvested every day of the year. When I retired, two and a half years ago, there were only about 65,000 acres growing statewide. "Three things brought about the demise of potato in California. First is that the shipment costs from West Coast to East have gone up phenomenally. Second is the use of sprout inhibitors in storage. The California crop went primarily to the fresh market. When sprout inhibitors began to be widely used, the quality of potatoes, year-round, coming out of storage, improved. So that California now has to compete with storage potatoes. Third reason for loss of potato acreage in the state, of course, is that the cost of water and land has gone up disproportionately to the value of the crop. To raise potatoes it takes a lot of water and a lot of land, maybe not as much water as strawberries or celery, but a lot. "Nowadays the biggest potato state by acreage is Idaho, and by tonnage it's a tossup between Washington and Idaho. We used to be number two in total yield and now we are fifth. It's too bad, but we can't compete with other states who offer cheaper water and cheaper land."

Because the potato tuber grows underground, says Dr. Timms, potato tends to be considered, like carrot or beet or turnip, a root vegetable, which, technically, it's not. The potato tuber is the swollen tip of an underground stem that serves as a reserve for excess products of photosynthesis and stores those products as starch. A large portion of the photosynthetic product is used in respiration and photosynthesis itself, the activities required to keep the plant factory operating. The excess that goes into the tuber is for the most part acquired in the evening and night, when temperatures go down and the rate of respiration diminishes somewhat. "Then," Dr. Timms says, "the excess carbohydrates are translated down, in sugar form, and enter the tuber where they are converted into starch."

A potato tuber is not just a potato, says Dr. Timms. Potatoes come in hundreds of varieties, classified into four basic types. Until recently potatoes in grocery produce sections tended to be identified by the place where they were grown rather than by variety. Some 75 percent of the U.S.'s annual potato crop can be traced back to the Burbank Russet. The russet is distinguished by a thick brown skin, oval shape, white flesh and high starch content. Grocers of-
ten identify this potato as the "Idaho," even though other states grow them. Russets are the ideal baking potato, although they can also be used for mashing, frying, or potato soup. Among popular varieties are Russet Arcadia, Centennial, Lernsh, Norcold, and Norkotah, all closely related to Burbank's original.

Second is the round white, with a light tan skin and round shape, white flesh, and a medium starch content. This is an all-purpose potato, good for cooking in any way. Popular varieties include Chippewa, Irish Cobbler, Kennebec, Katahdin, Monona, Norchip, Ontario, Segado, Shepody, and Superior.

Third is the round red, with red skin and white flesh, a medium to low starch content, best used for steaming, salad, and fried potatoes. Popular varieties include La Rouge, Norland, Red La Soda, Red McClerge, and Red Pontiac.

Fourth is the long white, with thin tan skins, white flesh, oval shape and a medium to low starch content. They are recommended for salad and scalloped potatoes. A popular variety, grown in California, is the White Rose.

The high starch potato is spoken of by chefs as "floury" or "mealy" and advised for baking or mashing. The lower starch potato is classified as "waxy" and suggested for salads or scalloped potatoes and is used by potato chip makers. Harold McGee in On Food and Cooking suggests as a method of determining which is which that one mix a brine from 1 part salt to 11 parts water. In this solution, a waxy potato will float, while the denser mealy or floury potato will sink.

Among the horrors World War II brought to us were boxes of instant mashed potatoes. Developed during the war, reconstituted potatoes were served in K-ration meals. The best use I know to make of potato flakes is to drizzle them over Christmas tree branches and pretend they're snow. They're not fit to eat.

If you don't want to go to any trouble and you want to eat potatoes, buy a clutch of small red-skinned potatoes. Scrub them clean, pop them into a pot of cold water, bring water to a boil, turn down the flame, and let the potatoes simmer. When you stick a fork gently into one of the potatoes and the flesh gives no resistance, the potatoes are cooked. These red-jacketed potatoes remind me of a choir of homely grade-school boys singing slightly off-key. Serve them in their red jackets and, if you wish, sprinkle them with finely chopped fresh parsley, chive, or cilantro.

When you spoon one or two of these potatoes onto your own plate, you can break the potato apart with your fork and mash in a little unsalted butter. Some words give off taste in my mouth.

The word "earth" tastes sepia brown, dark, deep, serious. When the first forkful of a boiled potato arrives in my empty mouth, the taste of that potato is the taste I associate with "earth."

Mashed potatoes say home cooking even if you never had much of a home and your mother couldn't boil water without scorching the pan. To make good mashed potatoes, you've got to take pains.

When you make mashed potatoes from scratch, you want to begin with a floury or mealy potato. Dr. Tims explains why. Potatoes are 80 percent water. Of the remaining 20 percent, 85 percent is starch, 5 percent sugar, and the rest fiber, mineral salts, and vitamins. Potato tuber's starch is in the form of starch granules, which are contained in starch cells. Some varieties of potato have inside these cells one giant starch granule while others have many small starch granules.

As example, Dr. Tims cites the Kennebec, the potato often used for potato chips. The Kennebec has one huge starch granule per cell. The Burbank Russet and its near relatives have within each cell anywhere from 5 to 30 starch granules per cell. The more starch granules per cell, the more floury or mealy the potato will be.

What you want to avoid, when preparing mashed potatoes, is breaking the cell walls that contain the starch granules and, says Dr. Tims, "getting that loose gelatinizing starch all over the place."

Therefore, you first want not to overcook your potatoes, overcooking will break down these walls. Cooks disagree as to whether potatoes should be cooked whole, in quarters or in two-inch cubes. I prefer working with potatoes peeled.
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LETTERS
continued from page 3
for this. I love this paper and I’m going to read it every week. It’s really a great paper. I just wish they had something like this in Laguna Niguel.
—Rande Ross
Laguna Niguel
Argument Number 90,783,831
The measure of unbridled chic: you canary your newspaper uses in referring to itself as “alternative” is amazing. Rather than issue argument number 90,783,831 as to why Steve Esmedina, Gina Arnold, and Duncan Shepherd should be put out of their misery post haste, my grudge, however reactionary it may be, has to deal with the likes of one John Peter Applebranch’s mirthless assaults per capita — that’s not exactly the U.S.A. Gee, we’ve got that neat and nifty movie rating system and the Comics Code, but I’m willing to speculate that because the Japanese spend far more time and money with these cutesy-sweet-sy “moral” parameters? Especially people who have a knack for mass-producing cars, stereo, and video equipment and comic books, all of which were invented in America.

Lest the vice squad be dispatched to the Wikup to save the good folks of San Diego from the great yellow peril, a few things have to be pointed out, the least of which is that while Japanese comic books and animated films are violent, on the average, it’s nothing you wouldn’t see in an R-rated movie, and what Applebranch neglected to mention is that Japan has a lower rate of violent crime in all.

Also, it says that there is a minimum charge of $5 a song and the dancer keeps it all, which is very incorrect. There is a charge at most every single club that is approximately $5 an hour, or at some clubs, one house dance an hour which goes to them, which still means $5 an hour goes to the club. Some clubs charge a flat fee of $25 an evening. Dirty Dan’s Pure Platinum does no charge during the daytime because days usually are slower. The only club I know of for sure that does not charge you to work there or does not charge you for your house dances is Star and Garter.

Other than that, the article was all right. It has not made us dancers richer. In fact, it probably has hurt our money because the gentlemen don’t tip as well around the stage as they used to do. I’m a dancer who wishes...
The public was better informed. Thank you very much, and I hope that something is put in to let people realize that care is a little more to the table dancing than they think and that it isn't that great of a business anymore. People have become very stingy. Like the article said, "the entertainers at Dirty Dan's all seem to agree on one thing: the money ain't what it used to be," and that is definitely the truth.

Name withheld
Normal Heights

Dilatations
No Problem
I received a copy of one of your issues of July 7 entitled "Inside Out: For Ostromates Detour Is the Cure" by Mary Lang. Some concern is expressed there related to the repeated anal dilatations in children after surgery for the repair of anorectal malformations.

We have been following over 830 patients operated on in our hospital. When the operation has been done properly, dilatations have not been a problem. Very difficult dilatations may be a reflection of vascularization or injury to the anal submucosa. We have not seen specific psychological sequela from those anal dilatations. In addition, at the time that the baby is four or five months old, the process of dilatations has been finished and the child is close to normal. These children have no memory of that stage in their lives.

Alberto Peña, M.D.
Chief of Pediatric Surgery
Professor of Surgery
Scheider Children's Hospital
Long Island Jewish Medical Center
Albert Einstein College of Medicine

Annoyed
I am extremely annoyed by Don Stevens's letter of July 28. His blanket indictment of white people is as racist as my saying that all blacks are drug-dealing pimps or all Hispanics are lazy illegal aliens. While I am not naive enough to believe that there are no racial problems in this country, can we really solve anything when attitudes such as Mr. Stevens's permeate both sides of the issue? The politics of confrontation that ensure when people take fixed and immovable positions like Mr. Stevens's are messy. What we usually end up with is a lot of self-serving rhetoric which only clouds the issue and further hardens positions on both sides.

Before condemning an entire race of people with a flip-pannt remark as Mr. Stevens does, perhaps he should consider the words of Dr. Martin Luther King. After all, didn't he tell us that we should judge a man "not by the color of his skin, but by the contents of his character"? I believe that is a lesson that Mr. Stevens, and the rest of us, would do well to remember.

Brian P. O'Riordan
University Heights

Pseudo-Liberal Fascists
To Cari Bennett: Your rebuttal (Letters, July 14) to my criticism of your hysterical first letter is well-taken, and you make several poignant points in light of the fast-changing gender roles in our society and how, ideally, we could achieve harmony and fulfillment within them. However, I stand by my criticism that all the sociobiological reasons stated therein, but ultimately for this one.

Your position on topless/bottomless clubs, pornog-raphy, etc., is, as its core, based on the premise that nudity should be covered up, hidden, not seen. I do not share this view. Whether one has the old, ingrained thinking that it's "dirty" and shameful, or the new P.C. dogma that it's de-humanizing objectification, is irrelevant. If one wants to disrobe, I say, I say.

You may think I'm being harsh or that I'm some right-wing male chauvinist jerk (I assure you, I despise chauvinists and mindless right-wingers as much as I do party-line-toeing liberals like you), but people like you who make themselves the self-appointed thought police for us all (including quite-willing strippers) are the bane of humankind. You crusade for your warped vision of justice but end up destroying careers, psyches, lives. Feminism is no different than any other movement; it becomes bloated, drunk on itself, ruthlessly driven to increase its own power and agenda. The Moral Majority has the same agenda as you do on this, Cari, doesn't that tell you what you are? It is not incumbent upon people (porno readers like myself, to cite just one small example) to live their lives the way you see fit, nor does Cari Bennett have the right to limit yourself to a site or any ideal of femininity other than your own. I say live and let live. Why can't the peasant-dress, ponytail-wearing, pseudo-liberal fascists do the same?

Pete Wieder
National City

Long-Winded
I've become addicted to the Reader. Every Thursday night, on my way to work, I make a special stop just to pick up a copy. And then I usually re-approach myself for doing so, once I scan it. It's a love-hate relationship, so many alluring things, so many repulsive things.

The subject matter of the main article is often garbage. Don't you feel a responsibility to your readers? You know the saying, garbage in, garbage out. You're polluting their minds. On top of that, the articles are insanely long-winded and convoluted. Three or four short, concise pieces would be more interesting than one epic.

Actually, now I often skip the main articles entirely. (Dahmer's Dinner? No thanks!) It's the regular features that are so habituating. "'Tis Fork," "Off the Cuff," the little blurbs in the TV section, "Sporting
Box," I read them all every week, without fail. (The Daugherty column about Dallas going 0-5 at the beginning of last season was a classic of invective. Not that I admire invective unconditionally. But it's probably not possible to be too harsh on the likes of the NFL or professional boxing. Or Tonya Harding. Worthy targets, all. Unfortunately, not all of your writers are so discriminat-ing with their sarcasm.) "Roam-O-Rama" is good sometimes, other times not. Too many mountain and desert hikes. (Reagan was right about one thing: a tree's a tree, you've seen one, you've seen 'em all.) Sometimes I even read the art and theater reviews. I'm a working-class guy and I'm not usually much interested in that sort of thing, but your reviewers sometimes give very lucid and informative reviews. (What I hate in a lot of highfalutin aesthetic theorizing. That's just extremely articulate BS.)

Finally, can you do something about the letters from the readers? Do you deliberately print the worst each week? If you're going to publish illiterates, can you at least edit them?

Jackie Brown
San Diego

Kaput


Jeanine Barfk
Clairmont

Verdict Is In
After consulting with a lot of friends, the verdict is in. Duncan Shepherd should be given a major prize for his movie reviewing. Though we are slightly inconvenienced by having to do the opposite of what he recommends, we find his reviews to be an uncanny source of consistency in taste. Take, for example, the well-known classic The Shining. Another couple we were with one night hadn't seen it and wasn't sure about going. So we pulled out Duncan's review, found something written along the lines of "putrid," and off we went to enjoy. Just this past weekend we were confused again, because even though most people said Forrest Gump was fantastic, a few of us who had read it were merely "very good." Was putting up with all the popcorn chompers, talking toddlers, and legs-on-chair gougers at UTC worth it? Again, Duncan's review resolved the dilemma; we were delighted by the film. Sometimes we already knew what to do when, say, a long-time favorite like Lina Wertmuller comes out with a new smash (Gia, Professor), but we're sure glad Duncan is there in case we need him.

In thanking Duncan, I can't help but also applaud his writing style. We find it both fun and a valuable learning experience to work our way through his reviews, trying to understand the long, complicated sentences, the esoteric wording, and the oh-so-clever wit. Sometimes we get stumped, but we figure it's because we haven't yet graduated to his skill level. Anyway, just let us know when Duncan Shepherd, hero to the mov-e going masses, needs a new the-saurus, and we'll send him a big one with laminated pages right away!

Dr. Mark R. Allen
La Jolla

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San Diego Turtle and Tortoise Society’s Annual Show

EVERYTHING YOU EVER WANTED TO KNOW ABOUT TURTLES AND TORTOISES — AND MORE!

What is a turtle, and why should we be interested?
A turtle is a toothless, slow-moving, unaggressive, omnivorous, long-lived, mild-mannered reptile whose body is encased in a protective bony shell, consisting of a carapace on top and a plastron underneath. We should be interested because turtles have been around for some 225 million years, which is a lot longer than O.J. Simpson, and we are certainly interested in him.

What is the difference between a turtle and a tortoise?
These differences are chiefly of importance to turtles and tortoises themselves. But if you insist on a definition, tortoises are land-dwelling, vegetarian turtles with high-domed shells and elephant-like legs.

What good are these clammy-skinned creatures?

We can eat them, make soup out of them, or turn them into elegant combs perched in the lustrous dark hair of Spanish beauties. There are also some people, such as irresponsible children who have been given turtles as supposedly low-maintenance birthday presents, who keep them in terrariums as pets for a few weeks until they retreat into their shells and die. The best thing to do with turtles, however, is to protect them from exploitation and to educate nature-lovers about them. That is do not like to be picked up. If held, they tend to urinate or defecate, especially if you are dressed to go to a diplomatic reception. They cannot be taught to fetch, give you a paw, jump through a hoop, or kiss you on the nose. If you want a dog, you had better get a dog.

Why, then, would anyone want to have a turtle?
We turtle-fanciers just like them. We enjoy watching them do their turty things, such as eating, walking around, mating, and sleeping. They majority of them die, while those who survive the lack of food, water, and sunlight arrive at the pet store sick and stressed. If you insist on buying a turtle from a commercial source, insist on written certification that the animal is both captive-bred and in good health. Better yet, adopt a turtle from the Turtle and Tortoise Society, where we take in abandoned, lost, injured, and maltreated turtles, and find good homes for them.

Are turtles easy to care for?
Yes, so long as you devote a good part of your waking hours to the task. Pet turtles must have sufficient heat (to be measured with a thermometer at the turtle's level); direct sunlight (not filtered through glass); a large yard with a two-foot-high wood or brick enclosure topped by an overhang (so that they cannot climb over it and escape); clean water no deeper than four inches (so that they will not drown); leaf piles and clumping grass; a well-insulated house kept year-round at 80 to 85 degrees Fahrenheit; attentive oversight to protect against murderous dogs, raccoons, foxes, opossums, skunks, gophers, crows, and hawks; a diet of dog food plus bananas, mangoes, papayas, cantaloupes, apples, melons (except watermelon), cherries, grapes, squash, yams, sweet potatoes, peas, mushrooms, and raw corn-on-the-cob, with occasional special treats of earthworms, mealworms, night crawlers, sow bugs, beetles, crickets, caterpillars, grasshoppers, scrambled eggs, ground beef heart, and beef liver (but never snails or slugs). Turtle eggs must be carefully incubated, and turtle hatchlings require special food, living accommodations, sunny excursions, and respect for their privacy, for they are very shy, secretive, picky, and temperamental, and will probably starve to death if not provided with numerous hidden nooks in which to
Calendar
LOCAL EVENTS

eat. Aside from these few requirements, pet turtles should not prove a burden. How can I know if my turtle is sick?
If your turtle has runny or doped nostrils, swollen, runny, or flaky eyes, large lumps or swollen areas near the ear, or a white or black tongue or mouth, and does not eat for a week, it seems likely that something is wrong.
Oh my God! What shall I do?
Read the Turtle and Tortoise Society’s numerous publications, such as their Turtle Affirmation Recognition Sheet, and call the society for the name of an experienced turtle veterinarian.
You have profoundly moved and intrigued me. I would like to dedicate the rest of my life to turtles. What should I do?
You might begin by attending the society’s annual show, where you may observe (but not buy) different types of turtles and tortoises, from hatching to huge fellows older than you are; acquire turtle-care items; buy prints of wonderful Chinese brush paintings of turtles and tortoises; meet seasoned turtle-lovers; and learn more about this harmless, useful, and quite totally crazy obsession.
One more question: Is the story true about the race between the tortoise and the hare?
Of course it’s true. Otherwise, we would be members of the Hare and Rabbit Society!
— Achilles Hertz

The San Diego Turtle and Tortoise Society’s Annual Turtle and Tortoise Show Saturday, August 27 (beginning at 10 a.m.) and Sunday, August 28, 10:00 a.m. to 5:00 p.m. Casa del Prado, Room 101, Balboa Park. Free: 619-735-1579

Sea stars.

Nine nights of free outdoor movies are yours when the Fifth Annual Sunset Cinema Film Festival docks in your neighborhood. Just bring a blanket, a picnic, warm clothing and your friends and watch the movie (projected onto a 30-foot floating screen) from the moonlit shore. The cartoon and feature start at 8:00 p.m., but come early for the PreShow festivities!
ALL MOVIES BEGIN AT 8 PM

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Bonita Cove, Mission Bay Park, San Diego

City Slickers Friday, August 26
Bonita Cove, Mission Bay Park, San Diego

Young Frankenstein Saturday, August 27
Bonita Cove, Mission Bay Park, San Diego

For more information, including directions to each location, please call: Sunset Cinema Film Festival Hotline: 1-800-776-2225

The Fifth Annual Sunset Cinema Film Festival is a production of the San Diego Cinema Center. The Floating Cinema is a project of Cinema Events Group, Inc. Tim Rubin, Artistic Director.

If you’re the type of person who looks at all forms of life as precious and sacrosanct, may we suggest a nice leisurely evening of poetry readings, billiards, miniature golf...

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San Diego Reader August 25, 1994
Un-American Activity
Taco Shop Poetry Reading

If you really want to irritate people, develop a serious interest in poetry. Poetry gets on people’s nerves. This is because, I think, poetry, called the “most useless art,” cuts against the American grain. Poetry is all image, rhythm, pure thought; poetry is abstract. And abstract, if you think about it, is...American. The West was not won through abstraction. Wall Street, the Federal Reserve, or, for that matter, the NFL, don’t have much truck with beautiful imagery. We are Calvinist at heart.

Whenever I’ve mumbled on a little too long about some poem I’ve read in the Norton Anthology, folks who claim to love me assume a wan smile and direct their gaze at some distant point. “There, there,” they seem to say, “in a few moments this will pass. He really can’t help it.” It’s precisely this attitude toward poetry that many feel has driven American poets around the bend. In Mexico or Russia, for example, poets are national treasures. Here, poetry and poets are tolerated only insofar as they share a purpose. In the United States, our poet laureate gets a job at the not-too-terribly-exiting Library of Congress, a job no serious poet seems to want. The executive branch knows a poet only when he or she serves a function: Maya Angelou’s “On the Pulse of Morning,” written for the Clinton Inaugural, wedged into civic-minded blank verse each plank of the Democracy’s platform.

The absence of popular or official support for poetry has produced in American poets a resourceful hardness. American poets have not shielded away from creating environments and contexts in which their work may attain importance. In the past this has been achieved through formidable cults of personality and mafia-like schools of style. American poets retreated to academia, where they fabricated a subculture, complete with its own economy, fieldloms, and castes. And only last week, on National Public Radio, I heard a mention of a young poet whose stated mission is to bring poetry to large corporations in order to “humanize the workplace.” American poets will stop at nothing to make their work relevant.

An interesting tack in this drive for relevancy is the current popularity of coffeehouse poetry readings, a trend that has, in several ways, capitalized upon poetry’s un-American status. This trend seems to have gotten its initial push in New York in the late 1980s when a wave of black and Puerto Rican (or New Yorker) poets gained attention through readings of their work at cafes and nightclubs. Now, in most major cities, you can find members of any group even marginally construed as un-American — angry teenagers, angry feminists, angry gay men — reading verse to expresso-sipping listeners.

This being Southern California, it was only a matter of time before our poets put their twist on coffeehouse reading. Adolfo Guzman, curator of Centro Cultural de la Raza in Balboa Park, organized a series of readings entitled “Chorizo Tonguefie” that have been held at taco shops in San Diego and Tijuana. Guzman has a complex theoretical explanation for the series, involving absence of class boundaries at taco shops, socio-dynamics of taco shops, and taco shop culture in general. Guzman says that many of the poems presented at these readings have been composed for the taco shops that have hosted them. So, if you attend the final reading of the “Chorizo Tonguefie” series, which will be held at the Golden Hill location of Roberto’s on Friday, you will hear poems that address the shop’s clientele and neighborhood. In addition to white, African-American, and Chicano poets, Guzman will be on hand to read a poem that follows Broadway, block-by-block, from the bay to Roberto’s Taco Shop.

— Alejo Opinchar
Taco Shop Poetry Reading Friday, August 26, 8:00 p.m. Roberto’s Taco Shop, 25th and Broadway, Golden Hill Free 235-6135

Navajo Mythology
Pinto Canyon de Cheyly to Wild Cat Canyon, Leon “Skyhorse” Thomas returns to tell you of the Navajo Way and discuss the roots of Navajo spirituality. Experience a sacred sweat lodge and make a praying rattle. In Res for a very special weekend.

Saturday, August 27 and Sunday, August 28
Pre-registration is required. Space is limited.
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Rick DeMarinis’s Reading and Booksigning

R

ick DeMarinis’s last novel, The Year of the Zinc Penny (1989), was a portrayal of wartime California, circa 1943, as seen by a bright ten-year-old boy. DeMarinis’s newest book, The Mor- rician’s Apprentice, leaps ahead ten years to 1953. The novel’s place is in and around San Diego.

Narrator Ozzie Santie is graduating from Melville High School. Half the seniors were already engaged, a month shy of graduation. There was a kind of frantic desperation in the air, you could almost taste it. Graduation and marriage were linked topics in a lot of people’s minds. I danced three dances with Colleen. We went to the beach in her MG madd- ster... I dug a pit with a little beach shovel she kept in the car. I got it into a slimfold across my chest. She covered me up with cool sand, then flipped down on top of me... "Oh, Ozzie," she said, her voice honeyed with confidence. "If we ever have children — or should I say where? — I think they will be significant additions to the human race, don’t you?" Peter, William, Rosemary and Dierdre," she said, rubbing the air with a maternal finger, as if counting little hands. "I’ve named them already. I mean, subject to your approval. We shall have four. Oh darling! We’ll be so happy!"

Ozzie’s not so sure.

The most immediate aspect of Ozzie’s dilemma — how to fit into the adult world — is whether to marry his girlfriend, Colleen, an undertaker’s daughter, or do something else. We follow Ozzie from high school graduation (where there’s an earthquake), through fights in bars, a drunken weekend in Mexico, a mernal job, some body- surfing, to college for a week or so, then to another job, this one selling coffins (at which he is surprisingly good). Along the way, we meet a host of subsidiary characters: there’s the di Cosa family, in which the fa-

up for Miss San Diego, who danced downtown at the Holly- wood Burlesque Theater. Max finally gets a date with her, when her stupid hundred leaves her for a job in Pittsburg. Max is a brainy, hip, progressive jazz fan who dutifully, with humorous patience, cares for his senile mother.

DeMarinis has got a few years on me, but few enough so that I’ll certify his faithfulness to the time and place. We ate in the same Mex- ican dives, cruised the same drive-ins and beaches. We listened to the same rhythm-and-blues ra- dio out of L.A. — the Johnny Otis Show.

On the phone from some hotel on his book tour, DeMarinis says Ozzie’s adventures are taken from his own times at Hussong’s Cantina, the Rosarito Beach Hotel, beach parties at La Jolla Shores, Oscar’s Drive-in on El Cajon Boulevard. DeMarinis attended San Diego State as a student in the early ’50s. Rick was a wild boy, tearing around on a BSA motorcycle.

The book’s premise also came to DeMarinis from his own experi- ence. "I was with some girl at a beach party in La Jolla. She started talking marriage and children. I said, ‘I got the hell out of me. It was fu- til, only our second date.’"

DeMarinis did have a friend whose girlfriend was the daughter of a major. "And I was told so that I’ll never about naming the mortuary Good- body," he says, "but nobody would have believed it."
**EVENTS LISTINGS**

**HOW TO SEND US YOUR LISTING:** Contributions to the Reader’s Guide to Events must be received no later than the Friday preceding the Thursday issue in order to be considered for publication.

Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held (including neighborhood, a contact phone number, and a phone number for public information to READERS EVENTS EDITOR, P.O. Box 85803, San Diego, CA 92186-5803.

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**BAJA**

Rumba, Flamenco, Bossa Nova, and more can be expected during the guitar recital planned by Pedro Jimenez and Javier Urquizo on Friday, August 25 at 4 p.m., at El Lugar del Juglar, located in the Pueblo Amigo Plaza (find the minutes away from the border). Admission is $3.50 U.S. For additional information, call 011-52-66-62-52-33.

**The Los Californios Bike Ride** comprises a 31.5-mile fun bike ride from Tijuana’s Caliente Racetrack to Tecate’s Hidalgo Park, featuring a challenging hill within the first 10 miles of the ride; the route then becomes flat rolling, with 7 miles of hill climbing. The event is on Saturday, August 27, starting at 10 a.m. (suggested 8 a.m.), riders will take the new toll road, with one lane for bikes and one for support for vehicles; it’s a scenic course by the Tecate River through the rocky mountains. Are you up to it? Call 428-5900 for information and registration packet.

**Head to Rosarito** on Saturday, August 27, from 10 a.m. to 4 p.m., for the Rosarito Beach Red Cross Fundraising, promising margaritas, barbecue, and six psychics (reading are $12). All funds will be donated to the new hospital. To reach the spot, drive from Tijuana to Rosarito Beach, turn left at the first stop onto Boulevard Benito Juarez, and head to Condominium Towers (next to Pemex Towers), there you will find the place. For more information, call 011-52-66-13-36-16.

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**MUSIC, KIDS’ ACTIVITIES, arts and crafts, food, and entertainment will be part of the popular festival and bazaar planned at the Casa de la Cultura, Avenida Paris #5, in Colonia Al timiras, on Saturday, August 27, from 11 a.m. to 3 p.m. Admission is free. For additional details, dial 011-52-66-86-26-26.

**The Bullring by the Sea** in Playas de Tijuana hosts bullfights at 4 p.m. on Sundays through August. Each event promises three matadors and six bulls; ticket ranges from $25 to $41. Call 222-3040 or 011-52-66-54-22-10 for information and advance tickets.

**Artists On Site** are opportunities for the exchange of ideas and conversation with representatives of the region’s cultural institutions and the group of international artists creating new works for the impromptu art show. The next meeting is set for Wednesday, August 31, from 6 to 8 p.m., at Playas de Tijuana, Paseo Costero at the border, in Tijuana. For information on this free event and dates, call 544-1452. Refreshments will be served. These meetings continue on a variety of dates, in a series of locations, through September 18.

**Paintings by Luis Moret, Franco Mendez, and Enrique Chipana** are on display at the Ti juanan Cultural Center (in Spanish) weekdays at 8 a.m. and 8 p.m., with an additional showing at noon on Saturday and Sunday. The Discovering Los Edificios Mina Street in the Zona Rio, in Tijuana. For more information, call 011-52-66-84-11-2802.

**Cinamex Films, Africa the Seven Spirits** are screenings in the dome theater at the Ti juanan Cultural Center (in Spanish) weekdays at 8 p.m., with a daily, with an additional showing at noon on Saturday and Sunday. The Discovering Los Edificios shows in Spanish daily at 3, 5, 7, and 9 p.m., with additional showings at 11 a.m. and 1 p.m.on Saturday and Sunday. People of the Sun continues to be shown in English on Friday, Saturday, and Sunday, at 2 p.m. The center is located at Paseo de los Heroes and Mina Street in the Zona Rio. For more information and tick- ets prices, call 011-52-66-84-11-3202.

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**OUTDOORS**

**Warm Water Temperatures** have been hovering near 70 degrees over the past several weeks, won’t last much longer. As fall approaches, shorter days and increasingly oblique solar radiation will mean that less and less energy will be supplied to the ocean waters offshore. These waters will soon be shedding more thermal energy than they receive, thereby keeping the coastal area comfortably balmy for several weeks after the end of the summer-vacation season.

Don’t give up on the beach after Labor Day — the water’s only a bit cooler, and the beaches are relatively uncrowded.

**Various Sandpipers** are now being seen in considerable numbers within San Diego County’s coastal wetland habitats and along the ocean beaches. Some have just arrived from the north; others are juveniles that have bred locally. You’ll find sandpipers and other small coastal birds along the sand beaches. Several other members of the sandpiper family can be found in coastal areas such as the Tijuana River Estuary, the south end of San Diego Bay, the San Diego River Flood-Channel near Sea World, and the margins of most North County lagoons.

**Jasmine’s Thick, Sweet Oder** wafts on the night breeze this year, especially throughout the older, well-landscaped neighborhoods of San Diego. The entire odor is produced by the flowers of true jasmines (genus Jasminum), as opposed to the so-called “starry jasmine” (genus Trachelospermum), which blooms in the late spring and early summer.

**Join Professional and Amateur Astronomers** for an evening of searching the skies on Friday, August 26, from 7:15 to 9:30 p.m., at Blue Sky Ecological Reserve. Telescopes will be set up in a dark and remote part of the reserve, but bring a pair of binocu- lars or telescope if you have them. For further information, call 466-7238. Free. Find the reserve on Espola Road, one-half mile north of Lake Poway Road, in Poway.

**Walk on the Wild Side** with the Chula Vista Nature Center, on Sat- urday, August 27, at 8:30 a.m., with center program director Barbara Moore, at the park and in Coronado. Reservations are required for this free walk; make them by calling 422-2481.

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

**Cactus Walk, Offshore Tours** offers its monthly-hourly guided stroll to the desert garden in Balboa Park, e-mailing how plants from Africa and the Baja desert have adapted to local conditions. Enjoy the tour on Saturday, August 27, at 10 a.m., start- ing from the park’s Botanical Building. Free. Call 235-1114 for more information.

**Ethnobotanical Tour, on Saturday, August 27, at 11 a.m., Quail Botani- cal Gardens staffer Michael Martin, curator of native plant and collections propagator, will conduct a tour highlighting plants that have been used for local, medicinal, and edible purposes. Find the gardens at 230 Quail Gardens Drive, Encinitas. Admission to the gardens is $2 for adults, $1 for those 5-12, free for members and those 4 and under. For more information, call 436-3038.

**Eremurado** was the name Raymond Chandler gave La Jolla in his books. La Jolla Walking Tours will take up the “Trail of the Dunes and Philip Marlowe” on Saturday and Sunday, August 27 and 28, at 1 and 4 p.m. The tour will spotlight where the mystery novelist lived and wrote most of his books and the various La Jolla landmarks identified in his works. In conjunction with a performance of Playback (see the listing in the “Special” category), actors play- ing Philip Marlowe and other char- acters will be met along the trail. The 2.5-mile tour will begin and end at the La Jolla branch of the San Diego Public Library, at 7555 Darigan Ave, in La Jolla. Refreshments will be served along the way. Tickets are $5 per person. Call 453-8219 for in- formation and reservations.

**Explore the Endangered Animals and Plants** who call Blue Sky Eco- logical Reserve home during an outing planned for Saturday, August 27, from 3:30 to 5:30 p.m. Hands-on dis- plays will be available. Wear comfort- able walking shoes and carry wa- ter. For further information, call 466-7238. Find the reserve on Espola Road, one-half mile north of Lake Poway Road, in Poway. Free; reservations are required.

**Interpretive Walks throughout Bal- boa Park** are being offered by the Bal- boa Park Rangers, continuing on Sunday, August 28, starting at 10 a.m., with a focus on the history of the park. Meet the group at the Vis- itor Center on the main Prado, in Balboa Park. The walk is free; call 239-0512 or 235-1121 for more information.

**They Sold Maytags and Other Ap- pliances** at their store at 201 Broadway, now Don and Barbara Bennett host small groups around a museum at the La Jolla Historical Society. The collection spans nearly every phase of American furnishing and household appliance from the mid-19th Century through the present. On Wednesday, August 31, starting at 8:30 a.m., Walkabout jaunters will cruise around Chula Vista for this moderate walk over flat, paved ter- rain, which will include a tour of the Maytag Manor. Meet at F and Broad- way (park at Bobar Market area), in Chula Vista. Free; call 231-7463 for more details.

**The Balboa Birders**, an organization sponsored by the San Diego Natural History Museum, host a bird walk through the Sixth Avenue and Laurel Street area (meet at the northeast corner of the two streets), in the Bal- boa Park area, next Thursday, September 1, from 7:30 to 9:30 a.m. The walk is free. Need more infor- mation? Call 232-3821 x204.
DANCE
Spreckels Organ Pavilion in Balboa Park hosts a performance by the City Ballet Company on Friday, August 26, starting at 5:30 p.m. Rehearsals will feature the choreography of Elizabeth Rose Wenzel, and the ballet company (in residence at City Ballet School) will be augmented by guest artists. For additional information on this free recital, call 274-6058.

Old-Style Israeli Folk Dancing incorporates a lot of running and jumping, according to dance instructor Ami Dalyot. Dalyot has adapted these "oldies" and put together a program geared for all ages and levels of experience; he is teaching Israeli folk dancing at Joanos's Dance Place, 1437 Morena Boulevard, in Bay Park, on Saturday evenings at 7:30 p.m. The cost is $25 for 12 sessions. For information and registration, call 462-8155.

Marvelous Musical Marsupials, the Possum Trotters string band provides the tunes, and Ken Miller calls at the next special New England-style contra and square dance, planned for Saturday, August 27, at 8 p.m. Find the fancy footwork at the Trinity United Methodist Church, 3030 Thorn Street, North Park. Admission is $5; for additional information, call 373-5353.

Over 50 Students are involved and performing choreography by Lori Palladino-Lane, Katie Stevinson, Jean Isaacs, Nora Reynolds, Wendy Rogers, Bill de Young, and Faith Jensen-Ismay at the Summer Intensive Workshop Concerts planned at the Isaacs, McCaleb and Dancers Studio/Theater on Saturday and Sunday, August 27 and 28, at 8:30 p.m. Admission ranges from $8 to $10; call 296-9523 for more information and advance tickets. Find the theater at 3255 Fifth Avenue, in Hillcrest.

Allons Dancers! A Cajun/zyldeco family dance is scheduled for Sunday, August 28, from 6 to 10 p.m., sponsored by the Bon Temps Social Club, at 4096 El Cajon Boulevard (at Illinois), in North Park. This event started after the traditional Cajun family dance known as fais do do. Organized dance instruction starts promptly at 6:15 p.m. Learn the Cajun Waltz, Cajun shuffle, and the zyldeco two-step. Admission is $5; spicy Cajun food will be available for purchase. Questions? Call 496-6655.

FILM
Local Bayside Parks have been hosting the fifth annual Sunset Cinema Film Festival, which continues tonight, Thursday, August 25, with a screening of The Fugitive. On Friday, August 26, enjoy City Slickers; and on Saturday, August 27, tack it up during Young Frankenstein. All of these screenings take place at Bonsall Cove in Mission Bay Park.

The "Floating Cinema" (a rear-projection movie screen mounted on a barge) plays to the audience seated on shore; all events commence at 8 p.m. and begin with a cartoon. Admission is free; call 800-776-2225 for further information. Organizers advise participants to dress warmly, bring a blanket, dinner, and friends.

"A Tout Prendre" (Take It All) is a somewhat fictionalized account of director Claude Jutra's affair with a model named Johanne Harel, with the two principals playing themselves. The relationship is traced from its beginning, through fights, pregnancy, and the end of the affair (it was made in 1963). Feeling a tad voyeuristic? The film will screen in the outdoor theater of the Garden Cabaret Thursday through Saturday, August 25, 26, and 27, at 8:30 p.m. each night. Find the cabaret at 4040 Goldfinch Street, in Mission Hills. Admission is $6; (discount for seniors). 293-4221.

An Enduring Summer Tradition, the 12th annual Summer Silents Series concludes at MiraCosta's San Elsi campus on Friday, August 26, at 8 p.m., with the 1926 film Hands Up!, starring Raymond Griffith and Mack Swain. Philip Carli provides the on-camera and white; this week, look for The Man Trailer, a 1937 "sagebrush classic starring Buck Jones and Cecilia Parker. Each program will also include a chapter from Republic's 1939 serial Zorro's Fighting Legion. See the flicks in MiraCosta's Barn, at 25077 Viajero Boulevard, in Encinitas. Admission is $2 for adults, $1 for children 12 and under. For more information, call 445-8377. The festival continues every other Saturday through October.

A Quirky Study, Household Saints focuses on an Italian-American family in New York's Little Italy who experience religious, mystical, gastronomical, and sexual revelations over the decades. The film, starring Vincent D'Oreno, Tracy Ullman, Judith Malina, and Lily Taylor, was directed by Nancy Savoca in 1993. Catch it during the Film Forum at the San Diego Public Library at 6 p.m. on Monday, August 29, in the third floor auditorium of the library, found at 820 E Street, downtown.

Not just another day at the track

Special Engagement with the Rugburns

Party in the infield! Friday, Aug. 26th,
Exciting Thoroughbred racing!
$1.50 happy hour priced beer
Food samples from Subway and Pizza Hut
$3 admission, Gates open noon
For More Information Call 619-755-1141

San Diego Reader, August 25, 1993, 39
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(Ext 4 at Fletcher Pike, not Ext 2 at Larrabee)
668-5255

Calendar
LOCAL EVENTS

Admission is free. The gallery is located at 1427 Park Boulevard (at El Cajon Boulevard and Washington Avenue). Call 574-6454 for more information.

Reuben B. Fleet Space Theater, the annual 500-800-mile migration of the whales is highlighted in Africa: The Serengeti, the newest IMAX/Omnimax film at the theater. The Great Migration takes place within the vast African nations of Tanzania and Kenya and focuses on the Serengeti/Mara ecosytem, 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 narratives by James Earl Jones.

Titania 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 now a shortened 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 three-dimensional laser-light imagery in KGB Laser Classics in 3-D at the theater. Throw on your strapped and head over to the center to see Laser Grunge 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

Activist and Nature Photographer Doug Thoer will give a lecture/field show at Adventure 16 tonight, Thursday, August 25, at 8 p.m. Thoer's show depicts scenes of ancient redwoods in the Headwaters Forest, located near Arcata in Northern California, revealing the destruction that has already occurred there (97 percent of the forest has been bulldozed). Educate yourself at 4620 Albardo Canyon Road, in Mission Valley, 237-374. Free.

The Library Fund at Quail Botanical Gardens is sponsoring an ongoing lecture series at the gardens by Paul Hutchison, owner of Tropic World Nursery and founder of Tropic World Foundation. The series continues on Friday, August 26, at 1 p.m., when Hutchison discusses "The Andes" and the results of five Andean expeditions from UCSC, examining extinctions and future possibilities. Admission is $7 for non-members, $5 for members. The gardens are located at 230 Quail Gardens Drive, in Encinitas. For additional information and reservations, call 436-3034.

Get into the Debate, a discussion of the single-payer health care initiative, will be given by Dr. Stephen Tarzynski, a practicing pediatrician, assistant professor of Pediatrics at Permanente in the West LA area, and chair of the National DSA Health Care Task Force on the Democratic Socialists of America on Friday, August 26, at 7:30 p.m. Hear the talk on Proposition 168, the California Health Security Act, at the ALANO Club, 1449 30th Street, in the Grass Street, in North Park. Admission is free; dial 287-4541 for more details.

"A Mini-Course in Germanic Neology" is being offered by Ernest Theode for the German Research Association, Inc., on Saturday, August 27, from 8:45 a.m. to 10 a.m. The course will discuss Germanic archetypes, genealogical correspondence to German, identifying German place names, and major German settlement areas in America. Bring a bag lunch or money for food. The cost is $15 for non-members, and the meeting is open to the public. For more information and reservations, call 420-4555. Take it all in at the Joyce Beers Community Center, 1230 Cleveland Avenue, in the Uptown District.

Experiencing a Personal Creative Doughnut! Joe Milorch, writer, poet, and teacher, will conduct a workshop on "Developing a Sustainable Process" at the Writers Center on Saturday, August 27, from 9 a.m. to 3 p.m. Participants will develop writing process that works. The cost is $45 for members, $60 for non-members. Find the center at 416 Third Avenue (between Island and J), in the Gaslamp Quarter; call 230-6870 for information and registration.

The Fundamentals of Photography will be addressed by Paul Spafford of the Camera Club on Saturday, August 27, at 10 a.m., in the Photo Arts Building, at Park Boulevard and Village Place, in Balboa Park. Spafford, who has been with the City College's department of photography for 11 years, will cover the basics and problems solving for both beginning and experienced shooters. A question and answer period will follow. All are welcome to the free meeting. Dial 462-2766 for more details.

Embossing Techniques, artistic rubber stamping, and creative design with colored markers will be discussed by Janet Kohler from Yasumoto at H.G. Daniels on Saturday, August 27, from 10 a.m. to 2 p.m. Find the shop at 1844 India Street, in the Little Italy district. Dial 232-6601 for more additional details.

Recent Research on the Pechuachui Adobe and the people who owned it and worked there will be the subject when San Diego County Parks historian Mary Mary speaks at the program evening program scheduled at the adobe on Saturday, August 27, at 6 p.m. The program begins with a docent-led tour of the grounds of the adobe then there's time for a picnic supper (which you provide), with beverages and dessert supplied by the San Diego County Archaeological Society. The whole thing is free;-call 484-3219 for more information.

Find the adobe by taking the Mero Road off I-15 and heading west to Black Mountain Road. Make the first U-turn possible, then go right into Canyon Park, past the ballfields, to the preserve sign and new parking lot. Walk up the path to the ranch.

Why Let Professional Scientists Have all the Fun? Learn how to play a role in the development of science, knowledge when Shawn Carlsson, a professional physicist of the Society for Amateur Scientists, discusses opportunities for individuals at the next meeting of the San Diego Association of Scientific Humanists, set for Sunday, August 28, at 3 p.m. Carlsson will speak on the activities of the SAS and will describe ways in which anybody who is interested may participate in scientific discovery. The talk can be heard at the San Diego Public Library, 7355 Draper Avenue, in La Jolla, and is free and open to the public. Call 272-7719 for more details.

Educating Prospective Parents is the theme for a prenatal health program developed by the March of Dimes and presented by representatives from Children's Hospital and Health Center continuing at Bookstar on Wednesday, August 31, from 6 to 7 p.m. Nadine Kasisty, RN, BSN, MBA, will discuss facts about healthy exercise methods during pregnancy. The class is free, but call 457-7561 for information and registration. Find the bookstore in the Cresta Verde Center, in south at 8650 Geneser Avenue, in La Jolla.

San Diego Crime Buffs Are Beckoned to the Sisters in Crime Mystery Writers Group, meeting next Thurs., September 1, at 7 p.m. The guest will be Ron Barry, crime lab manager of the San Diego County Sheriff Office Crime Labs. He'll take participants through the crime scene investigations, from his first encounter with evidence in the field to the crime laboratory and how evidence is examined and processed. The cost is $3 for non-members. Call 736-1199 for more information. Take it in at the Joyce Beers Community Center, 1230 Cleveland Avenue, in the Uptown district of Hillcrest.

IN PERSON

Create an Improvised Play with Laughing at Life Theater's improv comedy group, based on your suggestions, at Quinn, 5091 Santa Monica Avenue, in Ocean Beach, tonight, Thursday, August 25, at 8 p.m. Tickets are $3 and $5. Call 226-3319 for more information.

Comedy, Steve Kravitz entertains nightly through Sunday, August 28, at the Bahia Hotel's Comedy Isle. On Wednesday, August 31, Tim Jones arrives to entertain for five nights. Showtimes are 8:30 p.m. Wednesday and Thursday; and 8:30 and 10:30 p.m. Friday and Saturday. The Bahia Hotel is located at 998 West Mission Bay Drive, Mission Beach. For ticket information, call 488-6672.


Comedy Nite is located at 2126 El Camino Real, Suite 104, Ocean- side. Showtimes are 8:30 p.m. Tues- day, Wednesday, Thursday, and Sunday; 8:30 p.m. and 10:30 p.m. Friday and 8 p.m. and 10 p.m. Saturday. Call 757-2177 for ticket information.

The Summer Comedy Jam continues, an interactive, fast-paced improvisation/script comedy show suitable for family audiences, presented by the comedy troupe Static Cling at 9 p.m. every Thursday night (through September 1) at the Metaphor Coffeeshop. Find the coffeehouse at 258 East Second Avenue, in Escondido. For information and ticket prices, call 236-1312.

Raymond Chandler's Last Novel, Playback, is being given in the format of a radio play (adapted by writer/director Jeffrey Olson) in a dinner theater event at the Colonial Inn on Thursday, August 25, at 8 p.m. Call 457-3830 for more information.

Fall leaflets forming now!
of the evening features the performance of Playby, with players portraying real-life actors and the audience experiencing the story as though watching at '40s-style radio broadcast.

The Colonial Inn is found at 910 Prospect Street, in La Jolla. Tickets are $45 per person. Call 453-2219 or 654-2181 for information, reservations, and advance ticket outlets.

Proceeds benefit the Friends of the La Jolla Library.

An Evening of Poetry, hosted by Poetry Unlimited--Art and Music, is for Friday, August 26, at 7:30 p.m., at the La Jolla Recreation Center, 615 Prospect Street, in La Jolla. Call 552-1658 for further information. Free.

Comedy Improvisation Group the Humor Belongs plans an anniversary show at the Chris Aguilar Dance Academy on Friday, August 26, at 7:30 p.m. "The creativity of the players is blended with suggestions supplied by the audience." Find the academy at 1100 Second Street, suite one, in Encinitas. Call 274-6319 for more information. Admission is $5.

Poetry and Piano Beans, "Chorito Tonguefeet: The Taco Shop Readings" is a series of site-specific spoken-word performances taking place at area taco shops. The readers address the dynamics of the shop they have chosen to read at; issues range from the patterns, face shop culture in general, and the characteristics of the surrounding community. This week, catch readings by John Portola, Aran Arachna, Richard McCaskill, Victor Payan, Adolfo Guzman, and Man-tek-ten on Friday, August 26, at 8 p.m., at the Robberto's found at 215th and Broadway, in Golden Hill. Admission is free; call 233-4335 x17 for additional information.

Music and Storytelling, featuring performance poet Vivian Leidig in a competition format. You can catch them on Fridays at 9 p.m. in Twinges Green Room; stories and music are created on the spot as each player competes to deliver the best scene. Find Twinges at 4590 Park Boulevard, in University Heights; call 465-SHOW for information. Admission is $8 (which includes up to $4 in snacks from the adjacent coffeehouse). All ages are welcome.

Country Western
Starts Tuesday, August 30
Jitterbug/Swine
Starts Wednesday, August 31
Ballroom
Starts Thursday, September 1
Dances every Sunday come join us!
294-9535

This summer, the facts.
Statistically, people have more to fear from bees, pigs—ever falling airplane parts—than from sharks.
Learn about sharks and exotic sharks at San Diego's innovative aquarium and museum, where you can discover all the world's dangerous oceanic shark species. Beaurse! Shark discovery activities end September 5th.

TIDE TABLE

White-breasted nighthawk (Chordeiles unguinatus)

STEPHEN BIRCH, AQUARIUM-MUSEUM

Scripted by Oceanography office UCSD

Discover Mineral Water and High-Grape Juice in Your Own Backyard, learn the hoos and why of the remarkable skill known as dowson in this episode of World of Strong Power Airs Thursday, August 25, 7:30 p.m. Discovery Channel, Cox channel 35, Southwestern channel 24.

Erase the Hate, two flavors of irrational hatred—racism and homophobia—are promoted to tolerance. Erase the Hate airs Thursday, August 25, 8 p.m. USA, Cox channel 2, Southwestern channel 34.

Faisly Little Character, short, spunky James Cagney, his 63 feature films, and his career in vaudeville and all reviewed in Top of the World, an hour-long tribute to the pint-sized actor. Airs Thursday, August 25, 9 p.m. KFBS, channel 15.

Inside the Betty Ford Clinic, Earth's most famous celebrity detox facility is housed by snippy Joan Lunden,
If You Want Your Children To Know More About Their Jewish Roots, We Can Help To Plant The Seed.

Interfaith families (not affiliated with a synagogue) are invited to apply.

Pathways To Judaism
a 30-session creative educational experience beginning October 2, 1994 & open to children 5-18 years old and their parents who want to learn more about their Jewish heritage.

Pathways to Judaism is a community project developed by the United Jewish Federation Task Force on Jewish Continuity and administered by the Agency for Jewish Education. Funding is provided by the Norman Foundation, UCF Community Foundation and the Task Force on Jewish Continuity.

Tuition Free:
A nominal materials fee will be charged.

Limited Enrollment:
Call early.
booths, and more. Admission is free. Carnival hours are 5 to 10 p.m. on Thursday; 5 p.m. to 1 a.m. on Friday; 11 to 11 p.m. on Saturday; and 1 to 10 p.m. on Sunday. For additional information, call 635-2740.

A Summer Jazz Concert will be held at the Flower Hill Mall on Thursday, August 25, between 6 and 8 p.m. Enjoy music by native son Peter Sprague (who is currently touring with David Benoit). Hear the music in the west-end courtyard of the mall, located at 2670 Via de la Valle, in Del Mar; 481-7131. Free.

He Helped Discover the Quark, and on Friday, August 6, scientist Murray Gell-Mann will discuss his career in physics and outline the new science of simplicity and complexity on NPR's Talk of the Nation/Science Friday radio programs, from noon to 1 p.m. KPBS, 89.5 FM.

Hunter Safety Education Courses are scheduled on an ongoing basis throughout the year, with the next class scheduled for Saturday, August 27, from 7 a.m. to 5:30 p.m. The ten-hour class will be held at the Community Church, 2088 Beryl Street, Pacific Beach. The classes are taught by four sportmen who are determined to eliminate gun accidents. The curriculum covers gun safety, gun handling, archery, black powder, and the handling of ammunition and archery equipment; the series is approved by the State of California Department of Fish and Game.

Bring a note pad and a number 2 pencil; a sack lunch is recommended. Do not bring firearms to the class. The fee is $15. For reservations and further information, call 488-7882.

A Gigantic Book Sale is promised at the San Diego Public Library, 3793 31st Street (at North Park Way); in North Park, on Saturday, August 27, from 9 a.m. to 3 p.m. For more information, call 533-3972.

Bean Me Up, the Creation Star Trek Convention hits the San Diego Convention Center on Saturday, August 27, from 11 a.m. to 7 p.m. There will be appearances by Rene Auberjonois and Majel Barrett Roddenberry, a costume contest, movie previews, a dealer's room with many vendors, and loads of other Trekker-related fun. Admission is $14 for adults, $10 for kids 6 and up, and free for those under 6 (tickets are less expensive in advance from Ticketmaster). Find the convention center at 111 West Harboor Drive, downtown, Call 525-500 for more information.

Clean Up San Diego Bay during the fourth annual Operation Clean Sweep, set for Saturday, August 27, from 9 a.m. to dusk. Participants on boats will help collect floating debris; the event is open to boaters and non-boaters. After helping to grab the garbage, enjoy a party at the Shelter Cove Marina, 2240 Shelter Island Drive, from 2 p.m. to dusk. There is a $10 fee for the clean-up and the party. Call 497-0734 for information and registrations.

They Don't Make Good Pets for Kids, but the San Diego Turtles' Tortoise Society invites you to learn about the proper care and feeding of turtles and tortoises during their annual show, set for Saturday and Sunday, August 27 and 28, from 10 a.m. to 5 p.m. at the San Diego County Fair, Casa del Prado in Balboa Park. All animals are sold at the event, but there will be a wide array of items, food and plants for sale, and lots of experts on hand to answer questions. Call 375-5750 for information. Admission: Adults, $2; Children, 6 to 12, $1.

Happiness Is the Goal of Life according to Aristotle's Nicomachean Ethics; Book II is the topic for discussion during the Great Books Reading and Discussion Group meeting on Saturday, August 27, from 2 to 4 p.m. Find the group in the second floor meeting room of the San Diego Public Library, 200 E Street, downtown. Call 577-4131 for additional details. The meeting is free; newcomers are welcome.

Natsu-Matsuri, the annual summer festival at the Japanese Friendship Garden in Balboa Park, is set to take place on Sunday, August 28, from 10 a.m. to 4 p.m. Expect bonsai-odori (folk dancing, with lessons), taiko drumming, koto music, martial arts demonstrations, origami instruction, and Japanese food. Admissions: $2 general; $1 children, seniors, military, and students; or free for the whole family. Call 232-2780 for more information.

Concerts by the Sea, the 11th annual summer series in La Jolla continues on Sunday, August 28, from 2 to 4 p.m., at Scripps Park, at La Jolla Cove, with music by Danny Hale's All-Star Band. Free. 525-3160.

Portuguese Songs and Dances can be enjoyed during this week's presentation at the House of Pacific Relations in Balboa Park, sponsored by the House of Portugal. Catch the show on Sunday, August 28, at 2 p.m. Free. Call 582-1316 for more information.

Wear Your Walking Shoes for a tour of the UCSD campus, including tour guide, an best of the Studio outdoor sculpture collection, on Sunday, August 28, at 3 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 information, call 534-4414.

Million-Dollar Masterpiece Mansions, the Tour of Elegance gives the public a view of what's happening in the worlds of interior design and architecture, with a home and garden show. The tour is November 27, 28, and 29, at the downtown area. Tickets are $50 in advance, or $60 at the door. For information, call 534-7865.

LA JOLLA FOR LOVERS $99 7ight (714) 435-1311

Treat yourself to a romantic dinner in the scenic village of La Jolla. The Empress Hotel is proud to offer a special package designed to relax, revitalize and restore you. Our La Jolla for Lovers package includes:

A romantic dinner for two at the Chart House, nestled amongst La Jolla's galleries, nightclubs and shops. Make it a special occasion for two.

Deluxe accommodations for two. All of our rooms are equipped with coffeemakers and refrigerators, so we provide the ideal atmosphere for a private dinner for two, or for us for a lavish continental breakfast. You'll never want to leave!

1-800-LAJOLLA (529-6552) in California, 619-454-3001

Subject to tax, gratuities and availability. Weekend and holiday stays slightly higher. Advance reservations required. Rates and packages are subject to change without notice. 

THE E M P R E S S S H O P E]

OF LA JOLLA

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San Diego Reader Phone Matches

[Men Seeking Women]

MAKE MY CATS JEALOUS.

Two cats say, "We're tired of his soothing voice, his gleaming baby blues, his blonie tussle and all the attention we're getting. If there's a bit of kitty in you, independent, cuddly, like being scratched in all the right places, help! Before he loves us to death!"

[Women Seeking Men]

10 REASONS TO DATE ME!

(1) blonde with brains
(2) educated and employed
(3) never married to O.J.
(4) physically fit
(5) independent
(6) don't need a Miracle Bl (7) not looking to be taken care of (8) sense of humor (9) not related to Tom or Roseanne (10) big brown eyes

EYES. (9/7) T 30472

Reader Phone Matches

Dear Readers:

We're pleased to offer this service to our readers.

1-900-843-6282

96¢/minute, $1.98 first minute (18+ only)
**Calendar**

**LOCAL EVENTS**

formation and the required advance reservation.

High-Powered Fiddle Tunes to three-part-harmony balls can be enjoyed when the Rose Canyon Bluegrass Band plays for the next Escondido Library First Thursday Concert, on September 1, at 7:30 p.m., in the Turrentine Room of the library. The concert is free; find the library at 229 South Kalmina Street, in Escondido. Call 738-4329 for more information.

The Areo’s Seeds displayed in arrangements are showcased in the 35th annual Julian Weed Show and Art Mart, running daily through Sunday, September 1, from 9 a.m. to 5 p.m. Find the show in the Julian Town Hall; admission is free. Call 747-1921 to obtain additional information.

The Peak Bloom for the 25,000 Tuberous Begonias at Weidner’s Begonia and Flower Gardens is in full force; plan to attend the company’s annual Begonia Festival. The begonias are available for visitors to dig (at a "reasonable price"); and participants are welcome to wander the premises and enjoy displays of begonias. Boxes and digging tools are provided, along with instructions for proper handling. The begonia digging is open to the public through Thursday, September 19, from 9 a.m. to 5 p.m. daily. Find the gardens at 695 Normandy Road (at Pitarre Street), in Escondido. Call 436-2194 for additional information.

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**FOR KIDS**

"Seaside Stories" is a class for kids aged four and five being offered by the Birch Aquarium-Museum on Friday, August 26, from 9:30 to 11:30 a.m., where participants will have a hands-on encounter with marine creatures, play with puppets, and hear their favorite readings. Admission for this class is $15, and participants must be accompanied by an adult. Call 752-5721 for information and necessary reservations.

Hey There, "Little Red Riding Hood," you’re sure to be looking good when you pick up the Tree Puppets’ performance of the classic story on Friday, August 26, at 10 and 11:30 a.m.; and on Saturday, August 27 and 28, at 11 a.m. and 2:30 p.m. Enjoy the show in the Marie Hitchcock Puppet Theater, located near the Aerospace Center in Balboa Park. Tickets are $2 for adults; $1.50 for children over two years old; free for those under two. For more information, call 685-3045.

**PRIVATE PAST**

By Abe Opincar

Very soon in our minds what we call the “past” will be synonymous with privacy. We are zooming toward a future in which the public will be indistinguishable from the private. We are zooming toward a future in which it might not be possible to get a call from your insurance carrier after an electronic survey of your shopping habits reveals that you’re buying a lot of Vote-Roo, cigarettes, and fatty foods at Vons.

“Oh, I was buying stuff for some French people,” you could try sluttering into the phone, “I have friends visiting me from France!”

But it would do you no good. A simple review of your credit card and phone records would tell your insurance carrier if and when you’er ever had contact with France and whether or not you really had any likelihood of being eaten, guzzling-chains, chain-smoking French friends.

In short order everything you will be linked and immemiscibly accessible through a vast and efficient electronic information web.

Go ahead and laugh. (You’ll have plenty of time to cry in the future.) If you think this sounds like some paranoia fantasy, you’d do well to watch Offset Limits, PBS’s upcoming documentary on employee privacy. As Offset Limits explains, a San Diego woman has already become snared in the electronic information web in an especially nasty way. Hers is the saddest of the several stories examined in the program. Without giving too much away, the scene in which this San Diego woman confronts the information about her that’s humming on the information web is sickening and ominous. She cups her hand over her mouth and starts to cry.

It’s actually worse than it sounds. Offset Limits isn’t about credit reports, or subscription lists, or the other forms of information-swapping with which you’re probably familiar. Offset Limits tracks the ways your privacy is being redefined to suit the needs of your employers and medical insurance carriers. You may have thought that what you did in privacy was none of business but your own. Many Americans are starting to learn, though, that the business of America is literally everybody’s business.

Offset Limits doesn’t fear-monger. In fact, it seems to downplay the shock and horror it has to offer. But it’s weaker in that it explains neither how our privacy became so compromised, nor what steps we might take to prevent its further deterioration. Offset Limits gives a little historical background, tells us, for example, how in the 1920s Henry Ford was already snooping into his employees’ drinking habits and domestic life. Offset Limits leaves us, however, stranded in anxiety.

One thing to keep in mind if you tune in to the program, which you should, is that your friendly television may soon aid and abet the kind of crimes against privacy that Offset Limits details. Worker bees are already stringing together the miles of fiber-optic cable that will bring a million and one helpful diversions into your home. And the same powerful technology that will allow you to keep tabs on the big wide world from the privacy of your home will also allow the big wide world to keep tabs on what goes on in the privacy of your home.

Offset Limits airs Saturday, August 28, at noon.
MUSEUMS
(Art museums are listed in the Reader's Guide to Art.)
Antique Gas and Steam Engine Museum, the museum's activities include locating, collecting, documenting 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 a 1/3-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. Donation suggested.
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 Kumeyaay Indians made their annual 1,000-yearly journeys to the spring that later gave the area its name. The museum is located at 5400 Memory Lane, Spring Valley; hours are 1 to 4 p.m. Friday through Sunday, and group tours are available. The museum is open daily except for holidays. Call 469-1480 for more information.
Benita Historical Museum, this museum features many historical photographs, artifacts, tools, and farming implements; the district's 1935 fire engine; and board copies back to the 1930s of the Chula Vista Star News. Find the museum at 4035 Bonita Road, in Bonita. Hours are 10 a.m. to 2 p.m. Tuesday 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" Bell, legendary surf historians, features authentic wooden boards, antique photographs, personal memorabilia, and artifacts currently on display that are identified as "the conceptualizer of the modern surfboard" and created the first surfboard to receive a patent. 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.1." Richards, and Peter Johnson, and that way-cool Hangover from Hawaii, Duke Kahanamoku. The museum is located at 308 North Pacific Street, Oceanside. Take I-5 exit at Mission Avenue. Head west approximately one mile, and turn right on Pacific Street. Hours are noon to 4 p.m. Monday, Thursday, and Friday; 10 a.m. to 4 p.m. Saturday, and Sunday. Admission is free. 721-6872.
Carlsbad Children's Museum, the museum is designed as an educational environment for children through art, science, and social activities, targeted for children 2 through 12. Look for a medieval castle, magic mirror, music room, and children's marketplace; a Carlsbad Police Department patrol car will be installed soon. Hours are noon to 5:30 p.m. Tuesday through Friday; 10:30 a.m. to 5 p.m. Saturday, and 11:30 a.m. to 5 p.m. Sunday. Find the museum at 360 Carlsbad Village Drive, suite 103, in Carlsbad. Admission is $3.00. 720-6737.
Children's Museum of San Diego hosts "The Box Show," an installation of nine experiential environments created by San Diego and Tijuana artists. Each installation is said to be different; look for a hydraulic-powered low rider, a network of garden hose for communicating through, and more. See this show through the end of the year.
A variety of health and safety exhibits and programs are ongoing throughout the museum on Thursdays and Saturdays. Topics include learning activities such as water safety, fire safety, bike safety, Rollable safety, and staying healthy.
Museum hours are 10 a.m. to 4:30 p.m. Tuesday through Saturday; noon to 4:30 p.m. Sunday. Regular hours are 10 a.m. to 4:30 p.m. Tuesday through Saturday, and 11 a.m. to 4:30 p.m. Sunday. Find the museum at 3000 Plaza Circle, Carlsbad. Hours are noon to 5 p.m. and 10 a.m. to 5 p.m. Saturday. Chula Vista Heritage Museum features glimpses of Chula Vista's past; the opening exhibits include lemon packing crate labels, photographs of downtown Chula Vista stores and adobe doors from the original Star Restaurant, and reliefs from the Otay Watch Company. Regular museum hours are 1 to 4 p.m. on Tuesday, Wednesday, Thursday, and Saturday. Find the museum at 360 Third Avenue, Chula Vista. For additional information, call 420-6914.
Chula Vista Nature Center, an interactive living museum devoted to the endangered Southern California kit fox, features the building and缩减 in the middle of Sweetwater Marsh National Wildlife Refuge. The facility is mobile, newer generators that inhabit the mounds andMarshes of the San Diego Bay. Visitors can use a Biocleaner to view animals macroscopically, use a Wastescop for views of microscopic organisms in the water, and use the "zoo" and interact with computerized videos exploring how tides affect the bay in the "Moons, Tides, and the San Diego Bay" exhibit. At other exhibits, visitors can get sharks and rays, see burrowing owls and migratory birds, and enjoy the xerophytic gardens. 4 p.m. Wednesdays, Saturdays, and Sundays at 2 p.m., there are behind-the-scenes tours of the center. Free birdwatching walks are offered on the second Wednesday and first and third Saturdays; wildlife encounters are every second Saturday and natural walks are on the fourth Saturday of every month.
The center is open from 9 a.m. to 5 p.m. Tuesday through Sunday. Visitors meet a free shuttle bus at the Bayfront East 5th Street Trolley Station or at the center's parking lot at the foot of E Street and Bay Boulevard, in Chula Vista. Admission is $3.50 for adults, $2.50 seniors, $1 children six and over. Admission is free on the first Tuesday of each month. More details, call 422-2473.
Command Museum of MCRD, artifacts from the beginning of the Marine Corps to the present are displayed, with special rooms dedicated to ribbons and medals and to the Boxer Rebellion. Hours are Tuesday through Friday from 10 a.m. to 4 p.m. Saturday from 10 a.m. to 2 p.m. Sunday. Free. The museum is located in Building 26, just inside Gate 2, 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 historic Del Coronado, Tent City, the first school and restaurant, and the ferryboats. One room is devoted to the story of early aviation at North Island. Find the museum at 126 Loma Avenue, in Coronado. Hours are 10 a.m. to 4 p.m. Wednesday through Saturday; 1 to 3 p.m. on Sunday. Adults $3, seniors $2, students with ID $1, children 12 and under free. 670-5194.
House of Pacific Relations, The International Cottages in Balboa Park are open every Monday from 12:30 to 4:30 p.m., presenting the history and traditions of 30 ethnic groups. Children around the world view traveling performances on the fourth Tuesday of every month, from 11 a.m. to 3 p.m., in the Hall of Nations, and select cottages are open. Admission is free. For further details, call 582-1316.
Japantown Japanese American Museum, "Chang ing Landscapes, Changing Lives: Native Peoples and New Arrivals in San Diego,1769-1846" 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 Diegis's first Spanish settlers viewed the land in San Diego and how current exhibits on display include richly embossed views worn by a Spanish missionary, intricate baskets 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 Alcala aqueduct.
The museum is located at 2277 Presidio Drive, Presidio Park, on the original site of the San Diego mission. Permanent exhibits concentrate on the pre-American era of San Diego's history and include one of the finest collections of Spanish Renaissance furniture in the west. Hours are Tuesday through Saturday, from 10 a.m. to 4:30 p.m.; Sunday from noon to 4:30 p.m. Adults $3, children under 13 are free. 292-2528.
Museum of San Diego History, "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 200 entries. While viewing the show, see your own stitches to the ongoing Community Quilt. Enjoy this富有the 20th Anniversary Quilt Exhibit through Monday, September 4.
Visions of Paradise: The Selling of San Diego, "the growth of San Diego from a population of just 600 (in 1850) to the sixth-largest city in the nation and the boonekeeper that encouraged such growth. "War Comes to San Diego" focuses on the impact World War II had on the community 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, Thursday, and Friday; admission is $1 per person. 232-4203.
Ramona Pioneer Historical Society and Gay B. Woodward Museum is a complex of buildings including the Verlaine House (the only Western adobe house of French provincial design still in existence), wagon, antique exhibits, and artifacts. There is a cowboy bush house, a ranch blacksmith shop and tack room. The Casey Tibbs Memorial Exhibit is dedicated to Tibbs, a local resident who was a world-champion rodeo rider. Women’s clothing and Roam-O-Rama
A Guide to Unexpected San Diego • By Jerry Schad
Tucked beneath the landmark Naval Radio Station towers in the College Grove area, a dense grove of eucalyptus trees conceals one of the more pleasant parks of parkland in San Diego's inner city. Chollas Lake. On any warm summer evening, as the sun’s Coppertay rays and a cooling breeze sifts through the aromatic leaves, doves of San Diego fly among their way on foot and bikes around the curving, unpaved trackway following the lake’s perimeter.
Chollas refers to the native coastal cholla cactus that grows in sometimes-dense clusters on undeveloped tidelands here through parts of East and Southeast San Diego County. Potentially not so fearsome as some varieties of desert ("jumping") cholla, our local variety is nonetheless the bane of careless hikers and free-running dogs. Chollas Lake Park's landscape is largely shrubland, but many good specimens of coast cholla can be seen on the short nature trail just north of the lake.
For the exercise-minded, the lake’s perimeter trail measures 0.8 mile and includes a parcource (another, newer parcourcies lies atop Gloria Mesa, a new 13-acre addition to the park on the south-west corner). Most people circle the perimeter trail in the counterclockwise direction. Run a few clock wise miles, and you’ll soon have a nodding acquaintance with nearly every visitor. The wide, smooth, nearly flat dirt surface is fine for bike of all sorts and perfect for kids just learning how to balance on two wheels.
Chollas Lake is open from 6:30 a.m. to sunset daily. Kids 15 and under are allowed to fish (no permit required), and there’s duck and goose feeding allowed. For dogs on leash are allowed, but swimming isn’t. The lake’s entrance is located at 6350 College Grove Drive, just west of the Marketplace at the Grove shopping center.
Calendar
LOCAL EVENTS

accessories from 1700 to 1800 are also on display. The Bancroft Memo-
rial Rose Garden is on the grounds. Rare documents, historical exhibits,
books, photographs, and a research library are also part of the complex.
Admission is $5 for people 12 and over. For more in-
formation, call 789-7644.
Reuben H. Fleet Science Center,
"About Faces" is an exhibit of 14
components, most of which use vis-
itor's faces to demonstrate the broad
range of information communicated by
that part of the human anatomy.
The exhibits help participants use
their faces to answer such questions as
"Why does a visual pattern be-
come recognized as a face?"; "What
would I look like with Jane Fonda's
lips and Richard Nixon's eyes?"; and
"Is it easier to mask an expression of
anger or surprise?" Enjoy the exhibi-
tion through August.
The center's permanent exhibi-
tions present a variety of hands-on
exhibits illustrating scientific prin-
ciples. The Science Center opens daily
at 9:30 a.m.; closing time is 9 p.m. on
Saturday, Monday, and Tuesday; 10
p.m. on Wednesday and Thursday;
and 11 p.m. Friday and Saturday.
Admission is $5 for children 5-15.
$1.25. The museum is located in Bal-
boa Park. For other information, call
238-5570.
San Diego Aerospace Museum,
The museum offers exhibits of approxi-
mately 55 aircraft, 1400 scale models,
10,000 aviation-related items, and a
memorial about the Montgolfier hot-air balloon to the era to space and
an International Aerospace Hall of Fame. The Spad, a World War I fighter,
hit the powered takeoff on May 8, 1910,
and the Red Baron. The aircraft just un-
derwent extensive restoration and was
found to be approximately 98 percent
original, a discovery that makes the Spad the rarest aircraft in the museum's collec-
tion. It remains on permanent display. The museum's latest acquisition
(pedestal-mounted in front of the museum)
is the Blackbird, a fore-
nunner of the airplane that held the world's altitude and speed records
for over 28 years.
The museum is located in the
Ford Building in Balboa Park's Pa-
lace of Sciences area. Hours through Labor
Day are 9 a.m. to 5:30 p.m. daily. There are "Behind the Scenes" tours given on the first Thursday of each
Monday, Wednesday, and Friday; and Tuesday and Thursday on an hourly basis.
Admission is $5 general, $4.50 se-
nior; $4 for those 6-17, free for those
under 6 and active duty military. For
more information, call 234-8291.
The San Diego Automotive Mu-
seum, more than 60 automobiles and motorcycles from horseless car-
riages to future prototypes are in-
cluded in the museum's permanent collection. "Plows on the Run" fea-
tures a dozen elegant roofers from the '20s and '30s, such as a Duesen-
berg, Bugatti, Rolls-Royce, Stutz, and Ruxton. Also on display: a salute to
100 years of automotive racing, from early "spitfire cars" to an Indy car.
Located in Balboa Park near the Starlight Bowl, the museum is open daily from
9 a.m. to 5:30 p.m. General admission $5; $4 for seniors; $2 for children 6 to 17; under 6 free. 231-2086.
San Diego Hall of Champions Sports
Museum, has permanent ex-
hibits dedicated to Thoroughbred racing, including trophies from some of
the world's most famous horse races, a pair of Bill Shoemaker's boots, and
other items as well as artifacts from a wide variety of other sports. The museum
is located at 1491 E St. 10 a.m. to 4:30 p.m. daily. Adults $3, under 12 $2.34-2544.
San Diego Maritime Museum, The museum features permanent exhibits do-
cumenting the history of San Diego's waterfront and the building of the West's
first steel boat. Among the exhibits concerning the old San Diego-Coronado ferryboat, the tuna fishing industry, and the military. The museum fleet consists of the 1863 bark Star of India, the 1889 San Francisco Star of India, the 1890 French steamer Medora. There are also nautical exhibits, ship models, a 1913 ferryboat, ships in bottles, watercolors, and a complete research library.
The Russian International Ameri-
cas Cup-class yacht, Age of Russia, is now shore-side at the museum, on
display along with the gaff-rigged of the Star of India and the ferryboat
Berkeley. Age of Russia is a 73-foot HiC, as is a 1905 boat that was built in
1992 for competition but never raced. The vessel was built at a Rus-

sian shipyard for the American market along with art and nautical items of daily
life in the Amurian Period, from 1368 to 1581.

The museum is located in Bal-
boa Park. Hours are 10 a.m. to
4:30 p.m. Tuesday through Saturday; 13-18 & 8-12, children 6-12 $1; free all the
day on the third Tuesday of each month. 234-9513.
San Diego Natural History Mu-
seum, one of the most pressing and
important environmental issues of our
time, and displays in "Global Warming: Understanding the Fore-
cast." The exhibit seeks to increase
public awareness about global warm-
ing and to present possible actions
to prevent its potentially devastating
corollaries in four sections: ex-
amples of past climates, the causes of
global warming, its potential im-

dacts, and choices to make to reduce
risk. Interactive computers and
multimedia displays, models, arti-
facts, photography, and hands-on ex-
hibits make up the exhibit. See the
display through Monday, September
3rd. 234-9513.
San Diego Model Railroad Mu-
seum, four large-scale models of rail-
oroads of the Southwest, past and pre-

ter, and other toy train layouts are
on view, as well as a working semaphore at the entrance that cy-
cles every five minutes. An exhibit
called "Railroad China" includes
photos and documents dating back to
1855; and a Lionel train exhibit provides children with a chance to run
trams. The museum, located at 1491 E St., is open daily from
11 a.m. to 4 p.m. Wednesday through Friday, and Saturday and Sunday,
9 a.m. to 5 p.m. Adults $3 per person; students, sen-
iors, military with ID $2.50; chil-
dren under 12 free. 231-2086.
San Diego Museum of Man, more
than 70 rare human skulls from Peru illustrate the history, motives, and

techneiques of cranial surgery more
than 1000 years ago in "With Holes In Their Heads: Ancient Peruvian Skull Surgeons." This popular, the practice of opening the skull for ther-
erapeutic or ritual purposes, has been practiced in many parts of the world.
The ancient Peruvians used obsidian blades, abrasive stone drills, and the tur-

m, a bronse knife with a curved blade; some patients did not survive, but
Many skulls show partial or complete bony repairs. Visitors may ob-
serve the skulls and try to determine why cranial surgery was performed.
See this exhibit through February 1995.
"Skeletons from Our Closet" is a show featuring artifacts from around
the world, for a look at death and burial customs. Visitors may see 2000 years of
cranial and dental surgery, 1000 13-18 & 8-12, children 6-12 $1; free all the
donate to Mobile counties in the
239-4153.
San Diego Railroad Museum,
San Diego Railroa...
Singer Same at 60
As She Was at 35

That lower, alien, belting timbre is always there, no matter what the role.

The summer concerts of the San Diego Symphony’s Great Performers Series, sponsored by First Interstate Bank, concluded with a recital by mezzo-soprano Marilyn Horne.

Or at least a semi-recital, for Horne’s five arias (plus encores) were separated by orchestral selections of considerable length. These consisted of overtures to Rossini operas, a suite from Strauss’s Der Rosenkavalier, and the Barcarolle from Saint-Saëns’s Samson et Dalila, music which, in lackluster performances such as these, served for little more than to give the singer a rest. The orchestra played with the skill and authority the audiences in Copley Symphony Hall have come to expect, but the conducting — by Horne’s former husband and frequent collaborator, Henry Lewis — seemed to consist of mere time-clocking, with no effort to achieve measurable levels of interpretive energy. It was virtually impossible to pay any attention to these uninspired run-throughs.

But of course no one had come to hear the William Tell Overture, whether played brilliantly (as it was not) or in a relative coma (as it was). Marilyn Horne was the reason the audience was there, motivated not only by a desire to hear so eminent an opera singer, but also by a suspicion that this might be the last chance, for Horne has been threatening to retire within a few years, and she has already given up singing Rossini (perhaps the composer most responsible for her reputation) on stage, if not in concert.

Not in this concert, certainly, for she included three big Rossini arias or scenes in the first half of the program. Of these, only one is the sort of thing other singers might ordinarily offer in recital: Cruda sorte! Amore tiranno! from L’Italiana in Algeri, a Rossini opera that is performed with some frequency. The others — a scene and aria from Tancredi and the willow song and prayer from Rossini’s Otello — came from operas that Horne’s mastery of bel canto had helped to bring out of obscurity, and although she does not have exclusive ownership of them, in a deep sense they belong to her.

In this repertoire, as in everything she has sung, Horne has demonstrated a consummately secure vocal technique, the kind of technique that not only makes all things possible to the voice but also guards it from damage. She is now 60, but there were no detectable signs of decline in her singing at Symphony Hall. The voice remains a powerful instrument, firmly supported and precisely focused. The agility that has made these Rossini display pieces so corrosive in Horne’s performances is unimpaired. So is the long-breathed bel canto line, with its utterly smooth production of waves or cascades of articulated tone.

Over Horne’s long and immensely successful career, nothing has changed in this voice or in the style with which it is deployed. This includes certain features that I have never liked, and that I liked just as little at her recent concert. I recognize that my criticisms of a singer who has given so many people so much pleasure for such a long time are bound to strike a Horne fan as offensively wide of the mark, like a high note that cracks. Nevertheless, here they are — and let the boos fly.

Horne’s upper-middle range and her own high notes (which never crack) are of a lovely, limpid quality. But below that, her voice takes on a brassy, honking, trombone-like resonance that is ugly in itself, and that regularly dislocates the sense and mood of what is being sung by the radical and shocking switch of timbre. The lowest range, as the chest tones overpower what is left of the head tones, often sounds like a baritone bray, seemingly the voice of another singer entirely. There is no audible break between the two registers, as is sometimes the case with mezzos. Horne’s technical control is so great that her chest voice is progressively blended in as she goes down the scale, and this is so even when — to achieve an effect — she deliberately drives the chest resonances up as far as she can. But however smoothly it may be integrated into the vocal line, that lower, alien, belting timbre is just awful to hear. It might vividly express the character of a murderous, vengeful, demented gypsy like Aracena. But it is always there, no matter what: the role; a male hero, a perky soubrette, a dangerous seductress, or the gentle and innocent Desdemona.

This brings us to the matter of interpretation. Marilyn Horne, if one may judge by her interviews or her commentaries from the stage, is a warm, engaging, delightful person. But her singing strikes me as deficient in emotion. The tones come out with stumpy assurance, but I never hear any real pathos there — which is to say, any sense of a living, yearning, suffering, or rejoicing dramatic character, as opposed to a magisterially efficient vocal technician. In this respect, she reminds me of Ethel Merman — a singer in a different genre, who also got by splendidly on her belting power and with a minimum of vocal characterization.

All these objections to Horne’s singing were clearly called up by her concert, which illustrated her strengths and weaknesses quite thoroughly. But, even if I am about to contradict myself, I cannot recall a performance of Rossini’s Semiramide at the San Francisco Opera many years ago, with Montserrat Caballé as Semiramide and Horne in the trouser role of Aracena. At the end of a sensational duet between the two, the audience was caught up in one of those insatiable frenzies that now and then erupt in opera houses.

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Model of the Month:
Bert

Update:
Last year at this time, Bert was washing dogs for a living when Scott Copeland discovered him. Now he is returning from vacation in Florida to fulfill a $15,000 contract in Japan. Then he will be back to Italy, where last season he appeared in all the top men’s fashion magazines. He can also be seen in the national Hanes underwear commercial now showing.

Congratulations, Bert! Keep up the good work!

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Iillustration by Charles Powell
but in as small a way as possible, with the slightest turn of both their heads toward their delicious public and an almost imperceptible inclination. The audience, aware that it was present at a great musical

moment, clapped and shouted all the more strongly. And in spite of my reservations about Marilyn Horne, I was carried away by all the things she (not to mention Caballe) had done right, so that you could have heard me clapping and shouting as loudly as anyone.

So much for critical consistency!

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6:30 P.M.

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YOAV TALMI, conducting
DUDLEY MOORE, piano
JOSHUA BELL, violin
NATHANIEL ROSEN, cello

BEETHOVEN - Leonora Overture No. 3
SAINT-SAËNS - Introduction and Rondo Capriccioso
MOZART - Piano Concerto No. 21 ("Elvira Madigan")
BEETHOVEN - Triple Concerto
BERLIOZ - Le Corsaire Overture

TUESDAY, OCTOBER 11
7:30 P.M.

ISRAEL CHAMBER ORCHESTRA

SHLOMO MINTZ, conductor/violin & viola
Presented in association with the Lawrence Family Jewish Community Centers

MOZART - Violin Concerto No. 5
SCHOENBERG - Verklärte Nacht (Transfigured Night)
OEDEON PARTOS - Vivaldi (in Memoriam) for Viola and Strings (1946)
HAYDN - Symphony No. 92 in G major ("Oxford")

THURSDAY, OCTOBER 27
7:30 P.M.

ENGLISH CHAMBER ORCHESTRA

PINCHAS ZUKERMAN, conductor/violin

BEETHOVEN - Romance in G major for Violin and Orchestra
BEETHOVEN - Symphony No. 1 in C major
BEETHOVEN - Violin Concerto

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How Can You Tell a Dream from a Mistake?

We necessarily look at these pictures with a different — and enlarged — capacity for aesthetic experience.

Why devote so much space to Ammi Phillips? A legitimate question. No one would contend that this itinerant American portrait-painter of the 19th Century (1788-1865) is a great artist, or even a major artist, or even a significant artist (although he is certainly competent at portraying vivid, distinctive faces). The exhibit of Phillip's paintings at the San Diego Museum of Art is far from being a world-shaking cultural event. And yet...and yet, there is something fascinating about Phillips' art, and the show (which consists of slightly varied repetitions of the artist's small repertoire of devices) is curiously revelatory of certain aesthetic issues that go to the very heart of painting.

Last week, I wrote about Phillips' realism — which turns out to be the skillful application of formulas, with the addition of a few unique facial traits to give the subject individuality. That Phillips worked this way is an interesting fact belonging to the social history of art: the formulas (pose, clothing, head shape, stereotyped mouths and noses, and so on) facilitated the portraitist's work and helped him to make a living. But it also brings up the undeniable truth that God or Nature, too, has shaped human faces according to a formula, and that every portrait painter — including the greatest — has to deal with constantly repeated material (the eyes are always separated by the nose, the nose is always above the mouth, the lower outline of a face always involves a chin and a jaw), on the road toward discovering the specific qualities of the sitter's identity. What Phillips does is what all portrait painters do. The difference is that he is so obvious about it. (There is also, admittedly, a considerable difference in talent between Phillips and — say — Rembrandt.)

This aspect of Phillips' work implies two crucial factors. His aim is to convey the actual look of the visual world (or at least of the faces in it); and he is thoroughly aware of the techniques he employs to achieve that end (such as the application of formulas). These are the aesthetic issues of realism and intentionality. They are issues because a great deal of art does not aim at showing what the world actually looks like, and because the role of the artist's intentions in what his hand produces is a matter of controversy.

These two issues have been raised explicitly over the last 100 years, and no one at the end of the 20th Century looking at art can be unaware of them. They are inextricable components of our aesthetic awareness, even when we are looking at art produced well before the onset of Modernism (for example, the art of Ammi Phillips). Cubism reminded us that art can do other things than attempt to reproduce external reality — that, in fact, the vast majority of art works in the history of the world have been motivated by non-realistic (or anti-realistic) concerns. Symbolism and Expressionism relished those elements in art that are beyond the artist's conscious control, and Surrealism made this non-intentionality (that is, the renunciation of conscious intention) an explicit aesthetic goal.

In the 20th Century, we are used to seeing painted faces distorted for expressive or formal purposes, and we are used to encountering fancies, visions, and dreams (and nightmares) in our art, rather than an accurate rendering of what an objective scientist would observe. Ammi Phillips certainly was not used to seeing such things, nor were his great predecessors in the mode of art he practiced. If Raphael had looked at a picture by Phillips, he would have no doubt have assumed (correctly) that Phillips was trying to do just what Raphael himself did in his portraits, and that the American painter was — in many respects — simply inept. But both Raphael and Phillips would have recoiled in horror at the sight of paintings by Picasso or Max Ernst, which they would have found not only ugly, but incomprehensible. Phillips did his best, but essentially antithetical to what art really is.

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The figure of the doctor is in the vein of all Phillips’s portraits: the same facile exploitation of formulas, the same detailed focus on the face and relative neglect of the rest, the same characteristically personal manner that emerges from the artist’s assimilated commercial brush. There is also the often repeated formula of books as theatrical props, their legible titles placing the sitter socially and revealing his interests.

But Phillips evidently wanted to do more to indicate Guernsey’s profession (or perhaps the doctor himself asked for this). Was he an eye doctor? That would account for the introduction of a patient, whose eye the physician is supposedly examining. At the right of the picture, a face appears in profile, above summary references to a high white collar and a dark jacket front. The doctor’s left hand is pulling down the lower lid of the patient’s eye, while an otherwise unexplained hand (probably that of an assistant) pulls up the upper lid. In the doctor’s dreadfully drawn right hand, a pointed instrument lies ready to do something to the eye thus bared.

Judged in terms of its own professed realism, this picture — aside from the doctor’s face — is a laughable botch. The inert bulge that constitutes the patient’s face (it has all the animation of a corpse in a dissection laboratory), the artist’s total lack of interest in giving a convincing reality to the way the eyelids are being pulled back or to the hand coming out of nowhere, the abrupt contradiction between the doctor’s manipulation of the patient’s eye and his steady gaze focused not on this delicate operation but on the audience — well, it’s wretched stuff, the work of an artist who couldn’t be bothered with learning more than 50 percent of his craft.

Yet, in the century of Salvador Dalí, this picture takes on other overtones. The grotesqueness of the scene, the not-quite-human or not-quite-living quality of the patient’s face, the distressing sharpness of the medical instrument held at the ready, the extra hand, the highly detailed realism of certain sections (Dr. Guernsey’s physiognomy, his shirt front, his books) in the service of a situation fraught with unreality and potential anguish — the atmosphere is that of a nightmare, made all the more uncanny by the conviction almost every one looking at the picture must have that the artist consciously intended none of this. It is accidental Surrealism — art that gives you the willies the way Dalí’s or Ernst’s does, but by means of naiveté and ineptitude rather than through a sophisticated theory and technique.

Is this a legitimate way to look at Phillips’s paintings? It is, of course, unhistorical. In their own period, the pictures did not have this valence. Nor does the nightmare, Surrealist quality have any relationship to the artist’s own unconscious wishes and fears. Nothing about Ammi Phillips suggests that he had any notable psychological problems, that he had any real access to his unconscious life, or that he in any way associated painting with dreaming. He was not a Bosch or a Goya. The strangeness of much of his art — and once you have noticed it, you cannot get away from it — has a very different flavor from the strangeness of those authentic Surrealists-before-the-fact. But the very idiosyncrasy of Phillips’s pseudo-Surrealism makes it aesthetically interesting — and, paradoxically, intensifies its effect of disconcerting irrationality.

This principle in mind, you may discover Phillips’s weirdness for yourself. It ought to be one of the leitmotifs of your tour of the collection. Look at the bizarre futuristic spectacles of Deacon Benjamin Benedict. Look at the immensely tall conical figure, enigmatic belle-dame-sans-merci expression, pipe-like arms, and peculiarly post-Imagist umbrella and purse of Harriet Leavens (all these bland yet queasy features applied formulaically, for they appear identically in the contemporaneous portrait of Harriet Campbell). Look at all the pictures of children: the small, round-headed moppet in Phillips’s identical two-dimensional red dresses, accompanied by identical unlit dogs and cats like creatures from an obsessively repeated dream, the rats of the Ratman, the wolves of the Wolfman; or little Jane Ann Campbell, sitting in the midst of bright Matisse-like or Bonnard-like patterns with her zombie-like doll (its face identical with hers, and just as alive) on her lap; or the identical, identically clothed, symmetrically arranged Ten Broek Twins, with their blankly alert faces, their peculiar hands, their floating bowls of pears and peaches without solidity; and many other parodically preserved young folks, each unred or Surreal or beyond-Surreal — or just poorly painted — in his or her own way.

Ammi Phillips obviously cannot be held to the highest standards of drawing, painting, or portraiture. But you would make a mistake to let high standards interfere with the special kind of pleasure this collection of his pictures can provide. Seen from our modern point of view, Phillips is willy-nilly an intriguing — and even unforgettable — artist. And thinking about his work may give you unexpected insights into the nature of the art he practiced so skillfully and so bumblingly.
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The Dark Side of the Human Consciousness is explored through the characters in the work of Andrea Zuzi. The figures are said to "evolve from unrecognized pain and anger." The Autumn People," an exhibit of Zuzi's original art on canvas, goes on view at the B St. Gallery starting with an opening on Friday, August 26, from 6 to 9 p.m. The show continues through Saturday, September 30. Regular gallery hours are Tuesday through Friday 11 a.m. to 6 p.m. and Saturday 11 a.m. to 4 p.m. Find the gallery at 441 B Street, downtown. 239-5882.

Polish Artists are featured at the newly opened Augustus Prospect Galleys, Sat, 6 to 9 p.m. Look for paintings by Peter Nowakowski and Jaroslaw Kalisz; prints by Zbigniew Konrady and Krzysztof Skubiowski; and Baltic amber, among other objects. Find the gallery at 1298 Prospect Street, suite 2G, in La Jolla. Call 459-6070 for more information and to RSVP.

"Escape to the Real Californias," features artist Dave Dalton, Robert Wood, Kenneth Wenne, and others with work on display at the Simic-New Renaissance Galleries through August 27. There are works to be seen in the gallery at 485 Fifth Avenue, downtown. Gallery hours are noon to 8 p.m. Tuesday through Thursday, noon to 7 p.m. Friday and Saturday. 338-8713.

"Celebrating the Crafts of America's Finest City" is the theme of the show at the Macy's Hands Cooperative Crafts Gallery through Sunday, August 28. More than a dozen guest artists join the 25 member artists participating in the show. The gallery is at 302 Island Avenue, suite 101, in the Gaslamp Quarter. Hours are 11 a.m. to 6 p.m., with hours extended to 9:30 p.m. on Fridays. 557-8300.

"Café Note Plus" continues at the San Diego Art Institute through Sunday, August 28. The show features original artwork by local artists, and is offered at a cost of $100 to $200. The gallery is located at 2025 2nd Avenue, downtown. 459-6070.

The Consolers Movement of the Sea has always enthralled artist Alexander Drutig, who has been in residence at the gallery. An exhibit of his work is on display through Sunday, August 29, at the Cosmopolitan 9th Avenue. In addition, the gallery is at 792 Girard Avenue, in La Jolla. Call 459-6070. Hours are 10 a.m. to 5 p.m. Tuesday through Saturday, 12:30 to 5 p.m. Sunday. 220-4800.

"Art on Art: Beyond the Camera's Eye" is an exhibit that features black and white photographic pieces on a variety of subjects by Debora Art, on view at Rooth's 9th Avenue through September 30. The exhibit features portraits of the Duke Ellington Band and a study depicting remnants and ruins of man-made objects, among other subjects. Regular gallery hours are 9:30 a.m. to 5:30 p.m., Tuesday through Friday; 9:30 a.m. to 4:30 p.m. Saturday. The gallery is located at 2244 Adams Avenue in Normal Heights. 291-0402.

Chicana Artist Chela Cervantes presents "Mango Message (Potpourri)," a conceptual installation of paintings and Mexican cultural icons at Generation Three. Chica has distinct series of paintings on display, ranging from political to sexual. Find the gallery at 1401 Sixth Avenue, downtown. Regular gallery hours are 10 to 5:30 p.m. Tuesday through Friday, by appointment. 231-1766. The show is through Thursday, August 31.

"Convergence," celebrating "San Diego by Design" for 1994, is on display at Simic-New Renaissance Gallery. The show shows the most innovative and fun things of the city, and will be for sale. Find the gallery at 485 Fifth Avenue, downtown. 239-5882.

"Rocks and Carts," an exhibit of recent sculpture by Mark Andrew, is at the North County Artists' Cooperative through Saturday, August 27. Concurrently, works by co-op artists are collected in Gallery II with a show entitled "Voyages." Find the gallery at 218 East Grand Avenue, suite 201, Escondido. Regular hours are noon to 5 p.m., Thursdays through Saturdays, and by appointment. 741-0622.

"Elastic Weapons," a show curated by James Healy and Monte Cazares, can be seen at the Rita Dean Gallery through Saturday, August 27. The press release asserts that "the student of weaponry, as well as the professional weaponer/warrior, is as at ease to his culture, so is the sensitive." Find the gallery at 548 Fifth Avenue, downtown. Gallery hours are noon to 8 p.m. Tuesday through Thursday, noon to 7 p.m. Friday and Saturday. 338-8153.

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**Calendar**

**ART**

Wednesday, August 31. The artist states, "Used in unfamiliar ways, these letters may be seen as occurring more than their original meaning."

Abstract expressionist paintings by Marlene Capel are on exhibit at the gallery during the month of September. Gallery hours are Monday through Friday, 9:30 a.m. to 5 p.m.; Saturday noon to 4 p.m.; and by appointment. Visit the gallery at 444 S. Cedros Avenue, studio 100 (between Via de la Vera and Los Olivos Santa Fe), Solana Beach, 793-4443.

**Urban Landscapes** is a series of oils on canvas by Sunae Yanchaner, on view through August, in the atrium of the Pan Pacific Hotel at Eminent-Shapley Center, 400 West Broadway, downtown. The atrium is open 24 hours a day. For additional information, dial 239-7000. This show is presented by the Pent Gallery of San Diego.

Impressionist renditions and themes are on view in the watercolor, acrylic, and mixed-media art by Robert Y. Minami, whose work is on display during the month of August at Gallery Vista.

Artists from Karlovsky Vary, Czechoslovakia (Carlsbad’s sister city), have worked on display along with work by 43 local artists at the gallery for the month of September. The Czech art works in media such as graphite, acrylic, oil, porcelain, ceramic, and bronze. The art is on exhibit in the Village Fair, 300 Carlsbad Village Drive, suite 204, in Carlsbad.

**Jazz** is on view from 11 a.m. to 5 p.m. Tuesday through Saturday; 11 a.m. to 5 p.m. Sunday and Monday.

**Southwest** by Natalie Starnberg and other Sculptors’ Guild of San Diego members is on view in Studio 36 at the Spanish Village in Balboa Park through August. Life-sized figures are on view in the courtyard. Gallery hours are 11 a.m. to 4 p.m. daily. 444-0321.

**California in a New Light**—Water colors and Mixed-Media Works by Bruce B. and Blanche B. Weller is on exhibit at the Simpler Gifts Press Gallery, 3033 Fifth Avenue (at Quince Street), suite 450. Gallery hours are 11 a.m. to 6 p.m. on Thursday through Saturday; 11 a.m. to 6 p.m. Monday through Wednesday; and 11 a.m. to 6 p.m. Friday and Sunday. 338-0502.

**Sensory Fine Paintings in Watercolor** by Sally Bly are on view at the 1320 Art Gallery, 4517 Adams Avenue, suite 10. Gallery hours are 11 a.m. to 6 p.m. on Thursday through Saturday; 11 a.m. to 6 p.m. Monday through Wednesday; and 11 a.m. to 6 p.m. Friday. 451-1027.

**Landscape and Wildlife Art** by Jeanine is on exhibit through August at the Art Gallery, located in the Church of the Scientific Society, 1208 Morena Boulevard, Bay View, and also at 7681 Hershel Avenue in La Jolla.

**Bald Water Lily Paintings** in acrylic by Jeanne Dunn and small watercolor by selected ceramic artists are on view at the Bravo Gallery through the summer. The gallery features 80 Fourth Avenue, in the Gaslamp Quarter. Gallery hours are noon to 6 p.m. Tuesday through Sunday with extended hours on Friday and Saturday nights. 235-0239.

**Japanese Animation Cells** are on display in "Suspended Animation," an exhibit at the Burton Holmes Gallery through September. The show is in conjunction with "Animation and Streaming Picture," two Los Angeles-based distributors of Japanese animation. The gallery is located at 4724 Girard Avenue, in the Financial District. Gallery hours are noon to 6 p.m. Monday through Thursday; 11 a.m. to 6 p.m. Friday and Saturday. 454-6544 for more information.

**Stone Sculptures** by Bob Bluewater are on exhibit at the Balboa Park Cultural Center, 3443 Tipp Court, Suite D, San Diego, 482-9121. The sculpture is on display throughout the summer. Gallery hours are 11 a.m. to 6 p.m. Monday through Thursday; 11 a.m. to 6 p.m. Friday and Saturday. 454-7962 for more information.

**Architecture Is an Art and a Science**, providing for the construction of functional and living spaces which work as a whole; a study of individual creative expression and interpretation. "This Is Now House (C)" (architect: maas Architects with (partners: René Magritte), at the Atheneum Museum and Arts Library, explores the architectural form and examines ways in which buildings convey meaning. The exhibit is created by Teddy Cruz and Armando Paez, Ted Smith and Kathy McCormick, Tom Grondona, and Jeanne McCallum, address the convention of "house" and challenge its depiction. The exhibition includes plans drawings to convey the functional design of the structures, in addition to photographs, paintings, prints, and other materials. See this exhibit through September 3.

**Summer is the theme for an on-going show of work by a variety of artists at the K.B. Stevenson Gallery through Friday, September 9. Visit the gallery at 4724 Girard Avenue, La Jolla, with hours from 9:30 to 5:30 Monday through Saturday.**

**Wildlife Art** Joe Garcia exhibits his latest works in watercolor at the Solana Beach, 11 a.m. to 5 p.m., Tuesday through Sunday. 765-1676. See the wild show through Sunday, September 11.

**Contemporary Reflection on the Destruction of the Ancestral Archives of Mexico through the Spanish Conquest** is an exhibit by Mexican Codicologues: Encountering Art of the Americas," the kick-off show at the Mexican Cultural Institute, 1634 K Street, N.W. The exhibit is located at 4663 La Jolla Village Drive, 11 a.m. to 4 p.m. daily. 454-8885. Hours are Monday from 10 a.m. to 5 p.m., Tuesday from 11 a.m. to 6 p.m., and by appointment. 454-8885.

**Balloon Ride** is on exhibit at the Miller Galleries through Thursday, July 13. The gallery is located at 3055 Girard Avenue, La Jolla. Summer hours are 11 a.m. to 6 p.m. Monday through Saturday; 11 a.m. to 5 p.m. Sunday. 454-7962 for more information.

**Gallerie Virginia** is an exhibit of work by artists Linda J. Churchill, Bette McElfresh, and other artists at the Gallerie Virginia, 454-6544. For more information, call 454-6544.

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**Balloon Ride** is on exhibit at the Miller Galleries through Thursday, July 13. The gallery is located at 3055 Girard Avenue, La Jolla. Summer hours are 11 a.m. to 6 p.m. Monday through Saturday; 11 a.m. to 5 p.m. Sunday. 454-7962 for more information. Annual hours are 11 a.m. to 5 p.m. on Saturday and Sunday. 454-7962.
Musical Chairs and Another Painting" by Matthew Welch are on display at the Newman/Williams Cafe Gallery. The paintings, in oil, are figurative and surreal, and have an "edge," somnambulistic cast where dream imagery exposes tensions and conflicts. 

This show continues through Wednesday, September 21. The gallery is at 7227 La Jolla Boulevard (north of Pearl), in La Jolla 454-1736. 

"Latin American Spirit" features works by Ruben Benavides, Juan Angel Castillo, Carlos Coronado, Luz Maria Davila, Ignacio Habriluka, Cosme Nogarol, Marida Pita, and Sosa, among many others, and can be seen at the Paladino, 777 Front Street, La Jolla 427-9018 or 239-0511 for more information. The show continues through Wednesday, September 7.

Heroic but Martyred Women are the theme of "The Fabric of Dreams," an exhibition in the library of SJSU. The works are of contemporary mixed-media quilts by Susan Bondi. Benefit sale is held. 

"California Artists - Capturing the East" is the theme for a show of paintings created prior to 1940 by such artists as Maurice Braun, Alfred Mitchell, Charles Reiffel, Thornton Poped, Clinton Johnson, and Mary Lee Nicholson. See the show at the K. Nathan Gallery, 7723 Fay Avenue, La Jolla, Friday, September 22. 

"Every Life on Remote Ranches" presents historic sites, and scenes along the old road are among the collection of 88 black and white and color images collected in "Baja California." The collection was assembled by Harry Crosby, on view in the second floor exhibition galleries at the University of California through Friday, September 30. For information and hours, call 334-3837.

"Manners of the Dead" is a series of works on oil pastels and India ink on paper by Detective Rick Carlson, from the San Diego Police Department's homicide unit. The show is through Saturday, September 30, at the Pratt Gallery, 2161 India Street, downtown. The works are described as "a memorial to each and every victim depicted in the series. Each of the victims is created on 11 a.m. to 5 p.m. Tuesday through Saturday, and 11 a.m. to 4 p.m. Saturday. 236-0211.

"Highly Patterned Motifs mark the mark the paintings of Phyllis Conlon, a developmentally disabled artist with work on display at Cafe 976 this Friday through Sunday, 10 a.m. to 6 p.m. Find the cafe at 976 Ember Street, in Pacific Beach; 272-0976. Cafe hours are 10 a.m. to 6 p.m. Monday, through Saturday, 7 a.m. to 1 p.m. and 4 to 7 p.m. Saturday and Sunday.

"Celebrate "Art of Our Time" at the City's 4th Annual Juried Exhibition," which is sponsored by the La Jolla Women's Club. The show is on display at La Jolla 454-3691. Gallery hours are 10 a.m. to 6 p.m. Tuesday through Saturday. 

"Out of Nowhere" is an exhibition of paintings by Dan Camp at Simpexus Gallery. Camp's painting is said to contain inner psychological tension, with "a sense of doubt and anxiety." The opening is today, September 23. The gallery is at 4243 La Jolla Boulevard, in La Jolla 454-4397. 

"The New Museum of the Arts of San Diego," an exhibition of 70 paintings, 70 colors, and 70 years, presents a broad spectrum of artworks from the collection of the museum. The show is on display through October 1.

"William Forsythe, and Liz Lerman. Both shows continue through Sunday, November 5.

Located in the Casa de Balboa in Balboa Park, the museum is open from 10 a.m. to 5 p.m. Docent tours are available on weekends at 1 p.m. and are included in the price of admission. (858) 525-1525. 

"The San Diego Museum of Art, a retrospective exhibition of more than 70 paintings, watercolors, and drawings by Egon Schiele, a seminal figure of Austrian expressionism, opens on Saturday, August 27. The exhibition encompasses the entire career of the artist and focuses on the subject and subject of the artist's career. In the beginning he concentrated on the human figure and his treatment of erotic themes defied the sexual mores of Victorian Austria. The exhibition is organized chronologically and thematically, allowing comparison between Schiele's handling of similar subjects over the course of his career. "Egon Schiele" continues through Sunday, October 30.

Folk artist Ammi Phillips (1788-1865) is highlighted in "Revisiting Ammi Phillips: Fifty Years of American Portraiture." Phillips worked in several distinct styles throughout his career; he was an itinerant painter, setting up shops in many places. New England communities he portrayed, and always in search of future communities, he created a style of his own. New England's aristocracy in the early to mid-19th Century; the show includes familiar works, along with portraits unknown or unlocated at the time of Phillips' last major exhibition. The show continues through Sunday, September 4.

"American Heritage Tour" is on display through October 25. The show is sponsored by the Museum of American History, and the San Diego Historical Society. The exhibition is an introduction to the world of American art and culture, and the history and significance of these works, which are from the collection of the museum. The show is on display through October 25.

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Weird World in a Cramped Christmas Card

The play is a lot wiser — and a lot less wiseacre — than the production.

For his birthday, Hank Tater's father gave him $4000 worth of totem poles. Dropped 'em on the front lawn of Hank's home in Fryeburg, Maine, and said they'd provide protection. The totem poles — and those evil demons he cleared away that just invaded his car — are the least of Hank's worries, though. He and wife Muriel have yet to name their seven-week-old daughter, and they haven't made love (doctor's orders) since she was born. Things have gotten so lonely, Hank says their home's like a time-share condo: no two people are ever there together. Plus which, Muriel keeps having these "reality attacks." Even Hank's lover, Trudi, who uses married men as a "resource," feels no attachment to Hank. He's merely a dot on her "time-line." So Hank's in a quandary. All the poor guy wants is some "sweetness" in his life.

If you take Hank's perspective, in Wendy MacLeod's Apocalyptic Butterflies, the world is strange indeed. His father Dick (yes, Dick Tater — the playwright searches not the Cute) wears a yellow rain slick all year round so that Maine's tourists, who expect to see weathered locals, won't be disappointed (Dick isn't just a vegetarian either; lately he's been apologizing to the vegetables). Hank's mother says Dick's a "man of vision."

Hank thinks he's a "fruticate." Same with Murriel, who Hank says is living a "pitiful existence." "I mean, after all, now she wants help with the chores — as if his putting in eight hours a day at a discount shoe store weren't breadwinning enough. Okay, so he left coffee grounds in the sink, should they be "grounds" for divorce (the playwright shyeth not from the Clever)? To Hank, the world's gone nuts, and he's the only one able to recall when things were "normal."

To Hank, practically everyone's an eccentric, what with all those vegetarians and totem poles (not to mention the huge butterflies Dick plastered on his mobile home — and why won't Hank's parents live in a house like regular people?), and uninterested lovers, and wives making hobbies do housework. From Hank's perspective, xenophobia reigns, and Apocalyptic Butterflies is just a "50s sitcom in which he is beleaguered by an idiotic world. But what if Hank is actually a modern-day Rip Van Winkle who still expects life to behave like a "50s sitcom — only the world has long since moved on! From this perspective, Hank is a whiny adolescent trapped (as his father says) in antiquated thought patterns. He's the joke, not the world, and the comedy isn't a sitcom but a very funny critique of old-fashioned sitcom attitudes. Since it's set in Maine, you could retell the play Northeastern Exposure. Either that or Hank Tater Finally Grows Up.

At the North Coast Repertory Theatre, director Vinny Ferreri took the tack of least resistance and staged Apocalyptic Butterflies from Hank's perspective. Played on Marty Burnett's first mediocre set in years (it looks and functions like a cramped Christmas card), the show is a "50s sitcom in which the World Is Weird Yet Our Hero Bumbles Through. The production gets laughs — usually at the expense of the other characters — but has erased all the subtexts in the process. This isn't to say that MacLeod's script has Pintoresque potential. Not so. She often becomes so enamored of the genre she's satirizing that she adopts many of its habits. But the play is a lot wiser — and a lot less wiseacre — than the NCRT production.

A glaring example is Hank's lover Trudi. On the surface, she seems like a braindead bimbette with the IQ of a turnip. But the playwright loves to punch through stereotypes in unexpected ways, and Trudi, it turns out, is downright sage — and funny. To
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1994-95 Civic Theatre Dance Series Presentations

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SERIES (SELECT ONE)  □ Series One  □ Series Two  □ Series Three

Series $ # of Tickets: SERIES TOTAL:

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NUTCRACKER TOTAL: $4.00

HANDLING/PROCESSING: $4.00

TOTAL ORDER: $
overcome crooked teeth, she learned to "adopt a melancholy attitude to get out of smiling."
And when it comes to possible commitment with Hank, she asks the question: "Who wants to marry a guy who cheats on his wife?"
Trudi's a fount of dearly earned wisdom, and yet—

The rest of the cast performs similarly: they play stereotypes and roles rather than the contradictions MacLeod has built into them. Another example is Jack Becker's Dick Tater, he of the seeming eccentricities. Here's a guy fully aware of stereotypes (he even wears a rainslicker to uphold one). Surely he can rise above all the labeling. Nope.
Becker gives Jack a passel of bumpkin traits—a calculated twich, a pipe bouncing up and down between his teeth as if on a diving board—all of which discourage subtlety. Pat DiMeo's Francine, Hank's mother, comes closest to credibility, but even she could up the ante when it's time to show that Hank's the only weirdo and that, even in Fryeburg, Maine, the real fruitcakes are those who stereotype others.

The relationship hurt most by the director's choice, of course, is Hank and Muriel's. While Mark Taylor's Hank complains centerstage ad infinitum, Tracy McNeil's Muriel is shoved off to the side, even though Muriel's going through just as much grief, if not more, than her husband. Taylor plays Hank as the puzzled protagonist. Becoming more of a mixed-up antagonist, however, would serve the play better. It would also help if McNeil's lines had more stage-weight. And more hurt. When she says, "The one person on this earth supposed to love me more than life itself has called me ugly by your actions," the line merits more than a simple yuk. A better balance between Muriel and Hank would improve a relationship that, on opening night, was just a tedious skirmish that got un-funny fast.

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.

Apocalyptic Butterflies
Reviewed this issue.
North Coast Repertory Theatre, through September 25; Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday at 2:00 p.m.

Bean Jest
Sarah Goldman's "Bean," is a gentle, luring her Jewish parents will object, Sarah hires Bob Schroeder from the Heaven Sent Escort Agency to play her boyfriend, Dr. David Sterling, at a family dinner. It all sounds simple enough. But Bob, an aspiring actor, finds himself in the Actor's Nightmare. He must play the doctor without a script and figure out his role as he goes along. James Sherman's light comedy has a deja vu, "speak for yourself, John Alden" quality. The motif of the substitute lover has taken many guises over the years. Here it's a modest assertion-training seminar for the skittish Sarah, who begins to fall for Bob and learns that standing up for oneself doesn't necessitate stepping on someone else. Bean Jest is a sumptuous summer fare, a comedy of situation 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 its worth. Director Kerry Meads keeps the pace moving, and knows how to frame the jokes for best effect. As Miriam and Abe, Sarah's parents, Teina Kaplan and Daniel Mann keep the show from dwindling into stereotypes (the jokes are on Bob, fumbling with the unfamiliar, not on them). Cynthia Peters gives whole musical scales to the mega-sentient Sarah, essentially a one-note role. Peters and Mike Buckley—who also deserves credit for a nicely detailed set: Sarah's living and dining room in the small Lamb's space—work well together. Steve Gallion's Joel, who has zip to say for most of the evening and then becomes the voice of reason, is capably done as well. Lighting designer Rick Minderle and costume designer Monica Helmer, both relatively new to Lamb's, make useful contributions to the show.

Worth a try.
Lamb's Players Theatre, through September 4, Wednesday, Thursday, and Sunday at 7:30 p.m. Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

 Bye Bye Birdie
The Fullbrook Players open their summer season with Charles Strouse, Mike Steward, and Lee Adams's musical comedy about rock star Conrad Birdie going in the Army. Diane Fehsthaus has directed. Mission Theatre, 231 N. Main Street, Fallbrook, through August 28; Thursday through Saturday at 8:00 p.m. Sunday at 2:00 p.m. For information call 738-0998.

Carousel
The Christian Community Theatre is offering the popular Rodgers and Hammerstein musical. Paul Russell has directed. Mt. Helix Amphitheater, through September 3; Thursday through Saturday at 8:00 p.m. For information call 588-0206.

C'est la Guerre
This modest, hour-long musical revue is about a battle without bullets: the war against AIDS. Michael Osborn wrote the music and lyrics, the former mostly forgettable, the latter with some biting one-liners ("red ribbons cut from years of red tape"; "too many people today trying to be the straightest gay"). The most moving line in the show, however, comes from the director's notes in the program: "The saddest thing to me, says Gary Holt, "is that C'est la Guerre has to be updated." Lyrics that song of a 10 year struggle now must say 14. Produced by Loge Productions, Citi First Production and the Gay Men's Chorus of San Diego, the show is competently done, if uninspired. Osher said in an interview that he wanted to demonstrate how those who have passed away rejuvenate the lives of those who loved them. And the production is positive and life-affirming. But at times these aims blunt the potential for anger in the piece. The title says there's a war—and the uncredited costumes have olive drab and military accessories—and yet no one gets fighting mad in any of the 12 songs. There are opportunities, as in the "New Soldier's Song," "Advice to the Front Lines," and "Soldiers in the Sky," though each is more performed as a musical number in a show than a call to arms in the world. The revue's best songs are the humorous "Vacuum," in which Jojo Martinez arranges inoculation against AIDS, and "Sis- ter's Will," a eulogy for a drug queen sung only passably by Russ Adams. Susan Hammons and Russ Lorenson perform consistently well, and Rick Schaff's piano work is solid, though Gary R. Lewis's lighting is hyped. C'est la Guerre's got too much of what this show lacks. Diversionary Playhouse, through September 11; Friday and Saturday, dinner at 7:00 p.m. Sunday at 8:00 p.m.

Don't Dress for Dinner
The Pine Hills Dinner Theatre presents Robin Hawdon's adaptation of this French farce by Marc Camoletti in which "domestic deception" reigns. Scott Kimney has directed. Pine Hills Dinner Theatre, through September 10; Friday and Saturday, dinner at 7:00 p.m., curtain at 4:00 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 Dotto, a "naïve bumpkin who discovers the tri- umphs and tribulations of being gay!"
The Space, 1916 West Washington Street, Mission Hills, open-ended run; Thursday through Saturday at 8:00 p.m. and Sunday at 4:00 p.m. For information call 542-0423.

The Fritz Blitz: The Well of Happiness
The first Fritz Blitz, a six-week series of new works by San Diego dramatists, continues with Stuart Orthoff's drama about a single advertising executive and her troubled teenage son. Beverly Delventhail has directed. Note: If the opening night entries for the Fritz Blitz are any indication, the series is in capable hands. One hopes it helps to have a director with the talent of Matthew Wilde, who pulled all the stops for Karl Gudleski's funny (if a bit academic) Dr. F's in the Terminal Ward, and a strong performance by Christine Nicholoson in Luther Hansen's mostly forgettable Waiting for Goumal. If the other stagings offer such quality, the Fritz Blitz could become an annual showcase for local authors.
The Fritz Theater, through September 18; Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. For a complete schedule of the Fritz Blitz, call the theater at 237-7505.

Godspell
The Lamb's Players Theatre is offering in its staging of Godspell — 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 Tebelak 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 things from daily life, the show uses present-day pop to clarify the meaning of Jesus' parables (one of the people refusing to help the Good Samaritan, for example; is Davis Carver'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 unabashed assault on that propriety, even to offending the spiritually squeamish when an actor recoils loudly with 'Oh, Jesus!' All the skills 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 the familiar Gospel of Matthew a new telling, the cast has both Lamb's regulars and new faces. Ria Carver, Kathy Gibbs, Sarah Zimmerman, and Mark DeVille Jobson, game veterans of previous Lamb's shows, perform with admirable assurance, while newcomers Jody Ashworth, Fernando Flores Vega, the instinctively funny David Kamatov (who also juggles par excellence), and the multi-talented Tanja Soleil have earned many a callback for future shows at Lamb's. Compared to other versions of the New Testament, Godspell is deceptively simple. As is Harry Waters', it's unremarkable portrayal of Jesus; Waters gives the role the least preachy reading imaginable. Jesus' followers aren't fallen sinners, they've potentially saved, and he's here to show them what that means. Waters is an "emblematic" Jesus and the engaging center of a show guaranteed to re- vive your spirits even if you don't believe in the place.

Lemon Grove Arts Complex, 8075 Broadway, Lemon Grove, through the weekend.

The Good Person of Setzuan
This new translation is the highlight of the La Jolla Playhouse's current show. It's faithful to Bertolt Brecht's original, is packed with theatrical savvy, and encapsulates both the Brecht of V-EFFECT and the Brecht of 1948, who argued in his Short Outline that the real secret of the theater is to have fun. Lisa Peterson's direction also opts for an erotic approach. The production is funny, confrontationally didactic, and even emotionally (i.e. Nietzscheanly) old-fashioned. With a multi-ethnic cast, Peterson has re-located the play somewhere near here. Music by David Hidalgo and Louie Perez of Los Lobos enhances this sense of nearness. Neither Kushner nor Peterson can overcome the play's length: with a three-hour-plus running time, Good Person is one of the longest "parables" (also, some of the inci- dents are too thin to merit the amount of time the playwright gives them). Although Peterson has an obvious affinity for the big Mandell Weiss stage, parts of the show lacked focus, as various tones and techniques at times blurred the clar- ity Brecht prized above all else. So there are quibbles. But this Good Person is a gigantic enterprise, and what worked on opening night not only outweighed what didn't, it cre- ated a sense that, once the show settles in, it could get a lot better. A key reason is Charlyne Woodard as Shen Te/Shui Ta. She sings beautifully, and when the script says she risks, she soars. Lou Diamond Phillips, Gedde Watanabe, Diane Rodriguez, and Ching Vays-Anna provide solid support. And Chris De Civil's a host at the barber, Mr. Shu Fu. Robert Brill's set, corrugated tin and iron cattails, gives the stage the epic spaciousness the play requires. What Brill's got hanging on the rear wall, however, may be too arrest- ing: It's a mean-looking, prehis- toric lizard, maybe 15 feet long. An inflated iguana? Nope, not evil enough. Speculation about that story reptile; like some of the show's other elements, threatens to steal too much focus. Clearly it's a Roeschach. But then again, so is Brecht's study of besieged goodness in a corrupt world, and your time is much better spent examining your response to it.

Worth a try.
La Jolla Playhouse, Mandell Weiss Theatre, through August 28; Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

Grille Theatre
San Diego TheatreSports performs its competition of improvisations, in which stories and musicals are created on the spot, with punishments assigned to the director for "any less than perfect scenes." Twiggs Green Room, 4590 Park Boulevard, San Diego, Fridays at 9:00 p.m. For information call 463-SHOW.

Hair
Lemon Grove Arts Complex, 8075 Broadway, Lemon Grove, through the weekend.
September 3: Thursday through Saturday at 8:00 p.m. Late night Saturday at 11:00 p.m. For information call 469-7052.

Hamlet
The San Diego All-City Free Shakespeare Festival presents the Bard's soaring tragic comedy of vengeance. A.M. Charles has directed. Bear State Theatre/RUSE/Marquis, through October 2. (Note: Hamlet is playing at both Presidio Park and Zoro Gardens. Call the theater for specific days and times at 295-5654.)

I, Do, or Die... The Mother-in-Law of All Weddings
Until now, the Mystery Cafe has imprisoned guests in a dinner theater. But with I, Do, or Die, written by San Diego's James Passarella and Will Roberson, the Mystery Cafe not only has a homegrown product, it also has one of its best — the husband has written and ad-libbed materials, the best array of credible suspects and chits, and also the funniest of the ones I've seen at the Imperial House. Patricia "Patti" Pecceirino, heir to the Pecceirino cheese fortune ("The Cheese Stands Alone"!), is about to marry William "Willie" Schmettenkirk, last of the Schmettenkirk (whom some allege really invented Cheese Whiz) and a lad given to quoting Shakespeare. There's a death. Then another. Was the murderer Gertrude "The Bavarian Balls" Schmettenkirk or Patti's mother Theresa Rodham Pecceirino? Both brim with ominous motives, threatened by the husband's intolerant Patti, who lost 17 minutes of her life at age nine! Of was it one of several other characters, each eager to make a hostile takeover — of anything! — and each living proof that "cooking doesn't marry." Passarella, who stars as a variety of hilarious boors, and Roberson, who has also directed, have set the piece in the 1950s (that is somehow able to make humorous topical references about 1993). It's a comically funny evening, made so by Passarella, Patricia Harris-Smith (an exchange student), and the ever-energetic Elsbeth who has managed to make the mysterious MC duties to good effect — by Stephanie Britton as the bride (with an evasion to the sound of animal balloons being squeezed that gives her the shimmie-shakes), Ellen Ziegler as the Hamlet-quotting groom ("To weep or not to weep..."), and Carol Maccintosh and Sandra Dubois as the Mothers-in-law-to-be From Hell. Were the murderers the "get-accustomed"? Dionne Lebarr's costumes play comical havoc with both the "50s and proper" veils/veils. John and Bryan Davis's wigs — explosions of cascading hair sprayed to within a millimeter of its life — are a hoot. So this show.

Worth a try.

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

It's Murder in Calamity
The Buffalo Chip Players present a musical mystery murder mystery set in the Old West town of Calamity in 1893, where gunfighting, singing, stunts, and ten-gallows are everyday affairs.

Taylor Street Restaurant, 4263 Taylor Street, Old Town, open-ended run; Friday at 8:30 p.m. For information call 277-4800.

Joseph and the Amazing Technicolor Dreamcoat
The Moonlight Amphitheatre continues its summer season with this "hip" musical "retelling of the famous Old Testament story of a father and his 12 sons." Moonlight Amphitheatre, through August 28: Thursday through Sunday at 8:00 p.m.

The Lesson
As a fundraiser to benefit their tenth anniversary season, the San Diego Actors Theatre presents a staged reading of Eugene Ionesco's absurdist drama about one of the world's most strained student-teacher relations. Garden Cabaret, 4940 Goldfinch Street, Mission Hills, Monday, August 29, at 8:00 p.m. For information call 268-4494.

Love Letters
It's hard to "review" the Sweetooth Comedy Theatre production, because the cast will change every week. Sweetooth is staging A.R. Gurney's immensely popular two character play as a benefit, with one-third of the proceeds for each evening going to charities chosen by the participants. So how can a show change performers every week? By design. Gurney wrote Love Letters to be read, not acted. It is a "sort of a play," he said, "which needs no theater, no lengthy rehearsal...no memorization of lines, and no commitment from its two actors beyond the night of performance." In effect, the approximately 90-minute piece is simply a reading of letters between Andrew Makepeace Ladd III and his childhood friend, Melissa Gardner. And the aims are to keep the show from becoming too polished, to preserve the rough-hewn look of a staged reading, and to sustain the spontaneous feel of letter-writing itself — 50 years of letters, everything from the annual Christmas Letters to one's whereabouts and health (i.e., are you still in Denver?), though they are rarely together. Their lives span a series of near-misses, and though they are opposites temperamentally, something links the "stewarts," "up right" — okay, "stuffy," "cynical," "self-destructive" Melissa. One is a leftbrain dominant, the other right.

As he rises ever higher in the Eastern Wahlberg and Wahlberg shipping and trading clouds of self-denial in his path, the artistic Melissa expresses every impulse in a life that is forever vowing to resist anew. All of this makes the play's title appear a misnomer, the letters aren't about love, small i but instead trace the growth, change, and evolution — the whole zodiac of love's willy-nilly ways. Love Letters is a deceptively simple, ultimately moving show. And with a new cast each week at Sweetooth, corrected by a group of theater artists and local celebrities, the piece has a persistent way of coating underhanded genuine feeling from its participants. This week's performances: Friday, August 26; Saturday, August 27; Sunday, August 28; and Saturday, August 29 at 8:00 p.m. For information call 578-5275.

Worth a try.

Sweetooth Comedy Theatre, through August 29: Friday, Saturday, and Sunday at 8:00 p.m. Call the theater at 544-9079 for a list of the participants.

A Midsummer Night's Dream
When the lovers go to the woods in Octa-Or's 14th annual summer production of Shakespeare's Midsummer Night's Dream, they lose their way amid actual trees as the sun fades in the west. The real sun. Staging A Midsummer Night's Dream outdoors, on a mid-summer evening, is a natural. And, after a slow start, the Octa-Or production is a pleaser. They have trimmed the script to a 90-minute sprint (one can rue some of the omissions, especially when Theseus and Hippolyta don't debate whether dreams are just "airy nothing" or "something of great constancy"). The cast has been trimmed as well. They make up in vitality what they lack in polish and experience, though. Credit must go to director Betty Matthews. While her staging of Measure for Measure in 1982 left much to be desired, here she's much more assured, painting with more sweeping strokes and filling the amphitheater with activity and a sure comic touch. Help comes from several quarters. James Gary Byrd's Bottom — who's instinctive mugging seeks out the camera even before it was invented — is a delight. Michael William's manic Puck gets the laughs but also shows that Puck hasn't a moral clue and could be quite dangerous if left to his own devices. As in Peter Brook's deathless staging of Oedipus which, some say, began this tradition, the actors play Theseus/Oberon and Hippolyta/Titania, rulers of the fairy land and the fairy kingdom, and Doug Reger and Elizabeth Howarth fare well as the agents of control and bucolic anarchy. Jerry Rubbo, Julie McKee, Chimani Leeth, Adam Goodie, and Josh Harwell also have good moments. Donal Pugh's sounds enhance the atmosphere, and Bonnie Carrow's useful costumes help us keep who's who among the lovers clear, even when they get confused.

Worth a try.

Outdoor Amphitheater, East County Performing Arts Center, 210 East Main Street, El Cajon, through August 26; Saturday and Sunday at 8:00 p.m. For information call 583-2418.

The Miracle Worker
The Scipps Ranch Community Theatre opens its 17th season with Susan Gibb's adaptation and Amy Griffee (terrific in the Well's 1992 Unmistakable Molly Brown and even better here). She's Peter Pan, sounding as if born with wings and turning the musical by a foot and a half, Styne, Leigh, Comden, and Green into an entertaining re-entry into the Never-Again Land of Youth. Griffee is no good shallower than her wonderful how much wonder: how many performers can sing and fly at the same time? She speaks through the air thanks to "Flying by Joy," human puppets who enable Peter, Wendy, and her brothers to hover, glide, and even make tight bank turns with the greatest of ease. One could want a bit more menace from the Pirates, who seem like a pack of fun guys headed for a Halloween lack rather than bounding main marauders indeed by anyone having a better time than they. And Tiger Lily's Indians seem more native to Broadway than nature. But Bill Mulliken's Captain Hook (a crotchety sort whose nature of what you may become if you don't grow up) is appropriately charming and capable of some sincere, bug-eyed evil. As is that rather lengthy crocodile (Lloyd "Skippy").

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THE PLAYERS DIRECTORY

**THE TWELFTH NIGHT**
Shakespeare's classic comedy of wit, cunning, and errors of judgment comes to life in this magnificent production. The cast delivers their lines with precision and elan, bringing the characters and their actions to vivid life. The setting is a modern-day London, with contemporary costumes and props, adding a fresh twist to the timeless tale.

**THE THREE SISTERS**
Chekhov's exploration of the human condition is brought to life with a talented cast, capturing the complexity and subtlety of the characters. The production is beautifully staged, with a minimalist set that allows the audience to focus on the characters' emotional journeys.

**THE WIND IN THE WILLOWS**
This adaptation of Kenneth Grahame's beloved children's book is a delightful family experience. The costumes are whimsical, and the actors bring the characters to life with energy and humor. The story has a timeless appeal that endeared it to generations of children and adults alike.

**THE WINTER'S TALE**
Shakespeare's final play is a profound exploration of love, time, and the transience of life. The production is set against the backdrop of the French Revolution, providing a new perspective on the story. The performances are powerful, with a cast that brings depth and nuance to the characters.

**THE WHO'S WHO OF WEST VIRGINIA**
This compilation features essays on notable figures from West Virginia's history, including politicians, athletes, artists, and more. The essays are well-researched and provide a fascinating look into the lives of these influential individuals.

**THE WRESTLING MATCH**
This play by Simon Gray explores the world of wrestling and the lives of its performers. The characters are well-drawn, and the script is filled with humor and pathos. The production is a tribute to the physical and emotional demands of the sport.

**THE YONI'S CURSE**
This play by Adrienne Kennedy is a powerful exploration of female agency and resistance. The production is a highlight of the season, with a cast that delivers performances of great intensity and depth.

**THE YOUNG LORDS**
This play by Julia Decker explores the lives of the Young Lords, a radical political group formed in response to the Civil Rights Movement. The production is a thought-provoking look at the intersection of politics and personal identity.

**THE YEAR OF THE DEER**
This play by London Miller is a moving exploration of Chinese culture and history. The production is carefully crafted, with a cast that brings the characters to life with authenticity and grace.

**THE YOUNG WARRIORS**
This play by N. Scott Momaday is a powerful exploration of the Navajo people's relationship with the land. The production is a testament to the resilience and strength of the Navajo culture.
You Must Be One of the Voices of the Homeless, Huh?

I would giggle myself to sleep that night, alone again, naturally.

This point, it would seem the organizers and perpetrators of the San Diego Music Awards had grown immune to anything resembling mock coverage of this fourth annual deal that prevented me from watching Steve Young and Jerry Rice toy with our beloved bolts. But knowing the master, Mr. Kevin Hellman, as I do not, I am sure he will have an instant retort to any suggestion that the thing is live. All awards gigs are inappreciated, indigenous American conception are live. The Ahhs, the Grammats, the Emmas, the Pro Bowl; who gives a fatz. But I like itemizing: so as a member of the San Diego Music Academy, an amorphous conglomeration one magically finds oneself a part of, I voted. And when the venue was switched to the Fox Theatre (chinga tu madre, "Copley Symphony Hall"), the magnificent movie palace where at the age of 5 I saw El Cid, the best movie ever conceived (and at 19 saw the second-best, Badlands), I deemed the occasion auspicious enough to do what I ordinarily don’t work hard to do: book presentable.

More’s the pity, as my fine friend Ernesto Echaves, percussionist and ham for Creed, was quite vocal about letting everyone in the well call line know that his group was nominated for BEST NEW ARTIST. One woman looked at Ernie in his dashiki-pillowcase garb and sincerely asked, "Oh, you must be one of the Voices of the Homeless, huh?" Before "Airtro" could express his mortification, yours truly had fallen against a crummy lithograph on the wall, laughing my considerable arse off and thereby diminishing my academy-member prestige. I knew at least I would giggle myself to sleep that night, alone again, naturally.

Oh, the thing itself: a fucking dud. Some good guys (guitarist Dan Papala, bandleader Benny Hollman, the funny-for-now Rugburns, and the Arthur Brown-blue Cheer amalgam Voodoo) took home their plastic squabs, destined someday to make good housewarming gifts. But many who got awarded didn’t show, and the local "media" are woefully fuckup when it comes to ad-libbing their butts out of a soggy sack. Except Rene Sandowil. This trio was not remotely funny, and he didn’t care. If everyone was going to be stiff and to posture like they were Old Blue Eyes reading a caveat to the audience and Warren Beatty stinging him with "You old Republican you," well, El feta was going to make a mockery.

My band, Creed, lost to some groovy Melanie-cum-Marsha Brady baby named Jewel. Got a pretty Susanna Hoffs voice, but if this is Dago’s next big thing, I may have to get cynical. Ernie threw his acceptance speech into the wind, blamed his ruin on misandristic rectitude, and was not consoled to hear of Pacino’s many snuffings prior to Scors of a Man. I went home, cursed the Chargers’ secondary, threw an old Green Hornet into the VCR, and thanked the Big Man that some things in our little slice of Southwest heaven are sacred: radio people’s endless self-referential schmoozing, musicians practicing to say, “It’s a thrill to be nominated,” and the charity driblets that Mr. Hellman nobly distributes.

Fourth Annual San Diego Music Awards
Copley Symphony Hall
Thursday, August 18

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"STONES STILL SET
THE STANDARD FOR STADIUM
ROCK 'N ROLL SHOWS"
BIRMINGHAM NEWS

"EYE-POPPING
SPECIAL EFFECTS"
USA TODAY

"THEY STILL CRANK OUT
HIGH-OCTANE ROCK 'N' ROLL"
ASSOCIATED PRESS

THEY'RE TALKING
ABOUT...
Wipeout

The suspicion that this is going to be a very long night for music-lovers begins to creep up on me like a bad pair of surf trunks.

At the stroke of midnight I finally snap, fight my way across the floor through a sea of bruising humanity — sweaty shoulders, arms muscular from surfing, firm breasts hugged by Spandex — shove some dude in a Billabong T-shirt who won’t move fast enough. “Hey!” Billabong shoves back. I snarl, break my beer bottle across my knee, brandish the jagged longneck. Suddenly between me and the stage it’s like Moses and the Red Sea. I clamber up and strangely feedback out of a microphone stand. “Attention!” I scream into the mike. “All professional surfers who are even thinking of dropping your boards and taking up the guitar — ax the ax! Stick to the stick! Give us all a fuckin’ break!”

The mosh pit is suddenly a forest of pumping fists. “Ax the ax!” the crowd chants as I prance along the stage’s edge and lead them in the new mantra. “Stick to the stick!” Bouncers are converging on me like sharks on blood. I throw myself spread-eagled into the sea of my new disciples — “Ax the ax! Stick to the stick!” — and body-surf their eager hands all the way out the front door.

At the stroke of midnight plus one, I snap back to reality. Take a brackish swig from my still-intact beer bottle. Deep into the fourth hour at the Belly Up Tavern and I’ve heard less than two hours of music from four bands, most of it awful. Pro surfers are heavily to blame. Now we’re into another excruciating break between sets. The pinball machines have devoured all my quarters.

The pool tables are overrun. As I retreat to my stoop in the balcony, the conflagration of heat and smoke rises from the floor and circles in around me. Guys mill around the stage moving equipment to no observable effect.

The occasion is a benefit concert for Ecourf, the Surfrider Foundation’s tenth anniversary celebration. It feels unsportsmanlike to rag on a concert that’s for a cause like Surfrider, which lobbies for beach access and clean oceans. Tonight’s show will raise $7,000. Besides, curiosity bordering on morbidness has drawn me. The prospect of seeing Tom Curren, Brad Gerlach, and Woody Harrelson play music. The last one you know — a likable Hollywood goober who has recently achieved sex-symbolism by playing chew-face with Bruce Willis’s wife in a bad movie. The other two you may not: Curren and Gerlach are two of the world’s best surfers. Being one of the world’s average surfers and having kicked around in my share of garage bands, I was doubly curious about their musical ability. So, what did I expect good music?

My first clue as to the garage-jam quality of the acts should have been the scene that confronts me outside the Belly Up. The sunset is going off — crimson and orange clouds flame out across a bruise-colored sky. The record-hot day is slipping into twilight like a sweaty fat man into a cool bath. Groups of guys, their clothes emblazoned with surf logos, wander around looking lost, like they had expected a giant fire-ring party — “Yeah, we’re just going to show up and party with Tommy and Brad, man!”

“Sold out!” one particularly bummed-out
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A CPI USA/Andrew Hewitt & Bill Silva Presents Production
People start dancing immediately, less a credit to Sunchild's skill than a sign of the musical ineptness that has preceded.

Rebels' first number tells you all you need to know about them: "Go, surfer, go." This six-piece band grinds through their post-grunge version of surf music with a trace of irony. Their original songs are full of phrases like the sun on my board and still chained to the endless summer, in dutiful three-part harmony. Band members ex hostile to the crowd. The crowd declines.

History is not on these guys' side. Five band members are too young to have been alive before the Beach Boys became an embarrassment. Thirty years later, music that overtly proclaims itself "surf" music is flame, but the Scouts snuff it out with their dark seriousness. Back to the shapping room, fellows.

During the next half-hour break, the skinny on the Belly Up floor is that Brad Gerlach has cold feet and isn't going to show. "Gerlach hasn't been playing that long," a guy who should know tells me. "He's worried about playing in front of a crowd." It's easy to see that most of the sellout audience, packed in now, has come to see Gerlach and Current. You could start a surfwear supply company with the Rusty and Quicksilver clothing in the building.

Gerlach is a local hero of sorts. I was at the 1986 Stubbies contest in Oceanside when the 19-year-old Encinitas local won his first pro contest in a manic, pure-adrenaline performance over then-world champ Tom Carroll of Australia. Gerlach went on to have a solid pro career, then surprised the surfing world by bagging the tour last year to become a bona fide soul surfer. This man who drops effortlessly into the pit at Sunset Beach, however, is apparently scared shitless by the prospect of playing guitar before several hundred people.

What was supposed to be Gerlach's band finally takes the stage. ("Please welcome — Sunchild") with wall-of-sound, straight-ahead, 4/4 blues rock. People start dancing immediately, less a credit to Sunchild's skill than a sign of the musical ineptness that has preceded. The long-haired lead guitarist, who looks like an escapee from 1969 Yasgur's Farm, is Donovon Frankenreiter, a lower-church prophet of the best buds with Gerlach. It was Frankenreiter who inspired his friend to pick up the guitar in the first place. When a guitar is as loud and distorted as Frankenreiter's old Gibson, fine technique matters less than the ability to keep the beat. Frankenreiter can keep the beat.

As Sunchild cracks through Hendrix's version of All Along the Watchtower — geez, could they pick a staler chestnut? — lead singer Brian Philpott's singing ability starts to peek through his power-posting antics. Hell, he's the first guy onstage tonight with any charisma. It flows from his eyes as he plays to the whole house, fingerfirst to the floor crowd, then to the balcony. I'm not the only one who starts to win over. Some of the most inspired surfers in the room (the rigourous white or black Spandex) start to pay attention. The stage-crust increases in intensity.

After "Watchtower," Philpott explains Gerlach's absence with a quick sermon to the choir: "Okay, Brad got sick surfing Newport Beach yesterday. 'Let's cut the bullshit, man. Quit polluting the water!'"
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Sunchild finishes his short duty after a couple more tunes with a crowd-pleasing rendition of "Gloria" — "Yes," in answer to that earlier question about "Watchtower" — I'm thinking Gerlach should have shown up. He wouldn't even have had to plug in to make the audience happy. Frankenreiter's wealth of surfmanlike riffs would have carried him through.

The Belly Up faithful must suffer through yet another ineluctable break before the payoff. At 11:30 p.m. the bartenders are doing a booming business as Tommy Curren — three-time world champ, product of Santa Barbara, arguably the best and most admired surfer in the world — strolls out with a National guitar. His presence, both onstage and in the beach, is unassuming as his surfing is mind-blowing. His four-man band false-starts a couple of times before chugging into a blues number. Nondescript is the easiest way to describe Curren's singing. Can't understand a word of it. No polite way to describe his original songs, though — maddening, pointless things.

As I make my way up to the stage, Curren trades his acoustic guitar for a Fender electric and drones out two more numbers. Then he replaces drummer Kofi Baker (who must forever live under the deadly weight of the moniker "son of Ginger Baker") for the fourth and final song, an almost amusical jam that allows lead guitarist Arno Kimsey and bassist Chris Swann to flail their considerable talent. Curren seems happier, and sounds better, ensconced behind the drum set. Kimsey rains down beady sweat from his hopping hair onto the first rows of fans as he burns through his epileptic-faced solos.

When it's over the crowd goes nuts. Curren comes to the edge of the stage to shake the frenzy of hands waving at him. The fact that it's been bad music doesn't matter. Upturned faces shine in the stage lights. Hands reach out. Tommy Curren is God.

When Woody Harrelson's band Urban Maya comes on at 12:30 a.m. it's anti-climax, even though they sound like — ohmigod — a real band! Some Hollywood weasels have been sitting in the reserved seats off stage left the whole night waiting for this. I take the grubby satisfaction of the great unwashed from knowing that Danny DeVito, Rhea Perlman, and Steve Guttenberg have had to sit through the whole execrable evening to see their buddy massage his ego. Surrounding himself with crack musicians and strapping on a guitar he plays as though afraid it's going to give him a nasty electrical shock, Harrelson is a genial rock star. He's an adequate singer, and the songs he has written and cowritten are catchy, mainstream rock and roll fluff.

Why did I come to see guys I know as great surfers try to play music? I ponder this question on the drive home. What if they had been good — would I have been more impressed with them as human beings? Seeing pro athletes or movie stars out of their own milieu subjects them to a humanizing effect. For a moment they cease to be larger-than-life. It may even allow us to think, "Hey, I could do that." Until we grow older enough to know better, most of us (males at least) have occasional dreams of power-chord our way into rock-and-roll heaven. The difference is, famous people have the ability to indulge this fantasy. And we — no one to blame but ourselves — seem happy to allow them.
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Musicland
Poet in a Black Leather Vest

“All across the starry poles / Words save lives / Words save souls.”

These words are a guide
Over to the other side
New day bluesy rose red
Sun rising from evening bed
Morning between the seam
Rolling into dream

Encircling a lovely day
Breezes begin to play
Moving soft and slow
Then they ... begin to blow!

These lines are from a rock/poetry collaboration between Wilson Sherman and L.A. hard rock guitarist Darrell Fields. The piece is called “My Word.” Wilson Sherman — who prefers to be called Willie, since his first name sounds like a last name and vice versa — speaks the lyrics slowly, dreamily, in a manner reminiscent of Jim Morrison at his most stoned. Beneath his voice are tumbling bass lines and drums, and electric guitar riffing that ranges from ZZ Top-like chunga-chung-chung to Stevie Ray Vaughan- or Hendrix-like use of wah-wah pedal, soaring, high, echoing triplets or dive-bombing, vibrato-bar lowings. The guitarist is tireless and has an impressive repertoire of difficult if familiar tricks — flamboyant clichés, in fact, but well executed.

Still, it is the begged comparison to Morrison that draws the ear, a comparison that points up the fact that, whatever you thought of him, Morrison could at least sing when he wanted to. However, Willie does not identify himself as a singer. A member of ASCAP (American Society of Composers, Authors, and Publishers), he once wrote lyrics for songs used on the soap opera Days of Our Lives and for a few years fronted the L.A. rock group Willie and the Poorboys. He spends much of his time in San Diego and advertises in local classifieds: “Poet seeks to collaborate with all kinds of musicians.” He says about his musical ventures, “I like to do these recordings live, so that it is like a ritual, a ceremony.”

In response to my inquiry, Willie mailed me the recording of “My Word,” which was done locally at Cloud Nine Studio. Along with the tape, he sent a page from William Blake:

Weaving the winding sheet ... by means of sounds of spiritual music and its accompanying expressions of articulate speech is a bold, and daring, and most masterly conception, that the public have embraced and approved with avidity.

Later, seated at a La Jolla Cove picnic table, Willie would not give his age but appeared to be somewhere in his mid-30s to early 40s. His black hair fell nearly to his shoulders, and he was clean shaven. He wore Wayfarer-style sunglasses and a black leather vest over a white T-shirt. His mouth seemed pinched as he spoke:

“I am primarily a poet. It’s hard to separate good lyrics in music from poetry. It’s kind of like psalms in the Bible: psalms/songs. I started collaborating with a guitar player when I was 13.”

Willie indeed cited both Jim Morrison and William Blake. “Morrison was an influence. I thought he was a terrific singer, a great baritone. As far as the actual poetry though, I’m far more impressed with William Blake.”

The opening verse to Willie’s “My Word”:

Under blue dome
Where I like to roam
Found me a home
In a new poem

About the movie The Doors, Willie said, “I’m certainly glad they brought up the fact that Morrison was a poet and actually wrote poetry books. It maybe sets a good example for rock and roll in general in regards to — well, I wonder how many of those people [typical rock stars] even read a book. In other words, you can be intelligent and sing a rock and roll song as well.”

Any other poetical influences?

“Well, the Bible. I like visionary work. Musically I like Jimi Hendrix and Mozart, but as far as poets, there have not been that many who’ve impressed me all that much. Milton is someone I like. I kind of come up empty on the American poets. I like Dylan Thomas to some degree; that’s not the visionary thing particularly, but it is very enjoyable.”

“I am all, as far as I’m concerned, the high-
**CONCERTS**

**AUGUST**

- **Thurs., August 25**
  - Norman Brown/Boney James
  - Norman Brown/Boney James

- **Fri., August 26**
  - George Carlin
  - 6:30 & 9:00

- **Sun., August 28**
  - John Tesh
  - 8:00

- **Tues., August 30**
  - Harry Stuart
  - 7:00 & 9:00

**SEPTEMBER**

- **Sun., September 11**
  - The Rippingtons
  - 7:00 & 9:00

- **Thurs., September 15**
  - Grover Washington, Jr.
  - 7:00 & 9:00

- **Sun., September 18**
  - Bob Newhart
  - 8:00

- **Wed., September 21**
  - Ladysmith Black Mambazo

- **Thurs., September 29**
  - Aquaplanet
  - 7:30

- **Fri., September 30**
  - Dave Koz
  - 6:00 & 8:00

- **Sun., October 5**
  - Howie Mandel
  - 7:00 & 9:00

- **Thurs. & Fri., Sept. 29 & 30**
  - Peter, Paul & Mary
  - 8:00

**OCTOBER**

- **Fri., October 7**
  - America
  - 8:00

- **Sun., October 9**
  - Michael Hedges/Leo Kottke
  - 7:30

**HUMPHREY’S INDOOR JAZZ**

- **Sunday, August 29**
  - Bill MacPherson & Third Beat

- **Mon. & Tues., August 30 & 31**
  - Archie Thompson & Team Mojo

**CANCELLATION:**

- Eric Bogosian Sept. 16
- Bulgarian State Female Vocal Choir Sept. 28
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**DATE CHANGE:**

- 8/4 Norman Brown/Boney James rescheduled to 8/30
- August 4 tickets honored or refunds at point of purchase.

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**COLUMBIA**
est echelon is visionary stuff. Michelangelo for painting, as opposed to abstract painting or something like that. In poetry it would be someone like William Blake."

Willie has written three books of verse — Not of the World, Hell, and Vision. "I haven’t published them because I’ve been writing them for the sake of myself as an artist. I haven’t even made an effort to get them published. The best way to get a poetry book published is to be famous; otherwise there’s just not a buck in it for the publishers."

During the day, Willie occupies himself as founder and president of the Automobile Safety Foundation in La Jolla, an organization about which he would only say, "We’re addressing an international safety hazard. That’s about all we should talk about concerning that, because otherwise we’ll get into shark-infested waters."

"But let me share with you a line from my new poem, ‘Celeste’, which reflects my philosophy of poetry: ‘All across the stary poles / Words save lives / Words save souls.’ That is, i.e., Jesus Christ."

Does he consider himself a Christian poet?

"Yeah, I am a Christian. But the common thoughts summoned up when you say ‘Christian’ or ‘poet’ give a bad name to the real thing, you know! I’m simply a Christian in terms of sharing the belief in the words I’ve read in the Bible. I’m in total accord with what Jesus said in his parables and all that. When I think of that supreme wisdom, it’s not hard for me to understand that he’s the son of God. He spoke so intelligently.

"At the close of ‘My Word’, I say, ‘Now we fade / From Yes- terday din / Heaven / Is within.’ That, of course, is a quote from Jesus, that last part. William Blake was a devout Christian in the same sense that I am. He said, ‘Imagination is eternal.’ He said, ‘One power alone makes the true poet — imagination, divine vision.’ It’s the same as saying, ‘Heaven is within.’ The early artists were all spiritual: visionaries imagining heaven. I can’t buy ‘Imagine there’s no heaven’ [from John Lennon’s song ‘Imagine’]. Total mistake — let’s imagine heaven.

"Asked for his own evaluation of his vocal abilities, Willie looked off into the distance behind his Jack Nicholson sunglasses. "Well, you mean am I reciting or am I singing? That’s kind of like the fine line between lyrics and poetry. I start singing the beginning of ‘My Word’; then it definitely goes into this strict recitation. I have done singing, lead and backup, but I’m not pursuing any kind of career as a professional singer. I just blend elements together."

In the late ’70s Willie met the producer for Days of Our Lives, and together they wrote songs for the show’s soundtrack. Willie later composed the lyrics for "LA CA," a song used in the 1984 Debra Winger film Mike’s Murder, which featured music by Joe Jackson and John Barry, among others. He joined ASCAP around that time.

"What kind of response has he received from his local ad?"

"I got our drummer for our last session from that ad. The bass player is a guy named Ernie, who’s a cab driver. He gave us a ride one night and we got to talking, and the next thing you know he’s playing with us on that tape." From "My Word":

"Golden song does entice Luminous windows ... paradise
Words on wing Words on wheel Words unfold ... and reveal...
Stage is set In deep deep blue Everywhere Lustrous hue

Light is a Golden robe Carrying Crystal globe

“I have a song, I have a book, I have a poem," Willie said, "called ‘Machination.’ What’s that word from? It comes from machine. I’ll give you a quote: Machination / My oh my / Machine gonna get ya / By and by. The word means ‘machine’ and ‘plot to do harm.’ It’s very revelatory about the state of the world now. The ozone layer’s going, the air’s not fit to breathe, the waters are despoiled, there’s big wars for oil. Machination. The book I wrote by that title is self-published by the Automobile Safety Foundation, but that’s another topic altogether. Since the book is a true story, it intertwaves my song lyrics and poetry with a shocking expose of an international auto-safety hazard.

“My plans are to write more poetry books, God willing, and I plan on continuing with this particular genre of poetry and music. I would like to expand in terms of orchestration. I welcome musicians to contact me. I’d like to add strings, woodwinds, and horns. That could be a wonderful experience."

Willie will provide the poetry, possibly such loan-like bits of visionary insight as this passage from his book Hell: "Few words that say a lot / Rather than the many that say not."
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**CONCERTS**

**Tollapalooza '94**
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**Norman Brown and Honey James**
Humphrey's, tonight, Thursday, August 25, 7:30 p.m., 2241 Shelter Island Drive. 220-TIXX.

A **Tribe Called Quest**, Volume 10, Dread Scott, and Gigi's 'N Eks: Theatre East, tonight, Thursday, August 25, 8 p.m., 210 East Main Street. El Cajon. 440-2277 or 220-TIXX.

**Tollapalooza, Schmollapalooza**
Featuring Swirlweeds, Physics, and Buck Mackan: Casbah, tonight, Thursday, August 25, 9 p.m., 2501 Kettner Boulevard. 220-TIXX.

George Clinton and the P-Funk Allstars: Bella Up Tavern, tonight, Thursday, August 25, 9 p.m., 143 South Cedros Avenue, Solana Beach. 220-TIXX.

Selenat and the Barrio Boyz: Starlight Bowl, Friday, August 26, 8 p.m., Balboa Park. 220-TIXX.

The Dave Holland Quartet: Horton Grand Hotel, Friday and Saturday, August 27, 7:30 and 10:15 p.m., 311 Island Avenue, downtown. $8.50.

Big Sandy and His Fly-rite Boys, Deadbolt, and the Gezzers: Casbah, Friday, August 26, 9 p.m., 2501 Kettner Boulevard. 220-TIXX.

Shiva, the Glory Steppers, and Everready Bodie's, Friday, August 26, 9 p.m., 2528 F Street, downtown. 236-4988.

Conjunto Cospedres and Afro Rumbo: U.S. Grant Hotel, Friday, August 26, 8 p.m., 320 Broadway, downtown. 220-TIXX.

Wrench, Joey Blitchka, Jose Sinatra and the Troy Dana Inferno, Method, Durga 95, and Decrepit: Spirit, Saturday, August 27, 7 p.m., 1190 B Street, Bay Park. 276-2916.

**Kathryn Calling CD Release Party**
Featuring the Blue Rebels: Whiski Cafe, Saturday, August 27, 8 p.m., 4247 Park Boulevard. 295-4556.

aMiniature, Drip Tank, and C.L.A.: Casbah, Saturday, August 27, 9 p.m., 2501 Kettner Boulevard. 220-TIXX.

**Rancid, Sick of It All, Wax, and Everready**
SOMA Live, Saturday, August 27, 7:30 p.m., 5005 Metro Street, Bay Park. 220-TIXX.

**Homecoming Reunion**
Featuring Big Mountains, the Mystic Brevets, Neferiti, and Peppe: Worldball Center, Saturday, August 27, 8 p.m., 1845 Hancock Street, Midtown. 296-9336.

The Indigo Girls and Dave Wilson: Embarcadero Marina Park South, Sunday, August 28, 7 p.m., behind the San Diego Convention Center, downtown. 220-TIXX.

John Tesh: Humphrey's, Sunday, August 28, 8 p.m., 2241 Shelter Island Drive. 220-TIXX.

Me'Shell NdegOcello: Coach House, Sunday, August 28, 8 p.m., 33157 Camino Capistrano, San Juan Capistrano. 220-TIXX.

Kenny Loggins: Embarcadero Marina Park South, Monday, August 29, 7:30 p.m., before the San Diego Convention Center, downtown. 220-TIXX.

Wild Child and the Jerry McCann Band: Bella Up Tavern, Monday, August 29, 9 p.m., 143 South Cedros Avenue, Solana Beach. 220-TIXX.

Marty Stuart: Humphrey's, Tuesday, August 30, 7 and 9 p.m., 2241 Shelter Island Drive. 220-TIXX.

Jackson Browne and John Hiatt and the Guilty Dogs: Embarcadero Marina Park South, Tuesday, August 30, 7 p.m., behind the San Diego Convention Center, downtown. 220-TIXX.

Yellowman and On Route: Bella Up Tavern, Tuesday, August 30, 9 p.m., 143 South Cedros Avenue, Solana Beach. 220-TIXX.

**Jazz at Del Mar**
Featuring Flora Purim and Aiheto Moreira: Plaza de Mexico, Wednesday, August 31, 7 p.m., Del Mar Racetrack. 755-1141.

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Worldball Center, Wednesday, August 31, 8 p.m., 1845 Hancock Street, Midtown. 658-0412 or 296-9356.

**Peter Himmelman and Jack Tempchin**
Bella Up Tavern, Wednesday, August 31, 8:30 p.m., 143 South Cedros Avenue, Solana Beach. 220-TIXX.

The King Brothers: Club 5th Avenue, Wednesday and Thursday, August 31, 9 p.m., 835 5th Avenue, downtown. 236-7191.

John (Hammond) Smith and Mead Paulsen: Club 5th Avenue, Wednesday, August 31, 9 p.m., 835 5th Avenue, downtown. 236-7191.

**Frehblatke and Voodoon**
Dream Street, Thursday, September 1, 8:30 p.m., 1228 Bacon Street, Ocean Beach. 220-TIXX.

Thelomous Monster, Contra Guerra, and the Steven Harris Band: Casbah, Thursday, September 1, 9 p.m., 2501 Kettner Boulevard. 322-4955.

Me'Shell NdegOcello and D-Knowledge: Bella Up Tavern, Thursday, September 1, 9 p.m., 143 South Cedros Avenue, Solana Beach. 220-TIXX.

**The Forbidden Pigs, the Bobberbreakers, and the Hyperions**
Casbah, Friday, September 2, 9 p.m., 2501 Kettner Boulevard. 322-4955.

**Saturday, September 3, 8 p.m., 3305 Metro Street, Bay Park. 220-TIXX.**

**Crying Out Loud, the Bulle Dykes, Pulse, Decrepit, and Klawo Fish**
Spirit, Friday, September 2, 8 p.m., 1130 Buenos Street, Bay Park. 276-3993.

**Wild Child:** Coach House, Friday, September 2, 8 p.m., 33157 Camino Capistrano, San Juan Capistrano. 220-TIXX.

**Obituary, Napalm Death, Machine Head,** and **Dismantle:** SOMA Live, Saturday, September 3, 8 p.m., 2501 Kettner Boulevard. 220-TIXX.

**Tanner, No Knife, Radio Wendy,** and **Saddle In There:** Bodie's, Friday, September 2, 9 p.m., 328 F Street, downtown. 236-9898.

**Miniature, Contra Guerra, Drip Tank, and Sugarwax Reverber**
Bodie's, Saturday, September 3, 9 p.m., 328 F Street, downtown. 236-9898.

**The Glory Steppers, King Mother, Pico de Gallo,** and **Shovel Lemon:** Casbah, Saturday, September 3, 9 p.m., 2501 Kettner Boulevard. 322-4955.

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San Diego Reader August 24, 1995 5
Earthbound would be one of the better words to describe the recent Woodstock '94 affair. The mud, of course, made for most of what few defining images the festival produced, the common ingredient as different generations wallowed in a sequel that never really got off the ground. At least Nine Inch Nails, delivering an unexpectedly rich performance while caked in the brown goo, managed some transcendence in pursuing their usual themes of soiled souls and grimy psyches; most other artists stayed pinned in figurative if not literal muck. Nobody seemed doing enough to genuinely "take you higher," and obviously there was no Jimi Hendrix (the video memorials and ROM displays didn't cut it) to "excite" while he "kissed the sky" before fawning ecstatic listeners up into the musical ether.

Today's Lollapalooza '94 lineup out at Aztec Bowl, though, offers various artists more eager to ebble in space-y tropes than to "get back to the land," from main-stage headliners Smashing Pumpkins (song titles like "Spaceboy" and certainly the current sci-fi video for "Rocket" would indicate as much) to their order-of-appearance counterparts on the second stage, Shonen Knife (whose "Riding the Rocket" has them waving sugar-punk-sweet "hello-hellos" back to Earth). However, with the downright predictably brilliant Boredoms finished as main-stage openers after the first half of the tour (we get the oft-seen Green Day instead — a definite raw deal, critically speaking), the remaining Loita band leaning heaviest on the "Outer Accelerator" would be the second-stage act responsible for said song; the English outfit Stereolab. Record titles like the earlier Space Age Bachelor Pad Music (not to be confused with the older classic by Exquisite) and their two domestic releases on Elektra (last year's Transient Random-Noise Bursts With Anneuncements and now LP Mars Audac Quintet) may reveal Stereolab's inclinations, yet they may also be misleading. The band's sound is actually quite warm and human, a sort of spacier Velvet Underground (or better put, a more musically adventurous Modern Lovers) embellished by effects and much Moog, Vox, and Farfisa organ, with staple/dreamy female-only vocals woven in. 'Some in French (and lyrics often more political than celestial)'. Along with the enchanting pop melodies poking out of their sweeping analog jams, it all adds up to a transporting lift, making the semi-obscure Stereolab's gig today a likely sleeper, standout performance.

STEREOLAB, Lollapalooza, Aztec Bowl, today, Thursday, August 25, 1 p.m., 220-TIX. $27.50 plus $1 for charity.

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San Diego Reader August 23, 1994 27
When in the presence of a musical virtuoso — that rare bird — you are left wondering if any words could describe how infinitesimal you will feel upon exiting the engagement. I had never heard Dreezy in any fibrilling years as a genius, whereby at SDSU I had interacted with Dreezy on "You Stepped Out Of A Dream," "A Blossom Fell," and "Miss Ann." Holland not only complemented Braintree’s every circular-breathe gestation but advanced the rhythm as if he were the drummer in a brass band. I found the words then: baddest motherfucker on the bios.

Certainly there are antecedents and scions (Dresser, Favors, Siroane, Magnusson even) who can match him in technique, but none has that subtle melodic, harmonic sense that seems necessary in any beat that endures the tortures of the ultimate arbiter of good bassists: Miles. Although not credited with such at the time, Holland’s modified electric Fender provided an acoustic, wooden bridge from old-style contrapuntal bass playing and helped make In A Silent Way and Bitches Brew the landmarks they are. His Conference of the Birds the signature of Mingus’s Free Bird as a seminal work showing the development of this most crucial instrument as an orchestral pivot.

Even if Holland were to play alone, top dollar would be a bargain. But he is coming with a quartet, of the utmost compass. This shy ex-nancy boy is one of the few musicians I require you to see and hear — or else risk my eternal disfavor and disenchantment.

DAVE HOLLAND QUARTET, Horton Grand Hotel, Friday and Saturday, August 26 and 27, 8:30 and 10:15 pm, S44-1868. 615.
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• Tuesday & Wednesday, August 30 & 31 – 7 p.m. enjoy the music of TERRY ARCHER
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<thead>
<tr>
<th>Day</th>
<th>Event</th>
<th>Location</th>
<th>Time</th>
<th>Details</th>
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<tbody>
<tr>
<td>Tuesday</td>
<td>Jazz, Blues, Boogie &amp; Rock!</td>
<td>428 F Street</td>
<td>8:30 PM</td>
<td>Live music, dancing, Boogie &amp; Rock. Two shows begin at 8 PM, Thursday.</td>
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<tr>
<td>Wednesday</td>
<td><strong>LISA DIAS</strong></td>
<td>828 S Street</td>
<td>7:00 PM</td>
<td><strong>FAMILY STYLE</strong></td>
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The San Diego Reader has described Jeff Buckley as "a naturally gifted vocal interpreter who reaches well beyond what we're used to . . ." His brand-new debut release is on sale now at Lou's Records in Encinitas.

GRACE

JEFF BUCKLEY

Wednesday, Chair Caroll and the Orange Band, country.

Loma Santa Fe Plaza, 900 Lomas Santa Fe Drive (one block east of I-5), Solana Beach, 481-8800. Saturday, 11 a.m. to 2 p.m., the Dan Papalia Group, blues/jazz.

The Metaphor Coffeehouse, 238 East Second Avenue, Encinitas, 489-8500, Thursday, comedy night, Friday, solo acoustic showcase. Saturday, live jazz, call club for information. Monday, jazz night, Tuesday, 8:30 p.m. to 10 p.m., Third Stone, rock and roll. Wednesday, Whips, blues.

Mikey's Coffeehouse, 2222 Proway Road, Poway, 486-5548. All shows begin at 8:30 p.m. Thursday, open-mike, Friday, Surferland Gap, blues. Saturday, the Joe Rafael Band, acoustic, Sunday, open-mike. Monday, Jeff Le, folk and comedy. Tuesday, John Ratch, solo guitar. Wednesday, Surferland Gap, blues.

Mille Fleurs, 505 Paseo Delicias, Rancho Santa Fe, 793-0083, Thursday, 7 p.m. to 11 p.m., and Friday and Saturday, 8 p.m. to midnight, Randy Becher, piano variety.

Miracles Cafe, 1953 San Elijo Avenue, Cardiff, 493-7924, Friday, 8 p.m. to 11 p.m., Davie Belden, rock/pop. Saturday, 8 p.m. to 11 p.m., Full Circle, rock and roll. Sunday, 10 a.m. to 1 p.m., Amy Kanner, harp and 5:30 p.m. to 8:30 p.m., Return to One, jazz. Tuesday, 7 p.m. to 10 p.m., open-mike.

Mocha Market Place, 1020 West San Marcos Boulevard, San Marcos, 744-2112, Friday, 7:30 to 10:30 p.m., Surferland Gap, country/bluegrass.

Mona Lisa Restaurant, 11655 Suite C Dvenida Road, Rancho Bernardo, 487-9030. Friday, 3:30 to 9:30 p.m., Richard Martinez, acoustic. Saturday, 3:30 to 9:30 p.m., Arthur Johnson, country/jazz.

Monterey Bay Canners, 1325 Harbor Drive North, Oceanside, 722-5474, Thursday through Saturday, 8 p.m., Diane J's Alley hosts karaoke entertainment.

Mr. T's, 271 North Highway 101, Solana Beach, 755-7642, Thursday, 9 p.m. to 11 p.m., Mark Lee, karaoke. Friday, 7 p.m. to 10 p.m., A Second Wind, jazz, Saturday, 7 p.m. to 10 p.m., Brian Back, rock/pop. Wednesday, 7 p.m. to 10 p.m., Steve White, original American music.

The Naked Bean Coffee Co., 1126 First Street, Encinitas, 434-1347. All shows begin at 8 p.m., Thursday and Friday, open-mike. Saturday, Dandilion Wine, rock/pop.

Neiman's Bar and Grille, 2978 Carlsbad Boulevard, Carlsbad, 729-4133. Friday, 7 p.m. to 11 p.m., Dave Howard and John Katcher, acoustic. Saturday, Tribute, rock.

Pala Mesa Resort, 2001 Old Highway 395, Fallbrook, 728-5881. Friday and Saturday, 9 p.m. to midnight, Greg Hartline, country.

Pounder's, 125 West Grand Avenue, Encinitas, 759-1288. Thursday through Saturday, Noon to 2 a.m. Sunday, open jam session. Monday, karaoke entertainment, Wednesday, 9 p.m. to 1:30 a.m. Tuesday, Honey's, pop.

Ralph and Edith, 390 Grand Avenue, Carlsbad, 729-2989, Friday and Saturday, Rat's, comic and rock.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 277-2111, and the La Taberna Lounge. Tuesday through Saturday, 4 p.m. to 9 p.m. and 6 p.m. to 10 p.m., James Malone, pianist. Sunday and Monday, 4 p.m. to 5 p.m. and 6 p.m. to 7 p.m., Craig Mogren, pianist, at La Beodega Lounge, Tuesday through Saturday, 9 p.m. to 1 a.m., Flashes, Diana Duchess, contemporary.

Red Tractor's Restaurant, 550 Via de la Valle, Solana Beach, 755-4800. Tuesday through Thursday, 7:30 p.m. and Friday and Saturday, 8 p.m., Dave J, Smith, piano variety with vocals.

Ron's Red Eye Saloon, 1448 South Mission Road/Fallbrook, 726-4881, Thursday, 7 p.m. to 11 p.m., Dick Shoemaker, country. Friday, 8:30 p.m. to 1:30 a.m., Scott Salamon and Ruff Cut, country. Saturday, 8:30 p.m. to 1:30 a.m., Rusty's Moon, country. Sunday, 4 p.m. to 8 p.m., The Legendary Big Boys, rock and roll.
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Inner Change Coffee House, 828 tsunami Street, Pacific Beach. 6-8. Saturday, 9 pm to 11 pm. Elizabeth Hamel, folk. Friday, 9 pm to 11 pm. Yumi Ayala, rock. Saturday, 9 pm to 11 pm. Gary Borens, rock. Sunday, 9 pm to 10 pm. Mike Green, folk. Thursday, 7 pm to 9 pm. Billed as a top 40 band. Top 40, Wednesday, Gregory Page and Pippa Berrers, original folk.

Java Joe's, 4994 Newmarket Avenue, Ocean Beach. Closed to 9 pm. All shows start at 8 pm. Thursday, the Macau's with Bryan Barnes on Keys, acoustic. Friday, Marky Mayberry, guitar, original rock and roll. Saturday, Greg or Gary, acoustic. Sunday, call for information. Tuesday, Robin Hendel, blues. Wednesday, Wayne and Smitty, rock and roll, blues.

Jawae: 4308 Cass Street, Pacific Beach. 6:30-8:30. All shows are 8 pm to 10 pm. Wednesday, Mike Flynn, acoustic. Thursday, Diversity, variety. Friday, Ralph Hays, blues and rock. Saturday, original acoustic music. Monday, original acoustic music. Tuesday, open mike. Wednesday, Mike Flynn, acoustic.

Jungle Java: 5097 Newmarket Avenue, Ocean Beach. 2-4. Friday, 8 pm. Dark Cloud, acoustic, rock and folk.

The Marine Room, at the Spin Club, Cocktail Lounge, 2:00 PM, Spin Club, 4207 Broadway, La Jolla. 4-7. Sunday, 7 pm to 11 pm. Craig McGinnis, jazz, standards, show tunes, Friday and Saturday, 8:30 pm to 12:30 am. The Craig McGinnis Trio, jazz, standards, show tunes, Monday and Tuesday, 7 pm to 11 pm. Sea Meets, jazz, standards, show tunes. Monday through Wednesday, 7 pm to 11 pm. Kev Kastner, jazz, standards, show tunes. Monday through Wednesday, 7 pm to 11 pm. Thomas Malley, music on piano.

Newman Williams Cafe/Gallery, 7527 La Jolla Boulevard, La Jolla. 454-5788. Call for information.

Pannikin Cafe, 3145 Oceanview Street, Point Loma. 4-8:30 PM. Thursday, 6 pm. Keith Rodgers, classical guitar.

Pannikin Cafe/La Jolla Cafe, 2867 Girard Avenue, La Jolla. 454-5463. Tuesday, 6 pm to 8 pm. The Good Gentry, jazz, rhythm and blues.

Prospect Cafe, 888 Prospect Street, La Jolla. 456-9914. Friday, Laurens Golden and John Crenshaw, classical flute and guitar.

Rusty Pelican, 4310 La Jolla Village Drive, La Jolla. 454-1515. Friday, 5 pm to 8 pm. Steve Langlois, contemporary and rock and roll.

The Salmon House, 1970 Quivira Way, Mariner Village. 200-2214. Monday, Tuesday, Wednesday, Thursday, O.B. Night, 5 pm to 9 pm. Bob Lyons, steel drums and steel guitar. Friday, 5 pm to 9 pm. Michael Jackson, contemporary and rock and roll. Saturday, 5 pm to 9 pm. Michael Jackson, contemporary and rock and roll. Sunday, 5 pm to 9 pm. Michael Jackson, contemporary and rock and roll.

Sante Restaurant, 7811 Herschel Avenue, La Jolla. 454-1515. Wednesday through Saturday, 5 pm to 9 pm. Bill Bryan, jazz and swing standards, performed on piano. Sunday, 6 pm. Louis Fanucci, accordian.

Shooter's Bar at the Radisson Hotel, 3209 Holiday Court, La Jolla, 587-9717. Thursday through Monday, 4 pm to 11 pm. Thursday, 6 pm to 9 pm. Friday, 6 pm to 10 pm. Jazz. A9TROX, contemporary. Thursday, live entertainment, call for information. Sunday, 6 pm to 11 pm. pool. Kort Grunau, keyboard entertainment.

Tavern Chie, 3068 Midway Drive, Point Loma. 424-4853. Wednesday and Thursday, 6 pm to 9 pm. Saturday, 11 pm. Fabulous Used Cars, classic rock and roll.

Texas Teasur, 4790 Voltaire Street, Ocean Beach. 222-6895. Call for information.

Tiki House, 1152 Garnet Avenue, Pacific Beach. 273-9734. All shows begin at 9:30 pm. Thursday, the Mississippi Mud Sharks, blues. Friday, the Funtunes, rock and roll. Saturday, the Busted Sons of Johny Cash, country. Sunday, Orlo Eagles, rock and roll. Wednesday, the Thirsty Shepards, reggae.

Top of the Cave, 1216 Prospect Street, La Jolla. 454-7779. Thursday through Sunday, 7:30 pm to 11:30 pm. The George Ferris Trio.

W.D. Pack, inside the Quality Inn, 2991 Watters Boulevarde (at Rosecrans), Point Loma, 424-3928. Friday, Bluegrass, blues. Saturday, Oldies, rock and roll, featuring music of the Grateful Dead.

The Wall Street Cafe, 1044 Wallace Street, La Jolla, 581-1014. Friday, Steve Denes, acoustic. Saturday, Live Band, Jazz, Latin, Jazz.

Winston's, 1921 Bacon Street, Ocean Beach. 222-4482. All shows begin at 6 pm. Thursday, Common Sense, reggae. Friday, the Shidler Experience, reggae. Saturday, on Floor, reggae. Sunday, 7:30 pm. Thursday, the Mississippi Mud Sharks, blues and rock, 9:30 pm. Hot Monkey, blues. Monday, The Elusive Band, music of the Grateful Dead. Tuesday, the Outside, world beat. Wednesday, the Wire Monkey Orchestra, rock and roll.

Zanzibar Coffee Bar and Gallery, 976 Garnet Avenue, Pacific Beach. 272-4782. Thursday, 7:30 pm to 10 pm. Robin Hendel, blues.

San Diego

Albie's Bocce Inn, 1201 Hotel Circle South, Mission Valley, 291-1103. Monday through Saturday, 6:30 pm to 12:30 am. Gary Nunnari, piano variety.

Arborville, 3401 First Street, Hillcrest (inside the Royal Food Mart), 293-7727. Saturday, 6:30 pm to 10 pm. Jazz trio featuring Bob Tesor, Dave Blackburn, and Bob Adler. Sunday, Elements of Change, music, spoken word and dance. Call for information.

Aztec Bowl, 3551 35th Street, La Jolla. 456-2322. Live entertainment. Call for information.

Bass Restaurant and Nightclub, 2850 Oceanfront Drive, La Jolla, 458-2322. Live entertainment. Call for information.

Bennett Coffeehouse, 9317 Towne Center Drive, University City, 453-9252. Friday, John Warren, acoustic. Saturday, Jim Storrie, acoustic.

Better World Galeria, 6010 Goldfinch Street, Mission Hills, 260-8007. Thursday, 8 pm. Joe Babich, acoustic. Friday, 8:30 pm. Peggy Watson, original music. Saturday, 8 pm. Opera Plus presents Jazz Connection under the direction of John Rose. Sunday, 2 pm. Chamber music concert featuring Sherman Levenson and William Hall, 4 pm. George Treadwell and Fred Bienilski, classical guitar duo, and 7:30 pm.

The new band and album from Richard Butler, former lead singer of the Psychedelic Furs. Featuring “Am I Wrong” and “Change In The Weather.”

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Mundell Lowe with Jimmy Gorley
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for All Ages & Families
Dancing under the stars to classic songs by the Indigo Girls
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WFN's Golden Palace, 7126 University Avenue, La Mesa, 446-7972. Monday through Thursday, 10 pm to 2 am, Friday and Saturday, 8 pm to 2 am, karaoke entertainment.

 Wynola Coffee Company, 1335 Highway 78, Julian, 765-2645. Saturday, 7 pm to 9 pm, Blake Rogers, bluegrass, folk, and contemporary music hosts an open-mike evening.

Zoo Country, 1340 Broadway, El Cajon, 993-4696. Friday through Sunday, 9 pm to 1 am, Ranger Creek country.

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Johnny Ace: McPhin's, the International Coffee Shoppe

aMINIATURE: The Cabash

Arrowhead: Diamond Lounge

Baby Jane: Diamond Inn's Nightclub

Brian Backin: Mr. T's

The Bastard Sons of Johnny Cash: Hennessey's Tavern, Tiki House

David Redock: Miracles Cafe, Java Central

The Big Ideas: IVY's Tavern

Big Sandy and the Fly-Rite Boys: The Cabash

Bugged: Spirit

Border Crossing: The Salmon House

Bordertown: Coyote Bar and Grill

Gary Boricino: Inner Change Coffee House

Doug Bizarri: The Coach House

The Brew Dogs: Island Saloon

Bricktown: Tom's Bike

Brown Sugar: Louie Louie

Bump: The Flash Cafe and Nickolas C.L.A.: The Cabash, Beer Room

The Catcalls: Carlos Murphy's

Chill Boy and the Firebirds: Croce's Top Hat Bar and Grille

Chillax: Grammy's Paradise Lounge.

Circle of Stone: Fogarty's Pub

Color Circle: Superior Restaurant and Nightclub

Common Ground: Better World Gallery

The Cotton Pickers: Ike's Houseover Lounge

Crazy Edy and the Rockabillies: The Waterfront

Creation: Dream Street

Cocula: Cafe Mestopastia

Cynical Man: IVY's Tavern

Cyrus Trol: Dream Street

Drum: Velzter

Alan Dalhiet: Kafka Coffee Shop


Dark Clouds: Jungle Jazz

Deadbolt: The Cabash

Delfish James W. P: Pabst

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Dibbly: 4th Floor Room, Madhouse

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Latin-Jazz Ensemble

"Tropicalistico"

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Every Friday-Saturday at 9:30 pm

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The Incredible Shrink

Another plot point demands more than faith, something nearer feeblemindedness.

Regular readers of this column — if any — will have some awareness of how I feel about the evanescent Kathleen Wilhoite. So they can imagine my surprise and delight when she proved to be the first and only person on screen during the opening credits of *Color of Night* (the ads had gone only seven names deep into the cast), imagine again my tension and relief when, after applying lipstick to the entire lower half of her face including teeth, sheopts not to pull the trigger of the gun she has in her mouth; imagine then my horror and despair when, very soon into the immediate post-credits scene, she jumps out the window of her psychoanalyst's high-rise office. Ah, well. Nice seeing you again, Kathleen. And by the way, the heavy layers of cosmetics and the doll-like coiffure, not at all her normal look, which more often tends toward smudged cheek and stringy mop, were brilliant bits of shorthand characterization for the role of a self-absorbed, self-pitying woman.

The movie as a whole is all downhill after that. Or rather, in the exact trajectory of my heroine, is out the window and splat on the sidewalk. (Liz Smith, lickspit to the stars, did not even see fit to identify her by name: "Film's luckiest actor is the woman who leaps to her death minutes after the opening credits roll.") The pool of blood that spreads, in a Christmassy sort of spirit, around the suicide's green dress (one overly tricky shot, from nobody's point of view, looking upward through the pavements, as though the Manhattan street were a glass-top coffee table) has two significant aftereffects. It sends the shocked therapist into indefinite retirement, and it causes her to "go colorblind"; red thenceforth appears as gray.

Bruce Willis, with his wry, drawstring facial expressions and his high-on-something voice, is impossibly miscast as a man in whom others would wish to confide their darkest secrets, so the retirement sounds a good idea. It doesn't last. And you might expect in an advertised thriller that the hero's hysterical colorblindness, like the rubiphobia of the title character of *Marnie*, would figure in some way in the plot: some misidentification or failure of identification; some obliviousness to some clue; some imperviousness to some ruse; something. It doesn't happen. The car that tries to nudge the therapist off the freeway is red, but what of it? Ignorance of its color does not retard his realization of his peril nor hamper his reactions to the attack. Its color merely gives new and literal meaning to the detective-fiction concept of red herring.

Mystery writing, as bears repeating, requires a particular brand of genius. Just being a writer is no qualification for it, any more than every basketball star is equipped as a playmaker or every trumpet can blow jazz. The chief overreacher here would appear to be one Billy Ray, who gets credit for the original story as well as co-credit with
Matthew Chapman for the screenplay. The essential plot situation is sufficiently classical. Our traumatized therapist repairs to Los Angeles for some R&R with an old therapist buddy (and best-selling author of Way to Go, with license plates to match), who prevails on him to make a sixth patient and/or second doctor in the latter's Monday-night group-therapy session. Quite soon the buddy-therapist, who has been receiving anonymous death threats, turns up murdered, and the retired-therapist takes on the Monday-night clients and, from that handful of mixed nuts, tries to smoke out the killer. Fair enough.

But why, when there's an ex-wife, a mentioned but unmint new girlfriend, and presumably plenty of other clients past and present, is there such a limited list of suspects? The victim had broken up with one of the two Monday-night victims — certain, he had said weeping, for "a dozen reasons." Well then it shouldn't have been so difficult for him, or for any self-respecting mystery writer, to specify one or two. But no. We have to take it on faith.

Another symptomatic plot point demands more than faith, more even than gullibility, something nearer feeble-mindedness. Moments before his death, the doctor hides his clinical journal inside the Van Gogh jacket on his office bookshelf. We wait (and wait and wait) for someone to notice that there now appears to be two Van Gogh tomes on the shelves, one jacketed and one naked, and to draw the appropriate inference. Instead, the obsessive-compulsive personality in the group, who makes a weekly habit of counting the spines on the shelves, announces that the number of them has gone down by one, then back up again, which prompts another patient, under no pressure and out of the blue, to confess to taking the jacketed Van Gogh home and returning it unread. (Evidently the truth, because the reverential photograph tacked between the pages is an equal surprise to everyone.) But then, why take it home in the first place? And why not read it? And why return it? Was the culprit honestly only interested in Vincent Van Gogh? This is lazy, as well as, paradoxically, a long way around.

The bigger, biggest, problem with the plot, however, is that any halfway attentive viewer will very early be able to solve the mystery for himself. All he will need to do is one couple of too-long-lasting questions (where is the dead man's girlfriend? what is the sexual orientation of the patient called Rachel?), and a pair of functioning eyes. The big problem for the critic is that he is honor-bound to go no further, no matter how obvious the solution may be. (We have the overemphatic musical score by Dominic Frontier to assure us we're expected to be astonishment at the moment of unmasking.) For most, the obviousness will make the routine business of interviewing suspects, gathering clues, etc., a good deal more than averagely tedious. If you choose to go further on your own, at least you've been warned.

Director Richard Rush, whom we've not heard from since the much-overstated The Staircase fourteen years ago, may have hoped that the standard-issue sex scenes (aquatics in the swimming pool, saxophone on the soundtrack, dreamy dissolve, and so on) would paralyze the spectator's faculty of reason, reduce him to putty in the artist's hands. That theory might have lent more credibility once we've seen the inevitable video release of the "Unrated Director's Cut." (Few editing-room squabbles have become more public than this one.) I say might, but I think not. I say once we've seen, but I don't mean me.

Don't skip: Eat Drink Man Woman, Ang Lee's tantalizing, toothsome, pungent, succulent, nutritious, well-balanced, filling (am I in the swing or what?) comedy about a Taiwanese widower and master chef and his three grown daughters still living at home. This is the sort of material that Yasujiro Ozu used to take to the depths of profundity, while always maintaining a bravely cheerful surface. Notwithstanding the last nostalgic visit to the soon-to-be-vacated family home, Lee never reaches so deep, and yet for all its shallowness, all its conventional closed-mindedness and overcompensation, his new movie is filled to capacity with the wonderment of human relations and emotions. It matches the complicity of his prior effort, The Wedding Banquet, though without the farcical contrivance, and it extends and expands what was best about that one: the scrupulous monitoring and honoring of a wide range of personalities and attitudes. The food preparation and presentation, neither more nor less attractively photographed than everything else in the movie, are almost a detachable aesthetic issue, awaiting treatment in some MFA thesis titled Optical Euphoria in the Modern Cinema, clustered together with the food stuff of the aforementioned The Wedding Banquet, and Babette's Feast, like Water for Chocolate, The Age of Innocence, The Scent of Green Papaya, Tampopo, The Cook, The Thief, His Wife, and Her Lover, and (possible progenitor) Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles. Take it away, anyone.

Don't shun: Spanking the Monkey, David O. Russell's offbeat, or if you prefer, beat-off (syn. for spank-the-monkey) comedy about a severely dysfunctional suburban family: the depressive vodka-swilling mother immobilized by a broken leg; the traveling-salesman father, on the road with his nightly hookers while bemoaning his inability to continue to fund his son's education; and the self-abusing (until interrupted by the noisy family dog) pre-med son, who, on his summer break, has to wait hand and foot on his mother, prop her up in the shower, apply skin lotion to her feet and thighs, and generally stoke the fires of incest. The capable players, Alberta Watson, Benjamin Hendrickson, and Jeremy Davies in the order of the characters cited, never let on that they know they are in a comedy. A sign of taste in addition to an airtight alibi.

**MOVIE LISTINGS**

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and asterisks by the black spot. Unrated movies are for new unreviewed.

**The Adventures of Priscilla, Queen of the Desert** — Australian female impersonators on tour in the outback; with Hugo Weaving and Terence Stamp; directed by Stephan Elliott (HILLCREST CINEMAS, FROM 8/26)

Airheads — Wanna-be Dog Day Afternoon, only a (wanna-be) comedy, about a wanna-be rock band who take over an L.A. radio station with water guns, precipitating a standoff with police. (To maintain topicality, the cry of "Artic!" gets replaced by "Rodney King!") Good physical humor from Michael Richards, unrivaled by any other kind of humor from anyone else. Brendan Fraser, Steve Buscemi, Adam Sandler, Joe Mantegna, Michael McKean, Emilio Estevez; directed by Michael Lehmann. 1994.

A (Studio 3 Cinemas)

A InMode — The directorial debut of Ken Dachis, a tale of an adolescent boy (Ken Higgin) making his way in the Parisian world of fashion in the mid-Sixties. (HILLCREST CINEMAS, FROM 8/26)

**THE CRITICS LOVE DANGER!**

"A thrilling, edge of your seat, hold me for dear life thriller! One of the best films of the summer." — John Simon, *New Statesman* (New York)

"This Harrison Ford thriller is the best Clancy film yet! The action scenes are breathtaking!" —-inner Tube, THE L.A. TIMES

"A provocative political thriller with Harrison Ford as a man fighting the good fight. It has texture, intensity and excitement." — John Simon, *New Statesman* (New York)

"The summer's smartest thriller, a gripping blend of suspense and surprising impact." — Paul Trachtenberg, *Departure* (Los Angeles)

**Harrison Ford CLEAR AND PRESENT DANGER**

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MOVIES

An American Tail — "In America," little Fievel Mousekewitz learns while growing up in Russia in 1885, "there are no cats. And the streets are paved with cheese." This establishes, immediately and neverendingly, the monotonous pattern of rodentized clichés and stereotypes, especially ethnic clichés and stereotypes, Jewish, Irish, French, Italian. There has been no reductio in the fearful sentimentality customary under the aegis of Steven Spielberg, and there has been an addition of shameless flag-waving. But the worst the movie can do is to foster the impression that Spielberg, among his innumerable other manifestations of genius, is also quite handy with a paintbrush. He is really only one of four executive producers here. Director Don Bluth, on the other hand, formerly of the Disney team, is a fine animator, as witness the storm at sea (chiclet though it may be), with its anthropomorphized waves and its whiplash sense of space and motion. 1986.

# FASHION VALLEY, 8/29 THROUGH 9/2 MATES

Andre — Dick and Jane narrative about a girl and her soul. (See the seal. See the girl. See the seal and the girl.) And her Saint Francis father, comfortably played by Keith Carradine; With Tim Robbins and T Nora the Sea Lion; directed by George Miller (no, not the Mad Max one, silly). 1994.

# (CARAMEL, MOUNTAIN; CINEMA 6; CROSS MONT TROLLEY; HAZARD CENTER 7; LA COSTA 6; MIRA MESA 7; NICKLEODEN GALAXY 8; NICKLEODEN GALAXY 10; OCEAN SIDE 8; PLAZA BONITA; PONKY 10; SPORTS ARENA 6; LA ESCONDIDO 8; UNIVERSITY TOWN CENTER)

Angels in the Outfield — And on the pitcher’s mound, and in the batter’s box, and on the base paths, adding the California Angels on their drive to the pennant. The (lower-case) angels, excluding the manically egging Christopher Lloyd, are impressively — glowing, shimmering, sparkling things in the sky. But only the very young and indiscernible will not consider themselves above the low comedy (squirted mustard, spilled soda) and the lower sentimentality. With Joseph Gordon-Levitt, Danny Glover, Brenda Fricker; directed by William Dear. 1994.

# (CINEMA 6; TWINS; RANCHO BERNARDO 6; FROM 8/26)

Baby’s Day Out — If Home Alone, 2 was a riot, wouldn’t it be twice as riotous with a smaller fry? (And three stooges instead of 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.

# CENTURY TWIN; STUDIO 3 CINEMAS; VOGUE; FROM 8/26

Barcelona — Whit Stillman’s idiosyncratic social comedy on a pair of suffisticated, self-absorbed, fatuous young Americans abroad: male cousins, more exactly, in the sexually liberated, politically volatile Barcelona of the declining days of the Cold War. (Cousins, loosely speaking, of the preppies and debis of Stillman’s first outing, Metropolitan.) It’s no good trying to argue that the affectlessness and artificiality of these people are properties shared by the ones in the works of Jane Austen or Henry James or Ivy Compton-Burnett. Those writers of diaries were never so prone to fall into the rhythms and structures of TV sitcoms: “Shooting, yes. But that doesn’t mean Americans are more violent than other people.” [Pause.] “We’re just better shots.” [Cue laugh track.] And the not quite perfect deadpans of Taylor Nichols and Chris Eigeman, the occasionally still twitching pans and winking pans and eyebrow-wobbling pans, only accentuate the sitcom ambience. But at the same time, these people, in their actual sentiments, in their readiness to prod their sluggish brains to their philosophical limits, talk like nobody else in movies or on earth. And as charac- ters (not as someone you might want to have over for dinner), the sincere long-term-relationship seeker is greatly enriched by a strain of old-time religiosity, and the flip- pant wild oats-sowing one is similarly en- riched by a strain of priggish ROTC patrio- tism. The director’s somewhat stiff, pedestrian visual style is nothing much to speak of, but then again the simple sight of a young man studying his Bible while shuff- ling his feet to Glenn Miller’s “Pennsylvania 6-5000” on the phonograph is not something you are ever going to see anywhere else. And the visuals, however little may be said of them, never do anything to disrupt the smooth, even tone of the writing and acting. 1994.

# (CINEMA 6; CROSS MONT TROLLEY; GROVE 6; HARBOR DRIVE IN; OCEANSIDE 8; RANCHO BERNARDO 6; SANTEE VILLAGE 8; SWEET WATER 6; LA CHULA VISTA 6; LA ESCONDIDO 8; LA GASSHOUSE 6; WIEGAND PLAZA)

Blown Away — Stephen Hopkins’s osten- sible salute to the Boston P.D. Bomb Squad frankly (and a tad hypocritically) hopes to hold its audience in their seats only with the promise of a forthcoming explosion. And another and another and another. Five ma- jor ones in all, padded a little by flashback replays. The bomber is a Northern Irish ter- rorist (Tommy Lee Jones, with a brogue several sizes too large) out to avenge him- self on a former cohort and traitor to the cause (Jeff Bridges, not a trace of a likeness) who has been expiating past sins by defusing bombs for a living. (The Irish element is pervasive and exclusive: U2 on the stereo, Kelly-green shutters and window trim, lines like “Oh, sweet Jesus!”) The lone bomber, a freelance with no affiliations to known groups, turns up in a junior’s uniform to oversee a strategy session at police headquarters; and when the hero’s new bride and stepdaughter go into hiding (after the murder of the hero’s dog, Boozer), the bomber finds them, not by any followable trail, but simply materializing as though by teleportation — it’s that kind of movie. And his final “masterpiece,” a planned display of Fourth-of-July fireworks, is given a triggering mechanism of Ruben Goldberg’s whimsicality, for the private amusement of himself and the privileged spectator. More probably just himself. With Syri Amor, Forest Whitaker, Lloyd Bridges. 1994.

# (STUDIO 3 CINEMAS; VOGUE; FROM 8/26)

Camp Nowhere — Jonathan Prince’s comedy about a summer camp minus adult supervision; with Christopher Lloyd and Jonathan Jackson.

# (CARMEL MOUNTAIN; CINEMA 6; CLAREMONT; DEL MAR HEIGHTS; GROSSMONT MALL; HAZED CENTER 7; LA COSTA 6; MIRA MESA 7; NICKLEODEN GALAXY 8; NICKLEODEN GALAXY 10; OCEAN SIDE 8; PLAZA BONITA; PONKY 10; SOUTH BAY DRIVE IN; SPORTS ARENA 6; LA ESCONDIDO 8; FROM 8/26)

The Chase — A distinguished name in movies: Arthur Ripley’s The Chase, 1946. Arthur Penn’s The Chase, 1966. Until now. The chase itself — after the hijacked BMW — was not time getting started; and the quick zooming, panning, cutting visual style is designed for the viewer to follow the example of the hashtug, and throw up. With Charlie Sheen, Kristy Swanson; written and directed by Adam Rifkin. 1994.

# (STAR; FROM 8/26)

Ciao, Professor — Lina Wertmuller returns from oblivion, not with a vengeance, but with a peace overture. The make-nice comedy about a meeting of the minds in a third-grade classroom in an impoverished village in Southern Italy. Filmed predominantly in chin-chucking closeups. With Paolo Villaggio. 1994.

# (GARFIELD; FROM 8/26; HILLCREST CINEMAS; MATES; FROM 8/26)

Clear and Present Danger — The start- and long-end espionage thriller (or the further adventures of Dr. Jack Ryan, Tom Clancy’s C.G.A. guy from Patriot Games), detailing a covert and illicit mili- tary action against the Colombian drug cartels. There’s a well-staged ambush at around the hour mark (sole survivor: Har- rison Ford), and an exciting rescue near the finish, and strong supporting parts for: Willem Dafoe, James Earl Jones, Harris Yulin, Donald Moffat (President of the United States), and Ann Magnuson, but not for Anne Archer: very much farther in the wings as the Woman Who Waits. There’s also a large dose of belittled criticism out of the medicine cabinet of John le Carré, and its frequent buffer, cherry-flavored self-righteousness. Directed by Phillip Noyce. 1994.

# (CAROUSEL CINEMA 6; DEL MAR HEIGHTS; GROSSMONT TROLLEY; GROVE 6; HAZED CENTER 7; LA COSTA 6; MIRA MESA 7; NICKLEODEN 8; PLAZA CINEMAS; PONKY 10; RANCHO BERNARDO 6; SAN MARNOS CINEMAS; SANTEE VILLAGE 8; SOUTH BAY DRIVE IN; SPORTS ARENA 6; SWEETWATER 6; LA CHULA VISTA 6; LA ESCONDIDO 8; WIEGAND PLAZA)

Clear and Present Danger — A young designer and a beautiful French model are teaming up to turn the Paris fashion world upside down! Kevin Thomas, LOS ANGELES TIMES

A WARM, FUNNY AND INSPIRED COMING-OF-AGE COMEDY set in Paris during the ’60s. “A La Mode” is especially effective in capturing the exhilaration of a young Italian designer’s self-discovery. His imagination coincides perfectly with the mood of the time. “A La Mode”: a workout with good chase! It marks a winning feature debut for French writer-director Remy Duchemin.

# (in fashion)

There’s something wrong with life that a few alterations won’t fix.

"ROARINGLY COMIC!"

Terence Stamp gives one of the year's BEST PERFORMANCES.

—Peter Travers, ROLLING STONE

"FLAMBOYANTLY COLORFUL!

'Priscilla' presents a defiant culture clash in a generous warmly entertaining way.

Mr. Stamp cuts a spectacular figure and is well worth the price of admission."

—Janet Maslin, THE NEW YORK TIMES

"COMIC PIZAZZ and bawdy daze.

'Priscilla' has a BOISTEROUS, addictive way about it."

Kenneth Turan, LOS ANGELES TIMES

"Three FANTASTIC actors turn this hoot into one of the WILDEST movies ever made! I haven't laughed this much since 'Some Like It Hot'!"

—Reed Reed, NEW YORK OBSERVER

Exclusive Engagement Starts Friday
family tree as in Rain Man. Regarding Henry, Awakenings, his "concerns" about the cycle of abused-child/battered-woman (Robin Wright, not too much a character as a makeup-and-hairstyles model), his "awareness" of the great events of recent times — all these give off a scented air of insincerity. What's more (what's worse), the changes in tone begin to approximate the personality profile of the certified psychopath. A fire occurs in Vietnam as will be as harrowing as anything in Firewall, but this will follow directly on a stretch of service comedy in the mood of, albeit better written and acted than, Some Like It Hot. The trite-jerking bits are mere technical exercises — strenuous, but more productive of sweat than of tears. And the centerpiece performance of Tom Hanks (with Southern drawl complemented by Jerry Lewis' lisping) and the special effects (the Birth of a Nation pastiche to illustrate the Kik Khok Klan activities of the hero's forebear and namesake, the computer-doctored newscast footage that puts the present-day actor in the company of JFK, LBJ, Nixon), no matter how diverting on its own, occupy a separate plane from the unspooling story-line. Hanks in particular, although able to fatten up his character portfolio, always seems more an actor than a character; and the events of the narrative take a very long
time to catch up to his evident age. By then, the movie has grown disfigurously long and overly long, as with Gary Sinese, Sally Field. 1994. 8 (CARMEL MOUNTAIN, CAROUSEL CINEMA 6, CINERAMA 6, FLOWER HILL CINEMAS, GROSS-

MONT TROLLEY, HAZARD CENTER 7, LA COSTA 6, LA PALOMA, FROM 8/26, MIRA MESA 7, NICHOLSON 9, NICHOLSON GALLERI 6, OCEAN-SIDE 8, PLAZA BONITA, POWAY 10, SANTEE DRIVE IN, SOUTH BAY DRIVE IN, SPORTS MEMORIAL 8, UA CHULA VISTA 6, UA ELDON 10, UA HORTON PLAZA 7, UNIVERSITY TOWNE CENTRE, VALE 

Household Saints — Long-winded, high-colored family chronicle about the Italian-American wife who is "woon" in a prisonhouse game, and the daughter who throws herself into religion without any encouragement from her parents. "Nuns are sick women," instructs Papa. The movie loses a lot, around the halfway point, with the death of the superficially, disappointing mother-in-law ("Your husband's breakfast dishes have been in the sink for two hours"), although it thereafter goes into more original material: the adolescent mystic, Lill Taylor, who picks up the role at age fourteen and carries it to eighteen, looks much too old for it — old enough, certainly, to know her own mind — and this undercuts some of the potential paths and humor. (There gets to be less and less of the latter, anyway.) Tracy Ulman, undergoing a metamorphosis from Woman of the Forties to Fifties to Sixties, plays it admirably straight. With Vincent D'Onofrio and Judith Malina; directed by Nancy Savoca. 1993. 8 (SAN DIEGO PUBLIC LIBRARY, 8/29, 6 P.M.)

I Love Trouble — Star vehicle. More precisely, a bicycle built for two, and pedaled across two types of terrain, George Cukor's and Alfred Hitchcock's. To put it as duantingly 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. Note, for the occasion, that it has fluffed up hair and smokes cigars. Roberts has legs (same length as always) and picks pockets. 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 forces and form (cf. Ryan O'Neal's lecture on Lubitsch in their Irresistible Differences) without revealing any mastery of them. The result is really more suitable as a sitcom pilot. 1994. 8 (CENTURY TOWN TOWNE THEATER, 8/26)

In the Army Now — Paulie Shore gets his head shaved. Insufficient punishment. With Lori Petty, David Alan Grier; directed by Daniel Petrie, Jr. 1994. 8 (CARMEL MOUNTAIN, NICHOLSON 10, PLAZA CINEMAS, SAN MARCOS CINEMAS, SANTETE VILLAGE 8, SWEETWATER 6, WEGAND PLAZA 12)

It Could Happen to You — A New York bart cap, having just spent his last dollar on his weekly Lotto ticket, and not wanting to stiff a waitress on her fifteen percent of two coffees, disdains the standard line ("Catch you later") and, in order to underscore his earnestness, goes through some laboriously written dialogue to the effect that half of his lottery winnings are earmarked for her. When these turn out to be four million dollars, he resolves to be true to his word — "A promise is a promise" — despite the hurricane-force attempts of his wife to alter his course. It is somehow not surprising that a self-professed fairy tale about finding the pot of gold at the end of the rainbow (waitress to cop: "What you did was like a fairy tale") would be susceptible to bouts of in-delicacy. Our two winners are set up to be models of virtue (a true title: It Couldn't Happen to Nice Guys!), but the movie can't come up with much for them to do, aside from a few showy gestures such as giving away subway tokens to rush-hour commuters or reserving one table for puffers at the waiters' coffee shop — that is, the coffee shop that she now owns as well as in which she still waits tables. More damagingly, this romantic comedy relies its hero and heroine, or its fairy-tale prince and princess, from any all of the comic shores. The notion that goodness, modesty, honesty, generosity, etc., could be fodder for comedy, rather than just gold, is a comedical innovation. The notion that just about everyone, the two filmmakers' minds. One wonders what Preston Sturges might have made of the premise. (Something in the nature of Christmas in July, one would suppose.) One wonders, even, what the present director, Andrew Bergman, of The Freshman and Honey, Va, might have made of it if he had written the screenplay himself instead of accepting much of much harder, in after from Jane Anderson. With Nicolas Cage, Bridget Fonda, Rosie Perez. 1994. 8 (COVE DEL MAR, SAN DIEGO, GROSSMONT TROLLEY, GROVE 9, HAZARD CENTER 7, LA COSTA 6, NICHOLSON 10, PLAZA CINEMAS, FROM 8/26, RANCHO BERNARDO 6, SAN MARCOS CINEMAS, SANTETE VILLAGE 8, GLASS HOUSE 8)

They came. They saw. They changed their minds.

SNEAK PREVIEW SATURDAY NIGHT

REGULAR ENGAGEMENT BEGINS WEDNESDAY, AUGUST 31.
Whoopi Goldberg
Ray Liotta

"A WONDERFUL MOVIE!
One of the best films of the summer. "Corrina, Corrina" is truly special!"
— Jeff Levet, ASSOCIATE EDITOR, ROLLING STONE

"HOORAY FOR WHOOP!
"Corrina, Corrina" is her best performance to date. Warm, funny and intimately entertaining!"
— Paul Vorderbruggen, ROLLING STONE

"RUSH TO THE THEATER! Goldberg and Liotta are irresistible!"
— ROBERTO BOLLE

"Brilliant. Hypnotic. Revolutionary.
Unlike anything you've ever seen before! The most haunting experience I've had at the movies this year. Powerfully audacious filmmaking."— Owen Gleiberman, ENTERTAINMENT WEEKLY

WOODY HARRELSON JULIETTE LEWIS
ROBERT DOWNEY JR. AND TOMMY LEE JONES

"Oliver Stone comes roaring in with a commentary on American violence and the media - a big, dazzling, chillingly kaleidoscopic portrait of a whole nation hooked on posing for the camera."
— John Powers, VOGUE

"The most radical film any major studio has released since "A Clockwork Orange". "Natural Born Killers" has a gonzo brilliance. It plays like an avant-garde essay on the laws of violence. Its indictment of tabloid media is unprecedented."
— Stephen Schirripa, THE NEW YORKER

"The one movie of the year that you can't afford to miss. Woody Harrelson and Juliette Lewis give career performances."
— Graham Fuller, INTERVIEW

"10. "Natural Born Killers" is the one film this year that made me excited about movies again. Ruthlessly funny. Packs the visual punch of a neutron bomb. Robert Downey Jr. shines."
— David E. Wills, FILM THREAT

"Natural Born Killers" is bravura filmmaking."
— Carole Brown, PREMIERE

AN OLIVER STONE FILM

"In association with Regency Enterprises and Alcor Films as Ixtlan/New Regency Production
In association with U D Productions an Oliver Stone film WOODY HARRELSON JULIETTE LEWIS ROBERT DOWNEY JR. and TOMMY LEE JONES "NATURAL BORN KILLERS"

SAN FRANCISCO CALIFORNIA 10/4/94

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SAN FRANCISCO CALIFORNIA 10/4/94
reaction to him, or lack of same, from the more mortals around him: if a man, even an odd-looking one with a green head and a yellow zoot suit, were seen at a nightclub to pad his eyebrows a good foot out of their
socks, to drop his jaw all the way to the
table top, and to roll out his tongue like a
red carpet, the spectacle would be at least as
astonishing, among other things, as, say,
the arrival of the aliens from space at the
end of Close Encounters or the appearance
of living dinosaurs in Jurassic Park. And for
all the hard work, and sometimes even hu-
morous work, of the effects themselves,
they are never less than ugly. Very often
more tasteless, garish, overstated, out of
control. Jim Carrey, who from inside his
dignity gets to broadcast vocal impressions
of Clint Eastwood, Clark Gable, James
Cagney, Edward G. Robinson, et al., seems
to be an agile and an ingratiating funny-
man, but he is herein demoted to second
banana by the special effects. Directed by
★ JERI DRIVE IN; CARMEL MOUNTAIN; CAROUSEL CINEMA; GOLF; MAR MIR HIGHLANDS.

GROSSMONT MALL: GROVE 9; HARBOR DRIVE IN;
Hazard Center: MIRA MESA 7; NICKELODON R: NICKELOdON GALAXY 6: NICK-
ELODON 10; OCEANIDE 8; PLAZA BONITA;
POWAY 10; SAN MARCOS CINEMA; Santee
PLAZA 7; UNIVERSITY TOWN CENTER; VALLEY
DRIVE IN; WESGAND PLAZA)

Maverick — Facetious Western travels through
the familiar landscape of the genre, albeit
with the figures in the landscape
masked in inexplicable shade under bright
sunshine and in mushy, brownish photog-
raphy. It bypasses, meanwhile, the familiar
moods, attitudes, emotions ("Amazing
Grace" will get sung at a graveside, but only
in jest), en route to a far-afklled climax at a
poker tournament aboard a riverboat.
From there, it chugs through an endless
ending of double, triple, and quadruple
twists, before it lingers at the last exit as if
begging to be called back for an encore.
More precisely and profitably, a sequel.
James Garner, the original Brett Maverick of
the late-Fifties TV series, has been hired on
(not for the role of Brett Maverick) to add a
degree of validation, but all he adds instead
is a degree of vanity. With Mel Gibson,
Jodie Foster, James Coburn, and a mob of
cameo performers; directed by Richard
★ (VINEYARD TWIN)

Natural Born Killers — Oliver Stone’s
examination of violence and the American
media, with Woody Harrelson, Juliette
Lewis, and Tommy Lee Jones.
(CINEMAMA & CINEMA; GROSS-
MONT TROYLE; HAZARD CENTER: MIRA
MESA 9; NICKELODON 8: OCEANIDE 8;
POWAY 10: SAN MARCOS CINEMA; Santee
PLAZA 7; UNIVERSITY TOWN CENTER; VALLEY
DRIVE IN; WESGAND PLAZA)

On Deadly Ground — Steven Seagal ex-
pands his responsibilities from those of the
more star to those of the star-director (like
Clint Eastwood, like Jerry Lewis), and it
hasn’t expanded his humility: his initial en-
trance on scene is heralded by the line,"Oh,
thank God!", and the camera thereupon
kisses his boots and carresses its way up
the length of his entire body to his
trademark ponytail. He’d only wanted to
put on the director’s hat, he is quoted in
the press notes, for a project he could “care
deeply about” — namely something to do
with the pollution of Mother Earth by rail
companies. He cares about this so deeply,
in fact, that he would just like to get his
hands on the politicians and break their
fingers, arms, knees; hit them with lead pipes;
stick knives in their heads; shoot them;
blow them up; and most probably fry them
in oil. All this he does, and much,
much, much, much, much, much more.
★ (SOUTH BAY DRIVE IN; VALLEY DRIVE IN:
FROM B/26)

La Scorta — Italian political thriller, fact-
based, in the mode of Francesco Rosi,
throughout without his documentary eye.
Under Ricky Tognazzi’s direction, it’s all faces,
faces, faces, and talk, talk, talk: the human
concern is unadorned. Tognazzi displays a
high-minded reluctance to juice up the pro-
cedings — centered around a determined
magistrate, with a private addiction to the
grim Allegretto of Beethoven’s Seventh,
and his loyal team of Sicilian bodyguards —
and the result is dry and savorous. Hoovers
high-minded. 1994.
★ (GUILD; FROM B/26; HIGHLANDS CIN-
EMA, 8/25)

Spanking the Monkey — Reviewed this
issue. With Jeremy Davies, Alberta Watson,
Benjamin Hendrickson, and Rene Gallo di-
rected by David O. Russell.
★ ★ (KEN, 8/26 THROUGH 9/1)

Speed — Die Hard on wheels, Under Siege
on ground. It must have been an easy "pitch,"
belly-high fastball, down the middle of the plate, "hit"
written all over it. The twenty-minute pre-
lude is actually pretty gripping. In fact the
opening credits sequence alone is gripping:
a long, slow elevator descent through an
almost abstract crosstown of girders, tube
lights, perfect horizontals and verticals,
with the credits slanted into the space at
about a thirty-degree angle. This sets the
scene for a SWAT team’s attempted rescue of
a crowded elevator suspended at the
mercy of a remote-control bomber with ex-
tortionist. But what would seem impossibly
grandiose in any old-style action film
bears just a light appetite. The movie
slowly takes time to catch its breath before
itboards a city bus armed with an explosive
film set to be activated as soon as the ve-
Hicle exceeds fifty miles per hour, and de-
notated as soon as it falls below fifty again.
The bus situation gets spun out for roughly
an hour, roughly three times as long as the
elevator crisis. And at that length the inter-
est is hard to sustain, the illusion even
harder: the speedometer needle is shown to
be hovering just above fifty when the bus
begins speeding along a row of stationary
cars, colliding flash with another car, and, if
that were not enough, looking to the naked
How Do You Say "Needs Improvement" in Italian?

Our first two courses, from the appetizer list, were knockouts.

For a moment I thought I was in New York City. The sidewalks were full of pedestrians who spilled out into the streets. Drivers honked their horns, valet attendants appeared frantic. Every outdoor and indoor dining room was filled. Many waited patiently at restaurant entrances. This was a recent Thursday night on lower Fifth Avenue. I predict that the summer of 1994 will go down as one of the most lucrative in local restaurant history.

That three Italian restaurants now sit side by side seems to surprise no one. La Strada, on the corner of Fifth and G, is beside Panerino, which is beside the new Asti, named after a town in the Piedmont region of northern Italy. Piedmont is known for its polenta dishes (boiled or baked cornmeal, served plain or topped with gravy, tomatoes, sausage) and roasted or boiled meats. Legend has it that people there love desserts because they need sugar for the hard work they do. The restaurant Asti reflects the Piedmont influence, but its food categories are familiar: appetizers, salads, pastas, entrees, pizzas, and the ubiquitous tiramisu for dessert.

The owner is not Italian, yet he instituted a wise gimmick: the waiters address you in Italian. Some can’t speak English, and those who can have strong accents. But when a group of young people who looked like tourists arrived, an English-speaking waiter was sent to them immediately. Still, the restaurant feels very Italian because the native tongue is always in the air.

The dining room has been extensively remodeled (this site was formerly occupied by Lux Cafe). One wall displays a massive map of the Piedmont area; another shows exposed brick. A small bar and high stools break up the long, narrow space. But the best addition is the open hearth for the wood-fired pizzas. It sheds a wonderful glow — superfluous, of course, during this heat wave, but an asset when winter comes. The attractive room seats about 50, with long banks of tables close together along the walls.

Our first two courses, from the appetizer list, were knockouts. As I tasted them I thought, "These will give the other Italian restaurants a run for their money." Grilled polenta, crowned with a variety of mushrooms and surrounded by arugula, was perfection ($8.95). The polenta melted in my mouth, and the arugula and mushrooms lent sophistication to a peasant dish.

We were also terrifically impressed with a salad containing strips of grilled filet mignon; this could serve as a light meal ($7.95). The salad consisted of Belgian endive, arugula, radicchio, and avocado tossed in Italian dressing. The meat was buttery soft, a pleasure for both the tongue and the eye.

However, everything that came thereafter was mildly disappointing. On our waiter’s advice, we ordered the cheese-filled ravioli, with sauce prepared from meat stock and porcini mushrooms. The pasta dough was so thick I couldn’t get beyond one forkful. The sauce’s meat base was a mistake — it didn’t blend with cheese. Our second pasta, pappardelle, small flat noodles, had...
the same porcini sauce with bits of ground meat ($9.95). The chicken entree, which looked spectacular surrounded by colorful fresh vegetables, again used the basic porcini sauce with a splash of marsala ($12.75). I say splash because the marsala was not given a chance to carmelize or burn off, and I tasted the alcohol immediately. A light menu is also available, and perhaps we would have fared better with those dishes.

We were told the chef came from Antonello's in Santa Ana, where I've had some glorious meals. Therefore, I felt I should return once more. I'm very fond of an ancient Italian fish preparation, salmon with raisins and almonds, so I asked for it on my second visit ($12.95). The fish was fresh and delicate, but it lay in a pool of oil. My conclusion is that the chef has to rethink the way he dresses his entrees.

This brings me to the service. The charm of hearing Italian gives way when you have to wait 30 minutes or more for courses. Since this occurred both during a busy evening as well as at 5:00 p.m., the start of the dinner hour, the management must endeavor to speed things up in the kitchen.

Then there's the matter of the chocolate soufflé. Three times in Italian I repeated, "chocolate soufflé." Three times the waiter replied in Italian that he understood and there was no reason for concern. What did I get after a long wait? A Grand Mariner soufflé! Andi has great potential; if they concentrate on Piedmontese dishes, they could make a true contribution to our Italian dining scene. They are on the right track, but only the chef and staff can bring them into the station.

**RESTAURANT LISTINGS**

The Reader's Guide to Restaurants is compiled by Eleanor Widder 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 is below $5, moderate $5 to $15, expensive over $15. Please call restaurants in advance for operating hours, reservations, and other specific information.

**NORTH COASTAL**

**BULLY'S NORTH** 1404 Camino del Mar, Del Mar, 755-1660. Especially during summer, this branch is the most colorful and is jammed with the sporting crowd, which makes the place exciting. Food is the same as at other Bully's, but the high intensity carries it. Service is continuous, and breakfast and lunch are served until 4:00 p.m. Breakfast includes steak and eggs, prime rib and eggs, wonderful omelets (one with real crab), and Saturday and Sunday breakfast specials. Steak, prime rib, hamburgers, and fries are favorites. Open daily 10:00 a.m. to midnight. Moderate.

**CALIFORNIA PIZZA KITCHEN** 337 S. Highway 101, Suite 601, Solana Beach, 793-0999. Here's a good family restaurant where you can take your children and grandchildren for salads, pasta, pizza. There are 28 pizzas from which to choose (individual sizes), including barbecued chicken pizza, and "world famous" chicken tequila with spinach fettuccine. Very tasty vegetable sandwiches. The place is open daily, so you can drop by for a light meal or casual but contemporary surroundings any time. Same menu, lunch and dinner. Open daily, 11:30 a.m. to 10:30 p.m. Sunday through Thursday; Friday and Saturday 11:30 p.m. Low to moderate.

**THE ENCINITAS CAFE** 331 First Street, Encinitas, 632-0999. If you are searching for a place that serves American breakfasts from opening to closing, try this low-cost cafe which is open from 6:30 a.m. to 9:00 p.m. The Encinitas Special offers oatmeal pancakes and two eggs, plus either bacon, sausage, or ham, for $4.95. Egg dishes are served with biscuits and gravy. Low-cost children's menus. Sandwiches and salads (as well as breakfast) for lunch. American entries for dinner. Fast, excellent service. Open daily, breakfast, lunch, and dinner. Low to moderate.

**THE FISH MARKET** 440 Via de la Valde, Del Mar, 758-3277. From the moment it opens until closing, there's scarcely a hush. The reason: lots of fresh food, on-the-run service, and a choice of 15 to 20 fresh fish items, accompanied by sourdough bread, choice of potatoes or rice, cole slaw or cottage cheese, fish, which you include salmon, swordfish, or orange roughy, is grilled over mesquite. Fine value, but not a place for the three C's: calm, conversation, and contemplation. Open daily, lunch and dinner. Continuous service. Low to expensive.

**IL FORNOCINO CUCINA ITALIANA** 1555 Camino Del Mar, Del Mar Plaza, 755-0875. Il Fornocino offers a stunning unobstructed view of the outdoor and indoor seating is gorgeous. The grilled items tend to be uneven, but the stuffed focaccia, angel hair pasta, soups and salads are always good. Keep warm lunch and dinner. Always crowded. Lunch and dinner daily. To midnight Friday and Saturday. Sunday brunch a la carte from the menu from 10:00 a.m. to 3:00 p.m. Moderate to less expensive.

**KIYATAM CUISINE RESTAURANT** 437 Highway 101, upstairs in the mall, Solana Beach, 755-6333. The best MidEastern cuisine to be found here, prepared by a woman chef who combines Jordanian recipes with French sauces. Every item here is sensational, but don't leave without trying the bourak, ground beef wrapped in filo dough; the grilled eggplant; the stuffed vegetables with date sauce; and the chicken and rice presented as a "cake" and surrounded by raspberries sauce. Many entries $8.95 to $9.95. Not to be missed. Closed Monday. Lunch, Tues-

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**D'AMATO'S Pizza & Italian Restaurant. Family Owned & Operated:**

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<th>Large 16&quot; Pizza with 3 toppings</th>
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2 Dinners for $9.95

| Extra Large 18" Pizza only     | $11.95 |

Includes choice of 3 toppings. Additional toppings only $1.50. Pick-up only.

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**EARLY BIRD SPECIAL**

**COMBINATION PLATTER**

**$5.95 per person**

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<th>Fried Mozzarella Fried Rice and choice of one: Chicken</th>
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<td>Eggplant + Paper-wrapped Chicken</td>
<td>Chow Mein + Chop Suey + Sweet &amp; Sour Pork Almond Chicken with broccoli</td>
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**$6.95 CHAMPAGNE DINNER**

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CALENDAR

RESTAURANTS

day through Saturday, dinner Tuesday through Sunday. Low to moderate.
LA BONNE BOUCHE Town and Coun-
try Shopping Center, 471 Encinitas
Boulevard, Encinitas, 436-5081. Bou-
quet, rack of lamb, frog legs (when in
season), duck in peppercorn
sauce, and Dover sole in lemon butter
sauce are the staples of this French
provincial restaurant. Dinners are à la
carte. Charming room and sensitive
wait staff. Dinner Tuesday through Sun-
day. Moderate to expensive.

NOMU JAPANESE RESTAURANT 315
South Highway 101, Solana Beach, 755-
0115. A gourmet Japanese restaur-
anted, the menu offers 40 sushi items,
18 specialty and unique appetizers and a
long list of entries which include nine-
course sets and box dinners. Three
dining rooms are available; the liveliest
is the sushi bar. Especially on the
weekends, arrive early to avoid waiting
for tables. Easily one of the best Japanese
restaurants in San Diego. Open daily.
All-you-can-eat lunch buffet, Monday
through Friday; dinner nightly, Friday
and Saturday, open to 11:00 p.m. Low
to moderate.

POTATO SHACK CAFE 120 West 11th
Street (off First Street). Encinitas,
436-1282. If you love potatoes, you’ll
never discover heaven at this breakfast
and lunch cafe. You may have American
fried fries; French fries baked potatoes
potatoes in tarts, as a salad, and covered
with various toppings. American fries
are an all-you-can-eat treat. The omelets
are also fine and so are the hotcakes.
One hotcake covers an entire plate. Ev-
ery item is fresh and interesting and it’s
a great place for children. Lots of fun.
Arrive early weekends. Open daily, 7:00
a.m. to 2:00 p.m. and to 5:00 p.m. on
Saturday and Sunday.

SAMAJIKI JAPANESE RESTAURANT
979 Las Positas Drive, Lomas Santa
Fe Plaza, Solana Beach 881-0002.
This restaurant boasts “the largest Cal-
ifornia sushi bar”, as well as a menu of
over 100 items. The food is artfully
prepared and presented, the sushi uni-
formly fine. You can easily make a meal
from the sushi and appetizer. Seating is
available at the sushi bar, taproom, or the
central dining areas, which provides capacious booths. Open daily. Lunch Monday through Friday; dinner nightly, Friday and Saturday to 10:30 p.m. Moderate to expensive.

SCALINI 3970 Via de la Valle, Del Mar,
239-1994. A handsome dining room has
been built on what was once flatland on
the road to Rancho Santa Fe. Offering
Northern Italian specialties, the la carte
menu is tempting, its pastas dishes,
mesquite-grilled entrees, and traditional
veal, chicken, and seafood, some in rich
sauces. While the antipasto looks tempt-
ing it’s best to start with a gourmet potato
(potato bread, a Caesar salad, and one
ten pasta dishes, especially pasta
stuffed with ricotta and spinach, and
ever with hot peppers. Fresh fish and
seafood fare well here. Imposing sur-
roundings and excellent service. Open
daily, lunch Tuesday through Friday,
dinner nightly. High moderate to exten-
se.

TARY’S AT THE TRACK 514 Via
de la Valle, Del Mar, 481-8000. This
charming fish, seafood, and beef restau-
rant offers California-style cuisine
marred by individual service. The bestet is the sunset dinner served Tuesday
through Sunday 5:30 to 7:00 p.m. It offers
salad plus choice of King salmon, filet
steak, baby back ribs, shrimp, pasta dishes, chicken, and fresh
fish, all with vegetables. Worth seeking
out. Open Tuesday through Sunday, din-
ers only. Low to moderate.

TOURLAS L’AUVERGNE Del Mar Hotel,
1540 Camino del Mar, Del Mar, 239-
1951. The new chef has completely
revamped the menu which offers Cal-
ifornian" northern Italian specialties with French influence.
The best entries are filet of halibut with
scallops and thyme sauce, tenderloin of
beef in wine truffle sauce, rack of lamb
with white bean cassoulet. The Sunday
tour-you can-eat buffet brunch offers fresh seafood bar (shrimp, oysters,
sushi, smoked salmon), omelet and waf-
flle stations, carving stations. Open daily,
lunch, breakfast, and dinner. Sunday
brunch. Moderate to expensive.

WHEN IN ROMO 1108 First Street,
Encinitas, 944-1771. Though the wide-
range menu offers such Roman spe-
cialities as fish and veal, the glory of the
house lies in its pastas: the best mani-
cotti to be found anywhere and out-
standing ravioli. The grilled chicken
is not to be missed. All entries include
salad. Lovely dining room, excellent
service, great desserts. Open daily, lunch
Monday through Friday, dinner nightly.
Moderate to expensive.

THAI COOKING CLASSES
Clases incluyen: FOUR
Course CLASSE
DINNER WITH
CHAMPAGNE
includes tax & tip
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Dish Gourmet is happy to announce
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you our "Dish"-ous pizza, pastas and salads,
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the freshest ingredients. No preservatives
or additives.

A very tasty product at prices we can afford!
- Eleanor Widmer, S.R. Reader
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Dish Gourmet

La Jolla Village Drive at Regents Road (next to Anthony’s La Jolla)
Phone 457-0597. Open daily. Sun - Thurs. 11:30 a.m. - 8:30 p.m. Fri - Sat. 11:30 a.m. - 9:30 p.m.

BERNARDO’S 12479 Rancho Bernardo Road (Rancho Bernardo Village Shopping
Center), Rancho Bernardo, 481-7713. Don’t miss this charming French-California café for its exquisite food with low costs. You may make a meal from the French onion soup plus spinach salad accompanied by potato pancake, or from one of sev-
eral pastas and gourmet pizzas. For en-
trees, the fresh fish is grilled and covered with a very light sauce. All the food
tastes clean and is low-fat/low-calorie in concept. However, you can’t miss the
clean desserts, especially the crisp
stuffed with pears. Closed Monday.
Lunch, Tuesday through Saturday din-
er, Tuesday through Sunday. Patio
dining available, Low to moderate.

EL BIZCOCHO Rancho Bernardo Inn,
17500 Bernardo Oaks Drive, Rancho
Bernardo, 277-2046 or 487-1611. This
first-rate, a la carte dining room over-
looking a golf course consistently pro-
duces gorgeous entries from prime in-
gredients. Salmon with zucchini crust,
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dos (prepared for two and carved to-
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Save room for the hot chocolate soufflé.
Beautiful dining room, professional
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FOUR COURSE DINNER WITH
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Senor Pesca
Cafe Mexicana
LA PALOMA 116 Escondido Avenue, Vista, 758-7140. This outstanding gourmet Mexican restaurant deserves applause for its preparation, presentation, location, portions, and modem setting. The lobster shrimp fajitas make Gourmet magazine. However, the shrimp and chicken casserole and the chili rellenos are also noteworthy, as are the Cuban-style black beans and the agua verde soup. Turkey caritas are outstanding. Everything is made from scratch and tastes marvelous. The best paella in North County is prepared here. Don't miss La Paloma. Lunch Monday through Friday; dinner daily. Low to moderate.

MANDARIN SHOGUN 660 East Vista Way, Vista, 758-4838. A menu of over 60 Japanese items is available that offers both sukiyaki and cooked items. You can make a meal from the extensive hot appetizer list or the combination plate.

LA JOLLA
ALFONSO'S OF LA JOLLA 1251 Prospect Street, 454-2322. Both the outdoor patio and inside dining room are lovely, crowded, noisy, and festive. The house specialty is carne asada, but the steak picado (beef sautéed with Mexican sauce), the Guadalajara-style baked chicken (available only on Friday and Saturday nights), and the quesoadda with chicken are all fresh and juicy. Shrimp Merced (shrimp over a quesadilla) is outstanding. Extensive menu offers combination plates, chiles rellenos, supe, and flautas. Very crowded on weekends. Open daily. Continuous service lunch and dinner. To 11:00 p.m. weekends, to midnight Friday and Saturday. Low to moderate.

GEORGE'S AT THE COVE 1250 Prospect Street, 454-4234. The always excellent George's, with its first-rate fish and meat menu, now boasts three dining levels on its ocean-view site. The first is its central dining room with a full menu and gourmet lunch and dinners. Above it is the Cafe, with limited budget offerings. To top it off is The Terraza, which has no ceiling, is romantic on balmy nights and provides excellent light dinners, sandwiches and snacks. The same menu as the Cafe is available to diners. All three rooms are open daily for lunch and dinner. Call for exact hours. Excellent George's gourmet room; low to moderate, other rooms.

HARRY'S CAFE GALLERY 745 Girard Avenue, 454-7381. This landmark coffee shop is noted for its breakfasts, served from opening to closing. The buttermilk pancakes, varieties of waffles made from scratch, and eggs combinations are all generous and well prepared. One of the few places where you can get hot oatmeal or cream of wheat, Harry's also serves freshly squeezed orange juice and entire cartons of freshly ground Kona coffee, as well as specialty coffee drinks. Open daily, breakfast and lunch, from 5:30 a.m. to 2:30 p.m. Monday through Saturday, to 1:00 p.m. on Sunday. Low.

IMPERIAL WORK 5771 La Jolla Boulevard, 454-4625. This family restaurant offers an attractive room, a very caring staff, and Mediterranean and Italian specials. The three types of chicken on one plate and the egg fooy young are good choices. Imperial Work is a good place to take children, as they are well welcomed here. Open daily, lunch and dinner. Moderate.

LA JOLLA SPICE CO. 5737 La Jolla Boulevard, 454-2272. If you've been searching for chef Pierre Lustrat, formerly of L'Escargot, he can be found every night preparing fresh French meals at this cafe. The setting is quite charming and among the best are the fresh fish dinners. The shrimp nightly include soup or salad. The boulibaise is also delicious and so is the wiener schnitzel. Best of all is Pierre's famous La Tarte Tatin, but please call an hour in advance.

Catering

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VEGETABLE ENCHILADA

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VEGETARIAN PIZZA

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San Diego Reader August 25, 1994 13
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- **FILET MIGNON $12.95**
  7-oz. tenderloin wrapped in bacon, served with mushrooms.

- **TERIYAKI CHICKEN $11.50**
  Boneless chicken breasts broiled and served with pineapple.

- **SEAFOOD MARINARA $11.50**
  Linguiñi topped with bay shrimp, scallops and green lip mussels in a marinara sauce.

- **PASTA PRIMAVERA $8.95**
  Garden-fresh vegetables, tomatoes, and cream sauce.

- **FRESH FISH SELECTIONS**

**LATE NIGHT DINING!**
Sun.-Thurs. till 2:00 am,
Fri.-Sat. till 3:00 am
3708 Mission Blvd., Mission Beach
Reservations accepted 488-7311

**2 FOR 1 MENU**
DINNER, LUNCH OR BRUNCH for any dinner entrée ($10.00 maximum value) or lunch or brunch entree ($5.00 maximum value) and get another entrée of equal or lesser value free. Valid till 9:45 p.m. through 9:45 p.m. with coupon. Not valid with any other offer - 15% gratuity will be added to the total before discount. One coupon per couple, no to-go orders.

**SADAF RESTAURANT**
613 Pearl Street, 335-6643. If you’ve never experienced Persian food, try this restaurant. The setting is romantic and the food is first-rate. Persian food is noted for its low-fat, low-calorie items. Most of the chicken, meat, or fish are charbroiled without skin or fat. The best are chicken kabob and the filet mignon. Do try the stuffed grape leaves and the eggplant for appetizers, and select more than one type of rice. My favorite is the dill and lime bean. Mammolli portions. Open daily for lunch and dinner, same menu. Lunch special Monday through Thursday. Friday, Low moderate.

**SALSA CASA RESTAURANTE**
6738 La Jolla Village Dr., 494-5669. Old favorites such as Mexican specialties and fresh fish spécialités, broiled, or cooked over mesquite are still available. SalS has returned to regional Mexican cooking. Homemade corn tamale stuffed with crab and shrimp, deluxe fish taco, shrimp fajitas and carne asada. Sunday buffet brunch, all you can eat for $8.95, includes complimentary champagne. Numerous Mexican specialties and roasted turkey. Beans are prepared without lard. Appealing fireplace and outdoor patio. Open daily, lunch and dinner. Lunch, Low, Dinner, Low to moderate.

**MEDITERRANEAN ROOM**
La Valencia Hotel, 1132 Prospect Street, 454-0771. For the excellence of its cuisine, this restaurant is a must. The simple, light, elegant mood of this room will remind you of a Mediterranean beach hotel, and the fare is simple and unpretentious. This cozy, open-air room is furnished with green upholstered benches and tables, and the food is excellent. The menu includes an extensive selection of seafood, including grilled fillets and broiled fish, as well as a variety of meats, poultry, and veal. The atmosphere is relaxed and informal, with soft lighting and gentle music. There is a wide selection of wines available to complement your meal.

**LARGEST PIZZA**
with any two toppings only
$7.99
Each additional topping $1.20 - Extra 1-10.
$4.04 pizza box plus takeout tax. *Monday through Saturday lunch and dinner.*

**Sanfilippo’s**
Italian Cuisine • Dining under the stars
1315 3rd Ave., San Diego, CA 92101

**Discount also available for lunch when ordered from dinner menu**

**DINNER FOR TWO**
Authentic Lebanese Cuisine
Includes:
• Hummus
• Taouli
• Pickled turnips
• Pita bread
• Feta salad
• Any entrée
• 1 dessert
$32 value $19.95
valid ad exp. 9-8-94

**Belly Dancer**
(619) 291-3311
2664 Fifth Ave. • 234-5888

**Cucina Fresca**
Fine Italian Dining
25% Off
Lunch & Dinner
Monday Special: All-You-Can-Eat Pasta & Pasta & $6.95 (6-10 pm)
With this coupon deduct 25% off your lunch or dinner bill (excluding drinks).
Must present coupon when ordering. Not valid with other offers. Chef’s specials not included. Not valid on Mondays. Dine-in only. Expires 9/1094

**1851 Bacon St., Ocean Beach • 204-9470 or 204-9490**

**ATOMIC PIZZA**
1977 Clairmont Boulevard, Kearny Mesa, 560-1747. The best bets here are the combination pizzas and deep-dish pizzas topped by large salads. Not superb-generation, but you get your money’s worth from the extensive menu that includes veal, steak, seafood, chicken, and cioppino. Cheerful, bustling atmosphere, a huge menu and $2.95 buffet.

**GREEK & LIBANESE FOOD**
$7.99 DINNER BUFFET
Regular 7:30-10:00 p.m.

$4.25 VEGETARIAN LUNCH BUFFET
Regular 11:00 a.m. to 3:00 p.m.

**FAIROUZ CAFE & GALLERY**
3166 Midway Drive #103, 255-0308

**FAIROUZ CAFE & GALLERY**
3166 Midway Drive #103, 255-0308

**AUTHENTIC MEXICAN FOOD**

**GOURMET**
4957 Diane Avenue, Clairmont, 279-2520. The menu includes some of the best Mexican food in town, including tacos, enchiladas, fajitas, and other traditional dishes. The restaurant offers a wide variety of drinks and a selection of appetizers, as well as a variety of meat and seafood entrees. There are also vegetarian options available.

**ANY TWO COMBINATIONS**
$7.95
Combinations #1 through #14 only. For delivery, please call 204-9470. Not valid to go. Please present coupon before ordering. With ad only. Expires 9/1094

**El Azteca**
MEXICAN RESTAURANT
1433 Garnet Ave., Pacific Beach 581-9089

**Your stars**
Inside San Diego • Channel 10

**GOOD FOOD**
starts now

**GOOD FOOD**
starts now
ice. Open daily. Continuous service, lunch (served 11:00 a.m. to 3:00 p.m.) and dinner. Individual dishes low to moderate.

KOREA HOUSE 4620 Conwy Street, Kearny Mesa, 560-0800. This remains one of the best Korean restaurants in the city. Three types of seating are available, of which the most popular is a table with a cooking unit where diners may barbecue their own food. Apart from the barbecue, dumpling soup, short ribs, and noodle dishes are recommended. The menu is extensive and includes a variety of interesting decor. Open daily for lunch and dinner. Low to moderate.

THE ORIGINAL PANCAKE HOUSE 3906 Conwy Street, Kearny Mesa, 565-1740. If it's hasn't already, the "apple pancake," which is a real wonder, puffy souffle prepared with cinnamon sugar and apples, should win a prize. In its ability to satisfy all that is soft, sweet, and wonderful can't be duplicated anywhere. The recipes for the apple pancakes, the Swedish pancakes, and the flapjacks are from the original restaurant in Oregon. Omelets that cover the entire plate are accompanied by pancakes, coffee is served with whipped cream, and you need someone to help you out the door if you let your instincts go wild. Breakfast food includes fresh-squeezed fruit juice with cream. Open daily but close only. Low.

PHUONG TRANG 4170 Convoy Street, Kearny Mesa, 565-6756. Don't miss this excellent Vietnamese restaurant where 232 items are offered. The cuisine is healthy, offers great variety, and is pleasing to the eye as well as the palate. Best bets are egg rolls, char-grilled shrimp on sugarcane, ground beef wrapped in grape leaves, prawn salad, rice in earthware pot, grilled white fish, spring rolls. Service is warm, the food very tasty—low and low. Wonderful. Open daily, breakfast, lunch, and dinner, continuous service, 9:30 a.m. to 10:30 p.m. Low to moderate.

SAN CHOY SEAFOOD AND BAR-BEQUE DELI 4444 Convoy Street, 565-8188. Open daily and serving dim sum from 10:00 a.m. to 2:30 p.m. daily, this Cantonese restaurant offers many exotic dishes as they are prepared in China. The fish and seafood are highly recommended, especially the whole fish, clams, or crab in ginger sauce and scallops steamed. The barbecue pork is excellent, and takeout is available. Menu includes many vegetable dishes. Low-cost lunch specials Monday through Friday (not on weekends). Open daily, bar hours 11:30-11. Low to moderate.

SAYON RESTAURANT 6000 Convoy Street, 495-9199. Though the room is plain and the decor nonexistent, the Chinese and Vietnamese food could grace a more opulent stage. Some items are not on the menu but are prepared upon request, among them string beans or asparagus with meat. Some overwork Vietnamese egg rolls, pot stickers, sesame chicken, garlic shrimp (in a milky sauce) on the list of exotic soups. Fresh lobster or fresh crab at low cost may appear seasonally. Seasonal service. Open daily, lunch and dinner. Low.

THE BEACHES

THE BELGIAN LION 2265 Bacon Street, Ocean Beach, 223-2700. Without a doubt the best Belgian food in San Diego is served in this charming, provincial-style dining room. The casseolle, the confit of duck, the vegetables, which include a turnip souffle, and the fresh fish specialties are not to be missed. A reasonable dining room is a class by itself. Please note that the Belgian lion is open only Thursday, Friday, and Saturday for dinner only. Moderate to expensive.

CHINA INN 877 Horriblen Street (between Garret and Grand streets), Pacific Beach, 483-8800. Among all items appear appetizers, which offers Mandarin and Siouchen specialties and includes sweet and pungent shrimp, barbecued pork chops, duck in orange sauce, shrimp in wine sauce. Simple setting—outstanding food. The dining room is always preferable when Andy Kaum, the chef/engineer, is there. Ask his advice about dishes. Open daily, continuous service, lunch and dinner. Moderate.

CUCINA FRESCA 1013 Bacon Street, Ocean Beach, 224-9490 or 224-9470.

Find a Dining Oasis and a Great Value!

It's Sunset Jazz at Victor's Restaurant. This little gem is tucked away right in the heart of the city, at Mission Bay Golf Resort. Victor's patio is a casual and friendly place; outdoor dining in a cool oasis of duck ponds and roses, with soothing fountains and waterfalls. And live "Jazz on the Green" every Thursday, Friday and Saturday night starting at 6:00 pm. Enjoy our barbecue featuring delicious grilled sirloin, halfbuit or chicken. Dinners start at a surprisingly low price of $7.95.

Enjoy Victor's anytime. Our dining room is open from breakfast, lunch and dinner. Reservations are recommended for Jazz on the Green.

It's the perfect place to get with friends and relax... it's a surprising find.

Call now: 490-3380
2720 N. Mission Bay Dr. • De Anza Cove, Mission Bay

WE'RE BACK!

Newly remodeled smaller restaurant means smaller prices!

Enjoy our non-smoking environment Hours Tues.-Thurs. 11:30 am-9:30 pm Fri. 11:30 am-10:30 pm Sat. 5:00 pm-10:30 pm Closed Sunday & Monday

Present this coupon for a FREE loaf of our famous cheesy garlic bread.

THE MOST UNIQUE ITALIAN FOOD AROUND!!!
Corner of Sports Arena & Rosecrans • In front of Grossmont Inn • 3111 Sports Arena Blvd.

6110 Friars Rd., between Fwy. 163 and Sea World Dr. • Tel. 295-2087

El Tecolote Restaurant
Mexican Restaurant

Since 1981

Enjoy $1.00 Well Drinks with ad.
*We have expanded:
We are now taking reservations.
Parties up to 30 are welcome.

$4.25
Daily Lunch Specials
Come in and ask about our Free Lunch Club.

El Tecolote
Restaurant
DONG 3874 Fairmount Avenue, East San Diego, 298-4424. Since the Viet-namese menu runs to 200 items, you may eat here several times a week for a month and stil not exhaust the variety. But you won't be disappointed in the spring rolls, ground shrimp on squid cane, the charbroiled, snuffled grape leaves, chicken lemon grass with red chilies, fired rice in earthenware pot, or the ancient hot pot, in which you cook shrimp, chicken, or beef in a hot broth at your table. Extensive vegetarian selec-tion. Dishes may not arrive in the or-der in which you requested them, so re-lax and enjoy the surprise. Crowded weekends. Open daily, breakfast, lunch, and dinner. Low to moderate.

JOTI BHIBHANGA 3351 Adams Ave-nue, Normal Heights, 282-4116. Low-cost, tasty, and fresh vegetable dishes with international influences. The mildy Indian ones include a different curry every other day. Soups, salads, and nightly specials are good. Simple dining room. Saturday and Sunday brunch, all-you-can-eat, for $5.95 served three weekends per month. (Call to find out dates.) Open every night for dinner except Tuesday and Sunday. Hours change often, so phone before you go there.

LITTLE ITALY 4367 University Ave-nue (at Fairmount Avenue), East San Diego, 281-4949. Spendid calzone and pizzas (old-fashioned style with lots of stuffing and toppings), as well as a bar-gain dinner for two ($10.99) that in-cludes salad, cheese pizza, lasagne, spaghetti, and garlic bread, make this long-established restaurant worth not-ing. Simple surroundings, hearty por-tons. Please note the late closing: 2:00 a.m. daily, which permits insom-nia to have pizza in the middle of the night. Open daily, spacious service, lunch and dinner.

UPTOWN

CAFÉ BERNIGER 3865 Fifth Avenue, Hillcrest, 295-6984. This much-needed café and coffeehouse offers New Orleans specialties with a top price of $7.25. Apart from the biggs (ben-yez), they signature deep-fried pasties, the calf-ers crab cakes, catfish, soft-shell crab, mullet fish sandwiches, (con huge rolls baked on the premises), and "pop-corn" — fish, gator, shrimp, and craw-fish deep-fried and served with cajun popcorn in basket or crab-cake sandwich. Highly popular, and low costs. Open daily, 7:00 a.m. to 10:00 p.m. Sunday through Thursday, to midnight Friday and Saturday. Same menu all hours; courteous service.

CALIFORNIA CUISINE 1027 University Avenue, Hillcrest, 343-4796. The cooking at this café has never been bet-ter. Its presentation is fresh and every dish is fresh, innovative, and won-deful to the palate. Menus change often so these items are available only to-tempeh tenderloin scallopine (lay-ers of golden slivers and tenderloin mushrooms), baked chicken breast with feta cheese and jalapeno yogurt, warm chicken foot (in the, with) rice, and pros-tration fruit. Over 100 wines from which to choose. Every Tuesday California Cus-ine offers a three-course meal for $12.95. Don't miss it. Fully enclosed heated patio. Closed Monday. Lunch Tuesday through Friday; dinner, Tues-day through Thursday. Moderate to expensive.

CHICKEN PIE SHOPS OF SAN DIEGO 4255 Cason Boulevard, 295-0156. You get lots of fried chicken, chicken and turkey pies, mashed pota-toes, and desserts for prices that don't seem to have changed much since the shop opened over 50 years ago. It's like the Fourth of July in a small town, and a great bargain. Steaks also available at low prices for daily, breakfast, lunch, dinner.

PALLAUOITALIAN RESTAURANT 741 Wirt Avenue, Hillcrest, 295-7411. This unprettily commodious restaurant has been a fixture for years and may bring children here. It offers home-style food, many of the recipes coming from Nym's family in Italy. The fettucine, the restaurant serves fine cannelloni, chicken, and small tenderloin in brown sauce. During dinner, service. Closed Monday. Lunch Tuesday through Friday; dinner, nightly. Low to moderate.

CRESTBROOK 3761 Sixth Avenue, Hillcrest, 291-8146. This exuberant presence of Mei Ling, the owner, the menu with its citrus originate-dishes, and the low costs make this a Chinese restaurant to frequent regularly. Cantonese dishes with lobster, or seafood or fish are unique as is the fo-wor soup, similar to Vietnamese wedding soup, which contains shrimp, meat, chicken, pork, vegetables, soft noodles, and bean curd. It's a meal in itself and serves four to ten people with ease. The best is the fresh lobster served with one of three sauces at cost, between $8.95 and $9.95. Not to be missed. Truly delightful din-ing experience. All items go. Lunch, Monday through Friday; dinner nightly. On Saturday and Sunday, dinner starts at noon. Low to moderate.

HOB NOB HILL 2271 First Avenue, San Diego, 239-8176. This restaurant has always led a double life. For breakfast fast food it appeals to pro-fessionals who make deals and change news over endless cups of coffee. At night it serves old-fashioned meat-and-potato, corned beef and cabbage, fried chicken, beef stew with dumplings, roast pork and lamb, sasuerwen. These specials are accompanied by choice of soup or salad, potatoes, vegetables, studio-riized beans, and muffins. For a top price of $9.95, you get more than your moneys worth. However, the old-fashioned preparations are not low-calor-ic. Breakfast is served all day. Open daily, breakfast, lunch, and dinner. Diner starts at 4:00 p.m. nightly. Low.

IMPERIAL HOUSE 500 Kalmia Street, 234-3522. If you be close to Balboa Park, this is an excellent place for lunch which costs about $7.25 and includes soup or salad, plus hot entrée. This restaurant still serves its traditional specialties: steak, fresh fish, Anna potatoes; Tabeleside service and a charming view of the park. In a separate room is the Me-tery Dinner Theatre which includes din-ner service on Friday and Saturday (Call for prices;) Closed Monday, lunch, Monday through Friday; dinner, Tues-day through Saturday; dinner theater, Friday and Saturday in separate room. Moderate.

MISSION HILLS CAFE 808 West Washington, Mission Hills, 296-8010.

For one night only! Get a second entree of equal or lesser value FREE. Buy one entree, get the second entree of equal or lesser value FREE. Dine in only. Not valid with any other offers. Expires 8/29/94.

15% OFF YOUR TOTAL FOOD CHECK
After 7 p.m. Valid Sunday-Friday with mention of this ad through August 31, 1994.


Avanti Celebrates 10 Years
4-Course Dinner for Two $19.95
Featuring an award-winning cuisine. Anniversary Special served nightly from 5:30 p.m.

Live Entertainment 7 Nights a Week

Piano Bar in the lounge with JOEY CAHILL 7-11:30 p.m. Sunday - Wednesday 6:30-9:30 p.m. Friday & Saturday JAZZ & BLUES

Friday & Saturday dance to the upbeat Latin American sounds of ARAM E COMPANY

Lunch, 11:30-2:30 p.m.
Friday, 5:30-10:30 p.m.
Friday & Saturday, 5:30-10:30 p.m.

875 Prospect Street, La Jolla • 454-4288

Banquet Facilities - Catering Available

Now Open! For Breakfast!
Buy one and get one free
Buy one any dinner and get a second entree of equal or lesser value FREE.

For one night only! Get a second entree of equal or lesser value FREE. Dine-in only. Not valid with any other offers. Expires 8/29/94.

For one night only! Get a second entree of equal or lesser value FREE. Dine-in only. Not valid with any other offers. Expires 8/29/94.

Every Friday night this summer, the chefs of Le Meridien will create a work of art. This mouth-watering barbeque will be drawn from a palette that includes grilled lobster, marinated top sirloin and a stunning array of fresh vegetables, salads, fruit, assorted cheeses and tempting baked delights. Our masterpieces will be served on the outdoors dining terraces, framed by waterfront views of the city skyline and accompanied by the sounds of jazz. Prices are $28 for adults and $13.95 for children, from 6:30 p.m. to 10:00 p.m. Call 435-3000 for reservations.

Friday Night, Enjoy Masterpieces Rendered in Charcoal

San Diego at Coronado
We put the accent on pleasure.

2000 Second Street • Coronado
DANCERS WANTED!!!

Bikini Dancers for North San Diego County Nightclub. No experience needed, will train. Income potential over $250/day. Call Renny or David at 722-7123. Must be 21 or over.

THE MAIN ATTRACTION

Classified Ads

Free Classifieds

Time to sell your surfboard, futon 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 131 for details.

Roommate Hotline

Looking for a place to live? Now you can get a jump on your search before the Raver even hits the streets by simply calling the Roommate Hotline at 1-900-844-4663. Only 49 cents per 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.

Classified Ads

Antiques & Collectibles...

Job Training...

Business Opportunities...

Cars & Services...

Computers...

Counseling/Support...

Employment Services...

For Sale...

Health and Fitness...

Help Wanted...

Features

Off the Cuff...

Puzzle...

Picture Story...

Photo Album...

Automotive...

Help Wanted...

Real Estate...

Sports and Fitness...

CONTENTS

Classifieds

Paid Classifieds

Free Rentals

Has 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 131.

Phone Matches

Looking for your special someone? Turn to the Phone Matches column where you'll find 700+ special someone seekers to choose from. Or call the Phone Matches number at 1-900-844-6828 and "browse" through the introductions.

10 Reasons to Date Me: (1) Blonde (2) Never married to O.J. (4) Physically fit (5) Independent (6) Don't need a Miracle Broker (7) Not looking to be taken care of (8) Sense of humor (9) Not related to Tom or Roseanne (10) Big brown eyes.

If you put out a lat like this, the only response I'd get would be lists of reasons why not to date me. But this woman's numbers are all lucky. Count on it. See page 142.

DANCE TRAINER WANTED for children's ballet classes in Clairemont area. Must have experience and be able to work with young children. Call Andra. 587-0846.

DELIVERY DRIVERS and dispatcher wanted for gourmet home delivery service. Good money. Driver needs car and insurance. Call 297-2220.

DELIVERY DRIVERS. Gourmet Bagger, voted San Diego's #1 sandwich shop. Lunch only, 11am-2pm weekdays. Must have car and insurance. Excellent money! Limited area, 2 locations. Mission Valley, 92126. Call Andra. 587-0846.

DELIVERY PERSONS/WOMEN. Must have 2 years experience doing special events" vehicle to transport equipment and enthusiastic, energetic personality. For appointment, call 276-3115.

DANCE TRAINER WANTED for children's ballet classes in Clairemont area. Good money. Must have experience and able to work with young children. Call Andra. 587-0846.

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INSTRUCTIONS

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 ads will be accepted, and those ads 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 with words cost more than $3.00 must be paid for. Payment must accompany ad. Roommate ads are no longer free. Please contact the Roommate category for details.

MAILING DEADLINE: Free classifieds must be received by 7:00 a.m., Monday through Friday, to be published in the following Friday's newspaper. Classifieds must be typed on a computer keyboard, not hand written. Each classified is $3.00 for up to 25 words. Additional words cost $3.00 each. Payable upon request. A $5.00 charge will be added for each classified ad submitted with an added word. Classifieds must be submitted 7 business days before publication. A $5.00 charge will be added for each classified ad submitted with an added word. Classifieds must be submitted 7 business days before publication. A $5.00 charge will be added for each classified ad submitted with an added word. Classifieds must be submitted 7 business days before publication.

PAID CLASSIFIEDS: Business, services, or products are listed in this section. Call for rates.

SALES REPS: Ballenger & Company, 2220 21st Street, Suite 107, Stockton, CA 95207. Phone: 238-4000. Fax: 238-4040. E-mail: sales@ballengerco.com. Ask for Albert or Sarah. Visit us online at www.ballengerco.com.

SALES REPRESENTATIVE: Bead & Button, 2115 Pacific Ave, Suite 102, Stockton, CA 95207. Phone: 461-8888. Fax: 461-8889. E-mail: sales@beadandbutton.com. Visit us online at www.beadandbutton.com.

TELEMARKETING: No soliciting. Trainers earn up to $11.95/hour. Flexible schedule. Please call 238-4000 to apply.

TIME-TIME: Consumer magazine. Earn $15 an hour for nine hours daily, nine days a week. Dietary, sweep, and water. Call 238-4000 to apply.

TRAVEL AGENT: Travel agency. Make $15 an hour for nine hours daily, nine days a week. Dietary, sweep, and water. Call 238-4000 to apply.

RECEIPTIONIST: Required for theater arts class. Call 238-4000 to apply.

RENTAL CAR: Please call our Jolene in the office at 238-4000.

RESTAURANT: Subways is accepting applications for positions. All positions are available. Must be at least 16 years old. Please call 238-4000 to apply.

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SALES REPS: Ballenger & Company, 2220 21st Street, Suite 107, Stockton, CA 95207. Phone: 238-4000. Fax: 238-4040. E-mail: sales@ballengerco.com. Ask for Albert or Sarah. Visit us online at www.ballengerco.com.

SALES REPS: Sales growth is good! Now hiring full-time and part-time salespeople. Must have a strong desire to succeed. Must have excellent customer service and communication skills. Must have a neat and presentable appearance. Excellent pay! Benefits include: health, dental, and vision insurance. Call 238-4000 to apply.

SALES-BASED: Club sales. Full-time, part-time and part-time position available. Excellent pay! Benefits include: health, dental, and vision insurance. Call 238-4000 to apply.

SALES REPS: Sales Reps needed. Full-time, part-time and part-time position available. Excellent pay! Benefits include: health, dental, and vision insurance. Call 238-4000 to apply.

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MUSIC

ABANDON ALL YOUR GEAR that you don’t use or want. Get top dollar. At the going rate you won’t lose.

DONT SETTLE FOR LESS. CALL US TODAY 949-341-0010.

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Music manages to do it all. Expertly! Respectfully! On time! Call Muri, Monday through Saturday, 9:30-5.

BASS GUITAR, GUITAR, AMP, AMPS, AMP CABLES, PEDALS, электро wich includes all cables, adapters, and covers. Includes lessons, music theory, song writing, and performance techniques.

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Music always improves your quality of life. Call us today for your free Consultation.
What did you wait too long to do in your life?

DORIS TOTTORI
Art Student
Hillcrest

I wish I had done what I really wanted to do sooner—follow my own instincts. Trust them, really. I wanted to go to art school, but my father kept saying, "What kind of eligible men are you going to meet in art school?" My mother would say, "You're not going to be able to have nice things if you blow it all on art." My brother kept telling me it would be a waste of my brain. I guess just to please everybody I went into a pre-med program, then I did my master's in biology. After that I got a job at a lab. Four years later, my husband and I were together. I thought we should try something. We didn't want to be stuck with this one-day-old daughter, but I don't regret it. I have an art degree and I'm working at a studio now.

DAVID KEARNS
Land Surveyor
London/Visiting Old Town

I grew up in a little village of Kent, near London, where we had lots of places to hike. That's when your telephone was actually linked with a neighbor's line. My parents noticed I was always talking on the party line once and represented me to the neighbors. They had the attitude that the telephone should only be used for emergencies. We just weren't allowed to use the telephone. It wasn't until I went away to school that I realized that people actually do say things on the phone just for fun. For the longest time I thought people actually thought you were touched. I would never call first because I thought that was rude. I would just drop in on people. Well, to tell you the truth, for the longest time I didn't have a telephone. Finally, I got one. At first, when someone called me and it wasn't urgent, I would make up some excuse to get off. Then I grew accustomed to it. Now I'm married and I have a baby and a six-year-old daughter, both of whom love to chat on the telephone. I regret that I took it so bloody long.

KATE M.
Medical Office Manager
Point Loma

I hope I don't corrupt some teenager by this story, but I waited too long to have sex the first time. I grew up in a Catholic family that emphasized abstinence. You know, if they did "it" you were committing a terrible sin. In college I always held out until I broke. I woke up with a very special man in my life over. My mother always said that if I stayed home he wouldn't wait until marriage he didn't respect you. And I waited too long. I have a very sexy friend who said things like, "Men don't want spoiled goods." As we were commodities, I think my future husband, who seemed perfect, I thought he respected me. He didn't mind waiting. I was incredibly naive. Unfortunately, I always thought the church would always go on. And the church is still here. I had kissed three days with her, and I thought that I had done this way sooner. This wonderful woman, this beautiful city, I had missed out on because I didn't make the time. Now, when I go to Montreal I feel like I feel her presence there. I don't mean this in a spooky way, but it's like there's still her there. It's like there's still her there. I cannot help but love her very often, excitedly encouraged me to really follow my heart.

LOIS S.
Public Relations
East County

My Auntie Monique was my mother's godmother, and she always came to Rochester to visit us over the holidays. She was a very sweet, full of life person who seemed to really like me. I admired her so much. She always invited me to come up to Montreal to spend some time with her. It's something I always planned on doing but things got in the way. Like in high school I was going to go up there, but I made the jerk wrench and we had practices for routines that summer. To make a long story short, by the time I got there to see her, she had leukemia and was very ill, very weak. I only spent three days with her, and I felt that I had that done this way sooner. This wonderful woman, this beautiful city, I had missed out on because I didn't make the time. Now, when I go to Montreal I feel like I feel her presence there. I don't mean this in a spooky way, but it's like there's still her there. It's like there's still her there. I don't mean this in a spooky way, but it's like there's still her there.

MARK WOSNIK
Carpenter
Lemon Grove

There's a bunch of things—learning to play an instrument, learning a second language. Those are things you always plan on doing, but then eventually you find yourself almost 30 years old and you wonder what happened. I think breaking up with a long-time girlfriend is something that can teach me a lot. I have a friend who's thinking about playing the guitar. I traveled down to Costa Rica this spring. I just recently started taking an adult ed Spanish course. Knowing Spanish could have really benefited me on the job, with all the people I come in contact with. I had the opportunity to learn at a very young age. Both my grand- parents on my mother's side are Hispanic. I spent a lot of time with them as a kid, but it was the old "I'm an American, why do I need another language?" Now it's a lot tougher to learn for me. They say kids naturally pick it up if they're encouraged. I saw a woman in a program. She's in her sixties. She's been in those bilingual programs. It's pretty cool. It'll give her an advantage.
An Evening of Mystery, Romance & Intrigue...” as great as served at a progressive dinner party format (you change between courses and scenes to maximize the number of singles) at a bar, meet new people (for some sleuthing challenges), laugh (because it’s good for you) and maybe a wedding (so you can appreciate being single). Join us at the Mystery Cafe! Happy hour, 6-7 pm. Dinner and the hit show I Do, Or Die... The Mother-In-Law of All Weddings, 7 pm. The Mystery Cafe is located at the Imperial House Restaurant, 506 Kamla (near Balboa Park). The special price of $44 includes dinner, drinks, tax and gratuity. Participants receive a free, 50-page Phone Match™ during the happy hour. For reservations, call 654-1600. All reservations received by August 25 will be eligible for a drawing of a pair of passes to the new Mystery Cafe show September 17.
Introducing Reader PHONE MATCHES, a great place to meet San Diego singles.

You are provided with a free personal matching ad in the Reader Classifieds. You also receive a free “voice mailbox” — a phone service that allows you to record and receive messages from any touch-tone phone.

HOW TO PLACE YOUR AD: To place a free Phone Matches ad, fill out the coupon below and mail or FAX it (233-7907) to us. (If faxing, please photocopy the coupon first.) The deadline for receiving free Phone Matches ads is Saturday at 7 am. No free ads will be accepted over the phone or in person. We’ll send you a 5-digit mailbox number (to be printed in your ad) and a 4-digit security code for exclusive access to your responses.

You may also place a late ad until 6 pm Tuesday by phone (235-8200), in our office (1703 India St. at Date St., downtown), or by FAX (233-7907). The charge for these late ads is $20 for the first 25 words plus $1.20 per additional word. Ads placed by phone or by FAX are with Visa, MasterCard, or Discover only.

HOW TO USE YOUR VOICE MAILBOX: After you receive your mailbox number and private security code, you can record your personal introduction and listen to your responses. Call 527-1966, 24 hours a day, and follow the easy instructions. You must have a touch-tone phone.

QUESTIONS? Call 235-8200, ext. 268.

MEET YOUR MATCH! Use the form below to place your FREE, 2-week Phone Matches ad and get your FREE Voice Mailbox.

TO PURCHASE AN OPTIONAL HEADLINE, use the lines below, keeping in mind the following: 20 characters per line including spaces; the first initial of each word is capitalized; abbreviations and unusual punctuation will not be accepted; the cost of each line is $12. Continue on a separate sheet if necessary; no more than 10 lines. Please print clearly.

1
2
3

PRINT CLEARLY: First 25 words are FREE. $1.20/additional word. Continue on a separate sheet if necessary.

1  2
7  8
13 14
19 20
25/FREE 26
31 . 32
37  38
3  4
9 10
15 16
21 22
27 28
33 34
39 40
5  6
11 12
17 18
23 24
29 30
35 36
41 42

FREE AD DEADLINE: 7 am Saturday
Mail: Reader Phone Matches, P.O. Box 85803, San Diego, CA 92186 Fax: 233-7907

LATE AD DEADLINE: 6 pm Tuesday (Must include $20 service fee.) Fax: 233-7907 Phone: 235-8200
Walk-in: 1703 India St. (at Date St.) downtown

GUIDELINES: All accepted ads run in the Reader for two consecutive weeks; in the supplement they run on a space-available basis. Ads may be edited for length, content and clarity. There is a limit of one Phone Matches ad per person per two-week period. The Reader suggests that you select an ad that best describes your interests and the age range you are seeking. Phone Matches ads are for any single person who is seeking a serious relationship with a member of the opposite sex. Ad containing explicit or implicit sexual/erotic language will not be accepted. Ads offering anything of monetary value, including living accommodations, gifts or trips, in exchange for companionship will not be accepted. Ads in the “Shared Interests” category must list the primary interest as the first word; these ads will be sorted alphabetically. Either gender may be sought in “Shared Interests” ads, however, physical descriptions are not allowed. The San Diego Reader reserves the right to reject any advertisement for any reason. No ads will be published without a checking persons under the age of 18. No last names, addresses or personal phone numbers will be permitted. Phone Matches ads are not for individuals only. No dating services, singles clubs or commercial businesses need advertise in this section.

We cannot accept your ad without the following information. Please print.

Name
Address
City
State
Zip
Phone (daytime)
Phone (evening)
Signature
☐ Man seeking a woman
☐ Woman seeking a man
☐ Shared interests

Phone Matches’ Voice Mailbox ..................................$ FREE
Headlines ..........................................................$ FREE
First 25 words of printed ad ...................................$ FREE
Additional words ..................................................$ FREE
Late fee/walk-in fee (for ads received after free deadline): $20 .............................................$ FREE

TOTAL ...........................................................$ 20

No cancellations. No refunds. Make check or money order payable to San Diego Reader. To order using Visa, MasterCard or Discover, please fill out the following:

Card number
Expiration date
Signature

DISCLAIMER: The San Diego Reader does not assume any liability for the content or reply to any Reader Phone Matches advertisements. The advertiser assumes complete liability for the content of, and all replies to, any advertisement or recorded message, and for any claims made against the San Diego Reader as a result thereof. The advertiser agrees to indemnify and hold the San Diego Reader and its employees harmless from all costs, expenses (including all attorney fees), liabilities and damages resulting from or caused by the publication or recording placed by the advertiser or any reply to any such advertisements. By using Reader Phone Matches, the advertiser agrees not to leave his/her telephone number, last name or address in his/her voice greeting message.
Phone Matches Success Stories:

Alma Stone and Jerry Sleeper

PETITE GEMINI, high energy, adventurous, brunette, enjoys exploring unique places, moonlight walks, dancing, conversation. Incurable romantic seeks special someone with intense eyes, good looking, nice body, strong shoulders, 33-43.

Alma: A friend of mine talked me into placing my Phone-Matches ad. I admit I was hesitant at first; I thought personals were just for weirdos.

Jerry: And I just happened to be looking through the Reader for some parts for my drum kit. I’m also a Gemini, so I thought I’d call her voice mail.

Alma: I got over 100 responses. That made me feel really good. I listened to every one, but there was no way I could respond to them all.

Jerry: Then she heard mine.

Alma: His voice hooked me. It’s true! Something in Jerry’s voice just reached out and grabbed me.

Jerry: We spent six hours on the phone that first night. She came over the next night for dinner.

Alma: I felt real comfortable doing it, too.

Jerry: When Alma walked through the door, I said...

Alma: He said, “Oh god, that’s the one for me!” And I felt like I had come home.

Jerry: Whoever says that “love at first sight” doesn’t exist, hasn’t been there.

Alma: We just connected so well.

Jerry: We haven’t missed a day together since that night.

Alma: Jerry’s sense of humor just lifts me up and makes me feel warm and happy inside all the time.

Jerry: You’ve got to keep smiling. We make each other feel younger. A sense of humor is a must!

Alma: Jerry’s a poet and a musician. He’s sensitive, yet rugged. He makes me feel beautiful and wanted.

Jerry: Alma’s everything I’ve ever wanted in my life. I figure, on this earth, every lady has one man, and every man has one lady. I was lucky enough to meet the one for me — and smart enough to keep her happy.

San Diego Reader Phone Matches

1-900-844-6282

98¢/minute, $1.98 first minute From outside San Diego County call 1-900-454-3370 ($1.49/minute)
THE READER PUZZLE

by Don Rubin

Today’s Final Jeopardy category is “Game Shows.” You know how this works. Fill in your answer below.

This sum is the largest dollar amount a contestant can win in a standard game of Jeopardy!

Rules of the Game

1. The prize for solving the Reader Puzzle will be a Reader T-shirt.
2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 83803, San Diego, CA 92138-8380) by 9:00 a.m., Wednesday, six days following the issue date.
3. All entries must be accompanied by your name, address, and shirt size (S, M, L, XL).
4. Employees of the Reader and their immediate families are not eligible.
5. In the event of disputes or ties, decisions of the judges will be final and arbitrary. We’ve only got five prizes each week to give away, so if there are more than five winners, we’ll have a lottery.
6. All answers must be entered in the space allowed on the puzzle page. And please, no phone calls or trips to our office.
7. One entry per person.

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She’s beautiful, striking, slim, voluptuous, shapely, intelligent, subtle, athletic, fun, he’s handsome, tall, secure, athletic, sensitive, professional, health conscious, unselfish, considerate, smoker, romantic, honest, 40-50. (831) 473-9312
Hard working, full-time nurse, mother, loves hiking, biking, beach, children. Spiritual, 45, 5’6”, 290, brown hair, blue eyes, vast experience in most fields. Looking for kind, compassionate, intelligent, talented person. (831) 473-9310
Attractive, black female, 31, with a touch of class. Enjoys listening to jazz, dancing, shopping, movies, theater and hanging out with friends. Non-smoking, non-drinking, male, between ages 30-35, 6’2”, 185, non-smoking. (831) 473-9313

Answers to and winners of Reader Puzzle #821, Lost and Found.

HOWLAND ISLAND
(U.S.)
4°48’N 17°38’W

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Of the 43 entrants, 31 were correct.

The winners are:

1. Joanne Wainwright, San Jose
2. H. Scott Parsons, Encinitas
3. Bob Crist, Carlsbad
4. Regina Filipowicz, San Diego
5. Joseph V. Drago, San Diego

Karen G. Horn
the Divorce Attorney
Free 1/2 hr. consultation
Call now 299-4336
3067 5th Ave.

8042 Clairmont Mesa Boulevard, 268-5050

One Month FREE

VCR/camcorder repair & Service

Free Estimates!!!

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(located in Kearny Mesa)

Other services include:
- Duplicating
- Editing Services
- Film Transfers
ADVENTURE, ROMANCE, travel and a beautiful experience of life with a partner is what I'm looking for. I love the great sense of humor and big heart. Enjoy cooking, music, camping, hiking, reading, dancing, movies, photography, tennis, Mexico, 39. blonde (B) (727-1256)

GREAT-LOOKING ITALIAN, 40, secure, intelligent, giving, affectionate,inator, seeker. Showing, be honest, sincere, which way, let's enjoy life. Be in your 20s. Please call me (727)-1406

L A JOLLA MILLIONAIRE, 67, 220bs, 94in, 50, with no kids. Capable, responsible, with no kids. Seeking a mature, mature, and the right. Grown-up, baby, and the right (727)-1405

BLACK MALE, 37, no children but enjoys the company of smart young women. No drugs, no smoking, no judgmental. Seeks with outgoing, San Diego local women. (727)-1296

30, HANDSOME WHITE MALE, 6', dark and handsome 20s. Enthusiastic and serious about his surroundings. Seeks to meet a woman who enjoys life, is fun and intelligent. (727)-1413

SOMETIMES SOON, a bright, dynamic young woman and I will be together, truly appreciating all that we have to offer each other. Act now! (727)-1309

CLASSES FOR PARENTS, who want to help their newly的成长, well-educated, eager, attractive asian, sophisticated, woman finds handsome, single lady for fun and romance. (727)-1411

COMPLETE PACKAGE, very handsome, 6', 190bs, with blue eyes, intelligent, charming, with good sense of humor. The looker that is attractive, socially acceptable, good conversationalist, kind, honest, affectionate, good writer, good lover. (727)-1169

TALL ITALIAN, light hair, green eyes, financially secure, college educated, attractive, well traveled,affleectionate, good sense of humor. Seeks 20-30, serious, tender lady for fun and romance. (727)-1413


COMPLETELY SELF-CONFIDENT, 30, 6'2", 220bs, dark hair, wearing glasses, enjoys cooking, working out, reading, basketball, fitness. Looking for a 1-3 partner, active, challenging, serious about relationships. (727)-1295

SOMEBODY OUT THERE wants to meet a lady who wears glasses for friendship, romance, and fun. Looks at your heart's desires with me (727)-1302

COMPLETELY AVAILABLE. Working as a 20-30, looking to explore and experience new things, someone who is looking for a relationship, a long-term, commitment. Let's talk! (727)-1302

SOMEBODY OUT THERE wants a big, strong, confident lady who is looking for friendship, romance, and fun times. Let's talk! (727)-1302

HOW'S THE MARKET? "Handsome, single, educated, with a great sense of humor. I'm very thoughtful, caring, huggable, and kind. Let's make a connection. Seeks a woman who enjoys TV, cooking, and music. Seeks a woman who enjoys outdoor activities, fitness, movies, laughing, and who is interested in life in addition to her. It's your call! I seek. (727)-1302

PICTURE STORY

San Diego's Civic Center under construction, circa 1937. First listed on the city's master plan in 1926, the center's harborside construction was delayed by several years of political infighting; not until the mid-30s and the intercession of the federal Works Progress Administration was the first spadeful of dirt dug. A federal grant paid $1.7 million of the center's cost, while the remainder was paid for with city and county funds. President Franklin D. Roosevelt dedicated the building on July 16, 1938.

Although the building was shared by both city and county interests for many years, in 1963 the city signed over its interest in the then-$66 million center to the county. In return, the county agreed to pay the city $3.3 million in four interest-free installments. The following year, the city moved into its new 14-story city center in the Community Concourse.

(Franci Temple Collection)

S O R T S

Preventive Dentistry $29

CLEANING * BITE WING X-RAYS

COMPLETENTAL EXAMINATION

(usually $75) * First-time patients only

HEAT STERILIZATION

Fillings * Crowns * Extractions * Dentures

Repairs * All Insurance

Personal Attention * Twilight Sleep Available

Cosmetic Bonding * Convenient Parking

Dr. Howard First

239 Laurel Street (at 3rd near Balboa Park)
283-6005 * Offer good with this ad
Expires September 1, 1994

-Acrylic Nails
- Free Electrolysis
- Acrylic Lashes
- Acupuncture
- Free Electrolysis

Acrylic Nails $18.99

(Reg. $35)

Acrylic Lashes $10.99

(Reg. $35)

Acrylic Nails $18.99

(Reg. $35)

Acrylic Lashes $10.99

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Acrylic Lashes $10.99

(Reg. $35)
THURSDAY, AUGUST 25 THROUGH SATURDAY, SEPTEMBER 3
'95s ARE HERE AND MORE ARE ON THE WAY.
TAKE ADVANTAGE OF GREAT SUMMER CLOSEOUT PRICES ON REMAINING '94s IN STOCK.
SHOP NOW FOR BEST SELECTION!

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DOLLAR FOR DOLLAR THE BEST OVERALL VALUE IN BICYCLES TODAY, AND EVEN BETTER AT THESE PRICES!

TREK USA Accessories

- Helmets
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All this heat brings out the white trash in me. Two summers ago, when I was pregnant with Rebecca, I worked in an air-conditioned office. We had a few hot, muggy spells back then, but I didn’t suffer much. The worst was cocking tight, thick support hose up my sweaty, swollen legs. Once I walked into the office, I couldn’t have cared less that by noon you could maybe fry eggs on the floor.

The past week I’ve had a less-than-passionate attitude. How Hot It Is. I am 19 weeks pregnant, already in the last half of pregnancy. Things happen to a woman’s body when she’s pregnant that make heat hard to take. Your blood volume doubles. You sweat more. The extra fluid makes it difficult to cool off. I end up feeling one of those fat, bloated women you see walking around in her housecoat and fancying herself all day in a Tennessee Williams play. Being pregnant in this heat makes doing nothing I ever imagined I’d do. When I shopped on Monday, I didn’t anticipate the heat and the fact I wouldn’t want to cook in the evenings. Instead of preparing the food I bought for the week, I decided to do so when I was not so hot as I thought it would be. Jack wouldn’t let me throw myself facedown on the ice. Instead we ordered pizza and watched the ice-skating video. Some of the skaters seemed impossibly cool.

The shade on the back porch and filled it partway with tepid water with Rebecca and I climbed in. I can’t find the words to say anything. I heard people say it was too hot to do anything. I heard it in the street. I heard it in the street.

Yesterday I bought a refrigerator full of meat going bad. So at 10:00 that morning, sweat soaking my maternity dress, I found myself standing barefoot in the kitchen, simultaneously frying up hamburger and broiling chicken while Rebecca emptied the kitchen cabinets onto the floor.

For a while, I thought Thursday wasn’t any cooler. After I got the meat cooked, I dragged Rebecca’s wading pool into the shade on the back porch and filled it partway with tepid water with Rebecca and I climbed in. I can’t find the words to say anything. I heard people say it was too hot to do anything. I heard it in the street. I heard it in the street. We went out to dinner or ordered something in every way.

By Anne Albright
Cop Killer Apprehended

Guadalupe "Pico" Guajardo made one telephone call too many and as a result he is now in a prison cell in the Texas Department of Corrections. The escaped cop killer was apprehended on August 10 in Willis, north of Houston.

The Duval County jail is holding a 29-year-old San Diego man, Frank Garza III, on a $100,000 bond for allegedly "punching and kicking" a 22- year-old local woman on August 12. This is one of two aggravated assault cases being investigated by the San Diego police.

Alice resident Raul Martinez has entered a guilty plea in Duval County Court in the case involving illegal dumping on property located adjacent to the world-famous Diego city limits. County Judge Gilbert Urresti fined Martinez $300 but then suspended the fine in lieu of Martinez performing 1000 hours of community-service restitution.

It was a day for incantations in balloting for school-board offices held on August 13. The San Diego school election clearly drew the most interest with over 2000 votes being cast and a number of charges of voting irregularities being made.

The legal battles for the building of new San Diego schools stepped up a notch on August 17. In a courtroom in Alice, school attorney Mark Paisley asked that the Archer Parr-initiated suit be transferred to Duval County. Another hearing is already scheduled in Duval County's 229th District Court on August 22.

San Diego Chamber of Commerce president Tommy Molina and chamber directors Bibi Casas and Celia Garcia presented checks to organizations who helped with the recent Pan de Campo. Receiving checks were: E.B. Garcia, Rotary Club president; Jose H. Jimenez, Kiwanis Club president; and Sheriff Santiago Barrera Jr., on behalf of the Sheriff's Office.


African Chiches. Largest selection in East County. Tryp's, 4625 Eastlake Ave., La Mesa. Closed Sunday. 528-9909. 140 Blvdway Drive, El Cajon. 579-8973.
Myla and Tom

Downtown: "Banks," says the first sign, "$9.00 a night." "Tom's Special," says the second sign. "Fried chicken and potato wedges. $1.99." Now that's two great deals. The $9 sleeps are offered at the hotel Capri, one of those low $30s buildings that cover under the shadow of the downtown jail (the "Downtown Hilton" as its occupants fondly call it; officially the Metropolitan Correctional Center). The food offer is stuck in the window of the Capri Deli, a modest little place that, when you think about it, looks quite nice. It's right off First Street and sits with its white-wrought-iron grillwork and its white tables on the street and its ivy planters of kindling you of the passing customers.

That's the thing about this street — it has to be the shortest and quietest and tree-free in the downtown. It's a bit of a Street that's been cut off by the brown Federal Building at one end and inner-city-renewal apartments at the other. You're in bail-bond land here. "Bail By Linda." "Sheriff and Sheriff, Abogados En Leyes." Little photo snaps to show your ID. "Fotos A El Mas Bajo Costo." Here you see ladies one flight up filing in the heat on their window sill, reading the afternoon papers, and old gents sitting on the hotel steps below passing the afternoon chatting and smoking and coughing.

I'm hovering, staring at the gastronomic bargains on colored signs scrawled in the window. One says "Downtown Special," says a scarlet card. "Taco salad, beef or chicken, $2.00. Beef or chicken, $2.00." Tom and Myla, Myla and Tom.... "Yeah?" says a wild-haired blond street guy seeing me hesitate. He nods me in with shakes of his head, then lope on down the sidewalk.

"You Tom?" says I to the guy with the ponytail behind the counter.

"That's me," he says.

"I'll have one of your specials," I say.

"Which one?" he says.

I order the "chicken and potato wedges." This dude has obviously been round the block. He's 40-something. Wears a ponytail. Has handled people before. Yet seems gentled by life, not toughened. I pay over my $1.99 (plus tax), and 75 cents for a small coffee, a total of $2.74.

I'm sitting inside when a Filipino-looking lady - this has to be Myla — brings the chicken. It's long, red, and spicy, and it comes with lettuce and tomato and a mound of golden-skinned potato wedges slowly drowning in cheddar. I start chewing and watching the street-life.

Of course, this ain't no Champs Elysees. No chic maisdames walking their poodles. More likely bums haulling their life along in their supermarket carts. But at least the people here talk to you. The wild-haired blond guy comes back, sits down, asks for change, then wants a sip of my coffee. All quite innocently. He's in my space. There's no aggression. I say yes to a greenback, and, uh, no to the coffee-sharing. He looks happy with the deal, and walks off down the street. Me, I'm back into my chicken. Yum. It's nice and spicy, and the potatoes are a superbly-encrusted, cheese-soaked triumph. Can't believe it's all for a $1.99.

"I know what people here can afford," says Tom. "I live here at the Capri."

He's a retired Marine, 23 years in the service. "I was in Vietnam, twice. But believe me, this job is more difficult than that. Tom didn't have any permanent job when living in the hotel Capri last year. Then the manager asked him if he wanted to run the deli next door.

"I said, 'yeah,' even though I'd never cooked before, never been a businessman, didn't know anything about the paperwork involved. Those first few months were tough. For a while here I didn't think I was going to make it. Ordering, bookkeeping, health inspections,... nothing looks across to Myla cooking a patty on the grill. 'Fact is I'd have taken a week without Myla.' He draws a line with his foot across the floor where the kitchen proper starts. 'From here on, that's her territory. I cross that line, life's not worth a pig's nickel.'

It turns out Tom and Myla (she's from Lebanon and has a husband in the Navy) have taken out on much more than running a cheap restaurant. They also supply meals to residents of the Capri. Three meals a day, seven days a week. Permits some wards of the state, who need a kind of helping hand. "As a matter of fact that's the thing that means most to me about this place," says Tom. "It's not the money. As Myla says, life's money. It comes and it goes. But we're an important part of these people's lives. This is what gives me real pleasure."

"Come back Thursday," says Myla. "When we have if Filipino day. Chicken or pork adobo, pancit — noodles and vegetables — lumpia and fried rice. Big plate! $3.99."

"Or come back on a Friday," says Tom. "Roast beef dinner. Baked potato, corn and salad, $3.99."

Who can refuse? Nice people, good food — and the best bargain around — and if you start to feel sleepy there's always that $9 bunk next door.

The restaurant: Capri Deli and Restaurant
The location: 321 West E Street, Downtown: 235-0951
Type of food: American, Mexican, Filipino
Prices: Daily specials $1.99-$3.99; monthly food program (3 meals) $180.00 a month
Hours: 7:30 a.m. to 5:00 p.m., seven days
Route bus: All downtown buses
Nearest bus stop: Broadway and Front.

Myla and Tom
None of the text is legible or discernible from the image provided.
THE CITY

Yuppy Fun

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By Patrick Daugherty

Major league baseball may finally be making money despite reports that all 1324 teams are in Chapter 11. Every day the strike continues, ball teams save that day’s players’ salaries. What a deal.

Team       Daily Pay-Savings
New York Yankees    $225,082
Atlanta Braves      $209,937
San Francisco Giants $208,896
Cincinnati Reds     $208,284
Toronto Blue Jays    $203,762
San Diego Padres    $69,776

*The Padres will also save big money in Tide detergent and bathroom tissue, minus the day’s take from seven public phone booths.

From the “Tighten up your belts” file: Among those eddies and pools of humanity affected by the baseball strike are food banks, institutions that feed the homeless, and those blessed with a simple palate. Many baseball teams send their greasy, yummy, hot dogs, quarter-inch burgers, and sloppy nachos that you might not try to buy at local food banks. The San Francisco Giants send between 2 and 500 pounds of delicious and wholesome food every After the Oakland A’s do likewise. The Pads, since they draw well over 200 fans for every home game ball, will lend San Diego animal shelters short this month.

I made that last part up. It’s party time for major league umpires. They’ll be paid through the end of the regular season. Their union contract covers them for the first 75 days of a work stoppage. Umpire pay is good, $60,000 to $175,000, and there’s no heat for umpiring.

From the “Why we miss baseball” file:
I miss the institutionalized boredom
I miss following the exhilarating San Diego Padres
I miss something to watch on TV before Lastie
I miss watching grown men chew gum
I miss watching grown men spit
I miss watching grass grow
I miss counting all the advertisements on the outfield fence
I miss three-dollar warm beer in plastic cups
I miss all the caring, wonderful people who work in baseball
I miss hearing the TV guy say, “5 to 4, 3 to 1, 4 to 3, 3 to 2.”

*From the “Where is the West in Big West football” file: We’ve been swamped with requests asking how the Big West football conference is shaping up this year. As readers undoubtedly know, the Big West conference is an assortment of outlaws colleges and colleges who you send our most ungrateful child. Schools like Vegas, Pacific, San Jose, Utah, New Mexico State. Recently the Big West has expanded, thereby bringing even more excitement to the national collegiate gridiron scene.

You saw it here first, the annual Big West preview.

Southwestern Louisiana: a football powerhouse that managed one Division 1-A victory during 1991 and 1992, joined the formidable Big West last year and became co-champions right out of the box. This year, the Ragin’ Cajuns return seven starters.

Coach Nelson Stokley has the poop, “Our greatest strength is our ability to run the football. Speed is still the name of the game defensively.” Look for the same, boring, hack, grim ‘em game that has put thousands to sleep.

Northern Illinois: another greedy monopoly, but at least one that can manage its business, returns. Regular readers will recall the pigskin format that Big West goes up against two champion handicappers, we each pick three games each week based on the Vegas Line, keep a tote, the winner receives free airplane tickets and worthless trinkets.

For the last two years the winner has not been known until after the Super Bowl. It’s been down to the wire, folks. Back again this year is longtime Sportswriter Adviser, Nevada Bob, a high stakes gambler, lives in Vegas, on one of a hundred people who sees the fat living from sports betting. We’re talking a 20-year veteran.

If you don’t believe it, just check the odds.

In this corner, we have the reigning champion, coming back for a second year, the promising rookie, Any Patron at Downtown Johnny Brown’s. Yes, fans, every Tuesday the Box calls Downtown Johnny Brown’s, a fine eatery and cocktail lounge tucked right across the promenade from the San Diego Civic Center. I call in and Tuesday’s bartender asks who is sitting at the bar, asks, Any Patron, for his or her three picks. Last year, Any Patron scored an astounding 61 percent winning average and wore the Sportswriter Box. Nevada Bob did not speak to me for three months.

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By Patrick Daugherty

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Mike Smith

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THE STUDENT PAGE

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