

READER

SAN DIEGO'S FREE WEEKLY August 30 to September 5, 1973

Ah Soy!

WITH THE POPULARITY OF JAPANESE FOOD PLUS THE FICKLENESS OF MEAT PRICES AND SUPPLY, MORE AND MORE SAN DIEGANS ARE TAKING TO TOFU. TOFU IS TAKEN FOR GRANTED IN JAPAN AND FULLY APPRECIATED ONLY ABROAD, WHERE IT IS NOT EASILY AVAILABLE.

—Gale Fox—

Kunihiko Ogawa, Gloria Crable, Misao Kawasaki, three members of San Diego's Japanese-American community, but hardly recognizable as people of the same cultures, what do you have in common?

Kuni Ogawa of Tokyo, with one M.A. from Japan, another from the U.S., presently I.A. and graduate student of linguistics plus instructor of Japanese at UCSD, you are a new member of San Diego's Japanese-American community.

Gloria Crable, born into your western name in France as daughter of the physician accompanying the Japanese ambassador, educated at Tokyo University, married at middle-age in San Diego, you exude the confidence of the expatriate at home abroad.

Misao Kawasaki with your Kyoto accent formerly storekeeper of Japanese groceries in downtown San Diego, now teacher of the Tea Ceremony, you never had to learn English to go about your business.

The scene of Kuni Ogawa's initiation as member of a minority group was Salt Lake City, 1969. After a spell of English teaching at International Christian University in Tokyo, Ogawa was hired as a T.A. of Japanese at the University of Utah where he continued studying linguistics. In Japan, where the people are so physically homogeneous that hair and eye colour is not described on the passport, the experience of discrimination by colour is unknown. In Salt Lake City, however, the point of view that white skin stands for the sinless soul, black for the sinner, yellow for the repentant sinner, is not uncommon. Ogawa was surprised by this new information. He and his wife, Yasuko, found it difficult to make friends. By chance, though, through Yasuko's job, they met a Japanese-American who introduced them to JapAm life in Salt Lake. That community was born when many of the Japanese sent from California to concentration camps in Utah during the war settled there permanently. When the Ogawas moved to San Diego in 1971, they discovered the strong ties between the Salt Lake and San Diego communities as well as the similar self-sufficiency of the minority group within the resources of a large city.

For example, Japanese-Americans in San Diego can belong to their own churches, Buddhist or Christian; read their own newspapers, *Rafu Shimpu*, *Kashu Mainichi*, *Hakuber Mamochi*, but Japanese goods, at Yutaka Imports, Woo Chee Chong, Oriental Groceries, Kyoto Gift and Food. There are purely social organizations, such as those for people from the same prefecture in Japan. There are political social clubs, such as the San Diego Gardeners' Union. And also service groups, including the Sister City Association, the Japanese Citizens League.

Although Ogawa does not belong to any of these organizations, he does spend most of his social time among the Japanese. The range of his friends encompasses the "isei", first generation, family which prescribed for his baby's fever a potion of earthworm and herb and then proceeded to dig up the ingredients, as well as many "nissei", or second generation JapAm's, whom Ogawa considers, "... more frank than Japanese. They are Americanized in a positive way. I tend to find in them good, old-fashioned Japanese kindness and thoughtfulfulness, forgotten in Tokyo nowadays."

At UCSD, for Ogawa to be a Japanese means his speaking humbly and politely to his Japanese professor while interacting on a

first-name basis with his white professors. At home, true to Japanese tradition, there is no babysitter or women's lib, yet Mrs. Ogawa has been hired as tutor of Japanese by UCSD.

Mr. Ogawa, the paradoxes of your Americanization by the Japanese-American community must suit you; you say you are

are elderly members of San Diego's Japanese-American community. Like many JapAm men whom the concentration camps robbed of their years of education and vigour, Mr. Kawasaki is a gardener. The old couple is comfortably installed behind a large flower garden with children and grandchildren as neighbors, in a rhythm of gardening and



planning to stay.

In living colorful contrast to Kunihiko Ogawa, as Japanese as a sugary compliment and as American as a frank denial, is Gloria Crable. She would as soon shop at Safeway as at Oriental Groceries and feels as comfy in French lace as in kimono. A professional pianist who also knows the koto, a Jack Lalanne subscriber who moves to Japanese classical dance as well, Mrs. Crable shares her energy with both the JapAm community and the society of greater San Diego. She finds that she needs both worlds. As rest from her activity as teacher and performer of piano, board member of the Y. housewife, and friend of many, she practices the traditional Japanese Tea Ceremony. Creating the ascetic atmosphere of the tea room in her western house with its distracting design and plethora of objets d'art is difficult. But expertly performed by Gloria Crable, the Ceremony in any setting has the serene effect of meditation.

Mrs. Crable, you have realized the harmony in two possibly dissimilar cultures and smile in high-frequency satisfaction. Gloria Crable studies the Tea Ceremony in the home of Misao Kawasaki, called "Sensei" (Teacher) by her pupils, Kawasaki Sensei and her husband, for whom San Diego has been home for many, many years.

more suggestive of its white, whimsical blandness. It is a simple chunk of simple soybean painstakingly prepared. Delicious hot or cold with soy sauce, sautéed with vegetables, souped up, or... (write Ed. for recipes), tofu is taken for granted in Japan and fully appreciated only abroad, where it is not easily available. Asian groceries (there is a Chinese version of tofu) and specialty stores around the U.S. may sell it, usually shipped from L.A., but San Diegans are fortunate to be able to buy fresh-daily locally made tofu from the Koba's Oriental Groceries store, 418 Island Street, downtown.

Unlike mass production operations in L.A., the whole job here is done by hand. Monday through Saturday at 5:00 a.m., well, maybe a bit later on Saturday, among the converted and hand-made utensils in the pristine kitchen back of the store, Dwayne Koba, dashing 25-year-old family son, and Saburo Kojama, hard-working family brother-in-law, begin with the beans. Grinding the soybeans, which have soaked in water overnight, is the quickest part of the process (next to selling), taking less than 10 minutes per batch. Batch by batch, the ground beans are boiled in water in a shiny-clean Navy mess hall stove. The cooking water, or soy milk, pours through the copper sieves near the bottom of the stove into a wooden tub. A cloth sack collects the chaff, called "okara." Since there is little call for the chaff, which has become neglected in modern Japan, too, the Kobas throw most of it away. Mrs. Koba does freeze some okara, though, and sells it for 15¢ a pound. Okara is a cheap source of good protein and very easy to digest. Cooked quickly in oil with mushrooms, onions, and other vegetables, seasoned with soy sauce and sugar, it makes a delicious bargain meal.

The next step in making tofu is waiting, weighing, wheying. Dwayne mixes a salt solution in the tub of soy milk to encourage formation of the curd. Later, he and Saburo press the curd beneath a weighted board into a rectangular sheet a few inches thick. When enough whey has been squeezed out to leave a firm curd, they cut the sheet into blocks and set it to cool in cold water. Thirty cakes are produced in one batch; two or three batches are made each morning. When the first batch is cooled and packed in take-out cartons, Mr. Koba, who arrives with his wife an hour or so later than the others, begins his deliveries, which last all day. The rest of the family continues with the subsequent batches, finishing the whole job, clean-up and all, at about 9:00 a.m. Dwayne calls making tofu an art rather than a dependable technique. Each day, proportions and waiting times vary. The recipe is interpreted by the experience of the tofu maker.

In between helping with the tofu, Mrs. Koba prepares another soybean product, fried bean curd, called "age" (as in "agean" without the "n"). The beans for age are boiled differently, pressed and cut into smaller shapes and fried in cottonseed oil. Mrs. Koba does the frying delicately by hand, first in warm oil, then in hot oil. The light brown age is soft inside and slightly crisp outside, less bland than tofu in colour and in taste. The best known use of age is stuffing it with vinegared rice as "sushi."

The Kobas sell their works of art for 45¢ a block of tofu (about one pound) and 10¢ a piece of age. Prices as of this week, that is, Soybeans no longer cost beans.

With the popularity of Japanese food plus the fickleness of meat prices and supply, more and more San Diegans are taking to tofu. The Kobas no longer know all of their customers by name, nor do all of their customers who buy it know tofu by name.

Mr. and Mrs. Koba, do you know the service you perform, uniting the entire Japanese-American community of San Diego with your nostalgic and nutritious tofu? It is at Oriental Groceries that the Ogawas, the Crables, and the Kawasakis get together.

teaching. And the number of her pupils grows like the number of his weeds.

Even in Sensei's house, though, the tea room setting is necessarily makeshift. "Gioza" mats simulate a real tatami floor. The mini sliding board effects a Japanese door. The electric "hearth" has no place for traditional charcoal and incense. But under Kawasaki Sensei's precise, sweet-humoured instruction, her pupils learn to sense the value of the earthy colours and nice arrangements of the utensils, the few slow, efficient movements of the hostess, the bright green smell of powdered tea, the elegant peace of absorption in the Tea Ceremony. Besides the weekly lessons, now and then throughout the year, devotees of Tea gather to celebrate traditional holidays.

Mr. and Mrs. Kawasaki, can you remember in seasonless San Diego that the calendars of gardening and of tea ceremony are the same?

Kuni Ogawa, Gloria Crable, Misao Kawasaki, each of you has evolved a unique one style from the resources of San Diego and its JapAm community. There is a common taste, however, one slippery piece of Japan that you and every other Japanese-American grasp firmly, tofu.

Tofu! Called "bean curd" or "soy cheese" by westerners, the Japanese "tofu" is far

READER'S GUIDE TO THE SILVER SCREEN

-duncan shepherd

AS THESE LISTINGS ARE SUBJECT TO CHANGE AT THE DISCRETION OF THE THEATRE TO CHECK WITH THE LISTED THEATRE...

Butterflies Are Free - Generalization...

Amenic Graffiti - The park garden...

Billy Jack - Sort of a moderately SHANE...

Beater - Patricia O'Neal as the therapist...

Billy Jack - Sort of a moderately SHANE...

Bleed Me - Roger Carman's haphazard retelling...

Blume in Love - Paul Mazursky's bitter-humor...

Dillinger - The first film both written and directed...

Do West Young Man - A late and heavy...

The Herred Experiment - James Womack...

Do West Young Man - A late and heavy...

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A Flirt of Dynamite (Duck, You...)

Junior Bonner - Presumably to confine...

The Last Tango in Paris - Bernardo...

40 Carats - The Broadway hit, an film...

Frenzy - Hitchcock going through his...

Stewie and Social Club - James...

Fanny Flier - Streisand's debut movie...

The Legend of Hell House - The old...

Fuzz - Ed McBain's 87th Precinct rip-off...

The Life and Times of Judge Roy...

The Getaway - Sam Peckinpah's un-

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Directed with few lapses of purpose by...

Play Misty for Me - Clint Eastwood's...

Reps - An experimental mishap loses a...

Marjoe - Cinema-wire expose of the...

The Last Tango in Paris - Bernardo...

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Silent Running - Ecology-minded sci-fi...

Skin Game - A black-and-white duo of...

Slaughter's Big Rip-Off - Sequel to...

The Sound of Music - The return of...

Stewie and Social Club - James...

Strew Dogs - The sudden marital rancor...

Stewie and Social Club - James...

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The Unicorn Cinema
EVENINGS THROUGH WEDNESDAY
MR. HOLIDAY'S HOLIDAY
7:00 P.M. - 1:00 A.M.
Directed by G. Stanley Jones
A merry, heartwarming film about an old actor and a young dancer.

CINEMA LEO
AUGUST 31 to SEPTEMBER 6
UNCONQUERED (1947)
GARY COOPER, PAULETTE GODDARD,
HOWARD DA SILVA & BOB MARSHOFF
7:25 EACH EVENING
GO WEST, YOUNG MAN (1936)
MAE WEST, RANDY SCOTT,
ISABEL JENSEN
8:00 & 9:50 EACH EVENING
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COLLEGE
THEATRE & CLOUZEAU BLVD AT ST
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The Original
Frankenstein
starring
Boris Karloff
&
Dracula...
starring
Bela Lugosi
ACADEMY

40
Carats
and
Butterflies
Are Free
TUESDAY 7:00 P.M. - 1:00 A.M.
THURSDAY 7:30 P.M. - 1:00 A.M.
FRIDAY 7:30 P.M. - 1:00 A.M.
SATURDAY 7:30 P.M. - 1:00 A.M.
SUNDAY 7:30 P.M. - 1:00 A.M.
STAND THEATRE

4th Month!
The Writers are Talking
About the Jones Girl
if you have to go to
HALL
Miss Jones
from the motion picture "Deep Throat"
FORMERLY
George C. Scott
Faye Dunaway
OVI LAMAR CROWE
10:00
Dinner
Club

USED BOOKS
AND SAVE MONEY
FAST SERVICE - NO WAITING IN LONG LINES
COMPLETE STOCK OF CAL STATE
SAN DIEGO TEXT BOOKS
OTHER STUDENTS CALL
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TO SEE IF YOUR TEXTS ARE IN STOCK
5157 COLLEGE AVE. Next to the Jack-In-The-Box
SPECIAL ORDERS
Tuesday - Thursday 10 A.M. - 6 P.M.
Friday - Saturday 10 A.M. - 6 P.M.

TELEVISION

Thursday, August 30

THIEVES HIGHWAY, starring Richard Conte and Lee J. Cobb (1949). Channel 6, 7:00 p.m.



PLAYHOUSE NEW YORK BIOGRAPHY. Repeat of Thursday's show. Channel 15, 9:00 p.m.

SWAN LAKE. Danish choreographer Bruhn and prima ballerina Lois Smith dance with the National Ballet of Canada in Bruhn's version of "Swan Lake." Channel 15, 11:00 p.m.

HOLD BACK THE DAWN, starring Charles Boyer and Olivia de Havilland. Channel 39, 11:15 p.m.

IMITATION OF LIFE, starring Lana Turner and John Gavin (1959). Channel 10, 11:30 p.m.

THAT KIND OF WOMAN, starring Sophia Loren and Tab Hunter (1959). Channel 8, 11:30 p.m.

Sunday, September 2

"PARZAN'S HIDDEN JUNGLE", starring Gordon Scott and Vera Miles (1955). Channel 6, 2:30 p.m.

GUNSLINGER, starring John Ireland and Beverly Garland (1958). Channel 6, 4:00 p.m.

EVENING AT THE POPS. Organist Vicci Fox joins Fiedler and the Boston Pops for two movements of Jorgensen. The Pops also perform pieces of Dvorak, Grieg, and Bach. Channel 15, 8:00 p.m.

FIRING LINE. William F. Buckley, Jr. hosts. Channel 15, 10:00 p.m.

THE GENERAL DIED AT DAWN, starring Gary Cooper and Madeline Carroll (1936). Channel 39, 11:15 p.m.

Monday, September 3

FIRING LINE. Repeat of Sunday's show. Channel 15, 8:00 p.m.

BHOWANI JUNGLE, starring Ava Gardner and Stewart Granger (1956). Channel 6, 7:00 p.m.

PLAYHOUSE NEW YORK BIOGRAPHY. In Search of Springfield, starring Swedish actor Max Von Sydow. Swedish actor Max Von Sydow. Channel 15, 8:00 p.m.

AN AMERICAN FAMILY. Bill returns from his business trip; learns from Pat that she intends to seek a divorce, and spends the night in a motel. The following day, the Loud children rally around their mother. Channel 15, 10:00 p.m.

WAR AND PEACE (conclusion). Russian-made adaptation of Tolstoy's novel. Channel 39, 11:30 p.m.

Tuesday, September 4

MOGAMBO, starring Clark Gable and Ava Gardner (1954). Channel 6, 7:00 p.m.

EVENING AT THE POPS. Repeat of Sunday's show. Channel 15, 8:00 p.m.

GOOD NEWS, starring June Allyson and Peter Lawford. Channel 6, 9:00 p.m.

Wednesday, September 5

THE ECONOMY AND PHASE IV. A debate of the President's economic program with John T. Dunlop, director of the Council of Living Councils; Charles E. Walker, Treasurer of the American Eisenhower and Nixon Fair Share; University of Chicago economist Dr. Paul McCloskey, former chairman of the Council of Economic Advisors; a moderator. Channel 15, 7:00 p.m.

THE CITY GAME. John Pastier, architecture critic for the Los Angeles Times, talks about role of architecture critics, discusses San Diego buildings, including the Horton Plaza project and what went wrong with Mission Valley. Channel 15, 11:00 p.m.

THE MIDNIGHT SPECIAL. Billy Preston hosts guests Steely Dan, Bo Diddley, Maxwell McGovern, Buddy Miles, Ned Doherty, and Gladstone. Channel 10, 1:00 a.m.

Saturday, September 1

VICTORY AT SEA. Gibraltar, Allied and Enemy Fleets. Malta. Channel 8, 4:30 p.m.

THE SEA OF GRASS, starring Spencer Tracy and Katharine Hepburn (1947). Channel 10, 8:30 p.m.

MAN FOR ALL SEASONS. Channel 10, 8:30 p.m.

...if you want to talk to someone who really knows about men's hair design

Peter Biggs

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Call 595-0261 ext. 312

SECOND GRAND OPENING
Sunday, Sept. 2nd 2 pm

boutique turquoise fine art botanicals
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FRAME OF MIND
40 Pearl, La Jolla, CA
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Reader

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Publisher: Arnold E. Holman
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Assistant Editor: John Best
Advertising Director: Ken Morrow
Advertising Representative: Gail Odom
Staff: Gary Hill, Duncan Shepherd
Distribution and Film Arts: Jonathan Saville
Production: George Cooney
Contributing Editors: Loretta Fox, John Gray, Sander Gray, Phyllis Wilson

Typetting: Fototype
Printing: Compiments of Fotomat
Distribution: University City Camera Store
Post Office Box 8082
San Diego, California 92138
(714) 454-1082

San Diego Federal presents

FESTIVAL OF FILM CLASSICS
XETV Channel 6

"Good News"
Tuesday, September 4, 9:00 p.m.
Sunday, September 9, 2:00 p.m.

Good News! Peter Lawford and June Allyson sing and dance their way through college in the ultimate of collegiate musicals. Start the fall semester right... with "Good News."

San Diego Federal entertains you.

A UNIQUE BOOTERY

INSIDER

Stratford Square

FOR MEN AND WOMEN

WOMEN'S PURSES (SELECT GROUP—50% OFF)
SALE BEGINS SEPTEMBER 1st

ALL WOMEN'S SHOES 50% OFF **ALL MEN'S SHOES 50% TO 70% OFF**

1444 CAMINO DEL MAR DEL MAR CALIFORNIA

BLACK

AMERICAN INDIAN JEWELRY

20 to 40% OFF

FRIDAY—SATURDAY—SUNDAY ONLY
AUGUST 31st to SEPTEMBER 2nd

\$40,000 WORTH OF STOCK

THE BLACK 5017 NEWPORT AVE. OCEAN BEACH SAN DIEGO
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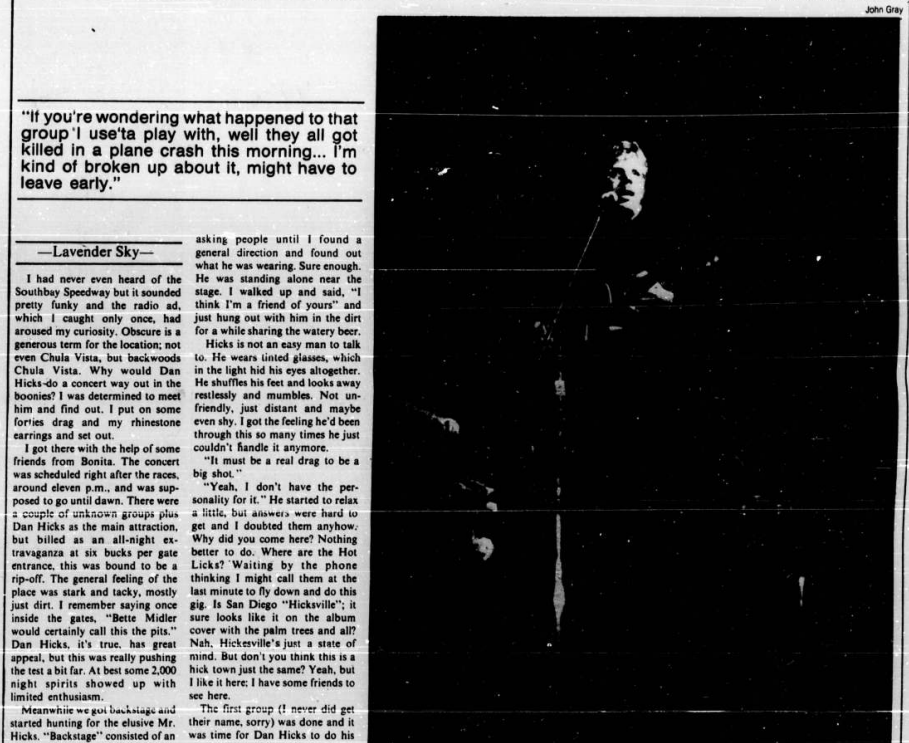
THE PLEBIAN Indian Arts

Plants Pottery Macrame Leather Jewelry Repairs Custom Silverwork

454-1888

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hicksville is a state of mind



"If you're wondering what happened to that group I use'ta play with, well they all got killed in a plane crash this morning... I'm kind of broken up about it, might have to leave early."

—Lavender Sky—

I had never even heard of the Southbay Speedway but it sounded pretty funky and the radio ad, which I caught only once, had aroused my curiosity. Obscure is a generous term for the location; not even Chula Vista, but backwoods Chula Vista. Why would Dan Hicks do a concert way out in the boonies? I was determined to meet him and find out. I put on some forties drag and my rhinestone earrings and set out.

I got there with the help of some friends from Bonita. The concert was scheduled right after the races, around eleven p.m., and was supposed to go until dawn. There were a couple of unknown groups plus Dan Hicks as the main attraction, but billed as an all-night extravaganza at six bucks per gate entrance, this was bound to be a rip-off. The general feeling of the place was stark and tacky, mostly just dirt. I remember saying once inside the gates, "Bette Midler would certainly call this the pits." Dan Hicks, it's true, has great appeal, but this was really pushing the test a bit far. At best some 2,000 night spirits showed up with limited enthusiasm.

Meanwhile we got backstage and started hunting for the elusive Mr. Hicks. "Backstage" consisted of an easily traversed fence, a white screen for the mediocre light show, truckloads of amps and instruments, and lots of people milling around, all of us smiling and wondering who really belonged there. I searched in the dim light for my hero, not pushing too fast, 'cause I wasn't sure what I'd say when I found him.

I've always had a mad fascination with Dan Hicks. His music is clever and good, his style unique and consistent. He makes the kind of records I can put on in the morning to help wake up and cope. Easy sounds to get into and easy words to understand. And yet I always wonder where is this guy really coming from?

asking people until I found a general direction and found out what he was wearing. Sure enough. He was staring alone near the stage. I walked up and said, "I think I'm a friend of yours" and just hung out with him in the dirt for a while sharing the watery beer.

Hicks is not an easy man to talk to. He wears tinted glasses, which in the light hid his eyes altogether. He shuffles his feet and looks away restlessly and mumbles. Not unfriendly, just distant and maybe even shy. I got the feeling he'd been through this so many times he just couldn't handle it anymore.

"It must be a real drag to be a big shot."
"Yeah, I don't have the personality for it." He started to relax a little, but answers were hard to get and I doubted them anyhow. Why did you come here? Nothing better to do. Where are the Hot Licks? Waiting by the phone thinking I might call them at the last minute to fly down and do this gig. Is San Diego "Hicksville"; it sure looks like it on the album cover with the palm trees and all? Nah. Hicksville's just a state of mind. But don't you think this is a hick town just the same? Yeah, but I like it here. I have some friends to see here.

The first group (I never did get their name, sorry) was done and it was time for Dan Hicks to do his set, accompanied only by Jamie on his upright bass. This would be interesting. On stage, Hicks had a different aura altogether. He digs doing his routine and he makes good music, straight and simple. He started with a quiet, mellow song, "He's Banned," and he looked so alone even with his bassman, that I thought, he's just a lonely cowboy; this might even be happening in Texas twenty years ago. He sang, "Cotton-picking Time in Georgia" and seemed to be warming up some. The audience was dead except for an occasional request and the occasional query, "where are your girls?" Finally Hicks announced, "If you're wondering what happened to that group I use'ta play with, well they all got killed in a plane crash this morning... I'm kind of broken up about it, might have to leave early." I'd have been looking for a way out too, in his spot. Something

was missing. I never saw the whole group live, so I didn't miss the theatrics or the girls' far-out clothes, but I missed the harmonies a lot. Dan Hicks probably could have made it solo in the beginning, but now there's a whole cult around that group and it's a tough act to follow on his own. He's a good performer. I even dig his bizarre humor. He's got a damn good voice which does gentle undulations just often enough to keep you guessing. But I bet he was plenty nervous about doing this concert by himself, no frills-no Hot Licks, and not much publicity.

It was getting pretty cold by now. My friends were hicky, I was frustrated and tired, and we all wanted to get out of there. I paused to say goodnight to Dan Hicks, regretting that I couldn't get what I had come for, not even sure what it was... personal contact, a few real exchanges of some kind. Impossible. So much distraction, such a heavy base barrier. I waited while a small group of devotees offered their praise. "You can make it on your own man," one fellow offered sometimes if I had to Hicks picked up on it all right — he quit after five maybe six songs and he asked before splitting: "Are you for real? Is there anybody really out there?" The small rumbings he got back were unconvincing, but he promised to return for a breakfast show. I wonder if he made it. An act called Grandma started setting up.

"You've always got your voice to fall back on." I added.
The clues were scarce: Dan Hicks and the future of his music remained a mystery. I was tired of tripping around after him trying to find out. I invited him for breakfast probably not I said, bye bye, I like you, Dan. I felt a case of their old cosmic vibes coming on. What else could I say?

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music

FOCUS, San Diego Civic Theatre, Thursday, August 30, 8:00 p.m.

ELTON JOHN, and Steely Dan, Balboa Stadium, Saturday, September 1, 2:00 p.m.

GUITARIST OSCAR GHIGLIA, Casa del Prado, Balboa Park, Saturday, September 1, 8:00 p.m.



JAZZ CONCERT: Ron Carter and Friends, featuring Stanley Turrentine, Hubert Laws, Tony Williams, Freddie Hubbard, and Herbie Hancock, San Diego Community Concourse, Golden Hall, Monday, September 3, 8:00 p.m.

OPERA PREVIEW of San Diego Opera Company production of *Boito's Mefistofele* by Vera Wolf (Part of San Diego Public Library chamber music series), Third floor Lecture Room, San Diego Public Library, Tuesday, September 4, 7:30 p.m. Free admission.

EVENINGS IN THE PARK, Sprechets Organ Pavilion: International Folk Dancers, Thursday, August 30, 7:30 p.m.; Let's Go San Diego singers, Friday, August 31, 7:30 p.m.

museums and galleries

BRUCE McCracken, one-man show, San Diego Art Institute, Balboa Park. Through October 1.

LITHOGRAPHS by Nancy Graves and new paintings by John Baley. Continuing — Nicholas Krushenick, paintings and collages, Jack Glenn Gallery, 424 Fashion Valley, San Diego.

AUGUST 30 TO SEPTEMBER 5
THIS WEEK IN SAN DIEGO

NANCY GRAVES, Paintings based on lunar and planetary maps, drawings and gouaches based on lunar, Martian and earth geography, and lithographs based on lunar landing sites. La Jolla Museum of Contemporary Art. Through October 7.

A STRANGE COLLECTION OF ASSEMBLAGES AND GRAPHICS, by Bert Kersey. Also, prints by Kathleen McCord and jewelry by del Castillo. Triad Gallery, 3701 India Street, near Washington, San Diego. Gallery hours: Tuesday — Saturday, 11-5 p.m., Sunday, 12-5 p.m.

CITY IS FOR PEOPLE. Large sculptures lent by artists on East and West coasts exhibited throughout downtown area. Correlated exhibitions at Fine Arts Gallery showing development of San Diego and multi-media presentation of public art in major U.S. cities. Through September 23.

NEW SELECTION OF GRAPHICS by American printmakers. Continuing. Sculpture Exhibition by Andrea Hoffman and Ron Tatro; Fritz Scholder Paintings, Drawings, and Graphics. Orr's Gallery 2200 Fourth Avenue, San Diego.

SVIHLA COLLECTION, oriental ceramics and porcelains dating from the 10th through the 18th centuries. Fine Arts Gallery. Through September 23.

GALLERY 8 — jewelry show featuring works by local and Bay Area craftsmen, as well as ethnic pieces from Africa, Egypt, India, Peru and Polynesia. All items for sale. International Center, Matthews Campus, UCSD. Hours: Tuesdays through Saturdays, 11 to 3:00 p.m.

SOUTHERN CALIFORNIA INDIAN ROCK ART. Reproductions of the pictographs and petroglyphs of the Chumash, Luiseno, Diegueno, and Mojave Desert Indians. Also paintings by Campbell Grant, authority on rock art. San Diego Museum of Man, Balboa Park.

lectures and talks

THE NEXT BILLION YEARS STARTS NOW, Lord Ritchie-Calder, Senior Fellow, Center for the Study of Democratic Institutions, San Diego Community Concourse, Golden Hall, Wednesday, September 5, 8:00 p.m.

theatre

PRIVATE LIVES, the Noel Coward comedy, Old Globe Theatre's Cassius Carter Stage, Friday, Sunday, and Tuesday, August 31, September 2 and 4, 8:30 p.m., Saturday September 1, 2:00 p.m.

I DO! I DO! Tom Jones and Harvey Schmidt's musical *Old Globe Theatre's Cassius Carter Stage*, Thursday, Saturday, Sunday, and Wednesday, 8:30 p.m.

TWO GENTLEMEN OF VERONA, National Shakespeare Festival, Old Globe Theatre, Friday and Tuesday, August 31 and September 4, 8:30 p.m., Sunday, September 2, 2:00 p.m.

THE MERCHANT OF VENICE, National Shakespeare Festival, Old Globe Theatre, Saturday, September 1, 8:30 p.m., Wednesday, September 5, 2:00 p.m.

KING LEAR, National Shakespeare Festival, Old Globe Theatre, Thursday, Sunday, and Wednesday, August 30, September 2 and 5, 8:30 p.m., Saturday, September 1, 2:00 p.m.



THE BOYS IN THE BAND, Off Broadway Theatre, Tuesdays through Saturdays, 8:30 p.m., Saturdays and Sundays, 2:00 p.m., Sundays, 7:30 p.m., Through September 30.

FETCH A RABBIT SKIN, by Rosie Driffield, and **THE DEATH OF DOCTOR PARKER**, by Anne Sniderman, Crystal Palace Theatre, Fridays through Sundays, 8:30 p.m. Through September 16.

BEYOND THE FRINGE, North County Community Theater, 1320 Grand Avenue, San Marcos, Thursdays through Saturdays, 8:30 p.m., Sundays, 2:30 p.m. Through September 23.

HANSEL AND GRETEL, Balboa Park Puppet Theatre, Friday, Saturday, Sunday, and Monday, August 31 through September 3, 1:30 and 2:30 p.m.

sports

BASEBALL: Padres vs. Cincinnati, San Diego Stadium, Friday, August 31, 7:30 p.m.

BASEBALL: Padres vs. Cincinnati, San Diego Stadium, Saturday, September 1, 7:30 p.m.

BASEBALL: Padres vs. Cincinnati, San Diego Stadium, Sunday, September 2, 1:00 p.m.

BASEBALL: Padres vs. Atlanta, San Diego Stadium, Monday, September 3, 7:30 p.m.

BASEBALL: Padres vs. Atlanta, San Diego Stadium, Tuesday, September 4, 7:30 p.m.

BASEBALL: Padres vs. Atlanta, San Diego Stadium, Wednesday, September 5, 7:30 p.m.

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It'll Be A Cold Day in Hellcrest When The Mandolin Wind Blows It

—Phyllis Wilson—

Mandolin Wind calls itself "an all new concept in dining," which it is not. It is a typical Southern California style steak-seafood-spirits wood-paneled restaurant with some exceptionally fine touches that set it apart from the average.

Central to the decor, atmosphere and uniqueness is Mandolin Wind's "gastronomical salad bar." With any dinner (and some are as low as \$2.95) you can help yourself to salad makings, fresh bread and two really fine homemade soups.

The salad could easily be a meal in itself — big plates to fill with your choice of lettuce, red cabbage, cherry tomatoes, carrots, red onions, cucumbers, raw cauliflower and broccoli and any of three dressings. I would imagine that the soups and salad ingredients vary somewhat according to what's available. It seemed to be that kind of a place — casual, but intent on freshness and quality.

Besides the usual steak and fish, Mandolin Wind offers such intriguing entrees as sweet and sour bones (prime rib bones broiled in a sweet and sour sauce) and peyote chicken (a spicy sweet and sour sauce without peyote). On a recent evening, I had luscious broiled lobster meat (at \$7.95 the most expensive dinner on the menu), and my sidekick had a succulent charcoal broiled teriyaki steak at \$4.95. The coffee was excellent.

The dining room is large, dark, and beautiful, with hanging plants,

You'll have plenty of time to admire the surroundings since the service can be very slow. J.B., the lone waiter, is incredibly amiable, but very much overworked.

wood paneling and interesting paintings. The tables are not too close together. You'll have plenty of time to admire the surroundings since the service can be very slow. J.B., the lone waiter, is incredibly amiable, but very much overworked.

In a way, the small staff makes for a friendly atmosphere. When the bartender came by to fill our water glasses, we got a chance to tell him he mixed a good drink. Both the bar drinks and the wine

lists are reasonably priced, and they have a happy hour 3 to 6 p.m., Monday through Friday. Live music begins at 8:30 Thursday through Sunday (a little late maybe?). We heard a fine jazz group on a Thursday.

Mandolin Wind is unfortunately not a bargain find. While it is possible to get away spending about \$7 for two people, it would be easy to spend \$10 to \$15. Still, there are so many restaurants where you can spend as much and get a whole lot less for your money. Mandolin Wind is one of the few restaurants I've been to in San Diego that merits a return visit.

Mandolin Wind is at 3rd and University in Hillcrest. They're open for lunch 11:30 to 2:30 Monday through Friday and for dinner from 5:30 to 11 seven nights a week.

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