

SIXTH PHOTOGRAPHY AWARDS EXHIBITION
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READER

VOLUME 15, NO. 37 SEPT. 18, 1986 SAN DIEGO'S WEEKLY



AT THE CORNER OF POVERTY AND CRIME

That's Ben Tukufu's territory, in Southeast San Diego, where he works at keeping good kids from going bad. It's not an easy job.

It was a little after noon on a Wednesday in midsummer. Ben Tukufu paced tight circles in front of a blackboard set up in the auditorium of the Neighborhood House Association in Southeast San Diego. A counselor with the City of San Diego Street Youth Program, Tukufu had just left a Street Youth-sponsored crew of fifteen teenage boys cutting brush in nearby Southcrest Park and had come to address police cadets. The cadets had

been bused to the Southeast community for a day-long briefing by black leaders.

Once the approximately fifty men and women settled on their folding chairs, Tukufu introduced himself. Wiry and tense, skinnier, a furze of beard and modified Afro outlining his narrow face, Tukufu was wearing jeans, a green polo shirt, and a Raiders cap with the bill tilted up. "I'm a street person," said Tukufu. "Primarily, my office is the

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BY JUDITH MOORE

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When Beer Cans Were Sirens

Regarding "The Sirens" (September 11), there was no mention of the noise parties for three weekends in August when beer cans were strewn on the neighbors' next-door lawn.

Several neighbors can testify to it. This is at the residence of the four female students who say they don't party. What do you call it when it goes on, anywhere from 11:00 p.m. to 3:00 a.m.? Would you like to try to sleep with the noise, music, etc. and cars coming and going at all hours — and as many as seven cars parked outside their area at a time?

Also they failed to explain the dog incident. The dog dog Lucy had been barking for three weeks, since it first appeared there. Whenever the dog was out in the back yard during the night, it barked continuously until someone called it in. One could be awakened at all hours by the barking. This problem was discussed by the party keeping the dog.

I doubt if you will print this, but I believe this side should be told also.

Name withheld by request
San Diego

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 68083, San Diego, 92114. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

What It Isn't

Your cover article in the September 11 issue of the Reader by Steve Sorensen on "The Prosperity Gurus" speaks in half-truths. And I would like to point out some truths. First, San Diego is not the leader in any way, shape, or form of the new-age movement. San Diego is a conservative city and one of the last to move forward into anything "new." Second, prosperity consciousness has very little to do with the new age and much more to do with greed.

The new age has much more to do with a personal spirituality instead of organized religion, the world as a community, the brotherhood of all people, businesses serving people instead of the dollar, taking responsibility for self and your effect on the environment and other people, and a philosophy of "live to let live."

New-age concepts have and are being taught in colleges, universities, and churches in other cities of our fair land. There are people committed to investigation and teaching ways to establish peace and abundance for all. I don't think San Diego has been the leader in this movement.

Thank you for letting me get this off my chest.

Reverend Thomas Byler
Normal Heights

Old-Time Gurus

After hearing the age of seventy, I have had my lesson in gurus and feel that I am well qualified to comment on Steve Sorensen's article, "The Prosperity Gurus" (September 11).

How lucky their victims are. They are given us of their experiences with only \$500 less in their pockets. Consider my case, and it is plain to see that the new-age gurus are rank amateurs alongside the gurus of my day, who are still out in full force with a whole new generation of new and more masterful gurus.

The gurus I had to deal with convinced me that the Bible was written directly by the hand of God and that if I didn't fork over ten percent of my wages for the rest of my life, I would be serving the devil in a large and rather warm oven for all of eternity. As a result my children had to do without while I served my masters.

Recently a man who is forming an organization that helps unteach the minds of the victims of these old-time gurus said in an article in USA Today that psychiatrists report that from forty to sixty percent of their business comes from the followers of these old-time masters who are so good at their work that they can convince old folks to turn their children's inheritance over to them after they pass on. This is pretty good evidence that they are not only taking the money of their victims but are leaving them screwed up as well.

From my own observation, I have observed that whatever shortcomings they may have, the new gurus are happier, more intelligent, and healthier than are the followers of the old-time gurus, many of whom are now supporting the team of doctors who are doing by-pass operations and other operations as well to deal with the results of unteachable living which these old-time gurus never taught us anything about but which the new-age gurus seem to be taking into full consideration.

We now have a new generation of old-time gurus who have mastered the art of television so they are out in greater force than ever, and should Mr. Sorensen ever desire to do another story on gurus and their victims, I suggest that he leave San Diego and enter the heart of the Bible Belt. There he can get a story that will "blow him away," as the new gurus would say.

Fred Anderson
Oceanside Beach

Let There Be Rainbows

Prosperity is a subject which concerns all of us. Webster defines it as a successful, flourishing condition, and as good fortune. Don't we all want to prosper?

In my work as a "prosperity magician," I seek to remind others of the unlimited and all-powerful nature of God, which is love. God's love is the greatest power in the universe, and those who truly invite God into their lives will find their lives abundantly blessed beyond belief.

The rational mind of man tends to get hung up in the press of the concerns of the material world to the point that man deludes himself with his own self-importance and denies the existence of the spiritual realm. To the believer of the spiritual nature of man and the cosmic competence of God, this is utter folly.

My work has been with those in need and with those who sincerely wish to better their condition, reminding all that the love of God is available for all of us. It is up to each one of us to accept whether or not we will accept God's loving guidance of our affairs. The Good Book says that God's wish for us is "Blessed, I would above all things that you would do well and prosper."

I believe that God, our loving father, wants us to be healthy, wealthy, and wise, but in his love for us he has given us the freedom to choose. All religions reflect a belief that prayer works. Thoughts are real, and when we combine our positive thoughts with sincere love and the creative power of the Holy Spirit — we know our prayers are answered.

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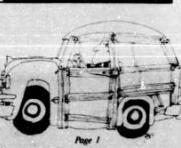
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SUBSCRIPTIONS \$12 monthly, \$120 yearly, one year \$120. Please allow 4-6 weeks for delivery of the first issue. All advertising published in the Reader is subject to current rate card. The Reader reserves the right not to accept an advertiser's order. The Reader is published weekly every Thursday except the first and last Thursdays of the year. The entire contents of the San Diego Reader are copyrighted 1986, Jim Muller. All rights reserved.
MAILING ADDRESS Reader, P.O. Box 68083, San Diego, CA 92118
OFFICE 625 West Broadway
231-7821 General information
235-8200 Paul (classified)
Represented nationally by the Reader Group, 11 East Illinois, Chicago, Illinois 60611 (312) 728-0786
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LETTERS FROM AN ANGEL

BY WILLIAM OLSEN

They treat their Harleys like gods and require the same from those who would swarm around them. They roll up and down the state, long hair, filthy beards, and sweat-soaked bandanas flapping in the wind. The mere presence of a Hell's Angel can terrorize a town, and the public's perception seems to be that they would just as soon murder as breathe.

That's why when six local bars received letters from the Hell's Angels Motorcycle Club of San Diego demanding they "cease and desist" their alleged discriminatory dress code policies — or face a lawsuit — at least one bar manager said he was a bit surprised. "I kinda chuckled to myself. I thought it was a little strange," the manager remarked. From a Hell's Angel, he said, he at



Hell's Angel Bill Bischoff bares his weapon

least expected a threat of violence. The letter states, in part, "You are hereby notified that the policy/practice of your

establishment to deny admission and/or service to members of the Hell's Angels Motorcycle Club is in direct violation of California Civil Rights Act 51. The Unruh Civil Rights Act," it continues, "Under the act... an individual cannot be excluded solely because he falls within a class of person whom the owner

believes is more likely to engage in misconduct than some other group." It also says that civil actions in court will be filed unless the establishments' policies are changed within five days. The minimum an owner would be fined is \$250 per violation, according to the letter.

"Don't misinterpret the

significance of the letter — we're still the baddest motherfuckers walking the face of the earth," said Bill Bischoff, secretary of the sixteen-member local Hell's Angels organization, which this year celebrates its twentieth anniversary in San Diego.

Budd Johnson, an inspector with the U.S. Marshall's office and a member of a special investigative team that deals with organized crime, agrees with Bischoff. He said Hell's Angels have been convicted of murder, arson, and kidnapping and are heavily involved in narcotics trafficking. The letter is yet another sign the club is changing with the times, he said. "They're not back-room brawlers anymore, they're what we call nontraditional organized crime. They're a little more polished and sophisticated than they used to be."

Bischoff, a forty-three-year-old father of three who has been married twenty-two years, sat in the living room of his tidy Claremont home and talked about the letter he wrote on his personal computer. Why a letter? "Well, because the alternatives are not very pleasant, and they would just

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THE STRAIN

BY THOMAS K. ARNOLD

On the street, it's called "super clap." In hospitals, it's known as penicilline-producing gonorrhea, or PPNG. It's a tough strain of gonorrhea that's resistant to penicillin and can only be treated by scarier, more expensive antibiotics like ceftriaxone. And it's the latest threat to customers of San Diego prostitutes — and the women themselves, who continue to work the streets despite the AIDS scare, police crackdowns, and a string of unsolved murders.

Donald G. Ramras, acting director of the county department of health services, says he believes the disease originated in the Philippines and was brought to this nation through navy ports like San Diego by sailors returning from tours of duty overseas. The first case of PPNG in the county, Ramras says, was reported to the health department in 1977; since then, the number of cases has averaged about one hundred per year (as compared to more than 4000 cases per year of the more traditional strain of gonorrhea).

Last month, however, the number of reported PPNG cases increased dramatically to twenty-three — twice the monthly average for the previous nine years. Even more



disturbing, Ramras says, is that twelve of those cases involved female prostitutes. "In 1985 there were only ten cases involving prostitutes for the whole damn year," Ramras says. "All the other cases involved the same type of people who had come down with the disease in previous years: mostly men, civilian as well as military. And anytime you get a change in the pattern like that, we become concerned — particularly if the disease starts to show up, in disproportionate numbers, among a highly sexually active group, professional or otherwise."

As a result, Ramras says, his department has begun making

"extra efforts to get to this group" to inform them of this new threat and encourage them to get treatment, "either by us, their community clinic, or their own doctors." So far these "extra efforts" have consisted mostly of nightly visits by health department officers to bars around downtown and along El Cajon Boulevard that, according to Ramras, "we know are frequented by prostitutes."

In addition, Ramras has asked the San Diego Police Department's vice squad for help. He's gotten it, too. Lieutenant Craig Kessler says he has instructed his officers "to tell all the prostitutes we come across about the super clap and that they should contact the health department for free shots to help cure them if they are diagnosed as having the disease." In the coming weeks, Ramras adds, female health officers will be making trips to local women's jails "to meet with the groups of women arrested on suspicion of prostitution, to tell them that the problem is and ask that they come in for treatment."

"All this is right on the firing line right now," Ramras says. "Our staff members are dancing on a pin, because we don't want to turn off the people we should get at. That's why we're not turning over any names to the police; our only objective is to convince these people to come in, get diagnosed, and get treated if they are found to have the disease. Otherwise there won't be any way for us to stop the cycle, because they [and their customers] will just keep infecting each other time and time again." ■

As a result, Ramras says, his department has begun making

SMITH OF THE CANYON

BY PAUL KRUEGER

San Diegans jetting off for a European vacation are a bit apprehensive about terrorist bombings and the weakened U.S. dollar. But when Geoffrey Smith flew from Lindbergh Field September 4 for a month on the continent, he was most concerned about the future of Los Peñasquitos Canyon. Sure, the 2500-acre urban greenbelt is the last natural barrier against the encroaching stecco and asphalt of Mira Mesa, but worry about another housing project on the canyon's graded slopes and a new roadway across its southern rim? Hey, Geoffrey, that's progress.

Smith, though, has spent most of his leisure hours, some of his own money, and too much work time organizing opposition to giant Genstar Development's 1500-unit Lopez Ridge residential development. And if he can't beat Lopez Ridge, Smith will try to stop construction of a new network of roadways that Genstar executives say are crucial to the success of their housing project.

In trying to block the new Lopez Ridge homes and the paving of Calle Cristobal and other new streets and bridges, Smith has assigned himself a tougher task than most environmentalists. Giant Genstar is one of San Diego's most prolific developers. The company controls 15,000 acres here, including all of Rancho Peñasquitos and parts of Rancho Bernardo. The firm has good lawyers, a top-notch public relations firm, and the

unyielding support of San Diego City Councilman Ed Struiksma, in whose district the proposed Lopez Ridge development and Calle Cristobal roadway sit. While most opponents of new projects urge the city council to deny builders' proposals, Smith is trying to undo the city council's 1981 approval of Genstar's Lopez Ridge development.

The thirty-one-year-old Smith is a relatively new guardian of Los Peñasquitos Canyon Preserve. Nearby home owners and weekend naturalists have been trying to protect the urban greenbelt since the mid-1970s, but Smith didn't take his first walk along the canyon floor until 1983. By coincidence, he took a job in 1984 as a computer programmer at Logicon, whose Sorrento Valley

western end. He wrote a series of single-page "Construction Updates," which spelled out the details of the Genstar project and warned how the construction of new homes and streets "would dramatically increase traffic flow [and] cause significant ecological impacts as a result of [grading] on canyon slopes." Smith illustrated the flyer with a hand-drawn sketch of the canyon and the proposed housing project and closed with a request that people who opposed the development write letters to the mayor and city council, city planning department, and coastal commission.

Having spent \$180 to mimeograph a bundle of the illustrated updates, Smith used his springtime lunch hours to distribute the flyers among fellow employees at Logicon and other high-technology firms

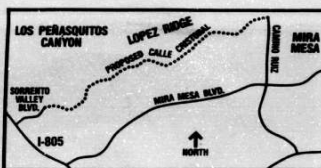


Geoffrey Smith spearheads a fight for Los Peñasquitos Canyon

Road offices overlook the canyon's west end. Smith started jogging along Peñasquitos Creek during his lunch hours. "The beauty of the canyon kept growing on me," he recalls. Soon Smith was leading weekend canyon nature hikes there for the Sierra Club.

When he heard talk early this year that Genstar was finally set to begin construction on the new homes, Smith began organizing opposition to the project, which would fill a finger canyon called Lopez Ridge on the southern perimeter of Los Peñasquitos Canyon's

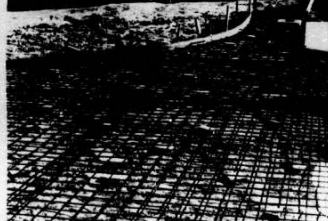
with offices along Sorrento Valley Boulevard. He walked through Mira Mesa neighborhoods after work, handing the leaflets to residents there whose homes ring the canyon's eastern perimeter. Aided by the Friends of Los Peñasquitos Canyon Preserve and some Sierra Club members, Smith's effort began attracting attention. So did Smith. Fellow environmentalists began calling him regularly at work this summer to discuss canyon-saving strategy. Some days he spent a half-hour on the phone. His boss noticed, and



when Smith's most recent job performance review raised questions about his "priorities at work," Smith had to remove his work number from correspondence about the canyon, install an answering machine on his home phone, and spend part of his lunch hour returning these calls.

Response to the flyers was predictable. "Renters in Mira Mesa could care less, though new home owners who live where the proposed new streets would carry traffic through Mira Mesa were willing to talk," Smith recalls. But as he continued his daily leafleting, Smith realized that it was his fellow Sorrento Valley employees who were the most worked up about the Genstar

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Business as usual at Forty-ninth Street and Logan Avenue

WAR OF THE BUSES

BY BRIAN CANNEN

The market for used buses is not a brisk one, even when they're equipped with hot tubs, dance floors, bars, fireplaces, and beds. People are not milling about the lot at Forty-ninth Street and Logan Avenue, kicking the tires of what were, in former lives, eleven San Diego Transit buses. The "party buses," as they've been advertised in the Yellow Pages,

are owned by Kathleen Pierce. The land they sit on is leased by James Morgan, Sr. Both insist that the buses are being sold, not stored, on the 1.3-acre property. The City of San Diego insists the buses be driven, towed, or otherwise removed from the premises and is seeking a court injunction against the two to force them to do it.

Morgan's fight with the city has been no party, disco, and no fooling around. The bus battle started three years ago, but the overall war goes back to the 1950s. Morgan, who once ran five topless bars in San Diego and still owns Les Girls, at Camino del Rio and Hancock, and the Showplace, at State and Broadway, believes that the city has it in for him. In the Fifties, he sent a letter to a grand jury alleging an improper land swap between the city and

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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
In my change the other day from the grocery store, I got a Kennedy, fifty-cent piece, and it got me to wondering. I hardly ever see half-dollars anymore, but my question is, where are the Susan B. Anthony dollar coins? I never see one, but I remember not too long ago the government making a big push to get people to use them. What happened?

Dave Bowden
Hillcrest

The people pushed back. Susan B. was caught in the middle of a battle of wills, and she lost. I guess it sounded like a good idea at the time. A small-size one-dollar coin had several advantages: it would last much longer than paper money, thereby saving the feds (and us) lots of expensive printing costs; secondly, because the fifty-cent piece was becoming scarcer in circulation and because people were getting tired of feeding quarter after quarter into vending machines, a dollar coin would make it easier and cheaper to spend money. There was a tiny problem, however: nobody could stand the SBA dollar.

Few coins are uglier than the SBA dollar (though it nearly shines with ethereal splendor when held up against its predecessor, the Eisenhower dollar). Also, the Susan was too similar in size to the quarter and was frequently mispent. And then there was the Catch-22 predicament with vending machines. The coin was developed partly for vending machines, whose manufacturers were reluctant to convert them to the new coin until it was accepted by the public. But the public wouldn't accept the coin until it could first be used in vending machines. And so it goes.

The SBA dollar is legal tender, and it occasionally turns up in pocket change. But most of the world population resides in the various federal reserve banks. That's a sizable population, too: total government holdings amount to 351.3 million pieces.



If you're hankering for a SBA dollar, you can probably pick one up at your local bank, or you can have the bureau of the mint send you a bagful. It'll cost you \$10 for a hundred-coin bag, though. Those little Susies are heavy.

Susan is keeping JFK company in those government vaults. The Kennedy half is still being minted, which is good for JFK fans, but its numbers are declining every year, which is bad for JFK fans. Last year the mint produced 38.5 million pieces, which is quite a decline from the 277 million stamped out in 1964, the first year of issue. The half dollars, as do the Anthony dollars, remain in federal reserve banks until commercial banks request them. But because nobody wants them, they sit in their bags, waiting for the day when they can jingle across America. Meanwhile, the mint still cranks out half dollars.

These two coins have quite a bit of company on the extinct and endangered coin and currency list. The most recent addition is the two-dollar bill, last printed in 1976. If you thought the SBA was unwanted, you

should see the stacks of millions of deuces stored at the federal bureau of engraving and printing. We've had even worse ideas for legal tender, though. At one time we had twenty-cent pieces (1875-1878), three-cent pieces (1851-1859), two-cent pieces (1864-1873), and of course the cent. Though Lincoln's coin seems next to useless and is the frequent object of scorn and calls for retirement, the mint still makes billions of them, and billions are tossed into jars and bottles and piggy banks throughout the country.

Dear Matthew Alice:

A few weeks ago, you wrote about the amount of land covered by man-made things, and that clicked with something I just read about San Diego's rise on the most populous-cities list (to number seven). What is the largest city in the United States, not by inhabitants but by area?

Frank Arnold
Point Loma

I give up. I tried to make sense of a list of cities ranked by area, comparing this list

to one ranking them by population and finally evaluating them by invoking the Matthew Alice quality-of-living index. But I can't reach any conclusions. Is huge-but-unpopulated better than smaller-but-more-metropolitan? When do the cultural advantages tip the scales against the advantages of wide-open spaces? I'll let the readers figure it out. The numbers, please.

Of course, we're all wondering where San Diego finishes. Well, America's Self-titled Finest City is lucky thirteen on the list of the most expansive cities, with populations greater than 25,000. Back in 1980, when all these totals were compiled by the census bureau, we crammed 675,538 people into 320 square miles. Our neighbor to the north, Los Angeles, is seventh on the area list (465 square miles) and third in population. San Francisco doesn't believe in spreading itself too thin: it ranks thirteenth in population in the U.S. but 140th in area.

In ascending order of size, the top ten (with population rank given in parentheses) are: Chesapeake, Virginia (137); Indianapolis, Indiana (12); Suffolk, Virginia (445); Los Angeles; Nashville-Davidson, Tennessee (25); Houston (5); Oklahoma City, Oklahoma (31); Butte-Silver Bow, Montana (605); Jacksonville, Florida (twenty-second in population, 760 square miles); and the champion big city, Anchorage, Alaska, with 172 square miles (78). But don't crow that burg just yet. There are at least two other Alaskan cities with larger areas but with smaller populations. Juneau has 19,528 inhabitants in its 2626 square miles, and Sitka manages to stuff 7803 hardy souls into 2938 square miles. Now that's what I call elbow room.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 90063, San Diego, California 92136.

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THE INSIDE STORY

BY PAUL KRUEGER

PROMOTIONAL ADVERTISEMENTS FOR the Los Angeles Times' local edition boast, "We're here for you, every day." Sounds reassuring, but the 50,000 San Diegans who wade through that hefty bundle of award-winning newspaper every morning must wonder some days just where the Times staffers are hiding.

Times readers weren't informed of the San Diego City Council's July 21 decision to hold back the San Diego Housing Commission's 1986-87 budget, and they've yet to be told about September 5 news that a federal grand jury is investigating housing commission finances. When Mayor Maureen O'Connor made an unexpected August 13 public comment that fancy design touches for the proposed convention center should be dropped and a fund for the center's eventual expansion considered, Times editors waited until a subsequent port commission meeting to report her turnaround on the issue. After the Tribune published a fascinating August 5 account about how local defense contractor Jet Air Inc. was under federal scrutiny for allegedly extracting gold

sludge from Air Force jet engine parts, local correspondents for the Associated Press rewrote parts of the story and sent it to subscribing newspapers around the nation. But the Times didn't mention the Jet Air news until a federal grand jury here indicted Jet Air president George Straza on August 14.

Times editors won't concede that the paper should have carried any of those stories earlier or, in the case of the housing commission, at all. "You just don't come back the next day with an equally complete story," Times assistant city editor Mark Saylor says of the paper's decision not to report immediately the newest allegations against Jet Air. But the Union did just that when it printed the news the next morning.

After Mayor O'Connor announced her most recent views on the convention center at a night meeting of the city's Convention Center at the Union Corporation attended by city and Tribune reporters, Saylor says "our decision was, 'Let's wait until the [San Diego Unified] Port Commission meets, when we can see some



Illustration by Tom Hays

substantive action." Saylor also argues that O'Connor's statement about securing extra funds to expand the building in Logan Heights. But when the Times declined last year to investigate other questionable commission expenditures, those stories were pursued by other television and print reporters, and the Tribune has since taken the housing commission story as its own.

Assistant city editor Saylor acknowledges that Times editors have had second thoughts about not publishing even a brief note on the latest commission developments. "On another day, I could have been persuaded that we should get the grand jury investigation on the record," he says. But Saylor insists that Times editors have never made the decision not to report a story simply because the competition printed it first, and he denies that the paper's relatively small local editorial

staff of fifty prevents it from covering all the news it would like to. Saylor also stresses that the Times has never held itself out as a "paper of record" that strives to report every newsworthy incident. "Our role here is to cover the major stories, hopefully better than the others do."

(Wednesday's Times headlined City Manager Sylvester Murray's recommendation that the housing commission remain an independent agency; but the Union provided details of private discussions among city council members who want to replace the commission's governing board and fire its director, Ben Montjoy.)

The Union, San Diego's biggest daily with 275 editorial employees and a weekday circulation of 250,000, does consider itself a newspaper of record. "If we get beat on a story, the worst thing would be to hold off [on printing it], and

we don't do that," says Al Jacoby, the paper's assistant managing editor for news. Yet the Union sometimes also lags in reporting stories snagged first by the Times or gives those stories smaller play when it does print them.

The Union, for example, has not pursued an interesting Times story, dated August 17, about how budget cuts have hampered the U.S. Attorney's efforts to prosecute drug cases

here. And when Times reporter Janny Scott broke the news last November that a La Mesa firm was manufacturing deadly gases in technical violation of that city's building codes, the Union waited a week to report the story. And while the Union never published a thorough article about the La Mesa controversy, Union reporter Cheryl Clark produced just such a piece on a free-lance

basis last month for the Vancouver, Washington, Columbian after the La Mesa firm announced its relocation to the small Washington community of Woodbough. Last week the Union relegated to page two of its business section a story about how former Oak Industries chairman Everett Carter had in 1980-81 spent corporate funds for personal use. The Union has consistently played Oak

stories prominently on the business section's front page. Union financial editor Donald Baader says last week's story appeared on page two "because we had other stories for page one," not because his paper was beaten by Times business editor Bill Ritter, who had printed the story on page one of his paper's business section the previous day. "When I picked up the Times, I thought, 'Jesus, they

played it that big? It happened in 1980?" Baader recalls. But he acknowledges that the story was an important one — "I don't give a damn if it happened in 1980, it's good!" — and admits that the hurt of not having a story first may sometimes prompt editors to downplay its significance. "Ego is involved in all subjective judgments," Baader says. "In fact, ego may be the only thing."

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Southeast

(Continued from page 1)
front seat of my '79 El Camino." Those running the four-year-old Street Youth Program "are not connected with the police department," he said. "Your job is to apprehend. Mine is to prevent."

Immediately Tukufu launched into a history of the Southeast black gang life. Until the late Sixties, there was almost no black gang activity in San Diego, he said. Then in 1969 a member of the Los Angeles Crips moved to San Diego. He organized an offshoot of his Los Angeles gang at Washington High School. By 1972 the group was active in the Southeast area.

"San Diego's black community gets its key from Los Angeles. They set our trends. We're in the back yards of L.A. We learn from them what's up and to do, what kind of groove you should be in. If we go to L.A. and see a truck painted up five, six different colors, the next thing you know, you see trucks in San Diego being painted multicolor. Same thing takes place with gang activities."

At the end of the summer of 1975, said Tukufu, there were still only two black gangs, Central City and the West Coast Crips. By 1979 there were three black gangs, "et cetera, et cetera," said Tukufu, catching his breath. "Today there are approximately seven black gangs — Lincoln Park, Piru [pronounced Pie-ree], 5/9 Brims, West Coast, Neighborhood, Syndo, Ghostown."

As gang membership increased, so did crime. In December of 1981, in response to statistics attributing violent crime to local youth gangs, Mayor Pete Wilson appointed a task force to develop a program that would reduce gang-related crimes. The task force

recommended a program whose goal would be to direct gang members and potential gang members into constructive activity and to help them locate employment and job training. Using police crime statistics, three target areas were selected: South Bay, Logan, and Southeast. Eight "streetwise" individuals were hired: a program director, an assistant director, and six counselors, "among them, myself," said Tukufu. Because approximately two-thirds of San Diego gangs are Hispanic and one-third are black, four counselors were to be Hispanic and two black.

Squinting, studying the rows of faces — white males and a sprinkling of women, Hispanics, and blacks — Tukufu dropped his voice and spoke with a warm confidentiality. "I was a boy much like the boys I work with. In my case, takin' up the street ways, the drug dealin', armed robbery, led me to goin' to the penitentiary. In December, 1970, I was convicted. I was at Chino, San Quentin, Folsom, and Susanville. I came home," said Tukufu, lavishing home with a smile. "In February, 1975."

He has not been in trouble since. But he didn't consider himself qualified for a job as counselor to gang members or potential gang members just because he had been a criminal and served time in the penitentiary. "It isn't my past that makes me good at what I do, it's what I have to offer in the present."

"You may not have a clear picture of why a youngster gets into a gang," said Tukufu, his voice spinning upward once more. He listed reasons — a desire for identity, need for protection, camaraderie. "Everbody wants to claim something, wants to be a part of something. Gangs offer that. They also offer opportunities for advancement within the neighborhood and recognition."

A principal project of the Street



Sen Tukufu

Youth Program is its summer work crews. From mid-June through mid-August, from 9:30 a.m. to 3:30 p.m. on weekdays, the program sponsors three crews of fifteen to twenty males, ages fourteen to eighteen. Two crews go into South Bay and Logan Heights. "My group, the Southeast crew, works here. They gather trash, cut brush, and paint over graffiti. If you want to claim a neighborhood, I tell 'em, 'and are willing to gang-bang [fight] over it, then you oughta have pride enough in it to clean it up.'"

The crews, Tukufu said, serve in part as "a safety net" for the fourteen- and fifteen-year-olds. "This year I've been geared to that younger age because these guys have the least chance of getting a summer job. That means they have another whole summer during which they have a chance of being in-

carcerated and being brought into the gang situation."

Tukufu lowered his voice again. "At fourteen, a youngster starts to have value as a gang member. He has some mobility, some experiences, a certain amount of confidence. Entry-level age for gangs and for jobs is the same."

In the black community, the primary reason kids participate in gang life is because they lack a better alternative. If a guy gets lucky and knocks himself a job at National Steel, you won't find that guy claimin' a corner anymore. When youngsters get into jobs where they see positive things going on, that's a start. They're going to learn to be other stuff anyway. They're going to get all the teachin' from professional teachers out there on that stuff."

Tukufu confessed that he did not expect that youngsters with whom his



Street Youth Program work crews

group worked would entirely cut their connections with gang life and drugs. "But what I hope is, that after they have been with a crew for the summer, or after they've had some positive contact with one of our counselors, what they will say is, 'I want to be around the guys who are sellin' that base, but I don't necessarily want to use it.' It's that change of attitude to 'don't necessarily want to use it' that makes me feel good."

Tukufu told the cadets that when they come to Southeast as officers, they must be prepared to treat people the way they would want to be treated. If they were to be able to practice this golden rule in his community, they would have to learn in what ways it differed from theirs. For instance, if they saw folks standing around in a parking lot near

a pay phone, it didn't necessarily mean trouble. "Lots of our folks don't have no phone. But if you don't know the community, you wouldn't think of that," said Tukufu, glowering, his pace picking up. "An if a strange guy in a uniform came runnin' into your neighborhood when you are just doin' what you normally do, and ask you, 'What you doin'?' and started waitin' to see everbody's ID an' all? You wouldn't like it none." Tukufu, by then pacing back and forth in front of the cadets as a preacher will when he gets hot on a Sunday morning, shook his head in the negative. "You wouldn't," he repeated.

"White folks talk about how black folks just rob and steal from each other. Most black folks can't afford to leave the neighborhood to their robbin'." The remark drew a few chuckles, but

for the most part the faces looking back at Tukufu had taken on the furrows that faces have when a grim fact has been presented. Among black faces in the group, several had lost all expression, leaving blank gazes that suggested embarrassment.

Tukufu cooled. With mock weariness, he said that he knew the cadets were learning about gangs, gang garb, gang-banging, about Crips and how they all call each other "Cuzz" and wear blue rags, and Pirus, and how Pirus call each other "Blood" and wear red rags. However, he warned, "Everybody with red on in a red neighborhood, or with blue on in a blue-gang neighborhood, is not necessarily a gang member. You gotta understand that these kids come along together agewise. They use the same language. They get the same likes at the



Muhammad Ali Abbas-Hassan

same time. If some youngster starts adornin' himself in a blue hat or red shoestrings, there may be a wave of blue hats or red strings. That happens. It may not mean anything about gang membership. There may be as many as 30,000 youngsters in the communities that our program serves, but only 1200 to 1500 of them are actual gang members. That's important for you all to know. Important."

Two days earlier, on a Monday, I had been a ride-along with Muhammad Ali Abbas-Hassan, a community relations officer with the San Diego Police Department. From four in the afternoon until almost midnight, we had driven up and down streets in the Southeast in an unmarked police car. In some blocks, like those on the heights in Valencia Park, homes

(Continued on page 12)

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Southeast

(continued from page 1)

were neat, yards emerald green and dotted with flowers. Jets of water from twirling sprinklers led rainbow reflections. Hassan said, "You are seeing the La Jolla of the Southeast community."

We passed other areas, still neat but more modest, blocks in which many of the homes are owned by retired military and people working two jobs. Along other streets, windows were broken out and boarded over, garbage and shattered bottles littered alleys. Hassan had slowed the car and pointed out a telephone pole against which a young black man had recently been shot and killed. We drove through the now-deserted Fedco store's parking lot and through an apartment complex just behind Fedco. This complex had begun as fairly nice condominiums, said Hassan, and then gone downhill. There were boarded-over windows here, too.

Further on, we slowed down by a house on which skulls had been painted and the word "whore" written. Hassan said, "You get an idea of the mentality there. What is outside is what is inside the minds of folks who write that stuff."

As darkness fell, I saw several white trucks glowing with lighted kerosene lamps. The electricity, the gas, even the water was turned off, said Hassan, because people could not pay the bills. What I was seeing as we drove, Hassan told me in no uncertain terms, had been born out of a 400-year history of slavery, racism, and discrimination.

Our car was fitted with a police radio. Stabbings, beatings, armed robberies, car thefts, a hit-and-run, descriptions of fights in progress with "guns, knives, and bottles" came up on the radio. Hassan declared it a fairly quiet night. What was not quiet were the young peo-

ple, particularly the young men. After dark, parking lots outside low-income housing projects were lined with as many as twenty boys at a time, "throwing signs" or signaling with their hands. Hassan identified these signals as part gang identification and part sign language offering drugs for sale. Anguish coursed Hassan's features as he spoke of the hopelessness among young black men, more than fifty percent of whom are jobless; of drugs, particularly the recent pandemic sales called "crack" or "ready rock," of early deaths by overdose, gang-banging, and neighborhood violence. When he considers the future of young men in his community, Hassan had said, "Sometimes I break down and cry." There was, however, hope for these young men, if somebody were willing to take a chance on them. He suggested that if I wanted to meet a group that was taking a chance with young people, I should go to the Street Youth Program across the street from his office in the 1000 block of South Forty-third Street. On Wednesday morning, two days after the ride-along with Hassan, I went to the white house on South Forty-third where the Street Youth Program has its offices. The program secretary said the house used to be a beauty salon, then a doctor's office. "It's one of those buildings that just becomes whatever comes along." On the wall above the doors that lead into the director's and counselors' offices, the two-by-three-foot hand-lettered sign reads,

NO WEAPONS
NO DRUGS
NO HANDS
NO HANDS
PERMITTED
Ramon "Chunky" Sanchez,
Hispanic, is the program's director. David Epps, black, is assistant direc-

tor. Epps noted that San Diego's program is unique in that it "mixes black and brown. Normally these programs don't. We feel we have made a lot of progress in bringing together the two cultures." On the down side, with only six street counselors to work with 1200 to 1500 gang members, said Epps, "there are numerous gangs out there, raising hell, that we don't have the resources to reach."

Currently, said Epps, the program operates with a budget of \$300,000. Eighty-eight percent of its funding comes from the city, twelve percent from the state Office of Criminal Justice and Planning. The Regional Youth Employment Program provides wages for fifty to sixty slots for summer jobs and for several year-round jobs for older youngsters who are out of school. Epps calls Tukufu and the second black counselor, Richard "Like" Davis, who came to the program a year ago, "guardian angels for these youngsters. They really watch out for these kids."

I met Tukufu and Davis. Tukufu invited me to go with him to the Neighborhood House Association on South Forty-first for his presentation. The closed auditorium was hot that Wednesday afternoon and the air still. Tukufu wound up his presentation, asked for questions. "If we have questions about gangs, can we come see you?" a man asked.

Tukufu scrutinized the young man's stolid, Scandinavian features. "Sure, you can call and make an appointment and come by. But if you do come by the office, don't go shakin' my hand and talkin' that talk about 'brother' and act like we be knowin' each other, because we don't," said Tukufu, grinning. Formalities of leave-taking over, we climbed back into the El Camino and headed for South Park to rejoin the crew. Tukufu slid a cassette into the tape



Ramon "Chunky" Sanchez

deck. "Patti LaBelle," he said, "she's my homegirl. She's from Philadelphia." Tukufu said he was born in West Philadelphia in 1949. "When I was a youngster and we'd be in the basement with the red light on, slow dancin'?" Her records brought me through those years. Kids don't like this stuff," he said, referring to LaBelle's lush melodies and rich orchestration. "They want that rap — Run-DMC. Whodini, the Fat Boys, the Egyptian Lover." Tukufu, thirty-seven now, laughed and said, "I'm gettin' old."

As we drove, Tukufu pointed out neighborhood landmarks: a house where until several weeks ago a drug dealer had done business, a corner grocery where kids hung out and drugs were sold, a popular liquor store where a drive-by killing had taken place, low-income apartment complexes. Some yards were green; their grass was glossy. Others were bare dirt. "You don't buy grass seed," said Tukufu, "when you need the money for groceries."



Tukufu, Richard "Like" Davis

Painted on walls that we passed were names such as Little Sneak Around, Little Boss Man, Big Al, Nasty Red, Mad Mike, In-sane, Mad Blue, Capone. In what was clearly a rhetorical query, Tukufu asked, "Can you imagine a guy namin' himself Little Sneak Around? I can understand 'em wantin' to change their names, but I think it ought to be done in a different environment." (In 1969 Tukufu, who at that time went by the name he was born with, Benjamin Crawford, became a member of the San Diego organization connected with Ron Karenga's cultural nationalist group, U.S. He then took the name "Tukufu," which means "Exalted One" in Swahili.)

Earlier that day, at the office and while Tukufu talked to the cadets, I realized that Tukufu had his own way of getting to things, that he talked on side paths, by indirection. But he always got there. "In mid-June," began his explanation of the names I had read, "the

work crew has an orientation session and devised rules. 'Drinkin' and drugs,' I tell the crew, 'You can't get so drunk the day before that you can't come to work the next day.' Then I say, 'Okay, what about fightin'?' And they say, 'Yeah, there better be no fightin'! I say, 'We better not call each other outta our names. That might start somethin'.' If I let them call each other by their street names, then I allow for the propensity for somebody to get into the gang jargon and disrespect somebody."

"Because I don't allow it, I'm doin' two things. Number one, we're here to get that gang thing out of your life. Number two, Bennie is a good name. If we're goin' to get an alternative, we're goin' to do better than B. Hog. We're goin' to get somethin' with some grip to it. We not gonna leave Bennie and go grab Terry Deuce. We're not gonna go get Capone, 'cause he's a white boy, been dead a long time, and lived a wicked life."

"One thing about youngsters, if you

explain it and at the same time offer a replacement, they'll go for it. I haven't seen nothin' these youngsters have, nothin' that they treasure or grip so tight, they won't give it up, if you have somethin' else to offer them. What happens is that when people come and ask 'em to give up stuff, they come with empty hands."

On our way to the park, Tukufu was stopped twice by people passing by in cars. Another thing I had learned earlier that day was that when I went from Place A to Place B with Tukufu, I could expect that people would honk, pull over, and stop to say hello. During half of these stops, Tukufu would mention a job opening about which he'd heard. Or he would ask what was happening with a youngster he had not seen around recently. Once Tukufu's impromptu meetings were concluded, he would drop right back into the conversation at the point at which we had left off.

"These kids," he said, as we drove into the Southeast parking lot, "aren't that different than anybody else's kids. They don't have a cow to kick and a watermelon patch to go steal a watermelon from, so they go write some graffiti on somebody's wall. I used to think that only blacks did this. Hell, white boys do this, too."

As we got out of the car, Tukufu told me that if I would sit down at the table, after a while the youngsters, with his prompting, would begin to talk fairly normally among themselves. By listening, he suggested, I would discover a great deal about the nature of their lives.

I was almost two in the afternoon. At a picnic table under the shade of a tree, the crew had spread out lunches of meat and cheese sandwiches, oranges, carrot sticks, pint cans of

milk. (The lunches are provided through the program.) The boys spoke in the coded language and present-tense verbs, the radical elisions and suppressions of the r-sound (as in "fo" for "four") that has come to be called "Black English." Their style was narrative; almost any statement contained the potential for a story with a story's beginning, middle, and end. Several of the boys, like Tukufu, told these stories through a cast of varied voices, at times taking the part of as many as four or five characters and managing to keep each voice distinct. As they talked, a vast, complex history of the Southeast community as seen through the eyes of these young men unfolded: there was the story of somebody's big brother who perhaps was pimping; there was someone's uncle who went to the pen with somebody's else's cousin; there was a guy's older brother who just got home from the pen; there was a cousin who was "comin' up," doing well on the street and driving a new Mercedes. There was boasting talk of weaponry: Uzis, Magnums, .44s, .38s. There were things that had happened recently: apartment break-ins, stabbings, shootings, a wreck in a stolen car, deals that went down, deals that went bad. There was gossip about peers: who had "hooked" (left one gang for another), who was using the pipe (freebasing "crack" or "ready rock"), who was smoking Sherman (PCP-laced cigarettes), whose "baby mama" just had a baby. They addressed one another jocularly as "nigger."

Listening to the boys, I felt that even though I was fifteen minutes from downtown, I was in a foreign country. Much of what the boys said I could not understand. Their apparently easy use of what I heard as racial epithet, "nig-

(continued on page 14)

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Southeast

(Continued from page 13)

ger," shocked me. Its use seemed evidence to me these boys were filled with self-hate. As we got back into the El Camino to go to the office, I told Tukufu what I had been thinking.

He nodded and began to talk. "I put youngsters on job sites, two weeks later I see one of them on the street. I say 'What's happenin'?' He'll say, 'Baby girl was trippin' and by that mean that his boss, a woman, don't like blacks. Or he'll jus' shrug 'n' say, 'I got fired.' When I delve into what happened, in



Southeast San Diego



Street Youth Program work crew

jobs and school suspensions, I often discover a misunderstanding, a discrepancy, based on language. The youngster's boss or teacher will have asked him for an explanation of something he has done and then not understood his answer.

"Their English sometimes gets them diagnosed as developmentally disabled. If you took me and dumped me in China, I'm sure I'd be developmentally disabled," he said. He added that social service professionals who work with these boys often have great difficulty. "A lot of that clinical talk. 'Well, Johnny, your apprehension of things is faulty, that don't go over with these youngsters.'"

About "nigger," Tukufu said, "There was a time when I would have thought it more damaging to me to call a brother 'nigger' than to go on heroin. The word felt like a sharp stab to me." But the use of "nigger" had changed over time, he explained. "At first it was what white folks said when they were talkin' about black folks. Then it became a word black folks would use about their own people, if that person were doing something unattractive. Along the way, a generation younger than mine, it became another lecherous behavior, a reflex, a word folks were usin' without thinking about it. That's who these youngsters learned it from." Young pos-

ple, Tukufu continued, do not know the word's history. "They've been left with this word jes' hangin' around.

"They have a limited vocabulary in terms of talking about their emotions. Referring to each other that way has become a label of distinction, a way of expressing intimacy and friendship. If they don't know a guy well, they may call him 'dude.' But if they're in the same set an' they're friends, they'll say, 'nigger.'"

Tukufu indicated that he didn't like the term and didn't use it. But he was not sure that because youngsters called each other "nigger" I could assume they had absorbed into themselves the hatred inherent in the word when white racists used it. When black people have dealt with the larger culture, which for the most part has meant dealing with white people and white people's institutions, they have needed to try not to get the message confused with the "message deliverer," said Tukufu, grinning. As example, he offered this: "We don't want youngsters to have no respect for law and order because they run into a bad policeman, or because they hear about a judge involved in prostitution. When they call each other 'nigger,' they may not mean by it what white folks mean."

The boys I had met, said Tukufu, ranged in age from fourteen to seven-

teen. Most were fourteen and fifteen. These younger guys, he added, are "more receptive. They haven't had a chance to be so hardened." Several of the seventeen-year-olds were on their second season with the crew. "They are more outgoing this year, not as intimidated when it comes to talking to somebody." Smiling, Tukufu added, "Now, that's rewarding. Several of these youngsters are very gifted. I don't want to see them give up on the establishment and do somethin' like become a pimp."

Tukufu uses the crew experience to introduce the boys "to the importance of a work world and a work ethic." But in doing so, he said, "I am realistic. I take rules from a world the youngsters don't respect and make sense out of those rules for them by relating to the world they do respect. For instance, one rule is that anybody messin' with somebody's else's lunch is gonna be docked. So about the lunches, I tell 'em, 'It's jus' like you do with the dope man. If it was the dope man bringin' the lunches, you wouldn't run up to the car and grab. Lunches gotta be like that."

I try never to lie to 'em and say a guy don't look good drivin' down the street in that new pretty car. Because I know that in their eyes, you drive up

in somethin' like a big pretty Cadillac, it looks like you livin' full speed. But I want them to see that you have to crawl before you walk.

"Likewise, I don't say about that dope, 'You ain't gonna get no good feelin' hittin' that dope.' That's why people use it. They don't use it because it makes them feel miserable. An' by the time they do get to where the dope's makin' 'em feel bad, they've had that history of good feelin'. They may say to themselves, 'Here's twenty minutes of bein' really spaced and twinky. I'll go for an hour of bein' depressed, because it can't be too much different from what I'm feelin' most of the time."

"Last year we had this kid on the crew. I was here one Saturday mornin', and he rode up on his bicycle, but fin' He said, 'Well, Kufu, where's the crew at?' I said, 'Man, today is Saturday and he gave me the most astonishing look. There is a kid's life that is so shattered with confusion that he can't keep track of the weekend. These youngsters lead such a loose and flimsy life during the week, there's no great significance between the weekdays and weekend. You see what I mean?"

Tukufu described himself as strict with the crews. "If a guy is late, he gets his pay docked. I want them to see that there are consequences for breaking

rules. Most of these youngsters don't live in a setting where they have to follow rules. But when guys are late, I also always make sure that I leave them some time before their next pay period to make that time up. Because I want them to see that they can do things to change their situation.

"I never stop learnin' about workin' with these guys, and one thing I've learned is that you can't be completely harsh. When you come down hard, you also have to know when to back off. You have to figure when to cut 'em some slack."

I was not clear, I said, how Liko and Tukufu made contact with the boys with whom they worked. "A lot of it is neighborhood network," said Tukufu, "and being around has a lot to do with it. For almost ten years, I've been with the Pop Warner program [a youth football program], and before this I was a Neighborhood House Association. Youngsters will see us working with older guys in the neighborhood. It looks attractive. They don't see that they'll have to work, or that we're kinda tough, or have a lot of rules. They tell themselves, 'When my turn comes, when I turn fourteen, I am going to go see Tukufu and hook me up with some kinda work. If my home can handle it, I can, too.'"

By then we were sitting in Tukufu's El Camino in the parking lot behind the Street Youth Program office. I asked Tukufu if he ever had difficulty taking a work crew composed of gang members into a neighborhood "claimed" by another gang. "Some-

times," he answered, "when we are working in other gangs' areas. But the town is small enough, you know who's feudin' with who. You know what gangs is not hittin' it off. I won't never take these guys to the Neighborhood. I know that the Neighborhood [a Piru gang] and 59, for instance, have a long-standing battle. It's going to be a while before enough new blood comes that they're gon' to forget what the beef's about."

I asked Tukufu if he had ever had to stop a gang fight. Yes, he had. And he had some theories about how a potential fight was best headed off. "You have to get at these things quickly. The longer you wait, the more people get involved. The more people involved, the harder it is to stop. You get some guy claimin', 'Homeboy, he come through our neighborhood the other day, he did so and so.' The sensible question is, 'Why didn't you do somethin' about it then? Why you wantin' to do somethin' now, when you got forty guys with you?' Well, I'm an old gang-banger, and I know how it

goes. I know how you pick your time for jumpin' on a guy, especially if you are kinda short on guts and boxing ability."

Last summer, Tukufu said, one of the members of his work crew had violated another gang's territory. A gang member from the affronted gang came to the Street Youth offices with some of his sidekicks. "He was complainin' to me about this guy on our crew. We were right out here in the parking lot, me and a bunch of guys from two different sets," Tukufu, grinning and shaking his head, pointed out to the bare dirt by the dumpsters where the confrontation had taken place. "I said, 'Look, come here man, now y'all got a problem.' The guy who came to complain, he turned to me and said, 'Man, I wanna throw hands.'"

"Now, I knew right off that he didn't wanna throw hands. But now he was bein' provoked. Nobody was sayin' nothin', but it was all in that eye communication. Guys standin' there watchin'. So this guy, who came complainin', he said again, 'Yeah, I wanna throw hands.'"

"I said, 'Well, y'all go ahead, right here in the parking lot. There they go, hittin' like girls. I let 'em go for jus' a few minutes, enough to kick up some dust, work up a little sweat. Then I said, 'Okay, men, that's it. Get up. Break this up. You've had an opportunity. That's settled. We don't want that comin' up no more. You done got it off. You done bust him up one side of the eye. You done got your lick in. So this is over.'"

"Now that was an experiment on my part. I didn't know that this would work. There was the potential that it wouldn't. If it didn't, in the night these kids might get a car and come back and do a drive-by thing. But it worked. I bluff a lot of them. I do whatever I think will work at that time."

I asked if he were ever afraid of them. "Now," he answered, looking thoughtful. "Even them that have some sass, that get kinda chesty, they don't have enough fight in them to do somethin' to me. In a group, they might could do somethin'. But those that have that kind of cowboys mentality, well, they know I can get one shot off before they get to me."

Back inside the office, I had an appointment to talk with Richard "Liko" Davis. Davis, said Tukufu, had been his cellie at Chino. "A cellie is someone you shared a cell with in the institution. It's one thing to go to the pen together, but it's another to be in a cell together, because once you're in that cell, you let a lot of emotions go."

In contrast to Tukufu, Davis is low-key. Stocky, compact, neatly dressed and almost dapper, thirty-seven-year-old Davis displays an obdurate, oxlike patience and a smile that starts slowly and then hangs on through a conversation. Born and reared in San Diego County by hard-working parents, his father a janitor and his mother a schoolteacher, a self-described middle-class kid who drifted into trouble, Davis

(Continued on page 15)

Does a House Make a Neighborhood?

Architect James Robbins compares Normal Heights with other urban areas that have suffered natural disasters. Robbins is working on the rebuilding of one of the neighborhood's fire-ravaged homes, and he mentions Santa Barbara, largely destroyed by earthquake in 1925, and San Francisco, burned down in the wake of the 1906 quake. He says both those cities, once rebuilt, displayed a remarkable architectural coherence. Santa Barbara was all rebuilt "in relatively austere Spanish revival or mission revival architecture," he notes. In San Francisco, the quake and fire survivors erected thousands of apartment buildings that "all have the elements of style that we think of as San Francisco today: you know, the bay windows, Italianate cornices.... You see these vernacular elements repeated again and again and again throughout the city.... There's a fabric." The Santa Barbarans and San Franciscans widely shared some values that shaped their view of what houses and apartment buildings should look like, Robbins concludes, and he finds it interesting to note that in Normal Heights, similar communal values are simply missing.

Not all of the seventy or so houses destroyed in Normal Heights' fierce 1985 canyon fire have been replaced yet. But some are built, others are nearing completion, and many more have enough of their frames in place to give passers-by a good idea of what the finished structures will look like. From all this, it's clear that if the rebuilt portions of Normal Heights suggest any kind of cloth at all, it's a patchwork quilt. Among the new structures on North Mountain View Drive stands a huge taupe-colored building that looks like a pompous La Jolla bank. Some of its neighbors are scraggly "move-ons," homes transported from elsewhere after the fire to be patched and replanted on this street. Others are newly built tile-roofed Spanish cottages. A little farther down, one residence achieves a disconcertingly rustic look through its use of stained knotty pine; the wood covers the entire facade, including the huge garage and garage door. Farther still, a two-story, deep orange house with curving modernistic lines conjures up visions of Del Mar or Lake Tahoe. It stands two doors away from a massive Mediterranean-style villa, which is located just a few paces away from an even more massive salmon-colored, postmodernist creation.

What's particularly ironic about



Spanish revival homes



California bungalow

Before last year's fire, Normal Heights had a distinct architectural coherence. As replacement homes are completed, it seems the coherence went up in smoke.

this architectural mishmash is that after the Normal Heights disaster, community meetings were held and the San Diego chapter of the American Institute of Architects (AIA) prepared a book of voluntary guidelines for the rebuilding. This document placed great emphasis on preserving the neighborhood's "existing character and image." It carefully analyzed that character and pointed out stylistic qualities that make Normal Heights unmistakably different from Del Mar or Scripps Ranch. The report explicitly stated that certain styles, material, and colors would not be appropriate in the rebuilt buildings. The guidelines

acknowledged that many fire victims certainly would want to change their houses in ways that reflected societal changes — to take advantage of the canyon views, for example (in this day when such views are a scarce and valued commodity) or to build two-car garages fairly close to the street (instead of the detached, one-car garages, set back from the street, which are a Normal Heights fixture). But the report took pains to suggest ways these contemporary wishes might be made compatible with the neighborhood's predominant style.

By Jeannette DeWyzie
Photographs by Robert Burroughs

So what happened? The houses being built in Normal Heights today, for the most part, don't look like the orderly offspring of some disciplinary document. They inspire the same question one can pose of any house in any neighborhood created before the dawn of "planned residential communities": only the question seems to beg being asked a little more when so many houses are being built independently in the same place at the same time. Of all the thousands of ways to make a single-family home look, why does any particular one look the way it does? Here are a half-dozen answers.

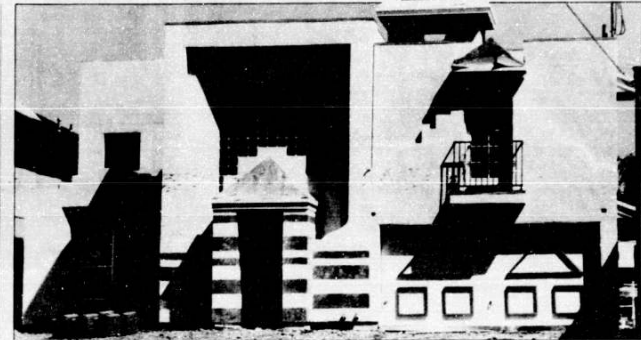
The Tucker House

James Robbins responds that the decision over the architectural style of the house now being built at 5166 Thirty-fourth Street was one he and his partner, Richard Friedman, didn't face until well into the design process. The first major step in that process was to study the specific site for the house and the neighborhood in which it would be built. "From our viewpoint, the neighborhood is more important than the house," Robbins says. Thus he paid close attention to the published guidelines even though he thought they contained some annoying overgeneralizations. For example, the report states that Normal Heights houses consist of two predominant architectural styles, the California bungalow (a one-story house with gently pitched gables and a family of related details) and the Spanish mission (distinguished by its simple forms, plaster or stucco walls, red-tiled roofs, round arches, and other characteristics). Robbins thinks the report overlooks a third major category in the neighborhood — "California Dingbat," a jumble of cheap post-World War II houses that defy classification. This presence made him feel that he needn't be too stylistically limited.

However, he strongly agreed with the AIA report's assertion that a crucial characteristic of the neighborhood was the importance given to front doors in Normal Heights. The report states, "The transition from the public street to the most private spaces of the house is highly articulated," and it further explains, "The street is made up of compressed front yards in front of entries and living rooms, not bedrooms. Typical front yards are small and intensely used for planting and access for both pedestrians and vehicles. A small driveway and centralized, focal walk are common. The garage is often set back from the front of the house... and de-emphasized."

Robbins and his partner believe this type of house front is part of what gives older urban neighborhoods their charm. "We're all kind of nostalgic for a time when people were more important than cars," he says. So they hoped to come up with a design that would make the Tucker house look as though it were paying attention to the street — even though both the family and the architects agreed the new house should take advantage of the panoramic canyon views to the rear and north side of house.

The Tuckers' old house had



Chris Mortimer: 5166 North Mountain View Drive

virtually ignored those views. It had been a big house, and the family wanted the new house to be at least as large, to include five bedrooms, a family room and living room, a formal dining room, a kitchen, and — if possible — a chapel. In addition, they wanted to build a pool, which the old house had lacked. The architects wiped their brows in relief when family members said they would be happy with just a one-car garage. Robbins and his partner agreed with the AIA guidelines about the importance of breaking up large, new homes into smaller masses, to avoid designing a two-story-square block that would overwhelm the smaller scale, which is another important architectural characteristic of the neighborhood. So when Robbins and his partner sat down to sketch possible floor plans, they began with many restrictions: the lot size (narrow and deep, with views to the rear and side), the long list of things that had to be accommodated on the property, the desire to break up the mass and to make the new house "address" the street.

Although the Tuckers' insurance policy covered the full replacement value of their burned house, Robbins says budgetary considerations also shaped the design process. Because the family wanted a large dwelling, "We wanted to give them as much house as we could for the money." The architects tried to keep the structural framing simple and avoid spending money on things like nonstandard wall sizes or unorthodox shapes, which cost more to build. Robbins adds that he

sensed the family wanted a house designed in a fairly conventional style. "I didn't want to design them something they would have to feel defensive about."

At the first meeting with the architect, Charles and Therese Tucker had indicated a preference for a Spanish-style design, but the couple also made it clear they didn't want to inhibit the architects' creativity. As the design progressed, however, Robbins says other factors also seemed to lead the way toward something Spanish. The Tuckers liked the fire-resistant qualities of tile roofing, for example. And stucco is an inexpensive exterior finish. Robbins and his partner sneer at what they call "branch bank Spanish," which they define as the use of Spanish materials without any attention to Spanish proportions or details. However, they also believe that, historically, Spanish elements can be abstracted and used appropriately in architecture today, and so they strove to do that in the facade of the Tuckers' house.

The design they finally produced places the house as far forward on the lot as is legally allowed "to help preserve the urban context," Robbins says, explaining that unlike houses in the suburbs, in most older urban neighborhoods, homes are placed close to the street. He describes the style as "a Spanish revival interpretation"; it doesn't adhere slavishly to the historical model, he says. (For example, he says the size and placement of the windows and doors on the wall that faces the north canyon "doesn't have anything to do with Spanish revivalism.") An important element

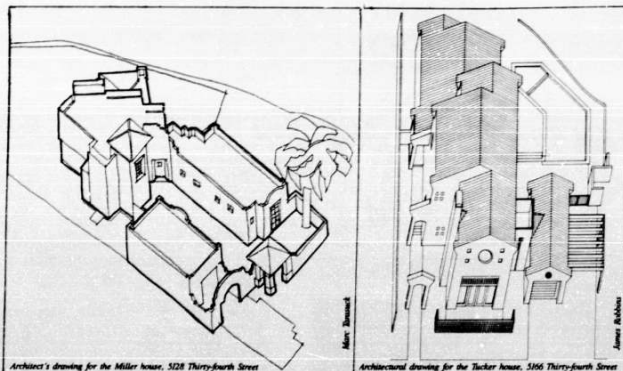
of the design that is compatible with the Spanish tradition is the gable form used over the two-story section in the front of the house, over the one-story garage, and elsewhere. Robbins explains that both he and his partner are concerned about "comprehensibility": they want people to be able to look at their buildings and immediately understand them, and Robbins says formal studies have even shown that the gable is an archetype people understand almost universally throughout Western culture.

The Tuckers' house does violate the AIA guidelines in one notable way: the main entrance is on the side of the building, not the front. Robbins explains that the floor plan seemed inescapably to dictate this; only a side entry would lead visitors into a living room with a breathtaking view of the canyon to the north. "But design is based on resolving conflict," Robbins says with a shrug. He says he and his partner tried to compensate for the side entrance by creating a "symbolic entrance" in front: a gable-topped portal facing the street, which the architects hope will welcome pedestrians.

The Miller House

Five doors down from the Tuckers' house, Lois Miller grimaces at the thought of having to enter her house from a side entry. Miller says a formal, even dramatic, entryway has always seemed very important to her. Her old house, the one that burned down, had a traditional Normal Heights

(Continued on page 21)



Architect's drawing for the Miller house, 5028 Thirtieth Street

Architectural drawing for the Tucker house, 5166 Thirtieth Street

Neighborhood

(continued from page 1)

entryway, featuring a pitched-tile roof over the front stoop. Lois and her husband had extensively renovated that house and had loved it, yet after the fire Lois says they never thought for an instant of trying to duplicate the old place. The house was built in 1921, but many of the elements that made it charming couldn't be duplicated today without great expense. More importantly, like most of the Normal Heights houses, the Millers' old house had almost completely ignored the canyon

views. "We always knew that was wrong, but it was not something that was changeable," Miller says.

So she and her husband were ready for something completely different, and within two weeks of the June 30 blaze, they had interviewed five different architects and chosen Marc Tarasuck, a well-known architect based in National City who specializes in single-family home design. The couple particularly liked Tarasuck's facility for designing his houses to block undesirable views, as well as his ability to work with a wide range of architectural styles. For their house, the Millers had very strong ideas. They definitely wanted a Spanish

design. They wanted at least one two-story section that would take in the canyon vistas. They wanted an extremely open interior plan, as well as courtyards that would give them outdoor living space as well. And they had an unusually strong commitment to the new house's fitting in architecturally with old Normal Heights. Lois had served as president of the Normal Heights Community Association, and had chaired the community meetings that led to the formulation of the AIA guidelines.

Tarasuck says the Millers' very sharply defined ideas and wishes helped to simplify his job. He says,

"There are signature architects, and there are architects who kind of work with the people," and Tarasuck expresses very strong approval of the latter over the former. He claims he actively wanted to avoid using the Millers' house as an expression of his ego.

Still, the building Tarasuck ultimately created is hardly nondescript. He says it evolved like this: He started by assuming that the two-story section the couple wanted should go all the way toward the back of their long, narrow property. Not only would this take best advantage of the view, but it also placed the most massive element where it would have the least potential for overpowering the smaller scale of traditional Normal Heights houses. The ground floor of this roughly square section of the house would be filled with the giant open space (essentially one big room) that the Millers wanted for their cooking, eating, and living space. The second floor would comprise the master bedroom suite, and Tarasuck says it quickly made sense to create a tower structure housing the stairway that connected the two stories, he felt the tower would fit in well with the Spanish contemporary design, "and besides, a tower is an uplifting-type experience, especially after the fire."

Tarasuck then added a long, narrow, one-story wing extending off one side of the two-story section and running toward the front of the property and which would contain two guest bedrooms and bathrooms. On the other side of the property, the architect situated a long, narrow garage, unconnected to the main house, with the idea that between

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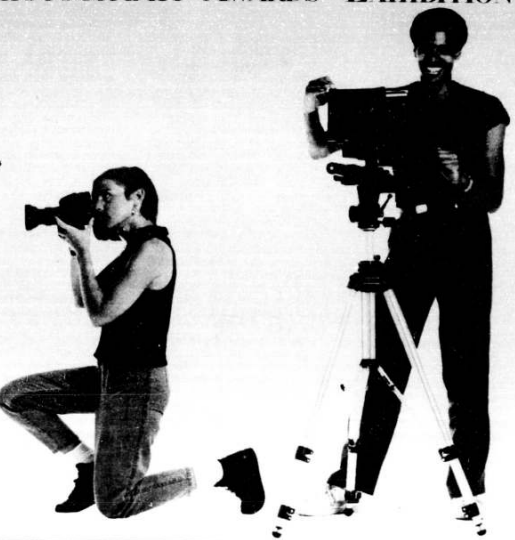
Entry fee is \$7.50 per print for Museum of Photographic Arts members; \$10.00 each for non-members

All entries are subject to the rules and regulations and must be accompanied by an entry form

Complete contest rules and entry forms are available at Museum of Photographic Arts, The Gallery Store, Nelson Photo Supplies, Chrome, and participating locations throughout San Diego

For a location near you call 239-5262

Last day to enter—Saturday, October 4



Stride Rites

Sunday, September 21
Dear Howie,

You weren't kidding! Seven and a half miles didn't sound like much, but I took your advice, since you'd done the Hill Stride in San Francisco, and I didn't plan anything else for today. So I've taken a long bath and a nap, traded foot massages with Jeff, and am now drinking a Campari ... ah, Heaven!

We all went — Jeff, Anna, Peter, Mike, and me. We called ourselves Team Reebok because, somewhat to our embarrassment, when we showed up at Balboa Park this morning, we were all wearing them. There were so many

people, I felt like it was old times and we were at an antiwar demo. I heard over 2000 people came, including quite a few who had done the walk in San Francisco and Los Angeles. (They managed to get down here, why not you?) Okay, so there we were. Let me tell you about the walk in stages. I think that's easiest.

Sixth Avenue: From the park we headed downtown on Sixth. Wonderful view of the bay and the Coronado Bridge. We all exclaimed about how you really do notice things walking you completely miss when you're driving. The view of downtown was rather spectacular as well. The El Cortez and lots of banks. I know you laugh at it since you've moved to San Francisco, but it looks like

(continued on page 15, col. 1)

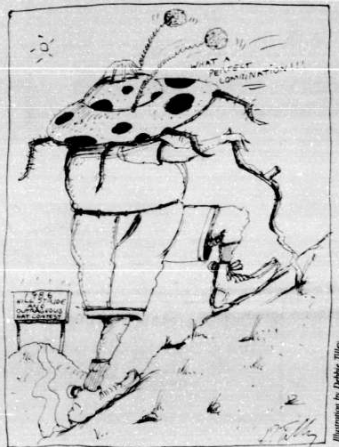


Illustration by Debbie Wiley

The Wood Pickers

It's no wonder that woodies are back in popular demand. They certainly fall into critic Tom Shales's "re-decade," grab bag of resuscitated film genres, retrograde politics, and reincarnated sexual mores. But the good-looking surf wagons are hot once again (as demonstrated by the mushroom membership in the National Woodie Club). Surfers have always been partial to diffusion, judging by their past penchant for baggies and careless behavior and their current interest in those wild-colored, knee-knocker shorts and rusted-out mini-pickups. But the rest of the nation has now joined in as worshippers of the off-kick. We lavish unreasonable amounts of money and attention on a bevy of dufus named William "the

Refrigerator" Perry; we allow ourselves to be cheerfully bullied by dufus Attorney General Ed Meese; we send one of our favorite local dufuses, Pete Wilson, to the Senate; and Padre fans find this season's only positive spark in dufus outfielder John Kruk. Californians are suffering a gubernatorial election between mega-dufus incumbent George Deukmejian and ultra-dufus Los Angeles Mayor Tom Bradley. For every anti-dufus movie like Top Gun, there are two dufus vehicles like *Pee Wee's Big Adventure* and Rodney Dangerfield's *Back To School*. The woodie —

overweight, plodding, out of proportion, but as the current definition of pornography. New cars are sleek, digital, instrumented, and nimble; woodies lumber along with V-8s, idiot lights in the dashboard, and creaky suspension. All of what modern technology wants to make obsolete is embodied by the woodie — and by the dufus. If you wonder which side will prevail in the struggle between dufusness and hipness, it's wise to remember what happened to John DeLorean, who was definitely no dufus.

"Wavecrest '86," a classic car show featuring a hoped-for one hundred woodies, lumber onto Cardiff's Seaside Reef Beach on Saturday, September 20. The day-long event, which is free to the public, will feature a long board surfing contest, awards in various categories for the restored woodies, a live surf music band, and some famous woodies featured in movies and television shows. You do not have to be a dufus to attend. For more information, call 271-8367.

majority of the body except for the head and fenders, are reminders of what's real in this world, just as the dufus is a reminder of life's main ingredients: fallibility, tedium, fear, guts.

It just happened that surfers have become the woodie's main conservator; they needed something overseas for their late surfboards in the early 1980s. So it was natural that woodies and surfing would grow into synonymy. But the current rage to find and restore old woodies is not motivated by surfing nostalgia as much as it is by a compulsion wrought by the nation's own need for clunky compounds; woodies are made of good, old-fashioned wood and steel. New cars are

cramped; woodies are as roomy and open-ended as the current definition of pornography. New cars are sleek, digital, instrumented, and nimble; woodies lumber along with V-8s, idiot lights in the dashboard, and creaky suspension. All of what modern technology wants to make obsolete is embodied by the woodie — and by the dufus. If you wonder which side will prevail in the struggle between dufusness and hipness, it's wise to remember what happened to John DeLorean, who was definitely no dufus.

Section 2 Events, Theater, Music, Film

From The Philippines

The Philippines are a cultural mosaic of great diversity, as might be imagined of a nation composed of over 7000 islands. One need only follow current events to realize the extent of this diversity on a political scale. On a cultural level, the Philippines are also fragmented. Over the years, distinct cultural pockets have developed, from the rural, lowland, Christian, rice-growing country to the large southern island of Mindanao, with its large Moslem population. The result is a kaleidoscopic array of folk dances, song, and music that are nevertheless knitted into a unified, uniquely Filipino tradition. It is this rich heritage that Pasacat, a charitable volunteer organization based in National City, endeavors to preserve and promote, in part with its celebration of the vibrant Philippine folk experience on September 20 at the Lyceum Stage in Horton Plaza.

The Horton Plaza setting seems especially appropriate for Pasacat. The quirky clash of color and architectural style that somehow ruffles into a seamless whole is reflective of the performance program. We can certainly expect the exotic. The instrumentation is likely to veer from Hispanic-sounding guitars to the Chinese-influenced *kidnaping*, a melodic instrument consisting of a single row of eight graduated, bronze pot gongs. The dances are similarly diverse, as dance is used to celebrate all kinds of events, and each bears the tattoo of its regional origin. Pasacat striches is a patchwork quilt rich in variety but with an underlying vein of unity. The program moves through the various geographic areas, beginning with the mountain province of north-central Luzon, where the dancers' movements and costumes resemble birds. Men move in swooping motions, the women respond with a gentle fluttering. The Spanish influence is next, as the Filipinos present their own version of the European waltzes, jotas, and polkas. The European-style steps are accompanied by the *bandura*, a stringed instrument resembling a mandolin. While much of the Philippine population is Catholic, the large island of Mindanao is largely Moslem and has kept a strong cultural identity of its own. The dances of this area emphasize water and the fluid motions of the sea life. The dance uses crosscrowing bamboo staves to represent the troubled earth, and fans symbolize butterflies that lift the dancers from the ground. The countryside is known for the "occupational" dances, which follow in the Lyceum program, utilizing a

variety of props, with the performers adroitly balancing wine glasses, candles, and hats while moving across benches placed on the stage. The finale is the famous *Tinikling* dance, in which the dancers enact the story of the gawky, long-legged Tikling bird.

The Pasacat Company features twenty dancers, musicians including twelve percussive and indigenous instrumentalists, the *ronalla* (string ensemble), and six vocalists, all under the direction of Anamaría Labao Cabato and George Ragasa. They have produced an extensive program for the event, which will explain in detail the origin and theme of each of the dances. The timing of the performance is set, given the visit of Philippine President Corason Aquino this week. It is a time when attention is

(continued on page 15, col. 5)

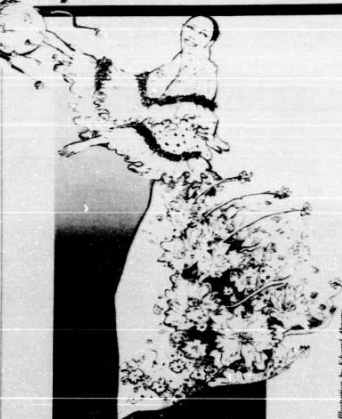


Illustration by Edward Brown

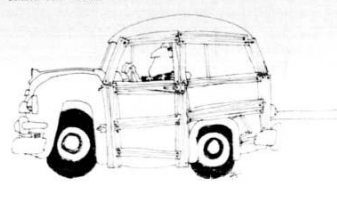


Illustration by Tom Ross

— Neal Matthews

READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not phone. The Editors assume no responsibility for the return of unsolicited material. Send complete information, including a description of the event, the date and time it is to be held, the address where it is to be held, a contact phone number, and a phone number for public information to: READER EVENTS EDITOR, P.O. Box 80623, San Diego, CA 92138.

Dance

"Tango Argentino," the internationally acclaimed troupe continues in San Diego stay today, Thursday, September 18, through September 28, the San Diego Civic Theatre, 202 C Street, downtown. Show times are 8 p.m. each night with a 4 p.m. matinee on Saturdays and a 3 p.m. performance on Sundays. Tickets are available through TicketMaster and at the Civic Center box office. Call 236-6510 for more information.

Daytime Folk Dancing, the Kayo Folk Dancers host two classes of international folk dances, Fridays, 9 a.m. to noon, Casa Del Prado, Balboa Park, and Saturdays, 1 p.m. to 3 p.m., North Park Recreation Center, 4044 Idaho Street, North Park. Call 238-1771 for more information.

Scottish Country Dancing is held each Friday, 7 p.m. to 10 p.m., Pacific Beach Women's Club, 1721 Homestead Street, Pacific Beach. Classes are also held on Wednesdays at 7:30 p.m., 7776 Eads Avenue, La Jolla. For more information, phone 454-5191.

The Ballroom Dance Club of San Diego hosts classes each Friday, 7 p.m. to 10:45 p.m., at the Ballroom Park Club building in Balboa Park. Sunday evening practice classes take 7 p.m. to 10 p.m. are free. For more information on the nonprofit club, phone 481-4662 or 278-8445.

Penhouse Dance, the 24 Karat Club sponsors a dance Friday, September 19, 8:30 p.m., Terrace Room, Executive Hotel, 1055 First Avenue, downtown. Cocktails attire requested. 492-9292.

Ballroom Dancing, swing and waltz to a five-piece band every Friday, 9 p.m. to midnight at the Regency Ballroom and Dance Center, 2111 El Cajon Boulevard, North Park. A beginner's class is offered from 7:45 p.m. to 8:45 p.m. Call 294-9633 for information.

"Dance Jam," create your own dance style in an evening of freestyle expression and recreational dancing every Friday, 9 p.m., 3255 Fifth Avenue, Hillcrest. 239-1113.

Salsa-Dancing, Mr. Reid and Don Platter call the do-si-dos and allendados, Saturday, September 20, 7:30 p.m., Emerald Ballroom, 9184 Gramercy Drive, Mission Village Shopping Center. 565-7272.

Irish Dance Festival, the Ancient Order of the Hibernians present their annual Irish festival and dance competition, Saturday, September 20, and Sunday, September 21, 8 a.m. to 6 p.m., Parish Hall St. Columba Church, 3317 Glencliff Drive, Mission Village. Call 261-1534 for more information.

Folklorico, the El Cajon Sister City Committee sponsors a performance by the Ballet Folklórico de Comodoro from Contruccion, Baja California Sur, Saturday, September 20, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. Call 445-1776 for ticket information.

Philippine Dance Extravaganza, the Pasacat Philippine Performing Arts Company presents "Dance Extravaganza '86," featuring more than thirty-two dancers, musicians, and singers performing dances reflecting the traditions of the various Filipino tribes, Saturday, September 20, 2:30 p.m. and 8 p.m., Lyceum Stage, Horton Plaza, downtown. Tickets are available at the Lyceum box office. Call 477-3383 for more information. See, too, the "events highlight" on page one of this section.

Nonamokers' Dance Party, the Healthy Set social club for single nonamokers celebrates its tenth anniversary with a gala dance party, Saturday, September 20, 9 p.m., Regency Ballroom, 2111 El Cajon Boulevard, North Park. Former members who have since married are invited to join the festivities. For details call 292-7406.

Nutcracker Auditions, the California Ballet's production of The Nutcracker is holding tryouts for 160 roles. Children ages four to seven can tryout Sunday, September 21, 1 p.m. to 3 p.m.; ages eight through fourteen, Tuesday, September 23, 7:30 p.m., 8 a.m. to 6 p.m., Tuesday, September 30, 7:30 p.m. The auditions take place at the California Ballet Center, 8276 Ronson Road, Kearny Mesa. Call 560-5676 for more information.

Round Dance, a beginning round-dance class takes place every Sunday, 4:30 p.m., Silverado Ballroom, 4752 University Avenue, East San Diego. No prior dance experience is necessary. Call 469-9125 for details.

Big Band Dance, the Dick Braun Big Band provides the swinging sounds, Sunday, September 21, 5 p.m. to 9 p.m., Bali Hai Hotel, 2230 Shelter Island Drive, Shelter Island. 462-6538.

African Dances to live drums are taught each Sunday at 6:45 p.m., 3554 University Avenue (above Performance World) in North Park. 265-1731.

Intertribe, the San Diego Intertribe Club hosts its next dance, Sunday, September 21, 7 p.m., Emerald Ballroom, 9184 Gramercy Drive, Mission Village Shopping Center. Call 281-0361 for details.

More Scottish Dancing takes place every Monday, offered by the San Diego branch of the Royal County Dance Society, 7 p.m., room 202, Casa Del Prado, Balboa Park. 276-7064 or 488-2617.

"Circle Dancing," Sufi dancing continues on Mondays at 7:15 p.m., 4070 Jackdaw Street, Mission Hills. 295-9677.

San Diego Folk Dancers invite all intermediate dancers to join in nonpartner and couples' dances each Monday, 7:30 p.m., Recital Hall, Balboa Park. 463-7529.

Israeli Dancing is conducted every Monday, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla. 457-3030.

Folk Dances are held each Tuesday and Thursday, sponsored

by the Cabrillo Club. The group meets at 7:30 p.m. in the Balboa Park Club, Balboa Park. Interested in joining? Phone 463-7529.

Contemporary and Ballroom Dancing sponsored by the Healthy Set single nonamokers' club takes place every Wednesday from 5 p.m. to 8:30 p.m., at Lehr's Greenhouse, 2828 Camino del Rio South. For information on the club's weekend dance get-togethers, phone 292-7406.

Covered, Improvisational Dance Classes are held every Wednesday from 7 p.m. to 8:30 p.m. at the Studio, 3735 Adams Avenue, Kensington. For details phone 283-5446.

International Folk Dancing is held each Wednesday, 7 p.m.; no experience and no partner are necessary for the classes, held at the Balboa Park Club Building in Balboa Park. For details phone 560-4953 or 422-5560.

Tango, the Tango Argentina dance club sponsors an evening of dance every Wednesday night, 7 p.m., Emerald Ballroom, 9184 Gramercy Drive, Mission Village Shopping Center. Call 565-2727 for more information.

Salsa Square Lessons, couples of all ages are invited to participate in a beginning square-dance class sponsored by the U-C Salsa Square Dance Club, next Thursday, September 25, 7:30 p.m., Lindbergh Elementary School, 4131 Mount Albion Avenue, Claremont. Call 560-5861 for more information.

Film

"Molly," a film featuring radio and TV personality Molly Goldberg, and Giffie Fink, a short

XTRA 6:00 PM and Liberty Limousines present



The King of the Blues

ALBERT KING

In Concert

with Rick Gazlay and his Super Barracudas

Saturday, September 20th
Two Shows: 7:00 p.m. and 10:00 p.m.

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ALL TICKETS \$12.00

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SEPTEMBER DATEBOOK

Thursday 18	Friday 19	Saturday 21	Sunday 23	Monday 24
Baxter's 5444 Balboa Ave. Claymont Show 8:30 pm Happy Hour 3-7 Ladies' Night	Crystal T's 501 Main St. North Show 7 pm Happy Hour 4-8	Black Angus 10377 Friar Road Show 8 pm	Carlton Murphy's Quincey Way Show 7 pm Happy Hour 4-7	Black Angus 10377 Friar Road Show 8 pm Happy Hour 3:30-8:30
Heavy Heavy 1 2085 Sports Show 8:30 pm Ladies' Night	Rueben's 2515 El Camino Real Carlsbad Show 7:30 pm Happy Hour 4-7	Bobby McGee's 5500 Grandview, Center Dr. La Mesa Show 8:30 pm Happy Hour 4-7	Carlton Murphy's 4300 La Jolla Village Drive Show 7:15 pm Happy Hour 4-7	Rueben's 2515 El Camino Real Carlsbad Show 7:30 pm Happy Hour 4-7
Salmon House 5270 Quincey Way Mission Village Show 8:30 pm Happy Hour 4-8 Star Party	Carlton Murphy's 4300 La Jolla Village Drive Show 7:15 pm Happy Hour 4-7	Bobby McGee's 5500 Grandview, Center Dr. La Mesa Show 8:30 pm Happy Hour 4-7	Bahia Hotel Beverly Terrace Show 8:30 pm Happy Hour 4-7	Bobby McGee's 5500 Grandview, Center Dr. La Mesa Show 8:30 pm Happy Hour 4-7
Old Bonita Store 4014 Bonita Road Happy Hour 4-7 Show 7:45 pm	Bobby McGee's 2847 Marguerite Parkway Mission Viejo Show 8:30 pm Happy Hour 4-7	Marshall Terrace Lounge 4280 La Jolla Village Dr. Happy Hour 4-8	Elephant Bar 4300 La Jolla Village Drive Show 8:30 pm Happy Hour 4-7	Bobby McGee's 2847 Marguerite Drive Mission Viejo Show 8:30 pm Happy Hour 4-7

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THE SAN DIEGO ZOO'S

Free Zoo and Wild Animal Park passes and the above multi-colored commemorative long-sleeve T-shirt to all participants. rouches, including Coca-Cola, Pacific Fruit Slices, Zoo Animal Cookies, peanuts, fruit & more), free drawings for behind-the-scenes Zoo Tours and plenty of Birthday Surprises. Something for everyone—Antarctica to Zebra!

Free drawings are open to all. No purchase necessary—must be present to win. You may register morning of race.

RACE FEATURES: Split Times - Aid Stations, TAC Sanctioned Certified Course

DATE: Sunday, October 5th, 1986
TIME: 7:30 a.m.
START: 10K starts and finishes in Zoo Parking Lot, runs through beautiful Balboa Park - 5K starts at San Diego Zoo's main entrance, and takes you on a tour of the famous San Diego Zoo. The 5K walk is an enjoyable walk through the Zoo. No running allowed.

AWARDS: 10K Run Only: Presented to 1st three male and 1st three female finishers in each age division.
10K RUN and 5K WALK: \$10.00 if postmarked by Monday, September 29th. \$12.00 Late Fee.
AGES 12 & UNDER: \$10.00. Late Fee \$10.00 for both events.
Race Day Registration: 5:30-7:30 a.m. at race site.

70TH BIRTHDAY 10K RUN AND 5K WALK Sunday, October 5th, 1986 7:30 a.m.

TO BENEFIT The Zoological Society of San Diego's Conservation and Education Programs.

REGISTRATION/FINISH LINE: End of the Line Race Consulting
RACE DIRECTOR: Kathy Loper
437-4667 Weekdays, 9 a.m. - 4 p.m.

REGISTRATION: By Mail: San Diego Zoo Birthday Run P.O. Box 1049 Coronado, CA 92118
Race Day Registration: 5:30-7:30 a.m. at race site.

Name (last name first): 5K WALK FEE: \$10.00 (Postmark: 10/5/86) 10K RUN FEE: \$12.00 (Postmark: 9/29/86)

Mailing Address: (include Apt. No. and/or city)

City: State: Zip Code: Telephone (day time): Birthdate: Sex:

PLEASE SIGN WAIVER BELOW!

NAME (last name first): 10K RUN FEE: \$10.00 (Postmark: 10/5/86) 5K WALK FEE: \$12.00 (Postmark: 9/29/86)

Mailing Address: (include Apt. No. and/or city)

City: State: Zip Code: Telephone (day time): Birthdate: Sex:

ENTRANT'S SIGNATURE: DATE:

PARENT'S SIGNATURE: DATE:

STREET FAIR and Pancake Breakfast



Saturday, Sept. 20 8 am to 8 pm
On Adams Avenue under the "Thermal Heights" Sign between 33rd & 34th Streets
Pancake Breakfast tickets on sale now:
Adults \$2.50, children \$1.50
Pancake Breakfast: 8:00-11:30 am
Street Fair: 10:00 am-6:00 pm
Continues entertainment • Beer Garden
Free T-shirt 10:00-6:00 pm featuring
for breakfast tickets and info call 280-7854

READER'S GUIDE

documentary, screen today, Thursday, September 18, 7:30 p.m., Jewish Community center, 4079 Fifty-fourth Street, college area. 583-1300 x39.

"Aliens from Inner Space," to-rage shot in Hawaii, the Gulf of Mexico, and the coral atolls of Micronesia highlights this film, which examines cephalopods—squid, octopus, and cuttlefish. The second film, *Antibark* at Maui, Maui, follows a pride of lions during wildebeest migration. These Natural History Museum films screen Saturday, September 20, and Sunday, September 21, 1 p.m. and 2:30 p.m., Natural History Museum auditorium, Balboa Park. Free with museum admission. 232-3821.

"Footlight Parade," the 1933 musical extravaganza starring Jimmy

Cagney, Joan Blondell, and Dick Powell, screen Monday, September 22, 2 p.m., 4 p.m., 6 p.m., and 8 p.m., North Park Theatre, 2931 University Avenue, North Park. 295-2957.

"Drunken Angel," Akira Kurosawa's 1948 allegory of postwar Japan, starring Toshiko Miura, screens Monday, September 22, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 236-5849.

"International Film Series," eight films by Alan Renais, the most durable of the French "new wave" directors, are featured in the ongoing series sponsored by the La Jolla Museum of Contemporary Art. This week's film, *Muriel*, is set during France's war in Algeria, in the Fifties. A returning veteran is caught in a web of relationships with his superior, her former lover, and that man's current mistress. The

film screens Wednesday, September 24, 7:30 p.m., in the museum's Sherwood Auditorium, 703 Prospect Street, La Jolla. 454-0267.

"Grand Canyon: The Hidden Secrets," three Academy Award winners—Keith Merrill, Bill Milne, and Randy Thom—contributed to the production of this thirty-three-minute Omnimax film that takes viewers on a stunning visual trek through some of the 277-mile canyon's remote corners and depths. The film is not just meant to thrill you with scenic wonders, however, it explores "the experience of mankind in the canyon, from the native Americans' first descent in 2250 B.C., to the present." The work screens at the Reuben H. Fleet Space Theater and Science Center in Balboa Park. For show times, phone the center at 238-1233.

Space Center Film, in addition to the ongoing *Haley's Comet* Week, *Grand Canyon*, and other programs, the Reuben H. Fleet Space Theater and Science Center in Balboa Park brings in a new *Lunar* laser-light show, *Lunar*, that features selections by Peter Gabriel, NIN, Van Halen, and ZZ Top. This program alternates with *Pink Floyd II*, which features songs from the *Dark Side of the Moon* album. Each performance is created live and projected onto the Omnimax screen. Show times are scheduled for Fridays and Saturdays at 9:15 p.m. and 10:15 p.m., and on Sundays and Mondays, a 6 p.m. show is added. For more information, phone 238-1168.

"We Are Born of the Stars" and beyond, two new Omnimax films are now showing at the Tijuana Cultural Center's space theater. *We Are Born of the Stars* is the first 3-D film in the Omnimax

format and is comprised entirely of computer-generated graphics. Skyward follows the growth and development of a flock of Canadian geese. This twenty-three-minute laser film includes the first *cinema* sequences in this format, as well as dramatic footage of the Canadian armed forces parachute team performing acrobatics in midair. The films screen at the Tijuana Cultural Center, Paseo de los Heroes, Zona Rio Tijuana. For show times, call the center at 706-684-1132.

Music

"Catharsis Cake," catharsis is defined as "the concentration of emotional energy on some object or idea." The energy for this concert is *Vibes of America*, a world beat dance band whose mixture of reggae, calypso, rhythm and blues, and several other styles is currently the rage

TO LOCAL EVENTS

in the Bay Area. Supplying the emotion will be Freddy, a San Diego-based group, who will present eight performance pieces about rage and consumption. Del Mar artist David Webb will be exhibiting his work. The "cake" can be tasted Friday, September 19, 7 p.m., Art Park, 1226 Camino Del Mar, Del Mar. On Sunday, September 21, 7 p.m., jazz saxophonist Mark Lesman and Blues 90 will perform at Arts Park. Free.

"Music for an Autumn Evening," the Palomar College Music Department, featuring pianist Peter Gach and baritone Joe Stanford, performs a program of works by Chopin, Joplin, Liszt, and Beethoven, Friday, September 19, and Saturday, September 20, Music Complex, Palomar College, San Marcos. Performances begin at 7 p.m. each night. Call 744-1150 x2316 for ticket information.

Synthesizers and Ballads, in conjunction with their exhibit of paintings and weavings, the husband-and-wife team of Ellen Neff (performing original compositions on synthesizers) and Maria Solari (singing seventeenth-century French ballads) shares the stage for an eclectic evening of entertainment, Friday, September 19, 7 p.m., Ampex Gallery, 903 K Street, downtown. Free.

Choral Singing, the CRA Choral club is looking for new voices. It meets every Friday, 7 p.m., CRA Clubhouse, Moule Park, 9100 Clairemont Mesa Boulevard, Clairemont Mesa. Call 276-6067 for more information.

Blues Trio, Tobacco Road—Sue Palmer, Preston Coleman, and Eric Holmstrom—performs Friday, September 19, 8 p.m., the Book Works, 2670 Via de la Valle, Del Mar. Free. 755-3735.

"The Avant-Salon," a concert of new music with a "touch of theater" takes place Friday, September 19, and Saturday, September 20, 8 p.m., Multicultural Arts and Humanity Center, 425 Reverend Martin Luther King Way, downtown. Call 235-8091 for ticket information.

Folk, Jazz, and Blues musician Kristina Olsen performs Friday, September 19, Words and Music, 3806 Fourth Avenue, Hillcrest. Multi-instrumentalist Paul and Carla Roberts play and discuss folk music around the world the following night, Saturday, September 20. Both shows begin at 8 p.m. Call 298-4011 for ticket information.

Auditions, the San Diego Youth Orchestra has openings in all sections of the orchestra for qualified musicians under the age of twenty-five. Tryouts are held each Saturday, 1:30 p.m. to

2:07, Casa del Prado, Balboa Park. Call 233-1233 for more information. Also, experienced musicians of all ages are needed for the Palomar College Concert Band. Auditions are held Wednesday, 7 p.m., rehearsal room D-6, Palomar College, San Marcos. For more information, call 774-1150 x2316.

Olav Mesa Library Concert, the Classic Arts String Quartet performs works by Mozart and Dvorak at the dedication ceremonies for the new Olav Mesa Library, Saturday, September 20, 2 p.m., 2925 Comrade Lane, Nestor. Free. 562-4962.

Julian Benjo, Fiddle, and Guitar Contest, strengthen those fingertips, strum that bow, and tune that guitar because the best musicians, pickers, and fiddlers are expected at the sixteenth annual contest, which takes place Sunday, September 21,

10:30 a.m. to 5 p.m., Frank Lane Field, Julian Amphitheater, Julian. Call 280-9035 for ticket information.

Songwriters' Celebration, sixteen San Diego songwriters—including Faith Berline, Dean Smith, Paul Cruz, and Ric Kipper—compete for spots in the Songwriters Grand Finale to be held in Los Angeles later this month, which will name the Club Songwriter of the Year. The San Diego showcase takes place Sunday, September 21, 1 p.m. to 5 p.m., Old Town State Park, Old Town. Free.

"Musical Sundays," the La Jolla Village Square hosts a series of Sunday-afternoon performances. This week harpist Noel performs Sunday, September 21, 1 p.m., upper level, La Jolla Village Square, 8657 Villa La Jolla Drive, La Jolla. Free. 455-7550. **Amnesty International** Benefit, the San Diego chapter of the

Low Price Mexico Vacations
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By Mark Devo Annapolis, Sunday, Sept. 28, 9:00 am - 12:00 noon \$20

PAST-LIFE REGRESSION INTENSIVE
By John Fitch, Monday, Sept. 29, 6:30 - 9:30 pm \$20

KAHUNA WISDOM WORKSHOP
By Sharon Prater, Tuesday, Sept. 30, Oct. 7 & 14, 7:00 - 9:30 pm \$36

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Early bird special, \$1.00 off the 7:30 pm show,
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Appearing September 23-28
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READER'S GUIDE

worldwide group working for prisoners of conscience presents a benefit concert featuring folk and rock artists Sam Horton, Isabel Terence, Maggie Wright and Pam Camm, and Peggy Watson, and Deborah Lee Johnson. Sunday, September 21, 2 p.m., Casa Real, Aztec Center, SDSU. Tickets are available at the Aztec Center ticket office. Call 265-6947 for more information.

"Dhrupad Music of Princes India," the oldest living genre of Indian classical music, Dhrupad went into decline after the maharajas were replaced by democracy in modern India. Sitaram C.S. Narayana, accompanied by percussionist Shyam Kane, performs this seldom-heard style of music.

Sunday, September 21, 3 p.m., Scripps Cottage, SDSU. For ticket information, call 265-4243.

Piano Concert, Nicolas Revéles, liturgical music specialist at USD, performs classical and contemporary selections. Sunday, September 21, 7:30 p.m., Our Lady of Grace Catholic Church, 2700 Navajo Road, El Cajon 92021. Free. 691-5064.

The Geritol Philharmonic, the forty-member orchestra, made up of local senior citizens, plays a mixture of polkas, big band tunes, and marches. Their next performances are Monday, September 21, 2 p.m., Carlsbad City Library, 1250 Elm Street, Carlsbad. Free. Call 438-5614 for details.

Tuesday, September 23, 12:45 p.m., Chatsworth Community Center, 2128 Chatsworth Boulevard, Ocean Beach. Free. 984-6987.

Jazz Duo, flutist Lori Bell and pianist Dave McKay, perform Monday, September 22, 7:30 p.m., Chula Vista Public Library, 365 F Street, downtown Chula Vista. Free. 691-5064.

Classical Concert, tenor Benji Palmer and pianist John Danke perform arias from Handel and Debussy and songs by Schumann, Lutz, and Franz. Wednesday, September 24, 2 p.m., Carlsbad City Library, 1250 Elm Street, Carlsbad. Free. Call 438-5614 for details.

Lectures

Christian Pictorialist Julia Margaret Cameron, known for her soft-focus portraits, which often posed her subjects as figures from history and literature, is the subject of a slide and lecture presentation by Mike Weaver, author and photographic scholar. Friday, September 19, 7:30 p.m., La Sala Room, Hospitality House, Balboa Park. Call 239-5262 for more information.

"Romans and Natives in Roman Mexico," Brad Bartel, SDSU associate dean and professor of anthropology, discusses his recent excavation of a second-century Roman military and civilian installation forty kilometers south

of Belgrade, Yugoslavia. Friday, September 19, 7:30 p.m., Lieb Auditorium, 528 Coast Boulevard, La Jolla. Free. For details call 453-8009.

Symposium on Central America, the San Diego Interfaith Task Force on Central America sponsors a symposium consisting of workshops conducted by recent visitors to Central America. Saturday, September 20, noon to 5 p.m., La Mesa United Methodist Church, 4600 Palm Avenue, La Mesa. Among the topics to be discussed: "Central America Basics for Beginners: Roots of the Crisis," "El Salvador and Guatemala: Why Do People Flee?," "Nicaragua and Honduras: The U.S.-backed War?," "Public Sanctuary," and

"Theology of Liberation." Free. Call 698-1150 for more information.

"Networking for the Separation of Church and State," the subtitle for this panel discussion is "Constructing the Extreme Threat to Our Religious Liberties." The participants include Charles Ballinger, chapter president of Americans United; Ronald Gunning of People for the American Way; Dennis Hart, regional director for the National Conference of Christians and Jews; James Misher of the San Diego Ecumenical Conference; and Carol Sobel, legal counsel for the Los Angeles chapter of the American Civil Liberties Union. The discussion takes place Sunday,

TO LOCAL EVENTS

September 21, 7:30 p.m., First Unitarian Church, 4190 Front Street, Hillcrest. Free. For more information, call 222-9477.

Suspense Novelist P.J. Estrada leads a six-week workshop concerning writing suspense/thriller novels beginning Monday, September 22, 7 p.m., Writers' Bookstore and Haven, 1341 Adams Avenue, Normal Heights. To register call 282-3363.

"The Bard on Film," the Old Globe series of film adaptations of Shakespeare's masterpieces by some of this century's top directors ends with the Globe's managing director Thomas Hall discussing Russian director Grigori Kozintsev's version of

Hamlet, Monday, September 22, 8 p.m., Old Globe Theatre, Balboa Park. Phone 239-2555 for ticket information.

San Diego Novelist Shirley Anne Williams reads from her critically acclaimed novel, *Dona Rose*, as part of SDSU's "Living Writers Series." Wednesday, September 24, 3:30 p.m., Scripps Cottage, SDSU. Free. Call 265-5443 for information.

"National Teleconference on Biodiversity," Paul Ehrlich, Thomas Lovejoy, Peter Raven, and other well-known ecologists discuss the rapid destruction of this planet's natural habitats in a symposium to be transmitted live via satellite to various locations across North America, where

viewers may direct questions to the panelists by telephone. San Diegans can participate in this event. Wednesday, September 24, 4:45 p.m. to 7 p.m., room 401, Library East, SDSU. Free. For details call 265-6767.

"Camping in the USSR," tired of the Anas-Borrego Desert? Do the Sierras seem too tame? How about roughing it in the Urals? A little trout fishing on the Volga? Betty Owens presents a slide-illustrated lecture. Wednesday, September 24, 7:30 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

Tax Seminar, the Foundation for Financial Education is sponsoring

a free workshop titled "How to Take Advantage of the New Tax Laws," next Thursday, September 25, 9:30 a.m. to 12:30 p.m., Community Library, 4255 Governor Drive, University City, and 6:30 p.m., Regency Room, Summer House Inn, 7955 La Jolla Village Drive, La Jolla. To make reservations, phone 263-6850.

Radio/TV

"Zebras Struggle for Survival," this episode of *Living Wild* documents the endangered existence of the wild zebras of East Africa's Ngongoro Crater, today, Thursday, September 18, 8 p.m., and Sunday,

Great hors d'oeuvres
from 4:30 to 7:00 p.m. Monday through Saturday and
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Rick Rockwell
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November 2, 1:00 pm

Chargers vs. Cowboys
November 16, 1:00 pm

Chargers vs. Raiders
November 20, 5:00 pm

Chargers vs. Oilers
December 7, 1:00 pm

Chargers vs. Seahawks
December 14, 1:00 pm

PADRES GAMES:
Padres vs. Reds
Sept. 26, 7:05pm
Sept. 28, 1:05pm
Padres vs. Dodgers
Sept. 29, 3:05pm
Oct. 1, 7:05pm

OTHER EVENTS
Ensenada Express
Day Cruise to Mexico
8 St. Pier
Silly Wizard
Oct. 3, 7:30pm
La Paloma Theater

Second City
National Touring Co.
Oct. 10, 7:00pm/9:30pm
La Paloma Theater
Jukebox Friday Night
Oct. 17, 8:30pm

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October 17

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FLIM & THE SBs
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JOHN SCHLESINGER
November 6

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November 10

Comedian
RICH HALL
January 16

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May 19

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UCSD Box Office: 534-4559

READER'S GUIDE

September 20, 1 p.m., KPBS-TV, Channel 15.
"Animal House," 1971. Togo Togo. Relive those wonderful times of just eight years ago when campus culture had a turn for the raucous as a result of John Belushi's anarchical role as Bluto Blutarsky. When was the last time you had a food fight? John Landis directed this film, which airs today, Thursday, September 18, 9 p.m. KOTV, Channel 10.

Padres Telecast. The Padres play the Houston Astros, Friday, September 19, 5:30 p.m., the Atlanta Braves, Monday, September 22, 4:30 p.m., and the Los Angeles Dodgers, Wednesday, September 24, 7:35 p.m. All games air on KSTV, Channel 39.

"Perspective," a televised, multimedia exhibit featuring works by Eric Blau, Polly Giacchino, Beth King, Lorraine Kni-Alperstein, Nancy V. Lees, Jennifer Loe, Michael Neill, Ellen Phillips, Helen Redman, Ann Reilly-Silber, and W. Haase. Works take place Friday, September 19, and Saturday, September 20, 7 p.m., the Del Mar Communications Center, 240 Tenth Street, Del Mar, and will be broadcast live Friday, September 19, 8 p.m., public access Channel 37, North County and Daniels cable systems. Call 481-2882 for further information.

"Best of the National Geographic Specials," this two-hour telecast is the first of a monthly series of National Geographic programs. The first program, "The Great White," documents the birth of a killer whale, a confrontation between professional whalers and conservationists, and personal contacts between marine biologists and these ocean-dwelling mammals. Immediately after is "Save the Panda," which follows George B. Schaller of the New York Zoological Society and Hu Jim-Chu, a Chinese panda authority, on a hunt into a remote nature preserve in search of the elusive creature. These programs air Friday, September 19, 9 p.m., KPBS-TV, Channel 8.

"You Can't Take It with You," Jason Roberts, Elizabeth Wilson, and Colleen Dewhurst star in this classic farce, Friday, September 19, 9 p.m., KPBS-TV, Channel 8.

"International TV," this four-part series broadcasts outstanding productions from around the world. The first episode, "Burning

Patience," a ninety-minute film by exiled Chilean filmmaker Antonio Skarmeta about a poet's friendship with poet Pablo Neruda, airs Sunday, September 21, 6:30 p.m., KPBS-TV, Channel 15.

"Emmy Awards," and the winner is... Vigan is giving the odds to Monday, but the smart money is going with Miami Vice. However, emerging minds want to know — will Gill Shepherd wear red Reeboks to the ceremony? Find out when the thirty-eighth annual Emmy awards presentation airs Sunday, September 21, 8 p.m., KSTV, Channel 39.

"Visions of Star Wars," this Nova/Frontline special report investigates the political and scientific implications of President Reagan's "Star Wars" policy and whether it will act as an effective shield against Soviet missiles. Tuesday, September 23, 8 p.m., KPBS-TV, Channel 15.

Boxing, six bouts, featuring flyweights Tony "Bazooka" DeLuca and Jose Quinto, and middleweights Tim "Fighting Marine" Williams and Israel

Cole, take place today, September 18, 7 p.m., El Cortez Convention Center, 730 Beech Street, downtown. Tickets available at the door, 231-2711.

Thunderboats, weighing in at 500 pounds, these racing boats are capable of attaining speeds up to 200 miles per hour and kicking up noisier than fifty feet high —

not to mention making a noise only jet fighters pilots find comforting. The trial heats are Friday, September 19, 10 a.m. and Saturday, September 20, 10 a.m. to noon, and 1 p.m. to 5 p.m., Mission Bay. The first heat begins at noon on race day, Sunday, September 21. Paid admission given on located on East Vacation Island, Fiesta Island, and on Sunday, September 21, only, Crown Point Shore. Gates open at 7 a.m. each day. The East Vacation Island gate will be open twenty-four hours a day. Tickets are available through Ticketron. Call 231-2189 for more information.

Bike Races, two races sponsored by the San Diego Bicycle Club take place this weekend. The first, the Circuito del Rio Tijuana, features a two-kilometer, four-corner track and thirteen group races, Saturday, September 20, 8 a.m., Zona Rio Tijuana. The following day, Sunday, September 21, the fourteenth annual Naval Training Center Centennial is scheduled to begin at 7 a.m., Naval Training Center, Point Loma. For more information, phone 298-6789 or 233-1726.

Attec Football, the blue-and-gold Bruins come to Mission Valley to battle the SDSU Aztecs, Saturday, September 20, 7 p.m., San Diego Stadium. Tickets are available at the stadium box office.

Auto Racing, El Catin Speedway's next event of the season is a street and bomber grand prix, double-point event, Saturday, September 20. Gates open at 6 p.m., qualifying runs start at 6:15 p.m., and the races begin at 7:30 p.m. Take the Bradley-of-ramp route 67 to Gillespie Field, in El Cajon, 448-8900.

Fall Frolic 10K, a two-mile fun run is added to this race benefiting the Cancer Research Laboratory at UCSD, Sunday, September 21, 7:30 a.m., U.S. Coast Guard, Pan American Road East, Balboa Park. Call 437-4667 for more information.

Hill Stride, if your heart rate is a little sluggish on a Sunday morning and walking uphill is your idea of fun, then join the thousands of San Diego expected to take part in the first San Diego Hillside, Sunday, September 21, 9 a.m., Sixth Avenue and Laurel Street, Balboa Park. For more information, call 276-2718. See too, the "events highlights" on page one of this section.

Ride for Hope, the fifth annual 25K Ride for Hope Bike-A-Thon, which benefits the City of Hope, takes place Sunday, September 21, 9 a.m. to 2 p.m., Dana Landing, West Mission Bay Drive and Dana Landing Road, Mission Bay. Call 233-8581 for more information.

Chargers at Home, without Joe "Motor Mouth" Theismann, the Washington Redskins have lost the championship edge that propelled them to the Superbowl. "Top Gun" Team is sure to put a little spin on the pugil for this match against the Redskins to make up for last week's five interceptions. Sunday, September 21, 1 p.m., San Diego Stadium. Don't get caught napping as so many San Diegans were when KSTV, Channel 39, and the recent home game against Miami. This game is scheduled to be telecast if it is a sellout. The announcement will not be made until the day of the game. Tickets are available at the stadium box office.

Frisee, the International Flying Disk Association hosts free Frisee workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla. For 273-7441.

Table Tennis, twenty tables are available for beginning, advanced, intermediate, and

practice sessions for jugglers and acrobats, each Thursday, 6:30 p.m., Federal Building, Balboa Park. For more information, call 293-3480.

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READER'S GUIDE

Sports Medicine Seminar, the Riverside Sports Medicine Clinic sponsors a free seminar for athletes and "exercise participants" interested in preventing, diagnosing, treating, and rehabilitating knee injuries. Tuesday, September 23, 7:30 p.m., Riverside Sports Medicine Clinic, suite 303, 1365 Del Rey Street, Pacific Beach. For reservations, call 481-4784.

Frisbee Golf is played daily at the Morley Field Golf Course, located at the east end of Morley Field, east of the Del Rey Street and Railroad Street, Balboa Park. For information, call 481-4784.

In Person

Funnyman Greg Tarr, who has appeared on *The Tonight Show* and *Late Night with David Letterman*, appears today, Thursday, September 18, through Sunday, September 21, at the O'Donnell and Fred Wolf open house, 1224 Broadway, Balboa Park, and continues through September 25. Show times are Thursday at 6:30 p.m., Friday and Saturday at 8 p.m., and Sunday at 2 p.m., and Tuesday and Wednesday at 5:30 p.m. The Improv is located at 833 Garnet Avenue, Pacific Beach. For information phone 481-4520.

Comedians Jackson Fender and **Fat Gumbo** share the stage at the Comedy Store today, Thursday, September 18, through Sunday, September 21. Fat Gumbo, Steve Moore, Lou Bromfield, and Pam Martens begin their run Wednesday, September 24, through Sunday, September 28. Show times are 9 p.m. today and Sunday, 8 p.m., and 10:30 p.m. on Friday and Saturday. The

Comedy Store is located at 916 Pearl Street in La Jolla. 454-1718.

Democratic Congressional Candidates Luncheon, Howard Fitts, Ryan, and Jim Bates, as well as Tom Mott, chairman of the Democratic Central Committee, will be honored at a luncheon, 10:30 a.m., at the Point Loma Democratic Club, Sunday, September 21, 9 p.m., 845 Rosecrans Street, Point Loma. Call 233-3720 for more information.

"Table Manners," a "multidisciplinary and a multi" by performance artist Berni, takes place every Sunday at 9 p.m., Jeva Antea, 566 North Avenue, downtown. Call 231-7447 for reservations.

Melrose featuring Ring Chuby is the subject of a series performed by Joe Hawk. Wednesday, September 24, Tuesday, September 30, and Wednesday, October 1, 8 p.m., Cornucopia, 1275 Strand Way, downtown. Call 451-4516 for ticket information.

Special

Casa de Oro Fall Festival, the grounds of Santa Sophia Catholic Church are the setting for a festival featuring a deep-fry barbecue, Mexican, Filipino, and Italian food, carnival rides, game booths, and face painting for the kids, fifty kiosk offering everything from handmade dolls to stained glass, a Sunday-morning parade, shows spotlighting singers, dancers, and other entertainment, dancing to a different beat each night, a pancake breakfast, and a bag-screen TV so nobody will miss

the Chargers game. The festival takes place Friday, September 19, through Sunday, September 21. The gates open at 6 p.m. on Friday, Saturday, September 20, and Sunday, September 21, the festival begins at 7 a.m. Santa Sophia Catholic Church, 6800 San Juan Street, Spring Valley. 444-1582.

Chili Cookoff, officially sanctioned by the International Chili Society, the second annual Bonafide Chili Cookoff takes place Saturday, September 20, 8 a.m. to 10 p.m., Openers Center, 4610 Santeeville Road, Bonita. Call 975-2388 for more information.

Crafts Sale, country quilts, needlepoint, holiday decorations, and more will be on sale at a real old-fashioned crafts sale. Saturday, September 20, 8 a.m. to 4 p.m., 233 South Royal Oak Drive, Paradise Hills.

Adams Avenue Street Fair, the first annual Adams Avenue street fair kicks off with a pancake breakfast, Saturday, September 20, 8 a.m., Mainline Lodge, 1366 Adams Avenue, Normal Heights. From there the action moves to the streets, where more than sixty food, merchant, and craft booths will be on hand, as will pony and train rides for the kids, a beer garden for the adults, and a dunking booth featuring some of Normal Heights' celebrities. Live musical entertainment will be provided by Mud, Nul & Void, the seventeen-piece Big Band Jazz Machine, Contraband Brass, and the Jazz Vipers, and Farburger. The fair takes place Sunday,

September 20, 10 a.m. to 5 p.m., Adams Avenue between Tenth and Thirtieth streets, Normal Heights. 280-7854.

Woolie Show, these days we've outgrown the top of the Civic and Conilla, but back in the glory days, the woolen world was the real deal. For the Formica Diner currently used of Ford or Chrysler car, wags and conversions were the ultimate in cool. See more than one hundred of these beauties Saturday, September 20, 6:30 a.m. to 5 p.m., Seaside Surf Beach, Cardiff. Call 211-4461 for details. See, too, the "events highlight" on page one of this section.

California Coastal Clean-Up, in conjunction with similar simultaneous efforts along the West Coast, local clubs, environmental groups, church organizations, and individuals are cleaning up the beaches. Saturday, September 20, 9 a.m. to 1 p.m. To participate call 232-6209.

Car Show, more than a hundred street rods, muscle cars, and classic cars can go on display Saturday, September 20, noon to 5 p.m., Deer Park, 29013 Champagne Boulevard, Escondido. Live music will be provided by the Rockins, and a barbecue dinner will be available. For further information, call 740-1666.

DownTown Tours, the Centre City Development Corporation sponsors guided tours of downtown each weekend. On Saturday, September 20, 10 a.m., a bus tour of the Gaslamp Quarter, financial district, and other parts of downtown takes

place. The following day, Sunday, September 21, a walking tour of the heart of San Diego is scheduled. Free. Call 696-3215 for complete information.

Vintage Train Rides, riding a train is an unknown experience for most people these days. Restored trains, including a 1926 observation car, depart from the Pacific Southwest Railway Museum three times a day every weekend for a fifteen-mile round-trip journey on the old San Diego and Arizona Eastern lines. This week the museum is open Sunday, September 20, and Sunday, September 21. The train leaves at 11 a.m., 1 p.m., and 3 p.m. daily. The museum is located at 916 Shandean Road, Campo. Call 697-7262 or 475-9937 for more information.

International Bazaar, although most of the parades of Holy Angels Byzantine Catholic Church trace their roots to Eastern Europe, there will be a variety of Mexican, Italian, Slovak, Hawaiian, and Arabic food available at the annual international bazaar. Saturday, September 20, and Sunday, September 21, noon to 7 p.m., Holy Angels Byzantine Catholic Church, 2235 Galahad Road, Serra Mesa. Crafts and game booths will be open, and the Slovak Heritage Dancers will give two performances daily. For more information, call 268-3438.

Beach Party, the North Coast Sports and Ski Club, a nonprofit, sports-oriented social group, holds its annual membership beach party, Saturday, September 20, 1 p.m., at the pillbox on Solana Beach. Call 418-4776, 758-7274, or 755-0950 for further information.

TO LOCAL EVENTS

Spoglietti Fundraiser, St. Paul X Catholic Church holds a spaghetti dinner fundraiser Saturday, September 20, 5 p.m. to 8 p.m., St. Paul X Catholic Church, 14107 Lotus Valley Road, Janss. 466-5016.

Silverwood Preserve, Nature Hikes, the San Diego Audubon Society's 500-acre Silverwood sanctuary and nature education center offers guided tours every Sunday, 10 a.m. and 1:30 p.m., Silverwood Preserve, five and a half miles east of Lakeside on Wildcat Canyon Road, Lakeside. Free. Call 443-2999 for details.

English Lawn Program, the theme is "Royal Wedding" for the House of England Lawn Program, which features a re-enactment of the royal wedding of Prince Charles and Lady Diana, Sunday, September 21, 1 p.m., House of Pacific Belvedere, Balboa Park. 279-1758.

Grass Roots Garden Party, the annual fundraiser for the Grass Roots Cultural Center takes place Sunday, September 21, 2 p.m. to 6 p.m., 13310 Mango Drive, Del Mar. Call 333-5009 for more information.

After-Dinner Walks through the Tijuana River National Estuarine Sanctuary are conducted each Tuesday throughout the summer; meet at 7 p.m. at the Border Field State Park, look at the west end of Monument Road, Imperial Beach. 279-6766.

For Kids

Puppet Show, Marie Hitchcock presents *Shoggy and Marianne Friends*, Friday, September 19, 10:30 a.m., Saturday, September 20, and Sunday,

September 21, 11 a.m., 1 p.m., and 2:30 p.m., Puppet Theatre, 466-7128.

"Sea Babies", the Scripps Institution of Oceanography sponsors a class for unskilled children and their parents about the differences between adult ocean mammals and their offspring. Saturday, September 20, 9:30 a.m., Scripps Institution of Oceanography, 1111 Camino del Rio North, La Jolla. The deadline for reservations is today, Thursday, September 18. Call 534-4578 for more information.

Sunday Storytimes, Barbara Ormer conducts a storytime for preschoolers every Saturday, 9:45 a.m., Claremont Public Library, 2920 Burgin Boulevard, Claremont. Free. 276-0090.

Spaghetti Supper, an hour of stories in English and Spanish takes place Sunday, September 20, 11 a.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 435-5614.

"The Music Box," a vaudeville show for kids, featuring slapstick, music, and audience participation, takes place Saturday, September 20, noon, west plan, Seaport Village, 949 West Harbor Drive, Marina Village. Free. Call 440-3084 for details.

Saturday Plays, Nirma the Sprite returns for another season of adventures. This month's plays are *Things Are More Dangerous in the Land of Proff* and *Kid Yodeler*. These performances by the Saturday Play Company take place each Saturday, 12:30 p.m., Take One Studio, 2400 Kerner

Boulevard, downtown. Call 296-6092 for reservations.

Palma Storytime, preschoolers are invited to bring their favorite stuffed toys every Monday, 7 p.m., to hear stories at the University Community Branch Library, 4155 Governor Drive, University City. Free. 453-5722.

More Storytime, preschoolers, accompanied by an adult, are invited to enjoy stories, songs, and films every Wednesday, 10 a.m., lower level, National City Public Library, 200 East Tenth Street, National City. Free. 336-4280.

Wednesday Storytime, two- to five-year-olds are invited to hear stories every Wednesday, 10 a.m. and 11 a.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 435-5614.

Galleries

"Drawings," six artists — Beth Buchshtainer, John Coy, Scott Schuler, Barbara Sexton, Gillian Theobald, and Rick Williams — exhibit their work through today, Thursday, September 18, noon to 5 p.m., 1250 Mesa College, 7250 Mesa College Drive, Kearny Mesa. Gallery hours are Monday through Friday, 9 a.m. to 2 p.m., 567-2829.

"1 + 1 = 144," especially created for this international show, new works in ceramics, fiber, glass, and jewelry remain on exhibit through Saturday, September 20. Vira Gardner Gallery, 535 Fourth Avenue, downtown. Among the artists participating are Maria Wallis, Elaine Scheer, Anna Lisa Hedstrom, Cecily Goldsmith, Kerry Feldman, Paul Lee, Chris Smith, and Irene Mori. Gallery hours are 11 a.m. to 6 p.m., Tuesday through Sunday, 231-2166.

Gallery hours are 11 a.m. to 4 p.m., daily, 338-6212.

Bolivian Painter Jorge Imaña displays new paintings and sculptures, beginning with a reception, Sunday, September 21, 6:30 p.m., La Jolla Art Association Gallery, 7917 Grand Avenue, La Jolla. The exhibit continues through September 30. Gallery hours are daily, 11 a.m. to 5 p.m., 453-1001.

"Weavable Art Show," seven artists using such media as weavings, porcelain, and scarves display their work beginning with a reception, Sunday, September 21, Offtrack Gallery, 512 North Highway 101, Encinitas. The exhibit continues through October 11. Gallery hours are Tuesday through Sunday, 10 a.m. to 5 p.m., 942-3636.

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Twelve Artists, John Broder, Diane Bower, Karen Carrott, Janet Cooling, Amanda Farber, Eugenia Geth, Gary Gharru, Robert Mitchell, Astrid Preston, Robert Smith, Joanne Stahr, and Gillian Theobald exhibit their work through Saturday, September 20, at Party Aunde Gallery, 660 Ninth Avenue, downtown. The exhibit is open by appointment only, except Saturdays, 11 a.m. to 5 p.m., 233-9242.

British Artist Tony Craig, who says that man has lost a fundamental understanding of the world and its objects, creates sculptures from the refuse of human society that "take in past their banality to consider their metaphysical, poetical, and mythological possibilities." This exhibit continues through Sunday, September 21, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Gallery hours are Tuesday through Thursday, 10 a.m. to 9 p.m., Friday through Sunday, 10 a.m. to 5 p.m., 454-3541.

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FREE FORECLOSURE SEMINAR


With guest speaker, local real estate attorney **Ronald J. Santucci**

- How to buy 20%-25% below market
- How to get property in your name for only \$5,000
- How to buy before the sale, at the sale & R.E.O.s
- How to buy without cash or credit

Friday, Sept. 19, 7 p.m.
2231 Camino Del Rio South • Ste. 101
Mission Valley
(just east of the Scottish Rite Temple)
Sponsored by: Orange Bar Foreclosure Specialist
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20% discount on limousine & sports car rentals

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2083 Hoad Circle So., Mission Valley
"We're the company in Mission Valley"

SEASIDE BAZAR

Every Sunday

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READER'S GUIDE

Street, downtown. Gallery hours are Tuesday through Saturday, 10 a.m. to 4 p.m. 234-1766.

Mixed-Media Sculptures. San Diego artist Tom Frankovich's sculptures are said to be "infused with meditative qualities and personal symbols." A.R.T. Gallery, 2440 Kettner Boulevard, downtown. The exhibit continues through October 2. Call 295-0075 for gallery hours.

Artists' Liaison Exhibit. eight artists — Karen Conan Rucker (mixed media), Michael Devo (sculpture), Thomas Helms (glass), John Hopkins (ceramics), Daniel Joca (jewelry), Dan Kirtka (wood vessels), Frank Mulner (jewelry), and Danielle Phillips (mixed media) — exhibit their work through October 2. A.R.T. Gallery, 2440 Kettner Boulevard, downtown. The exhibit continues through October 2. Call 295-0075 for gallery hours.

Wildlife Painter Joe Garcia displays watercolors through October 3. Green Gallery, 255A Crest Street, Escondido. Gallery hours are Tuesday through Saturday, 10 a.m. to 5 p.m. 464-5226.

The Re-emergence of the Figure characters Bill Moeck's new chalk drawings done during his recent trip to South America. Anuska Gallery, 2400 Kettner Boulevard, downtown. The exhibit continues through October 4. 234-6652.

"In Search of Self." Ann Reilly-Silber's collection of collages and paintings is on display at Spectrum Gallery, 2440 Kettner Boulevard, downtown. The exhibit continues through October 4. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m. 232-9743.

"Vinejo al Centro de los Venegas." photographs of pre-Columbian Mexican artifacts by Gerardo Suter are on exhibit at the Tijuana Cultural Center, Paseo de los Heros, Zona Rio Tijuana.

Sea-Inspired Exhibit. new work by local artist Juan Asen and photographer Sula Houa's series Aquatic Myths are on exhibit through October 10. Bohemian Gallery, Palmacal Gallery, 1402 West Mission Road, San Marcos. Call 744-1150 x2304 for gallery hours.

"Forces of Enlightenment." you have to push, says sculptor Daniel Martinez, "you need to work on your ideas every day. Every show is like your last show." His anthropomorphic

figures made out of found objects and industrial materials are on display through October 11. Natalie Bush Gallery, 908 E. Street, downtown. Gallery hours are Wednesday through Saturday, 1 p.m. to 5 p.m. 544-0203.

"Woven Artistry of Guatemala." the striking color combinations and variety of weaving techniques by the natives of the Guatemalan highlands are on exhibit at the Gallery Store, 724 Broadway, downtown. The exhibit continues through October 11. Gallery hours are Monday through Saturday, 10 a.m. to 6 p.m. 233-9100.

"Painter of the People." Accevedo Gallery is hosting an exhibition of paintings by Domingo Ullao, which "depict the working people of this nation and capture the turmoil in this world." Accevedo Gallery, 4210 Goldfield Street, Mission Hills. The exhibit continues through October 11. Call 296-8748 for gallery hours.

"To Water and Survival, Vision and Seeing." new works by painter Gary Lang are on exhibit through October 11. Quince Gallery, 644 Ninth Avenue, downtown. Gallery hours are Wednesday through Saturday, 10 a.m. to 4 p.m. 239-8592.

Bushman member Oskar Schlemmer. little known outside Germany, is the subject of a

retrospective that includes his paintings, drawings, sculptures, as well as theater costumes and a video of his masterwork. The Teatro Italia. The exhibit continues through October 12 at the San Diego Museum of Art, Balboa Park.

"People of the Forest." the sixty-five black-and-white photographs on exhibit document the forty years Gerardo Bloom spent among the Mayans in the state of Chiapas, Mexico. The exhibit continues through October 12. Museum of Man, Balboa Park. 239-2001.

"Sangre Nueva." forty-nine up-and-coming artists representing the "new blood" in Chicano visual art exhibit art, arm, mural designs, woodcuts, photographs, and more through October 12. Centro Cultural de la Raza, Pepper Grove, Balboa Park. The exhibit continues through October 12. Call 296-8748 for gallery hours.

"John Thomson: A Window to the Orient." emphasizing common people as well as royalty, Thomson's photographs captured a rarely seen side of the Orient, and his pictorial style prefigured the later documentary styles of Margaret Bourke-White and Brassaï. The exhibit continues through October 12. Museum of Photographic Arts, Balboa Park. Gallery hours are Tuesday

through Sunday, 10 a.m. to 5 p.m., except on Thursdays, when the gallery closes at 9 p.m. 239-5262.

"210 Years without End." the striking color combinations and variety of weaving techniques by the natives of the Guatemalan highlands are on exhibit at the Gallery Store, 724 Broadway, downtown. The exhibit continues through October 12. Museum of Man, Balboa Park. 239-2001.

"Missing at the Pulls, American Women of 1915." sculpted by Smithsonian Institution artist Frank McKa in 1915, these plaster busts of black, white, and American Indian women were originally exhibited at the 1915 Panama-California Exposition, held in Balboa Park. The current exhibit details the legal changes that have occurred since American women won the right to vote in 1920. This exhibit continues through February 1, 1987. Museum of Man, Balboa Park. 239-4114.

"Mirrors of the Gods: Reflections of Huastec Reentry." an exhibit that was ten years in the making is on view at the San Diego Museum of Man in Balboa Park. More than 1000 artifacts of the Huastec Indians of the Sierra Madre Occidental region of Mexico are on view, including yarn paintings, beads, headdresses, rattles, photographs, textiles, and documents. The exhibit continues through March 29, 1987. For more information on the show and on related museum activities, phone 239-2001.

TO LOCAL EVENTS

Stride

(continued from page 1)

a real skyline. We crossed the freeway north of Cedar Street, then passed We Copy — it still stays open twenty-four hours (remember the time we took in term papers at three in the morning, then got burgers at Radford's).

Downtown. The HBJ building is beautiful, with that classic white and a shade of blue that makes me think of postcards of Greece. Not to mention the fact that the bookstore has probably the only belles lettres section south of Los Angeles.

And did you know the bottom of the San Diego Trust and Savings Building is covered with splendid cream-colored marble? Peter was already complaining by this time, you know Peter. (Had we seen the first band by then? I don't remember, there were a number of bands all along the route.)

Somewhere along here we started a game where we thought of every possible synonym for "walk." We came up with stroll, saunter, shuffle, trudge, lunge, hobble, waddle, strut, ramble, amble, tramp, gallivant, swagger, mince.

Anna got the most applause with peregrinate. We turned at E Street, which gave us a super view of Horton Plaza that is no driving ever gets, since E is one way in the other direction. A few people were race walking, which someone told me got them around the course as fast as

jogging would have. Another little-known fact someone dropped today: guess which major city has the highest proportion of people who walk to work? San Diego.

First Avenue: We passed Horton Plaza on Broadway and turned north on First, across the street from the Greyhound bus station, which reminded Jeff of the time you took the bus from San Francisco and had all those stories about the kid who looked like he had leprosy — so we all thought of you then (in case you felt any vibrations).

Did you know that First rises steadily, mercilessly uphill from downtown? My legs are intensely aware of it at the moment. Nice view of the bay all along First; they gave fresh meaning to the word panorama.

(At Laurel, Anna took us on a short side trip to see a condo on Laurel between Front and Alhambra that's got jutting glass sun, protrusions. If you stand under them, you can see the reflection of the swimming pool, which looked very artistic, except, of course, a couple people were swimming.)

Mike had copied some quotations about walking from Bartlett's and read them aloud. There was a nice, simple one from someone named Karl Wilson Baker: "Today I have grown taller from walking among the trees." I favorite from a letter Keats wrote to Fanny Brawne: "I have two luxuries to brood over in my walks, your loveliness and the hour of my death. O that I could have possession of them

both in the same minute." I liked this for two reasons: First, the romantic image of someone sensitive like Keats walking and brooding. Also because of an Esprit magazine I saw the other day where this twenty-five-year-old woman is chattering about this and that in the light, flippant way people do in those ads, and then she ends, "I lose sleep lately over the fear of death." Is Esprit trying to be relevant? Is this just another kind of flippancy? Existential flippancy? Nuclear-age flippancy? Well, you see how walking gives rise to all kinds of thoughts and conversations.

Quince Street: We headed back to the park on Quince Street, which meant we crossed the trestle bridge over the canyon from Third to Fourth. I made everyone turn around when we were over the bridge and look at my favorite condominium in San Diego. It's a very modern design, geometric, done in gray and white, and you get a view of Point Loma behind it.

Balboa Park: Peter started to complain again, and so did Anna, so we stopped for fifteen minutes when we first hit Balboa Park and just sat on the grass. (I was acting tough but frankly, my feet and legs were weary.) This turned out to be fun, because we got to watch everyone go by in their hats. Did I mention the outrageous hat contest? There was an outrageous hat contest. Jeff is yelling for more foot massage, I'd better finish this up.

I thought I knew the park pretty well, but one of the nicest things about the walk was that it went to areas I'd never seen before. There's a little section called Gold Gulch where the police keep their horses, a path leads right up from there to the Reuben H. Fleet. We also went on a little road that crosses a bridge north of the zoo and a bridge and up something called Powder Hill, which was full of eucalyptus trees.

I've gotta go, Jeff is sticking his feet at me.

Phillipines

(continued from page 1)

focused on the problems that nation faces and the resiliency of the people of the islands. Life there, once comparatively simple, is now in turmoil. The traditions of the dance still are strong, but the forces that tug at the fabric of life there have at times threatened to unravel it, whether in urban Manila or the rural areas. With this in mind, the preservation and celebration of the authentic cultural expressions of the land become an important obligation.

The Pasacat summer extravaganza will be presented Sunday, September 20. There will be a matinee at 2:30 p.m. and an evening show at 8:00 p.m. For ticket information, telephone Pasacat at 477-3383 or the Livemart Theatre box office at 235-8025.

— David Scroggy

The first City Sports San Diego Hill Stride takes place this Sunday, September 21. The 7.5-mile walk begins at 9:00 a.m. at the corner of Sixth Avenue and Laurel Street in Balboa Park. For more information, call 272-5147.

— Janice Steinberg

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READER'S GUIDE TO THE THEATER

Incomplete characterizations, and Michael Genevieve, who plays Boyer, gives one of the best Performances by a Supporting Actor seen this season. (Sm.)

La Jolla Playhouse, Warren Theatre (behind the bookstore on Ruyter Ave.) (CSCS) through September 21. Thursday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

GREATER TUNA
The Sarsen Community Theatre opens its new season with the popular comedy about Tuna, the third-act-out town in the State of Texas. Created by Jason Williams, Joe Sears, and Ed Howard, the play takes a satirical look at the morals of small-town living by allowing the inhabitants of Tuna to express their views, be they those of Arnie Strives, Thelma Wheeler, Aunt Pearl, Peety Fink, Phineas Blue, or Reverend Spikes. (Sm.)

La Jolla Playhouse, Warren Theatre, Jim Williams and (Kevin P. Mullin will play all of the comedy's twenty characters. (Sm.)

Sarsen Community Theatre, Capon Park School, 10300 North Magnolia, San Diego, Friday and Saturday at 8:00 p.m. Matinee Sunday, September 26, and Sunday, October 12, at 2:00 p.m.

GYPSY
Eccentric's Patry Playhouse is opening its twentieth anniversary "Platinum Season" with the popular musical about the early life of stripper/dancer/entertainer Gypsy Rose Lee. The musical focuses on her start in vaudeville and burlesque and her relationship with her mother, the formidable Rose. Gypsy was written by Arthur Laurents, with music by Jule Styne and Stephen Sondheim. Scott Davis has directed the production. Members of the cast include: Joan Reems, Sine Sundberg, Jim Cleverly, Charmaine Jones, Ron Wilson, Diane Thelma, Tim Thelma, and

Dee Kelley. Charles Casey is the musical director, and Nick Naper is the choreographer. (Sm.)

Patry Playhouse, through September 21. Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

HIGHEST STANDARD OF LIVING
Reviewed this issue, South Coast Repertory Theatre's Mainstage, through October 12. Tuesday through Saturday at 7:30 p.m. Matinee Saturday and Sunday at 2:30 p.m.

JULIUS CAESAR
Co-directors Anne McLaughlin and Dakin Matthews have apparently taken their cue for this staging of Shakespeare's Roman tragedy from Caesar's speech after the murder of Caesar. How many have hence shall this our lofty scene be acted over in states unborn and accents yet unknown? It is the proliferation of this event — the prototypical coup d'état — that the Old Globe production is trying to show. Thus at the Cassius Center we see a military coup in some nameless tropical country; and it resembles the fall of mighty Caesar. But the characters we watch aren't the historical figures whose suffering become legendary, instead they seem small. Brutus and Caesar were saving the known world from a tyrant. The immensity of this fact lost at the Center is most of all, the play's tragic dimension. In attempting to demonstrate the commonality of Julius Caesar with other times and ages, the modern dress production (which includes machine guns, grenades, and helicopters) has actually pared away the play's specific historical and tragic scope. The production boasts a performance that transcends its problems, though. Actor John Vickery — who could probably move audiences even if he played Brutus in an L.A. Dodge room — gives a complete and powerful (and, in spite of all else, worth

seeing) portrayal of the "noblest Roman of them all." The production's unrealized, thus non-specific, context, however, shortens the height of Brutus's fall, and it undercuts Caesar's remorse completely. Actor Earle Hyman gives Caesar a very stately, though too smooth, presence. But he is flanked by little that minimizes the character above the status of a powerful Third World general. Mark Alario is impressive as Cassius, as are Kandi Chappell, Erica Vohn, and James Morrison in other roles. The successful camp by contrast, relies too heavily on loud music declaration and gives few hints that it could actually turn. Tom Harrison reads Mark Antony's funeral oration with more noise than sense and misses the central aim of the speech: a fundamental act of persuasion. In the end, neither the speech nor the production in general is convincing. The approach is interesting — to show the past synchronically linked with the present — but the lowest in depth and scope outweigh the gains. (Sm.)

CAESAR CENTER STAGE
Sarsen Community Theatre opens its new season with the San Diego premiere of the farce, by Fred Cernich, that takes place at a resort in Mexico. The romantic misadventure begins when an unemployed actress arrives at the resort with his date, only to discover that his wife and her lover are in adjoining rooms. And down the hall are kept dope smugglers. Needless to say, chaos ensues quickly. Herman Frank has directed the production. Members of the cast include: Stephen Bat, David Bendish, Susan Bennett, Jim Brady, Kelly Lee Brown, Jo Coffey, Archie Howard, Samantha Rocha, Brian Short, Chuck Stanton, Larry Thelma, and James Woods. (Sm.)

MUCH ADO ABOUT NOTHING
The Old Globe Theatre presents Shakespeare's popular comedy about two romances — that of Claudio who expects his bride at the altar after being duped into believing she is unchaste, and that of the confirmed bachelor, Benedick, and the shrew-tongued spinster, Beatrice. Brian Bedford has directed the production. Christine Ebersole is Beatrice, and Platon Whitehead is Benedick. Other cast members include: Tom Lacy, G. Wood, Marjorie Fowler, Don Teak, Kenneth Gray, Vaughn Armstrong, and William D. Michie. Richard Segal is the scenic designer, Lewis Brown is the costume designer, Kent Doney the lighting designer, Mark Sherman the sound designer, and Ron Cramer the choreographer. Conard Suss has composed original music for this production. (Sm.)

MIXED DOUBLES
The Lantier/Platt Community Theatre opens its new season with the San Diego premiere of the farce, by Fred Cernich, that takes place at a resort in Mexico. The romantic misadventure begins when an unemployed actress arrives at the resort with his date, only to discover that his wife and her lover are in adjoining rooms. And down the hall are kept dope smugglers. Needless to say, chaos ensues quickly. Herman Frank has directed the production. Members of the cast include: Stephen Bat, David Bendish, Susan Bennett, Jim Brady, Kelly Lee Brown, Jo Coffey, Archie Howard, Samantha Rocha, Brian Short, Chuck Stanton, Larry Thelma, and James Woods. (Sm.)

ON APPROVAL
In Frederick Lonsdale's frothy, upper-class, sophisticated, British, Twenties comedy, a selfless penniless gentleman, a selfish penniless duke, a rich American heiress, and a rich young woman sort themselves out into appropriate couples during a stay in Scotland where they are trying each other out as potential spouses. "On Approval" is a charming play, in spite of its lack of the ultimate payoff. Members of the cast include: Stephen Bat, David Bendish, Susan Bennett, Jim Brady, Kelly Lee Brown, Jo Coffey, Archie Howard, Samantha Rocha, Brian Short, Chuck Stanton, Larry Thelma, and James Woods. (Sm.)

THE SPONDER RIVER ANTHOLOGY
The Lantier/Platt Community Theatre opens its new season with the San Diego premiere of the farce, by Fred Cernich, that takes place at a resort in Mexico. The romantic misadventure begins when an unemployed actress arrives at the resort with his date, only to discover that his wife and her lover are in adjoining rooms. And down the hall are kept dope smugglers. Needless to say, chaos ensues quickly. Herman Frank has directed the production. Members of the cast include: Stephen Bat, David Bendish, Susan Bennett, Jim Brady, Kelly Lee Brown, Jo Coffey, Archie Howard, Samantha Rocha, Brian Short, Chuck Stanton, Larry Thelma, and James Woods. (Sm.)

THE OPEN SPACE EXPERIMENT
The Open Space Theatre presents a series of plays by various authors, including, among others, "The Open Space Experiment" by the idea of Donald Lindley Smith, who also performs for a Sunday evening at 7:30 p.m. to sign up. (Sm.)

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THE REVELATION OF JOHN AND C.S. LEWIS ON STAGE
For one evening only, the Lantier/Platt Community Theatre presents "The Revelation of John and C.S. Lewis on Stage." The play is a one-act play about the state of mankind in the world to come. (Sm.)

THE SPONDER RIVER ANTHOLOGY
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Museum of San Diego this year. (Sm.)

The Saturday Play Company. The Saturday Play Company, 2400 Kettner Boulevard, Suite 12, downtown, Saturdays at 12:30 p.m. For information call 296-0992.

THE SPONDER RIVER ANTHOLOGY
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of timing is flawless, they know how to maximize every laugh. They are also skilled realistic actors, giving full value to the humanity of the characters they are playing, from the unique cornered self that lives deep within to the smallest visible details. As the patient, loving nephew of one of the old comics, actor Sam Gooch turns in a performance fully on a level with those of Gero and Ehrenkrantz in its emotional truth — the suspension and caring of a real person — as well as in its comic technique. Minnie Marquie is as witty in her direction of the play as she was in choosing the cast. Whatever the script demands, she speaks generally and deftly. As the play in which these first-rate theater people show their stuff, this is a full Simon at his best, displaying his play-making techniques with the confidence of a master and turning all his balls to winners. (Sm.)

TANGO ARGENTINO
As part of its Series XIII of touring theater, the San Diego Playgroup presents the dance-musical — created by Claudio Segovia and Hector Ocasio — that many critics have called the best musical of 1985. Thirty of the world's most renowned tango artists, all from Argentina, perform in a revue that explores the many moods of the dance — including traditional steps and many a postmodern variation. Word also has it that this production gives new meaning to the word "sensuality." (Sm.)

THE SPONDER RIVER ANTHOLOGY
The Lantier/Platt Community Theatre opens its new season with the San Diego premiere of the farce, by Fred Cernich, that takes place at a resort in Mexico. The romantic misadventure begins when an unemployed actress arrives at the resort with his date, only to discover that his wife and her lover are in adjoining rooms. And down the hall are kept dope smugglers. Needless to say, chaos ensues quickly. Herman Frank has directed the production. Members of the cast include: Stephen Bat, David Bendish, Susan Bennett, Jim Brady, Kelly Lee Brown, Jo Coffey, Archie Howard, Samantha Rocha, Brian Short, Chuck Stanton, Larry Thelma, and James Woods. (Sm.)

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North Coast Repertory Theatre
An outrageously funny musical
Through September 28
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The Alice Company presents
AN ASSURING DREAM
The Willow Building
Tickets: \$5 - \$10
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SPONDER RIVER ANTHOLOGY
LANTIER/PLATT COMMUNITY THEATRE
In Edgar Lee Masters' satirical and dramatic sketch, "The Sponder River Anthology," Deborah Gilmour Smith, who also performs for a Sunday evening at 7:30 p.m. to sign up. (Sm.)

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30%-60% OFF retail prices
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Open to the public
Thurs., Fri., Sat. only!
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THE BOWERY THEATRE
presents
THE EFFECT OF GAMMA RAYS
ON MAN-IN-THE-MOON
MARIGOLDS
By Paul Zindel
Directed by Ginny-Lynn Safford
"Once again, fine acting confirms the Bowery's reputation for intense revelation of human circumstance."
"Gamma Rays" makes you believe."
Kathryn Russell, Tribune
Thursday-Saturday 8 pm
Sunday 7 pm
Ticket prices \$8 & \$10
480 Elm St. (5th & Elm)
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MONDAY NIGHT FOOTBALL FESTA
• Big screen • Multiple monitors
• 50¢ Diego Dogs during game
• From 6 pm-11 pm (cash only)
• Champagne, wine, and call drinks are only \$1.25
• Monday, September 22, 11:00
• Schaeffer's Bud Light while supplies last

SO JOIN US MONDAY NIGHT AND NAME YOUR DRINK

91X RAVE NIGHT
This Sunday September 21
THUNDERBOAT REGATTA POST PARTY
• Doors open at 8:00 pm
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• 91¢ Miller
• Steve West will be giving away lots of 91X prizes

Wednesday is . . . MARGARITA NIGHT
North County gets their own edition of this Diego's tradition. Margaritas are only \$1.00 ALL DAY in the restaurant and all night in the night club.

Thursday 5-8 pm it's the Magic 102 FM WORK RELEASE PROGRAM
• No cover
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• Hot & cold hors d'oeuvres
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Diego's
SOLANA BEACH
635 S. HIGHWAY 101
755-8247
DIEGO'S is open for lunch and dinner every day from 11:30 AM-11:00 PM
Brunch on Sunday is from 10:00-2:30 PM. Club opens Friday & Saturday night at 8:30 PM.
Anyone dining at Diego's will receive preferred entrance to our nightclub.

READER'S GUIDE TO THE MUSIC SCENE

Please send concert information and photographs to Reader Music Scene, P.O. Box 90803, San Diego 92138.

BY JOHN D'AGOSTINO

Let me begin by saying that *Discover*, the American debut album recently released by Gene Loves Jezabel, has for the past couple of weeks been getting more play in the D'Agostino home than any other record. Frequent, repeated play. Fronted by Welsh twins Michael and J. Aston on vocals, the British quintet has concocted an album that is almost always in the mood to hear. *Discover* is a satisfying Chinese banquet of nu-rock that combines several à la carte items from past and present rock columns. To their credit, however, Gene Loves Jezabel is so judicious in its commingling of stylistic maneuvers of the last ten to fifteen years that they altogether avoid the "retro" tag that has limited many bands of recent vintage. Instead, the quintet comes across as a legitimate, original-sounding entrant in the Eighties sweepstakes that has made big winners of such groups as Simple Minds, U2, and the Smiths. This although their influences — unconscious or not — reach back to another era and to a different audience. Perhaps more than anything



GENE LOVES JEZABEL

else, *Discover* recommends Gene Loves Jezabel as a potent concert/dance attraction. And that's due in equal degrees to the complementary ingredients of the band's combinatorial approach. Surely the contributions of guitarist James Stevenson and drummer Marcus Gilvar mark Gene Loves Jezabel as standard-bearers of Eighties rock. Stevenson twangs on the six-string parts in thick, electro-glide layers, producing a

hyperactive, caged cat of a sound that provokes the band's songs, spitting and snarling colorative effects. In its way, Stevenson's powder keg style mirrors that of Steve Stevens of Billy Idol's band — but only if the listener imagines it cut with the scratchy, five o'clock stubble of early Dave Davies (Kinks) and the machined metal of U2's Dave "the Edge" Evans. Gilvar meanwhile, boots the band along with muscular, John

Bonham-like drumming that balances fluid propulsion with a gut-tightening, Clydesdale kick perfect for dancing. The reference to the late Led Zeppelin skinsman is not isolated. Between them, the Aston brothers create a rich vocal interplay that echoes some pretty stylized Seventies voices. Imagine the strangled urgency and torpid emoting of Zeppelin's Robert Plant tethered to the elfin, quavering mysticism

of the late Marc Bolan of T.Rex and you'll have some idea of the sound of the Aston's stereo singing. That comparison is apt in more than just the stylistic sense.

Both Plant and Bolan were fueled by a murky mysticism that shrouded their lyrics in an almost occultish mist. As songwriters the members of Gene Loves Jezabel aren't as ambitious in that direction; their tunes survey several variations on the theme of love, and the action mostly is kept to the one-sided dialogue between a song's protagonist and his romantic interest. It's Gene Loves Jezabel's method of dealing with this warhorse of a subject matter that is a bit unusual and gives the band's music a darker hue than one might expect.

There is a deceptive simplicity to the group's lyrics that masks a cryptic obsession with the shadowy corners of the relationship game — the deceptions, the disappointments, the psychic hurts, the unexpected longings, unspoken carnal magnetism, the unaddressed questions that if left to fester can destroy a good union. Because these concerns are not directly dealt with but instead are suggested via vocal melodies that alternate between hookish riffing and modal droning, they assume the illusory quality of specters that dance just outside the emotional focal range.

(continued on page 20)

HUMPHREY'S

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Humphrey's presents the best of the Late New Jazz as one of San Diego's hottest local bands performs on Humphrey's indoor stage!

Sunday, September 24

FATTBURGER

8:00-midnight

Monday, September 25

FATTBURGER

8:00-midnight

Complimentary hors d'oeuvres 6:00-8:00 pm/drink specials
Don't miss an exciting musical
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HUMPHREY'S

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TUE. PEEL YOUR OWN SHRIMP

WED. 50¢ SEAFOOD BAR

THU. TACO BAR WITH ALL THE FIXIN'S

FRI. THE BOTTOMLESS CHILI BOWL

Giant Margarita Raspberry Margarita

(16 oz.) with a (16 oz.) with a

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GEORGE THOROGOOD
THE DELAWARE DESTROYERS

8 PM
SATURDAY
SEPTEMBER
20



ANDREAS VOLLENWEIDER
AND FRIENDS
KIFM98

8 PM
OCTOBER
3



STEEL PULSE
WITH SPECIAL GUESTS
SUN RA AND HIS OMNI JAZZ ENERGY ORKESTRA

8:30 PM
OCTOBER
4

Purchase tickets from authorized outlets only, including May Co., Macys, J. P. Penney, Exchange Place Music Shoppe, Special Services, and the Active Book Office or charge by phone (619) 232-0800. Produced by S.D.S.U. Associated Students by Avalon Attractions. No bottles, cans, or alcoholic beverages permitted at or around the venue.

For advance concert information call:
AVALON CONCERTLINE (213) 976-2800 \$50 plus tax & frt.

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SEPTEMBER 18, 1986 18

Belly Up

TRUDY PRESENTS
TONIGHT, Thursday, September 18 9:00 pm
 Tickets available at Belly Up & Ticketmaster

BUDDY GUY & JR. WELLS
 with guests
JOE LOUIS WALKER
 Friday, September 19 9:15 pm
 Rock your socks off with San Francisco's favorite REGGIE band
THE DYNATONES
 Saturday, September 20 9:30 pm
 Rockin' Rhythm & Blues
THE JAMES HARMAN BAND
 and guests **THE JACKS**
 Sunday, September 21 6:00 pm
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San Diego's FIRST Annual Blues Festival, featuring
JOHNNY COPELAND
ROCKIN' DOPPEL, CLIFTON CHERIER'S BAND, EARL KING, KATIE WEBSTER, ALEX MOORE, AND KING BISCUIT
 Monday, September 22 9:15
 Motown Nostalgia
SOUL PATROL
 Tuesday, September 23 9:30 pm
 Reggae from England
PATO BANTON & TIPPA IRIE
 Wednesday, September 24 9:00 pm
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Remember "Elmore" and "It Ain't Me, Babe"?
THE TURTLES
 featuring
FLORIAN AND GUESTS
SOUL PATROL
 Coming: Thursday, September 25 9:00 pm
 Tickets available at Belly Up & Ticketmaster

The Rock Band of the 60s and 70s
STEVE MARRIOT & HUMBLE PIE
 and guest **LITTLE AMERICA**
 Wednesday, October 1 8:00 pm
 Thursday, October 2 8:00 pm
 Friday, October 3 8:00 pm
 Saturday, October 4 8:00 pm
 Sunday, October 5 8:00 pm
 Tickets available at Belly Up & Ticketmaster

Coming: Thursday, September 25 9:00 pm
 Tickets available at Belly Up & Ticketmaster

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Continued from page 19
 The enigmatic nature of the Astoria's emotional exuberance combines with the exotic embellishments and modal maneuverings in Gene Loves Jex's music to imply a mysticism that works hard on one's subconscious. It's as if the Astoria had decided to leave the flowers and sunsets to other writers of love songs so that they might specialize in the gray areas of romantic and carnal desire, then set about to find musicians whose creative instincts could most accurately capture those mysterious shades. For all that, Gene Loves Jex's songs are structurally sound, musically appealing, aurally refreshing, and expertly executed in the tradition of the best rock and roll. Scattered with just a pinch of mystique, those songs make Gene Loves Jex's San Diego debut Monday night (moved from Sunday at SDSU's Backdoor an appealing concert attraction and a great way to begin the fall concert schedule).
 The San Diego Blues Festival will be presented at the Belly Up Tavern this Saturday. The Falk and Morrow agency is hoping to make this an annual event, and they've assembled some fine and diverse talent to ensure the success of the maiden effort. Featured in the marathon concert will be blues guitarist Johnny Copeland, boogie pianist Katie Webster, redneck king-in-waiting Rockin' Doppel (playing with Clifton Chier's band), pianist Alex Moore, Earl King, Joe Louis Walker, and the local King Biscuit Blues Band.
 In other concerts this week, Whitney Houston will make a grand return to San Diego when she performs tonight, Thursday, at the Sports Arena, while the great blues duo of Buddy Guy and Junior Wells joins with Joe Louis Walker for a show at the Belly Up Tavern. Friday's shows bring UB40 and Fine Young Cannibals to SDSU's Open-Air Theatre; and the Dynatoners to the Belly Up Tavern. On Saturday, bluesman Albert King brings his spry, sharp guitar solos to Halycon for two shows, with Rick Cazay and his Super Barracudas opening, while the Shirrelles sing at the Showtime Theatre; and hard-rocking George Thorogood and the Delaware Destroyers visit SDSU's Open-Air Theatre.
 A crowded Sunday agenda includes a benefit concert for Amnesty International in the afternoon at SDSU's Casa Real; a double-bill at Humphrey's featuring singer-songwriters J.D. Souther and Karla Bonoff; Little Milton's show at the Bacchanal; and Oliver & Coque at the Spirit. On Monday, the unflinchingly popular schmaltz king, Neil Diamond, begins a three-night stint at the Sports Arena. The Ramones play their second San Diego gig in as many weeks when they perform at the Bacchanal on Tuesday; while DREHOSE and Gone — the latter a wild instrumental hand formed around Black Flag guitarist Greg Ginn — are at the Spirit; and Patto Banton and Tippa Irie are at the Belly Up Tavern. The week closes with two shows at the Spirit, the first bringing the Turtles (featuring original leaders Mark "Flo" Volman and Howard "Eddie" Kaylan) to the Belly Up Tavern on a bill with Soul Patrol; the second featuring jazz guitarist Larry Correll in the first of a two-night stand at Bella Via.

CONCERTS

Whitney Houston Sports Arena.
 Thursday, September 18, 8 p.m. 232-0800.

Buddy Guy and Junior Wells and Joe Louis Walker: Belly Up Tavern, Thursday, September 18, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

UB40 and Fine Young Cannibals: SDSU's Open-Air Theatre, Friday, September 19, 8 p.m., San Diego State University campus, 232-0800.

The Dynatoners: Belly Up Tavern, Friday, September 19, 9:15 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Albert King: Halycon, Saturday, September 20, 7 p.m. and 10 p.m., 4258 West Point Loma Boulevard, 232-0800 or 255-9559.

San Diego Blues Festival, featuring Johnny Copeland, Katie Webster, Joe Louis Walker, Rockin' Doppel with Clifton Chier's Band, Alex Moore, Earl King, and the King Biscuit Blues Band: Belly Up Tavern, Saturday, September 20, 7 p.m. and 10 p.m., 4258 West Point Loma Boulevard, 232-0800 or 255-9559.

Little Milton: Bacchanal, Sunday, September 21, 8 p.m., 8022 Clarendon Mesa Boulevard, 560-8022.

Oliver & Coque: Spirit, Sunday, September 21, 9 p.m., 1130 Buena Vista, 276-3993.

Gene Loves Jex: Showtime Theatre, Saturday, September 20, call for time, 7578 El Cajon Boulevard, 560-8022 or 465-7460.

Lionel Richie and Sheila E: Spirit, Sunday, September 21, 8 p.m., 232-0800.

George Thorogood and the Delaware Destroyers: SDSU's Open-Air Theatre, Saturday, September 21, 8 p.m., San Diego State University campus, 232-0800.

Benefit Concert for Amnesty International: SDSU's Casa Real, Sunday, September 21, 2 p.m., Artec Center, San Diego State University campus, 232-0800.

J.D. Souther and Karla Bonoff: Humphrey's, Sunday, September 21, 8 p.m., 2303 Shelter Island Drive, 232-0800 or 224-9438.

Neil Diamond: Sports Arena, Sunday, September 22, through Wednesday, September 24, 8 p.m., 232-0800.

The Ramones: Bacchanal, Tuesday, September 23, 8 p.m., 8022 Clarendon Mesa Boulevard, 560-8022.

DREHOSE and Gone: Spirit, Tuesday, September 23, 9 p.m., 1130 Buena Vista, 276-3993.

Pato Banton and Tippa Irie: Belly Up Tavern, Tuesday, September 23, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Turtles, featuring Flo and Eddie and Soul Patrol: Belly Up Tavern, Wednesday, September 24, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Steph Ahead: featuring Michael Brecker, Darryl Jones, Mike Manieri, Mike Stern, and Steve Smith and the **Dan Sniel Band:** Humphrey's, Friday, September 26, 8 p.m., 2303 Shelter Island Drive, 232-0800 or 224-9438.

Peter Sprague: Words and Music, Friday, September 26, 8 p.m., 3806 Fourth Avenue, Hillcrest, 298-4011.

Jimmy Cliff: Humphrey's, Saturday, September 27, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 232-0800 or 224-9438.

Dave Van Ronk: Old Time Café, Saturday, September 27, 7 p.m. and 9 p.m., 1404 North Highway 101, Lencuza, 436-4030.

The Go-Betweens and the Sea: Hugo, Sunday, September 28, 8 p.m., 1130 Buena Vista, 276-3993.

The Kingstons: Oceanside Harbor Beach, Sunday, September 28, call for time, 570-191X.

John McLaughlin and the Mahavishnu Orchestra: Bacchanal, Sunday, September 28, 8 p.m., 8022 Clarendon Mesa Boulevard, 560-8022.

R.E.M. and Guadalcanal Diary: UCSD Gymnasium, Sunday, September 28, 8 p.m., UCSD campus, La Jolla, 452-5239.

Juho Iglesias: Sports Arena, Monday, September 29, 8 p.m., 232-0800.

The Randi: Bacchanal, Tuesday, September 30, 8 p.m., 8022 Clarendon Mesa Boulevard, 560-8022.

Lenny Jenkins and Oliver Lake: UCSD's Mandeville Recital Hall, Tuesday, September 30, 8 p.m., UCSD campus, La Jolla, 941-2533.

The Everly Brothers: Humphrey's, Friday, October 3, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 232-0800 or 224-9438.

Andrew Vollenweider and Friends: SDSU's Open-Air Theatre, Friday, October 3, 8 p.m., 232-0800.

Silly Wizard: La Palma Theatre, Friday, October 3, 7:30 p.m., First and D streets, Encinitas, 436-4030 or 280-9035.

Descendants, D.I., Aggression, and the Grim: Jackie Robinson YMCA, Saturday, October 4, 8 p.m., 151 Fifth Street.

Sweat Palace: SDSU's Open-Air Theatre, Saturday, October 4, 8 p.m., San Diego State University campus, 232-0800.

Earl Klugh: Humphrey's, Friday and Saturday, October 10 and 11, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 232-0800 or 224-9438.

Patty Montana and Ron Jackson: Old Time Café, Saturday, October 11, 7 p.m. and 9 p.m., 1404 North Highway 101, Lencuza, 436-4030.

Southland Concerts Proudly Presents
THE RETURN OF THE WORLD'S FINEST ACOUSTIC GUITARIST

EARL KLUGH

2 Special Nights Friday/Saturday, October 10 - 11

On August 22 - 24, LEE RITENOUR lead the GRP All-Stars through three magical sold-out evenings. By overwhelming demand, we are bringing Lee back with his superstar band.

ENCORE PERFORMANCE: An Evening With

LEE RITENOUR
 with very special guests

Sunday, October 12

On August 22 - 24, LEE RITENOUR lead the GRP All-Stars through three magical sold-out evenings. By overwhelming demand, we are bringing Lee back with his superstar band.

Reggae Superstar
JIMMY CLIFF
 Saturday, Sept. 27

9IX
REGGAE MAKOSSA

The Brothers Reunited
THE EVERLY BROTHERS
 Friday, October 3

9IX
REGGAE MAKOSSA

Steps Ahead
 Michael Brecker, Darryl Jones (Sings), Mike Manieri, Mike Stern (Miles Davis), Steve Smith (Journey)

Humphrey's Shelter Island Drive "by the bay"

Lives Out
 Live Music

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Early Show Discounts
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SOUTHLAND CONCERTS

TICKETS ALSO AVAILABLE AT HUMPHREY'S HUMPHREY'S CONCERT LINE 224-9438

Lee Bennett with Ernie Watts
Humphreys, Sunday, October 12,
7 p.m. and 9 p.m., 2303 Shelter
Island Drive 232-0800 or
234-9438.

The Sing Out Folk Festival,
celebrating Gay Caveness, Luc
Murphy, Sparky Rucker, Bob
Upham, Sam Hinton, Utah
Phillips, and Michael Cooney.
East County Performing Arts
Center, Friday, October 17, 8 p.m.
210 East Main Street, El Cajon.
440-2277.

Peter Case and the Rave-Ups
Bell Up Tavern, Wednesday.

October 8, 9 p.m., 143 South
Cedros Avenue, Solana Beach.
481-9022.

Joe Ely Belly Up Tavern, Thursday,
October 9, 9 p.m., 143 South
Cedros Avenue, Solana Beach.
481-9022.

Scream! Blue Messiah: Belly
Up Tavern, Wednesday, October 15,
9 p.m., 143 South Cedros Avenue,
Solana Beach. 481-9022.

The Blasters: Belly Up Tavern,
Thursday, October 16, 9 p.m., 143
South Cedros Avenue, Solana
Beach. 481-9022.

CLUBS

Club listings are compiled by Ron
Jennings. If you wish to be
included, please call 263-0392.
Thursday afternoon or Friday
evening 5:00 p.m. The listings are
free.

North County

Barr-X Ranch House, 119 East
Broadway Vista, 724-0510: Alaska,
contemporary and country, Friday
and Saturday.

Bella Via Restaurant and
Nightclub, 2591 Highway 101,

Cardiff, 942-1108: Peter Spargue,
jazz, Thursday; Hollis Gentry's
New Jazz, Friday and Saturday;
Karl's Karavan, blues and rhythm
and blues, 4-8 p.m.; Sunday: Mark
Lassman, jazz, Tuesday; Larry
Coryell, jazz, rock, and jazz-rock
fusion, Wednesday; Holly Burke
and the King Biscuit Blues
band, 5:00 p.m. The listings are
free.

Belly Up Tavern, 143 South
Cedros Avenue, Solana Beach.
481-9022: Buddy Guy and Junior
Wells, blues and rhythm and blues,
and Joe Louis Walker, blues and
rhythm and blues, Thursday; the
Dynamites, rock, Friday; the James
Harrison Band, rock and rhythm
and blues, and the Jacks, rock,
Saturday; Blues Fest, Sunday, with
Johnny Copeland, Rocket Dupes,
Cliffon Chivers' Band without
Cliffon Chivers, Earl King, Kate
Webster, Joe Louis Walker, Alex
Moore, and the King Biscuit Blues
band, 6 p.m.; the Soul Patrol,
Motown Soul, Monday; Pat
Benton and Tippa Irie, roots
reggae, Tuesday; the Turtles
featuring Flo and Eddie, rock,
and Little America, rock,
Wednesday; Afternoon Concerts:
The Chicago 3, 4 p.m.; Dinosaur
Jazz, 5:30-8 p.m.; Friday: Border Town,
blues and rhythm and blues,
5-8 p.m.; Saturday: the Yankee

Club listings are compiled by Ron
Jennings. If you wish to be
included, please call 263-0392.
Thursday afternoon or Friday
evening 5:00 p.m. The listings are
free.

Chuck's STEAK House
La Jolla's Finest Jazz
featuring the great sounds of

SECRETS

Wednesday 8 pm-midnight,
Friday & Saturday 9 pm-1 am

Every Sunday night - Jazz 8 pm-12 am
Joe Marillo Quartet

Lunch: Monday-Friday 11:30 am - 2:30 pm
with daily seafood specials
Dinner: 5:00 - 11:30 pm, La Jolla's finest steaks,
prime rib and seafood

Happy Hour: 4 - 6 pm, Monday-Friday

Reservations suggested

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Thursday, Friday & Saturday
September 18, 19, 20, 25, 26 & 27

Bonita's favorite DJ, hosts popular
hits for dancing every Tuesday and
Wednesday, 9 pm till 1 am

Every Tuesday starting at 8 pm
Fashion's Exclusive Auction Show

South Bay's most elegant

Sunday Champagne Brunch

Over 50 different selections including "made to order" omelettes, carved roast
beef, baked salmon, oyster shooters, beef ribs, and an incredible dessert
assortment. Plus a bottomless glass of champagne!

Only \$9.95

Brunch Drink Specials

Margaritas only \$1.00 • Bloody Marys only \$1.50

Brunch served 9 am to 3 pm

Banquets & Catering

Take the hassle out of your next party—let us do the work for you!
Groups from 3 to 300! Call 267-7700 and ask for Beth Myers.

Featuring the best entertainment and the friendliest staff in the South Bay!
4775 Bonita Rd., Bonita (at the golf course in the heart of Bonita)
267-7700

NEW! READER'S GUIDE TO RESTAURANTS BEGIN ON PAGE 30

SAN DIEGO READER

FREE CLASSIFIEDS

Free ads are available to private parties and to nonprofit
organizations that do not charge for their services. Only
one ad per party or organization will be accepted per
week. Each ad must be typed on a 3x5 card (mailed inside
an envelope) or on a post card. Free classifieds are limited
to 25 words or less. Ads of more than 25 words cost .60¢
per extra word, and payment must accompany ad.

MAILING DEADLINE
Free classifieds must be mailed to the following address
and must be received by 8:00 am Thursday, a week
in advance of the intended issue. Reader Classifieds,
P.O. Box 80803, San Diego, CA 92183. No free ads will be
accepted at the Reader office or over the phone.

LATE CLASSIFIEDS
Private parties and nonprofit organizations may place
classifieds over the phone or at the Reader office, 635 State
Street, downtown, at the rate of \$12 for 25 words or less
plus \$60¢ per extra word. The deadline is 3:00 pm Monday.

DON'T CALL US
Due to the large volume of free classifieds, the Reader
cannot handle visits or phone inquiries concerning them.
Please do not call us to ask how to place free classifieds,
to attempt to cancel ads, or to request information from
ads seen in past issues. The Reader reserves the right to
edit or refuse classified ads due to inappropriate content,
space considerations, etc.

LESSONS

ADULT GOLF INSTRUCTION Free instruction on
Thursday, 10:30 a.m. to 12:30 p.m. Call 454-5325.
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PAID CLASSIFIEDS

Businesses (including paid services or functions and on-
going product-making enterprises) must pay in advance for
classified ads at the rate of \$12 for 25 words or less plus
60¢ per extra word. Discounts are available for ads placed
for consecutive issues and will be quoted upon request.

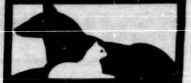
MAILING DEADLINE
Paid classifieds can be mailed to the following address and
must be received by 8:00 am Thursday, one week prior to
issue. Reader Classifieds, P.O. Box 80803, San Diego, CA
92183.

WALK-IN DEADLINE
Paid ads may be brought to the Reader office, 635 State
Street, downtown, before 3:00 pm Monday, three days
prior to the issue. Office hours are 9:00 am-5:00 pm
Monday through Friday.

PHONE DEADLINE
Paid ads may be placed over the telephone before 3:00 pm
Monday, three days prior to the issue. Phone orders are
with Visa or MasterCard only. Phone hours are 9:30 am-
5:00 pm Monday through Friday.

235-8200 (Display advertising 231-7821)

Please do not call us regarding free classifieds



SECTION 3 SAN DIEGO READER SEPTEMBER 18, 1986



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HAIR

HAIR: 267-7700

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HAIR: 267-7700

HAIR: 267-7700

**For Under
\$36000**

East County Area

North County Area

South Bay Area

THE SALE IS ON!!!

LEARN TO WINDSURF

[illegible]

**BREEZY
BICYCLES**
3969 Arista St., Old Town
296-3112

BEGINNER'S COURSE OF 5
PRIVATE LESSONS ONLY \$19.50

WHITE DRAGON MARTIAL ART SCHOOL
461-2760

**ADVENTURE
SKI SCHOOLS**
San Diego County's
revolving carpeted Ski Machine

weekends and evenings. Call for appointment.
 • Improve • SKIROBICS® • Children's classes
 Fairmont Drive 1105 First St.
 Escondido, Ca. 92117 Encinitas, Ca. 92024
275-4754 (619) 942-218

Official radio station of the Ski San Diego Ski Show

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CELLULAR TELEPHONE, Motorola model 2000XE, 10100. July, 447-1244.

CEMETERY LOT, Greenwood, Eugene section, lot

COFFEE AND TEA POT, silver plate, Reed and Barton, hand engraved, like new. 276-0497.

COFFEE TABLE, Danish style, solid walnut, 58" long, 23" wide, 14" high. Eyelet ends and knobs. \$45

[illegible]

Automotive

TIRE & AUTOMOTIVE CENTERS
4260 El Cajon Blvd.
Hours: Mon-Fri. 7-6, Sat. 7-3
Closed Sun. & holidays
283-4455

12
EL CAJON
Rt. 94
1 mi.

Inter. H. of Fairmount
on El Cajon Blvd.

We offer: Senior citizen and military discounts
American Express, MasterCard & Visa cards welcome




Fight back against auto repair rip-off.
Sign up now for our Auto Repair Awareness class.

Ask for details.

1/2-PRICE SALE! Most cars

heel computer balance	Reg. \$26 ⁰⁰	SALE \$14⁰⁰ N/C	Sale price
heel tire rotation	\$ 4 ⁰⁰		full pkg. only.

Wheel alignment	\$19.95	\$9.95	No comm.
Wheel bearing pack	\$27.95	\$13.95	vehicles or
			trucks

Up to 4 yrs   

LUBE & OIL CHANGE Up to 4 qts. SAE 30 **\$4.25** Most cars

FRONT DISC BRAKES	REAR DRUM BRAKES
-------------------	------------------

\$59⁹⁵
Most cars

pads, turn rotors, inspect bers, pack wheel bearings	new brake shoes, turn drums, lubricate back plate, inspect wheel cylinders
---------------------------------------------------------	----------------------------------------------------------------------------------

LINE-UP SPECIAL	
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**AIR CONDITIONING
SPECIAL \$16⁹⁵**

Plus freon, most cars



ADVANTAGE T/A Size 175/70 R13

for world-class sedans	WLS		
a tread • Free replacement	Price		

\$35⁹⁵

SEPTEMBER 18, 1990 21

[illegible]

between phones again.

A Gencom pager connects you with the people who need you. Rents for just pennies a day. Regular maintenance is free. Call or come in for a free demonstration.

Gencom. San Diego's No. 1 paging service.

571-1020



GENCOM[®]

5101 Convoy St., San Diego 92111

ACEATE 90%
AIRBRUSHES 90% (EVERY DAY)
ALVIN TABLES - SPINCAVER & CALVIN 30%
AMBERLITH 90%
ARCHITECTS SCALES 90%
ART-TEC BRUSHES 30%
ART-TEC LIGHTS 25%
ALVIN MAGNIFYING & REDUCING GLASSES 25% (EVERY DAY)
ART-TEC ORAQUE PROJECTOR 20%
ASTRASCOPH CHALLENGER 5183 95 (EVERY DAY)
LETRAJET MARKER SURAY HITS 20%
LIGHT BOXES (ALL) 90%
LIQUITER PAINTS (ALL) 25%
LUCYGRAF 15%
MARKERS & SETS (PANTONE, BERCOL, DESIGN, ADMARKERS) 40%
(DESIGN SETS) 50%
MARTIN NEOLT CHAIRS 90-40%
MARTIN NEOLT TABLES 90-50%
MARTIN NEOLT UTILITY TABLES 20%
MAT CUTTERS (DEXTER LOGAN 3-M XACTO) 20%
MAYLINE LIGHT TABLE 30%
MULTICH DRAFTING MACHINES 90%
MULTICH LIGHTS 10%
PADS 30%
PLANN-HOLD ACTION CHAIRS & STOOLS 35%
PLANN-HOLD FLAT FILES 20%
PLANN-HOLD LIGHTS 20%
POLYESTER 20%
PORTFOLIOS (ALL EXCEPT CUSTOM CASE) 30%
POSTERS: UP TO 75%
PRESSURE GRAPHICS 10-40%



**LOWEST
PRICES OF
THE YEAR!**



The Fine Art Store
 8843 CLAIREMONT MESA BLVD. SAN DIEGO (619) 565-0646

4 SEPTEMBER 18, 1996

Monday through Saturday dinner only. Most of the dishes are made from scratch. The chef is a graduate of the Culinary Institute of America. The restaurant is located in the heart of the city. The chef is a graduate of the Culinary Institute of America. The restaurant is located in the heart of the city.

ABACUS RESTAURANT

TASTEFULLY ELEGANT CHINESE DINING

SUPERB CUISINE MANDARIN & Szechwan 7 DAYS A WEEK

Mon-Thurs. 11:00 am-9:30 pm
Fri. 11:00 am-10:00 pm
Sat. 12:00 noon-10:00 pm
Sun. 4:00 pm-9:30 pm

TO GO ORDERS WELCOME

VISA 587-1188 MC 3549 Governor Dr. (in Sateway Shopping Center)

ALL YOU CAN EAT

Delicious Chinese Buffet

We serve 19 authentic Chinese dishes at our buffet with selections changing daily.

Lunch \$3.25

Dinner \$4.25

Purchase a lunch or dinner and receive one FREE drink with this ad through 10/16/86.

NEW CHINA TOWN

CHINESE RESTAURANT

1749 Garnet Ave. 270-1888. Take-out available.
Lunch 11:00 am-4:00 pm
Dinner 4:00 pm-9:00 pm Sunday-Thursday:
4:00 pm-10:00 pm Friday & Saturday

NOW BETTER THEN EVER DINNER AT:

Richards

INTRODUCING OUR NEW MENU! LIGHTER FARES, PRIX FIXE DINNERS, AND 600-CALORIE DINNERS

And of course our elegant offerings of seafood, veal, beef, lamb and chicken. **PRICED FROM \$5.95-\$19.95**

4015 Avati Dr.
Take advantage of the Price Club in the Bay Ho Shopping Center
Open at 4:30 pm

Reservations 270-8661
Closed Sun. & Mon.

Monday through Saturday dinner only. Most of the dishes are made from scratch. The chef is a graduate of the Culinary Institute of America. The restaurant is located in the heart of the city. The chef is a graduate of the Culinary Institute of America. The restaurant is located in the heart of the city.

CHICAGO BROTHERS RESTAURANT

1100 N. Dearborn Ave. Chicago, Ill. 60610. (312) 462-1234. Open daily 11:00 am-11:00 pm. The restaurant is located in the heart of the city. The chef is a graduate of the Culinary Institute of America. The restaurant is located in the heart of the city.

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Fourth Anniversary Dinner Special \$4.85

per person, two or more persons

Chicken Won Ton Soup • Fried Shrimp • Egg Rolls
Kung Pao Chicken • Almond Chicken
For 2: Beef with Broccoli or Chung King Beef
For 3: Sweet & Sour Pork
For 4: Mandarin Fried Rice
For 5: Lotus Inn Vegetables
Tea & Cookies

LOTUS INN

3310 Governor Dr. • 457-3533
(University City Shopping Center)
Open 7 days • Food to go

Champagne Excitement Bubbles Over at Crystal T's Sunday Brunch

Crystal T's Sunday Brunch is an incredible assortment of flavorful food, served in the heart of the city. The chef is a graduate of the Culinary Institute of America. The restaurant is located in the heart of the city.

Crystal T's Emporium

3310 Governor Dr. • 457-3533
(University City Shopping Center)
Open 7 days • Food to go

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Authentic Thai Cuisine

Direct from Thailand

Lunch Thurs-Sat. Dinner Wed-Sun.

Featuring:

- African peanut soup
- Egyptian bean soup
- Entrees from around the world in a tropical setting

Call for reservations
349 N. Hwy. 101
Solana Beach
481-1041

Shrimp & Chicken Dinner for Two \$7.95

Dinner served every day after 3:00 pm and includes:

- Fried Shrimp
- Hot & Sour or Egg Flower Soup
- Chicken & Vegetables
- Sweet & Sour Pork
- Fried or Steamed Rice
- Tea & Cookies

For 3 people add: Beef chow mein
For 4 people add: Mandarin Kung Pao
For 5 people add: Buddha's Delight
For 6 people add: Mandarin crispy chicken

Offer good with this ad through September 25, 1986.
Specials available to go too!

MANDARIN PLAZA RESTAURANT

3760 Sports Arena Blvd.
Sports Arena Village Shopping Center
224-4222 • Open daily 11:00 am-10:00 pm
Friday & Saturday 11:00 am-11:00 pm

Monday through Saturday dinner only. Most of the dishes are made from scratch. The chef is a graduate of the Culinary Institute of America. The restaurant is located in the heart of the city. The chef is a graduate of the Culinary Institute of America. The restaurant is located in the heart of the city.

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READER'S GUIDE TO RESTAURANTS

Deplo to enjoy Elmer's food, this restaurant is operated by an indigenous husband and wife team. The menu is a blend of traditional and modern cuisine. The chef is a graduate of the Culinary Institute of America. The restaurant is located in the heart of the city.

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Christine Harris & Adam Clarke, M.D. have a meaningful relationship.

They found it by filling out this coupon

Give us some meaningful information about yourself.
We'll describe what GREAT EXPECTATIONS offers that meets your individual wants and goals.
(There is no obligation, and NO salesperson will visit.)

Please check those activities you'd like to know more about:

- | | |
|-------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------|
| <input type="checkbox"/> VIDEO SCREENING (Previewing of potential dating partners in privacy, and meeting via mutual consent) | <input type="checkbox"/> CLUB SOCIAL FUNCTIONS (Dancing, Theater, Costume Balls, Cookouts, etc.) |
| <input type="checkbox"/> WEEKEND EXCURSIONS (Skiing, River Rafting, Gambling, State and National Parks, etc.) | <input type="checkbox"/> SPORTS (Cycling, Golf, Tennis, Swimming, Volleyball, Sailing, Horseback Riding, Hiking, etc.) |
| <input type="checkbox"/> FOREIGN TRAVEL (Discount Cruises and Trips to Mexico, Canada, England, France, Italy, Tahiti, etc.) | <input type="checkbox"/> ENTERTAINMENT (Concerts, Art Exhibits, Museum Openings, Private Film Screenings, etc.) |
| <input type="checkbox"/> INFORMATIONAL SEMINARS (Dating Etiquette, Commitment Opportunities, Single Parenting, etc.) | |

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
HOME PHONE _____ WORK PHONE _____
OCCUPATION _____ FOR HOW LONG _____
AGE _____ ☐ MALE ☐ FEMALE HEIGHT _____ WEIGHT _____

My typical work week consists of ☐ 9 to 5 ☐ Afternoon thru evening ☐ Late night shift
☐ My time is my own ☐ I am not working now

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Walters, Dixieland jazz, 2-5 p.m.,
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Bookworks/Familia
Coffeeshop, Flower Hill Center,
2670 Via de la Valle, Del Mar.
755-1735. Tobacco Road, vintage
jazz and boogie-woogie, 8 p.m.,
Friday.

Borrelli's Back Room, 2677 Vista
Way, Oceanside, 722-5400.
Midnight Delight, contemporary;
Tuesday through Saturday: live
music; Monday, call club for
information.

Coffee-by-the-Sea, 1953 San
Elip, Cardiff-by-the-Sea, 436-1231.
Kate Beck, guitarist and singer.
Friday; Peggy Shannon, folk.

Saturday; Mark and Sarah
Schleicher, classical guitar duo.
Sunday brunch, and C&J Porter,
guitarist and singer, Sunday
evening.

**The Country Side Restaurant
and Lounge**, 450 Douglas Drive,
Oceanside, 757-0860. New
Country, country, Wednesday
through Sunday; Buckshot,
country; Monday and Tuesday.

Crazy Barrio, 6996 El Camino
Real, La Costa, 438-3372. Music
Continuum, new-age jazz,
4:30-8:30 p.m., Sunday.

**El Coco Loco Mexican
Restaurant and Lounge**, 3296
Mission Avenue, Oceanside.

757-7757. Live Afro-Cuban and
Latin music, Thursday through
Sunday, call club for information.

Fireside Lounge, 439 West
Washington, Escondido, 745-1931.
The Procrastinators, rock,
Thursday through Saturday; live
rock, Wednesday, call club for
information.

The Flying Bridge, 1033 North
Hill Street, Oceanside, 722-1804.
Tiny Carmen, nostalgia music,
Wednesday through Sunday.

Gentleman's Choice Restaurant,
1020 West San Marcos Boulevard
(in the Old California Market),
San Marcos, 744-5215. Jack
Johnson, country and variety.

Thursday through Saturday.

Gilbey's Cocktail Lounge, 945
West Valley Parkway, Escondido,
480-0420. Passion (from L.A.),
contemporary, Tuesday through
Saturday; recorded music, Monday.

Henry's, 264 Elm Street,
Carlsbad, 729-9244. Tom Soraci
and Co., contemporary, Tuesday
through Saturday, with Judy Ames,
Tuesday and Wednesday; the
Behar Boys, vintage rock, Sunday
and Monday.

Hotel Escondido, Scotty's Pub,
2500 South Escondido Boulevard,
Escondido, 747-5000. Don
Tennison, country and variety,
contemporary, Wednesday through

Friday; Double Trouble,
contemporary, Sunday and
Monday.

**Hungry Hunter/Rancho
Bernardo**, 15940 Bernardo Plaza
Drive, Rancho Bernardo,
260-2400. Terry Schedt and Pat
Rice, contemporary, Thursday
through Saturday.

Ireland's Own, 656 First Street,
Encinitas, 944-0233. Sean
McVicker, Irish music and
contemporary songs, Thursday;
Sean McVicker, Paul Dunn, and
Miles Tynes, Irish and
contemporary, Friday and
Saturday; Barbara Linman McCarty,
Irish music, Sunday.

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Dancing, jazz & contemporary music

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THURSDAY, FRIDAY & SATURDAY
NIGHT hosted by John Leslie
\$1.00 OFF cover charge with KGB CARD
EVERY THURSDAY AND SATURDAY
FROM 5:00 PM TO 9:00 PM

ALL NEW AND EXCITING
END OF SUMMER SHOW!
**BACCHUS
DANCERS**

SUNDAY, SEPTEMBER 21
Legendary Blues Great!

LITTLE MILTON

TUESDAY, SEPTEMBER 23

THE RAMONES



SUNDAY, SEPTEMBER 28

JOHN McLAUGHLIN & THE MAHAVISHNU ORCHESTRA



Starring Bill Evans from
the Mike Davis Group,
Danny Gottlieb
from the Pat Metheny Group,
Mitch Forman and Jonas Hellborg.
Plus Robin Henkel
Blues 90.

TUESDAY, SEPTEMBER 30



Bob Dylan's
ex-back up musicians
**THE
BAND**

with special guests:
JAMIE JAMES AND THE KING BEES

UPCOMING CONCERTS:
SUNDAY, OCT. 5 **BADFINGER**
TUESDAY, OCT. 7 **MARSHALL TUCKER**
SUNDAY, OCT. 12 **THE LUCY SHOW**
SUNDAY, OCT. 19 **DAVE MASON**
TUESDAY, OCT. 21 **ROMANTICS**
TUESDAY, OCT. 28 **URIAN HEAP**

All tickets available at **FICKLE** and the Bacchanal

Japanese Restaurant Yae, 11616
Beria Place, Rancho Bernardo,
485-0281. Luba and Stephan,
light jazz and variety music,
5:30 p.m., Fridays.

Jolly Roger/Oceanside, 1900
North Harbor Drive, Oceanside,
722-1831. Barker and Ore, north
and music, Wednesday through
Saturday.

Kipling's, 927 First Street in the
Lumbermen Shopping Mall,
Encinitas, 942-8141. Peter
Wickham, contemporary,
Wednesday through Saturday.
Audrey Fay, Fran Luskota, and
Scott Von Ravensberg, jazz,
Sunday through Tuesday.

La Tapatia, 340 West Grand,
Escondido, 745-6292. Live Latin
music, Friday through Sunday, call
club for information; the Mariachi
La Tapatia performs Friday
through Sunday beginning at 7 p.m.

Leo's Little Bit of Country, 680
West San Marcos Boulevard, San
Marcos, 744-4129. Stampe,
country, Wednesday through
Sunday. Free clothing lessons,
Monday, and country dance
lessons Tuesday through Thursday.

La's, 1963 East Valley Parkway,
Escondido, 746-7038. Steppin'
Out, country rock, Tuesday
through Saturday.

Millie Flowers, 6009 Paseo Delicias,
Rancho Santa Fe, 756-3085. Joel
Nash, piano show tunes,
Wednesday through Saturday.
Treas, jazz, Sunday through
Tuesday.

Mission Inn, 502 East Mission,
San Marcos, 471-2939. The Belair
Blues, vintage rock, Thursday
through Saturday; the Sunday
Edition (Harry Paul and Tom
Conners), country, light rock, and
Fifties music, Sunday through
Tuesday.

Monterey Bay Cannery, 1325
Harbor Drive, Oceanside,
722-5474. Chris Clayton,
contemporary, Wednesday through
Saturday.

Mulvaney's, 340 East Grand
Avenue, Escondido, 741-0935. Live
music, Friday and Saturday, call
club for information.

Oakvale Lodge, 14900 Oakvale
Road, Escondido, 748-3193. North
Pony, country, Friday and
Saturday, and hosting a jam
session, 4-9 p.m., Sunday.

Old Del Mar Cafe, 2730 Via de la
Valle, Del Mar, 755-6614. The Siers
Brothers, rock, Wednesday
through Saturday; Bernabo's
Loco, calypso rock, Sunday. Hollis
Gentry's Neon, jazz, Monday and
Tuesday.

Old Time Cafe, 1464 North
Highway 101, Leucadia, 438-4030.
Peggy Shannon, folk, 7:30 p.m.,
Thursday; Bryan Finkelshten,
ragtime and jazz pianist, 7 and
9 p.m., Friday; Geoff Morgan,
folk/singer-songwriter, 7 and 9 p.m.,
Saturday; Puggy Watson,
contemporary singer-songwriter,
7:30 p.m., Sunday; Old Time Hoof
Night, Tuesday; Magic Wright and
Pam Camm, folk, 7:30 p.m.,
Wednesday. Sunday brunch
concert, Melissa Morgan, harp
music.

Pea Soup Anderson's, 850
Palmar Airport Road, Carlsbad,
438-0860. Frank Ricci, variety,
Tuesday through Saturday.

Pomerado Club, 12237 Pomerado
Road, Poway, 748-1135. The Savory
Brothers, country, Thursday
through Saturday.

Posidon Restaurant, 1670 Coast
Boulevard, Del Mar, 755-9145.
Solid, tropical jazz, Friday and
Saturday; John Thomas, tropical
jazz, 5:30-7:30 p.m., Sunday.

Ralph and Eddie's, 390 Grand
Avenue, Carlsbad, 729-2869.
Memphis Tennessee, rock, Friday
and Saturday.

ASSOCIATED STUDENTS CULTURAL ARTS BOARD presents

MONDAY, SEPTEMBER 24
NEW DATE! SEPTEMBER 24 - 8:00 P.M.
BACKDOOR



TICKETS \$10
"ALL AGES ALWAYS WELCOME"
Tickets available at Aztec Center Box Office (265-6947) and
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at the May Co. Mod Jack's Plaza Music Shoppe, and
Fleet Exchange. Ticketmaster charge (619) 232-0800.

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of San Diego State University

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EVERY THURSDAY
JAZZ DANCE NITE
with Mark Walton of Channel 10
Thursday, September 18



**HOLLIS
GENTRY'S
NEON**
Complimentary hors d'oeuvres beginning at 6:00 pm
Gentry's Neon presents their
Fashion Auction starting at 6:30 pm
Dancing begins at 9:00 pm
First 300 people qualify for drawings each night

FRIDAY THROUGH TUESDAY
ROCK AT THE BAHIA



**THE
CLUE**
September 19-23
Dancing begins
at 9:00 pm

MONDAY
FOOTBALL
SEPTEMBER 22 - CHICAGO AT GREEN BAY
3 big screen T.V.s • Free Hot Dogs, Chili & Popcorn
\$1.00 soft drinks & draft beer

EVERY WEDNESDAY
KIFM 98.1 LIVE OUT JAZZ



with Art Good of KIFM 98.1
Wednesday, September 24
**ELLA RUTH
PIGGE**
Complimentary hors d'oeuvres beginning at 6:00 pm
Fantasy Fashions presents their
Fashion Auction starting at 7:00 pm
Dancing begins at 8:00 pm
First 98 people receive FREE Bahia Belle pass



**BAHIA
BELLE
MOONLIGHT
CRUISE**

Sailing every Friday & Saturday night
7:30 pm and every hour on the half hour until 12:30 am
COCKTAILS • DANCING • LIVE MUSIC BY
"THE ROCKAWAYS"
Passage: \$5.00 • Board dockside at the
Bahia Hotel, Mission Bay

Don't miss our SUNDAY BRUNCH
All you can eat \$10.95

Rancho Bernardo Inn, 17550
Bernardo Oaks Drive, Rancho
Bernardo, 277-2146. One Plus One
Plus Karen Cananagh,
contemporary, Tuesday through
Saturday; the Red Credit Band,
oldies music, Sunday and Monday.

Red Bird Tavern, 13950 Poway
Road, Poway, 748-4616. Ron
Morin, country, 2-6 p.m., Sunday.

The Red Coach Inn, 135 North
Pine, Escondido, 743-9797. The
Agents, rock, Thursday through
Saturday; Messenger, rock, Sunday
and Monday; Freewill, rock,
Tuesday and Wednesday.

Roxy, 517 East First Street,
Encinitas, 436-5001. Peter Sprague
and vocalist Kevin Lettau perform
jazz, Friday and Saturday.

Rudi's Hidden Acres, 3700
Carmel Valley Road, Del Mar,
481-9656. Red Lane, country and
rock, Friday and Saturday.

San Luis Rey Downs Golf
Course Country Club, 31474 Golf
Club Drive, Bonnell, 758-3762.
Don Corrie, oldies, country, and
contemporary, Tuesday through
Thursday; The Crescendos, hard
dance music, 8:12 p.m., Friday and
Saturday, and 7 p.m., Sunday.

Sunset Lounge, 2328 Escondido
Boulevard, Escondido, 741-2541.
The Sunday Edition (Harry Paul
and Tom Conners), country, light
rock, and Fifties music, Thursday
Saturday.

Teepee Room, 1270 Main Street,
Riverside, 789-7555. Acen Wild,
rock, Friday and Saturday.

That Pizza Place, 2622 El
Camino Real, Carlsbad, 434-3171.
John and Julie Moore, bluesgrass,
Saturday.

The Top Spin, 205 Laurine Lane,
Fallbrook, 728-9108. Strider, rock,
Thursday through Saturday.

Valley Fort Restaurant, Red Dog
Saloon, 3757 South Mission Road,
Fallbrook, 728-4797. C.W. Express,
country, Thursday through
Saturday.

Vista Entertainment Center, 435
West Vista Way, Vista, 943-0132.
Jockey Room: The Ergo, rock,
Friday and Saturday.

Whiskey Creek, 14240 Poway
Road, Poway, 748-7331. Jerry Kane
and a Touch of Country, country,
Wednesday through Saturday; Ron
Nendrick and Company, country,
Monday and Tuesday; clothing
lessons, Monday and Tuesday;
country and western dance lessons,
Wednesday and Thursday.

Whiskey Flats, 1260 West Valley
Parkway, Escondido, 745-8640.
The Beat Club, rock, Thursday
through Saturday; the Ergo, rock,
Sunday and Monday; France, rock,
Tuesday and Wednesday.

Wooden Nickel, 12013 Poway
Road, Poway, 748-6394. Ron
Morin, country, Friday and
Saturday.

Beaches

Atlantis, 2595 Ingraham Street,
Mission Bay, 226-3888. The Jets
featuring Kenny Morell, vintage
rock, Tuesday through Saturday;
Ella Ruth Piggee sings jazz and
blues, 9 p.m., Sunday, and
7:11 p.m., Monday.

Avanti's Restaurant, 875
Prospect Street, La Jolla,
434-4281. George Rem, pianist
performing pop, jazz, blues, and
boogie, 7 p.m., Monday through
Saturday.

"Bahia Belle," at the dock, Bahia
Hotel, 998 West Mission Bay
Drive, Mission Bay, 488-0551. The
Rockaways, contemporary music,
for dancing, Friday and Saturday
through Tuesday; Ella Ruth Piggee
sings jazz and blues, Wednesday;
Chula Vista Room: Bob McLeod,
piano, variety, Sunday and Monday.



Thursday, September 18
KGM-FM 101 TOGA PARTY
With guest host Mike Berger
Drink specials & surprises • 1/2-price potato
skins & nachos • \$1.25 Bud Longnecks
1/2-price admission with KGM-FM card
or toga (no bare feet please)



ipso facto
ROCKIN' WEEKEND

Friday, September 19
KJEM 98.1 JAZZ HAPPY HOUR
with guest host Art Good • 5:00-7:30 pm
Complimentary hors d'oeuvres
984 Champagne & Chablis
Featuring **ZZAJJ**

Friday & Saturday, September 19 & 20

ipso facto
plus
SNOWBALL EFFECT
Two bands • Two dance floors
Three bars • Three video big screens
with music videos mixed by Lehr's VJs
\$3

2 for 1 covers, \$1.25 Coronas
Blush Wine & Iced Teas 'til 9:30 pm

SUNDAY

Sunday, September 21

SUNDAY BRUNCH

Featuring
ZZAJJ

LEHR'S KJEM 98.1 LIVE OUT JAZZ
CHARGERS BUS BRUNCH PACKAGE
LEHR'S FAMOUS RAMOS RIZZ SUNDAY BRUNCH
(NEW & EXPANDED)
Includes—A Ramos fizz or cocktail
plus much more
• Live jazz band • Bus to and from game
• Souvenir drink coin
Reservations recommended • 299-2828

In Lehr's Cabaret, Sunday night
NEW TALENT NIGHT
featuring **LIFE & ONYX**
\$1.25 Iced Teas all night long

MONDAY

Monday, September 22
MONDAY NIGHT FOOTBALL
CHICAGO BEARS vs. GREEN BAY PACKERS
Drink specials, carved ham & roast beef
Sandwiches • 754 Cord Lights or Bud Drafts

TUESDAY & WEDNESDAY

Tuesday & Wednesday, September 23 & 24
ipso facto

\$1.25 Iced Teas • 1/2-price appetizers all night long
No cover 8:30-9:30 pm
Wednesday
HEAD OVER HEELS NIGHT
No cover with skirts & heels

2828 Camino del Rio South, Mission Valley, 299-2828

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: Papa John Powell, keyboard music and fun, Thursday through Saturday; the Heaters, rock, Sunday and Monday.

Carlos Murphy's, 1804 Quivira Basin, Marina Village, 223-8061: The Tremors, surf rock, Monday; the Heaters, rock, Tuesday and Wednesday.

Casey's Pub, 714 Garnet Avenue, Pacific Beach, 273-9555: Tim Price, contemporary, Wednesday through Saturday; David Lee, rock, Sunday, Monday, and Tuesday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5625: jazz, Wednesday through Saturday; the Joe Martin Quartet, jazz, Sunday.

Club Chale, 2046 Newport Avenue, Ocean Beach, 222-5300: Everstar, rock, Thursday through Saturday; Media, rock, Sunday through Wednesday.

Coronado Playhouse, 1775 Strand Way, Coronado, 435-4856: Joe Hawks, Bing Crosby impersonator, 8 p.m., Wednesday.

Elarte's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: Sound Investment, contemporary music for dancing, Wednesday through Saturday.

Haloon, 4258 West Point Loma Boulevard, Loma Portal, 225-9509: Flywell, rock, Thursday; Albert King, rock, blues, and rhythm and blues, and Rick Galley and the Voodoo Baracudas, rock and blues, 7 and 10 p.m., Saturday; Indoor Fireworks, rock, Sunday and Monday; the Beat Club, rock, Tuesday and Wednesday with the Standard, rock, Tuesday; Secrets play jazz 6-8 p.m., Friday.

Hennessey's Tavern, 4630 Mission Boulevard, Pacific Beach, 483-8847: Fundi and Company, Wednesday and Thursday evening and 2-6 p.m., Sunday afternoon; Theresa and James Hinton, Irish



music, Monday; Chuck Perrin, contemporary, Tuesday evening; live music on all other days, call club for information.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010: The People Movers, contemporary, Wednesday through

Thursday; Triple Play, contemporary, Sunday through Tuesday.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6811: Ocean Terrace Lounge: The Spud Brothers, swing, Motown, oldies, and modern standards, Tuesday

through Saturday; tea dance with the Variations, contemporaries, 2:30-5:30 p.m., Sunday; "Mr. Lucky" pianist, performs at 9 p.m., Tuesday evening; Crown Room: Doug Ulrich, pianist, 5:30-9:30 p.m., Friday and Saturday from 6-10 p.m., Palm Court (beginning at 5 p.m.), David

Gent, pianist, Thursday through Sunday; Ron Singer, pianist, Monday through Wednesday.

Hyatt Islandia Hotel, 1441 Quivira Basin Road, Mission Bay, 224-1234: Southwind, contemporary and jazz, Tuesday through Saturday.

Jazz Nine Records, 5726 La Jolla Boulevard, La Jolla, 454-9832: The Bobby London Quartet, jazz, 2-4:30 p.m., Sunday; the Ray Crawford Trio, jazz, 7-9 p.m., Monday.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: The Reflectors, rock, Thursday through Saturday; Four Eyes, rock, Sunday and Monday; Automatics, rock, Tuesday and Wednesday; the Howie Bruce Band featuring saxophonist Johnny Vau piano, blues, and rhythm and blues, from 4-8 p.m., Sunday.

Judson's, 3111 Sports Arena Boulevard, 225-9979: Live piano bar music, Tuesday through Saturday; call club for information.

La Jolla Village Inn/Shooter's Lounge, 3299 Holiday Court, La Jolla, 453-5500: Piano Bar: Bruce McWhirter, Wednesday through Saturday; Chris Curtis, Monday and Tuesday.

La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-0771: Bob MacLeod, piano and vocal variety, early evening Tuesday through Saturday.

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach, 483-7844: The Road Runners, vintage rock, Thursday through Saturday.

McDicks' Pub, 1921 Bacon Street, Ocean Beach, 222-6822: Not Guilty, rock, Thursday; Johnny J. and the Hittens, rock, Friday and Saturday; open jam session, 6 p.m., Sunday; Inside Moves Group play jazz, 7-10 p.m., Wednesday.

McP's, 1197 Orange Avenue, Coronado, 435-5280: Three Speed, vintage rock, Sunday; live music on all nights, call club for information.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822: Recorded music with Dean Adamsen, Friday and Saturday; Piano bar: Randy Beecher, Sunday through Thursday.

Money Money's, 3595 Sports Arena Boulevard, Loma Portal, 223-5599: Top rock, Thursday through Saturday; Scarlet, rock, Sunday and Monday; the Reflectors, rock, Tuesday and Wednesday.

Maloney's, 1031 Orange Avenue, Coronado, 435-4660: Full Coverage, contemporary, Friday and Saturday; Bing Crosby hosts talent night, Sunday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522: Ella Ruth Pledge sings jazz and blues, Thursday through

Saturday; Hollis Gentry, a Neon, jazz, Sunday; the Stars Brothers, rock, Monday and Tuesday; King Street Blues, blues and rhythm and blues, Wednesday.

Paradise Bay, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2333: Cirrus, rock, Wednesday through Saturday.

Pax Bar and Grill, 1025 Prospect Street, La Jolla, 454-9711: The Art Room, Trio, jazz, Wednesday and Thursday; the Mc Coy Trio with vocalist Moqui Graham-Lund, jazz, Friday and Saturday; Bruce Cameron's Rocky Business, featuring Elliot Lawrence, jazz, 4-8 p.m., on the terrace, Sunday.

Rocky's Ballroom, 4626 Albuquerque (at Garnet Avenue and Mission Bay Drive), 270-6550: Live music in the dining room, Friday and Saturday; call club for information; live sports via television are offered daily.

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1986: Shakes, contemporary, Thursday through Saturday; the Most Valuable Players, danceable jazz, Sunday and Monday; Jam Track, contemporary, Tuesday and Wednesday.

The Salmon House, 1970 Quivira Road, Marina Village, 223-2334: Fred Gaines, contemporary, Thursday through Saturday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3114: Ed Ellis and Tapestry, jazz, nostalgic blues, and contemporary, Thursday through Saturday and early evening, Sunday.

Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach, 270-1343: The Dan Connor Band, country, oldies, and contemporary, Friday and Saturday.

Spice Rack Restaurant, 4315 Mission Boulevard, Pacific Beach, 270-7522: Ella Ruth Pledge sings jazz and blues, Thursday through

Saturday; Hollis Gentry, a Neon, jazz, Sunday; the Stars Brothers, rock, Monday and Tuesday; King Street Blues, blues and rhythm and blues, Wednesday.

Steamer's, 1105 Garnet Avenue, Pacific Beach, 483-7773: Jerry Melnick, piano variety, nightly.

The Surfer Restaurant, 711 Pacific Beach Drive, Pacific Beach, 274-1200: Corrie Alderman, easy-listening piano music with vocal accompaniment, 7 p.m., Friday and Saturday.

Tablao Flamenco Nightclub and Restaurant, 1567 Del Rey Street, Pacific Beach, 483-2703: Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday; Thursday, 7:30, 9:30, and 11:30 p.m., Friday and Saturday.

Texas Teahouse, 4970 Vulture Street, Ocean Beach, 222-6895: Tom "Cia" Courtney, blues, Thursday; the Sidewinders, blues, rock, and country, rock, Friday and Saturday; live music, Sunday

through Tuesday; call club for information.

Top of the Cove, 1216 Prospect Street, La Jolla, 434-1779: Ron Corwin, pop classics on the piano, Wednesday through Sunday.

Vacation Village Hotel, Five Leagues, Vacation Isle, Mission Bay, 274-4630: The Ricky Wells Band, vintage rock, Tuesday through Saturday.

Victor's, 1403 Rosecrans Street, Point Loma, 226-1871: Downstairs: Norman Clifford and Frankie Perlin, contemporary, Wednesday through Saturday evening, and 4-7 p.m., Sunday.

W.D. Pabst and Co., 2901 Nimtz Boulevard at Rosecrans, 224-3655: P.M., contemporary, Thursday through Saturday; Star Party, recorded music and video audience participation, Tuesday and Wednesday.

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DIRECT FROM L.A. & LAS VEGAS IN LIEU MÔDELLE



Now every Tuesday thru Saturday nights dance to "Live Music" mixed continuously with the best current dance disco. Beginning Tuesday, meet one of Los Angeles' hottest acts, Inlieu Mòdelle face to face and "Live" at Crystal T's in Mission Valley. Crystal T's is changing and we don't mean just a face lift... Our continuous music concept features week after week of Top 40's, R&B, and Rock 'N' Roll dance music of Southern California's most outrageous stage groups. Join us after work or play for Happy Hour 4 to 7 p.m., Tues.-Fri.... Cocktails and Hors d'oeuvres to enjoy, music and people, real "Live" people. Located in front.



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500 Hotel Circle North, 294-9010

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Appearing this week
MAGIC

PICK YOUR PARTY...

Sunday...
NEW MILKIE NIGHT
Your night to be on the cutting edge and the night for serious dancing to the newest sounds, the hottest remixes and the coolest alternative music in San Diego. From 7 to 9 p.m. there's free pizza and 25¢ draft beer and wine. The first 91 guests are too cool to pay cover.

Monday...
MONDAY NIGHT FOOTBALL
Great seats for the game, \$1.00 draft beers and free pizza, hot dog and chili buffet. **MIDWINTER MADNESS**. Any drink in the house is \$1.75 and Confetti pizza is free 8 pm to midnight.

Tuesday...
STUDY BREAK
Flash a school ID and crush "Beginning Partying 101" with no tuition (no cover) and receive two 25¢ drinks. **BAR VALUES** - Prove you work in a bar or restaurant and get a great deal.

Wednesday...
SKIPPING THE ISSUE
A skirt and heels are the fashion to get in free from 8 to 10 pm and receive three 25¢ drinks.

Thursday...
THURSDAY NIGHT LIVE The wildest, most energetic party of the week! Decorations, costumes, dancing and \$1.25 Shooter Madness!

Friday...
BIG CHILL HAPPY HOUR 5 to 8 pm \$1.50 cocktails. Enjoy classic hits from the 60s and 70s. Dance to the hottest music in town 8 pm to close.

Saturday...
NON-STOP PARTY Doors open at 7 pm for San Diego's hottest dance party all night long.

JOIN THE PARTY FREE
Bring in the coupon, Sunday through Thursday
Expires 10/1/86

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I'D RATHER BE INSANE DIEGO AT FOGGY'S MOTION BACK TO SCHOOL PARTY

THURSDAY, SEPT. 25TH
8 PM - 1 AM

MYERS'S AND OJ. REG. 1.69
\$1.09

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San Diego North

The Ashken Country Saloon, Town and Country House, 500 Hotel Circle North, Mission Valley, 291-7331. Brunch, country, Tuesday through Saturday. Kelli Rucker and Robin Henkel. Blues and rhythm and blues, Monday, country dance lessons, Tuesday through Thursday.

Beckham's, 9022 Claremont Mesa Boulevard, Kearny Mesa, 560-8022. Crystal rock, Wednesday through Saturday. Little Milton, blues and rhythm

and blues, Sunday; the Ramones, rock, and Broken Homes, rock, Tuesday.

Harvey Stone Pub, 5617 Balboa Avenue, Claremont, 279-2033. Jim Hinton, Irish music, Wednesday and Thursday; Brian Connolly, Irish music, Friday and Saturday; Brian Baines, Irish music, Sunday.

Bogey's, 5353 Mission Center Road, 297-4361. The Sugar Trio with Pegg Meadows, jazz, 2-8 p.m., Sunday; Windmiller, Irish music, Thursday through Saturday; New Shoes, jazz, Sunday.

(5-8 p.m.): Gemini, jazz, 5-8 p.m., Friday.

Bumby's, 9906 Mira Mesa Boulevard, Mira Mesa, 378-9999. Rock, Irish music and oldies, Wednesday through Saturday.

Carriage House, 7945 Balboa Avenue, Claremont, 279-2597. Kamelot, classic rock, Thursday through Saturday.

Celebrity Room, 4895 Camino Street, Kearny Mesa, 279-2444. Gina Eckstone and Jim, contemporary, Thursday through Saturday; New Shoes, jazz, Sunday.

and Monday; Jesse Evans, contemporary, Tuesday and Wednesday.

Crystal T's Emporium, 500 Hotel Circle North, Mission Valley, 294-0019. Magic, contemporary, Thursday through Saturday; Inlay Model, contemporary, Tuesday and Wednesday.

Gourmet Lounge/Bar and Country Hotel, 500 Hotel Circle North, Mission Valley, 297-7331. Sharon, singing with piano accompaniment and honoring requests, Sunday through Thursday; Asaple Rock, pianist, comedy and music,

perform Friday and Saturday.

Haji Baba, 104 Mission Valley Center West, Mission Valley, 298-2010. Live Arabic music and entertainment, Wednesday through Sunday; the Flamingo Fox, flamenco music, Tuesday.

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley, 291-5720. New Shoes, jazz, Thursday through Saturday.

Islands Lounge, Hanahei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1181. Old Ridge, comedy and music,

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Come watch the games from our 5 monitors, while enjoying drink and food specials on our outdoor deck.

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Iced Teas \$1 all night

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ALBERT KING
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Relax after a long week!
SECRETS
5:30-7:30

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Escape to Shelter Island
Dine and dance the night away to the jazz-flavored music of

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Sunday, September 21, 8:00 pm-12:00 am
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S.D.'s largest screen
56 sq. ft. and state-of-the-art video quality
99¢ hot dogs and free chips & salsa

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In the Shelter Island Marina Inn

Thursday through Saturday. Forecast, jazz and rhythm and blues, Sunday and Monday; the Ducktail Revue, vintage rock, Wednesday.

Kelly's Steak House, 284 Hotel Circle North, Mission Valley, 296-2131. Piano Bar Paul Craig and Don Libbey, Monday through Thursday 5-8 p.m.; Craig Jones, singing favorites, jazz, ballads, and a bit of country, Monday through Thursday, 6 p.m. on; Magic Harmon, Friday and Saturday; Don Libbey, Sunday.

King Lais Inn, 5125 Linda Vista

Road, Linda Vista, 291-4279. The Bobby Gordon Trio, jazz, Friday and Saturday.

La Hacienda Cantina, Mission Valley Inn, 478 Hotel Circle South, Mission Valley, 298-2281. Mike Murphy, comedy and music, Wednesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828. Ippo Factor, Tuesday through Saturday, with the Snowball Effect, rock, Friday and Saturday; Zapp plays jazz during the Sunday brunch, and Life and Oney rock out during the New

Talent Showcase, Sunday evening. Ella Ruth Piggew sings jazz and blues during the Friday happy hour.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060. Stripes, contemporary, Thursday through Saturday; live music, Sunday. Call club for information; the Wanderers, vintage rock, Monday and Tuesday; Time Exchange, contemporary, Wednesday.

The Moonlight, 4615 Claremont Drive, Claremont, 273-1022. Friends, contemporary, Tuesday

through Saturday; live country music, Sunday and Monday; call club for information.

Nazko Inn, 8515 Nazko Road, San Carlos, 465-1730. Kickapoo, Tuesday through Saturday; Bitch and the Boys, rock, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873. Fro-Buddies, jazz, swing, and oldies, Friday and Saturday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle

North, 291-7331. Darcy Daniels and Flashback, contemporary, Tuesday through Saturday; Dining Room, Kathy Lloyd, contemporary harp, Friday and Saturday.

Peter D's, 5349 Claremont Mesa Boulevard, 277-3217. Live music, Thursday through Saturday; call club for information.

Snowglobe's Inn, 4102 Pabian Valley, Fashion Valley East, 290-7170. Live music, Friday and Saturday; call club for information.

Spirit, 1130 Biscuits Avenue, Escondido, 276-3983. Kirk Kelly, rock,

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Jonathan Moore

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Live and Down from LA
CHAMPION FV Night
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One week only, (P.O. Box 70) Sept. 30

Tonight, Thursday, September 18
Sun Country Safari Party
Sun Country Coolers \$1.00
T-Shirt giveaway
75¢ wells & drafts • \$3.00 Cover

Tuesdays
Student Body Night
\$1.50 Jr. Iced Teas 75¢ Juices & Soft Drinks
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Wednesdays
Vinyl Whiplash
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TOYS

Sunday & Monday, September 21 & 22
SCARLET

Tuesday & Wednesday, September 23 & 24
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Saturday is
75¢ ICED TEAS & FREE COVER
Both from 7:00-8:00 pm
Monday, September 22

2ND ANNIVERSARY PARTY
Buffet, drink specials and lots of surprises.
Complimentary roses for the first 200 people.
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ALEXIS PARK RESORT
Party starts at 9:30 pm

Wednesday is
91X HAPPY HOUR
With Brian Jones & Katy Manor: 91¢ shooters, 25¢ draft beers & FREE food from 6:00-9:00 pm

MAY 18, 1996 31

SEPTÉMBRE 18, 1996 33

McDuck's Pub
The Jacks: Belly Up Tavern,
Spartan, Mandolin Wind
Jet Boys: Stratus Dance Club
The Jets, featuring Kenny
Morris: Atlanta
Knowledge: Cabbage House
Kirk Kelly: Spart
Rickas: Danbury's
Albert King: Halcop
L.A.: Jolly Roger/Support Village
David Lee: Casey's Pub
The Lemon Grove Surlability
Beverly Kelly's Pub
Lifes: Let's Greenhouse
Little America: Belly Up Tavern
Madras: Club Chisel
Messengers: Red Coach Inn
Not Guilty: McDuck's Pub

Null and Void: The Wellhouse
Onyx: Let's Greenhouse
Private: Domain Park Place
Private Session: Tio Leo's/Mira
Mesa
The Procrastinators: Pineside
Lounge
The Ramones: Bocchamal
The Redstone: Winters Restaurant
and Nightclub
The Reflectors: Jose Murphy's
Mony Mony's
The Road Runners: Mary's by the
Pier
Bocchamal: Danbury's
Joyce Books and the Zebra
Club: Mandolin Wind
Scarlet: Mony Mony's, Old Del

Mar Cafe: Old Bonita Store
Restaurant
Scat: Tio Leo's/Mira Mesa
Sh-Booms: Horseshoe Tavern
The Sidevinders: Texas Teahouse
The Siers Brothers: Old Del Mar
and Pacific Beach Cafe
Simplistics: Spart
The Snowball Effect: Let's
Greenhouse
Social Spitt: Spart
The Spud Brothers: Hotel del
Coronado
The Strangers: Halcop
Striders: Top Span
Memphis Tension: Ralph and
Eddie's
Ten Yards: Mandolin Wind
Three Speeds: McP's

Toys: Dance Machine, Mony
Mony's
The Tremors: Corbis
Murphy's/Marina Village
The Twelve Eleven: Spart
The Unusual & Spind
The Wanderers: Mony's
The Wicky Wells Band: Vacation
Village Hotel
The West Coast Band: Tube
Man's No. 1

Dean Atkinson: Mexican Village
The Baja Strings: Nite Owl East
Randy Beecher: Mexican Village
Dusty Best: Tio Leo's/Mesa
Gorge, Antonio's Hacienda
Bogart: Lorena's
Brent Bowers: Kelly's Pub
The B Street Band: the
"Insider"
Jerry Berchard: Doc's Landing
Chia Reaction: Bull and Bear
City Lights: Patrick's II, Joy's
Chris Clayton: Monterey Bay
Carners
Norman Clifford and Frankie
Fertus: Victor's
Dan Connor: Silver Fox Lounge,
San Luis Rey Downs Golf

**Contemporary /
Top 40**
Judy Ames: Henry's

Course and Country Club
Wellhouse
Ray and Laine Corrao: The
Wellhouse
Diana Cote: Tom Ham's
Lighthouse
Carol Crawford: Doc's Landing
Dart Daniels and Flashback:
Parillon Lounge
Jesse Davis: Celebrity Room
Devocean: Sheraton Harbor
Island East
Frank Dexter: Tio Leo's/Mesa
Gorge
Double Trouble: Hotel Escondido
Dusty and Melissa: Tom Ham's
Lighthouse
The Dynamic Duo: Tio
Leo's/Mesa
East Coast: Cafe La Muz

Gina Eckstine and Jinx:
Celebrity Room
The Elements: Anthony's
Harborside
Ed Ellis and Tapestry: Sandtrap
Lounge
First Effort: Tio Leo's/Mesa
Gorge
Delores Fisher: Drury Magpie's
Forward Motion: Sheraton
Harbor Island East, Anthony's
Harborside
Fowler and Calne: Mira Mar
Restaurant
Friedshole: Moonlight
Full Coverage:
Malunga's Corral
Fundi and Company:
Hennessey's
Floyd Gaines: Salmon House

Wayne Gire: Dock's Cocks
Greg Givens: Papagay's
Eddie Gold: Escape Lounge
Boondocks Restaurant
Santee Hirsch and Fortuner:
Ruben E. Lee's
Italia Model: Crystal T's
Emporium
Jam Tracks: Rusty Pelican
Jury and the Stingrays: Carlton
Cala Country Club
Keeper: Nite Owl East
The Kitty Kieffer Duo: Ruste
O'Grady's
Mike Lamer: Gabriel's Grille
Abbey Restaurant
Louie and Loose Change: Joy's
Magic: Crystal T's Emporium
Midnight Delight: Borelli's
Back Room

Jim Moore: Boondocks
Restaurant
Paul Montezano's Tropical Jazz
Duo: Viscount Hotel
Paul Montezano's Tropical Jazz
Expansion: Fat City/China
Comp
Charles Morse: Hamburguesal
New Attitudes: Dock Masters
One Plus One Plus Karen
Cernaghe: Rancho Bernardo
Jen
Passage: Don's West
Passion from L.A.: Gaby's
Cocktail Lounge
Passion from San Diego:
Starfish Hotel
The People Movers: Hilton Hotel
Chuck Perrin: Hennessey's
Pier Group: Sherwinheider

Shroust
P.M.: W.D. Pabst and Company
Ray and Company: Patrick's II
Frank Ricci: Pui Soap Anderson's
Bruce Robbins: Cafe La Muz
Terry Scheidt and Pat Rice:
Hampy Hunter/Rancho
Bernardo
Sharon: Rusty Pelican
Sharon: Gourmet Lounge/Town
and Country Hotel
Sheet and the City Street Band:
Aster: Borelli
Tony Sorel and Company:
Henry's
Sound Investment: Elario's
Southwind: Hyatt Islandia
Stripes: Mony's
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Lounge, Mission Inn

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Bert Torres: Standard Hotel
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The Variations: Hotel del
Coronado
David Watson and the
Gathering: San Diego Harbor
Exposition
Brian Whitaker: Kelly's Pub
Lee Whittington: Crown Room
Peter Wilkerson: Kipling's
Mike Wilkes: Pelican Pub

**Country/
Country Rock**
Alaska: Circle D Corral, Barn-X
Ranch House
Alton and the Ox Bow Country
Lads: Ox Bow Inn
Apache: Lakeside Hotel
Jerry Bane and a Touch of
Country: Whiskey Creek
Bransford: Alhambra Country Station
Backshots: Country Side
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Wellhouse
Country Casanova: Circle D
Corral
Cow Jazz: Pelican Pub
Coyotes: Bronco Billy's
C.W. Express: Valley Port
Restaurant
Elton, J.R., and the Country
Gold: Don's Best
Four Star Country: Landmark
Cocktail Lounge
Richie Garry and Sundown:
Alpine Stage Diner
Grand Central Station: Hatch's
Gold'n West: Oasis Bar
Haywire: Whangler's Road
Jack Johnson: Gentlemen's
Choice Restaurant
John Kendrick and Company:
Whiskey Creek
Red Lane: Rudi's Hidden Acres
Lone Star Country: Country Side
Restaurant and Lounge
Midnight Fire: Oasis Club
Ron Morin: Red Bird Tavern
Wooden Nickel: Lakeside Hotel
North Forty: Oakvale Lodge
The Oak Hillbillies: Pismo
Room
The Sovey Brothers: Pismo
Club
Linda Silverwood and Sirefite:
the Outpost
Stamper: Leo's Little Bit of
Country
Steer Crazy: Whangler's Road
Stepper: Out: La's
Don Tension: Hotel Escondido
White Horse: Country Bumpkin

**Blues/R&B
Reggae**
The Blonds: Bruce Band: Joe
Murphy's: Patrick's II
Blues 90 with Robin Henkel:
Mandolin Wind, Del Mar Arts
Fair, Sunday
Border Town: Billy Up Tavern
Borracho & Loco: Old Del Mar
Cafe
Cliffon Chien's Band: Billy Up
Tavern
Johnny Copeland's: Billy Up
Tavern
Tom "Cat" Courtney: Texas
Tobacco
Ed Ellis and Tapestry: Sandtrap
Lounge
Farrington: Humphrey's
Aubrey Fay, Fran Lokota, and
Scott Von Ravensberg:
Kipling's
New Shows: Holiday Inn/Mission
Valley, Celebrity Room
See Palmers: Cafe Angelique
Ella Ruth Piggies: Old Pacific
Beach Cafe, Leher's Greenhouse:
Baha Hotel, Atlanta
Anthony's Harbor House
George Reno: Avanti's Restaurant
The Art Resnick Trio: Pux Bar
and Grill
Secrets: Halcyon, Chuck's Steak
House
The Bill Shreve Quartet: Our
Place at Mike's
Soleil: Fusion Restaurant
Southwind: Hight Islands
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Restaurant

Folk/Ethnic
Brian Baines: Blarney Stone Pub
Eamon Carroll: Rustic O'Grady's
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Fro Brigham's Preservation
Band: Pat Joey's, Oasis Club
Furness & J
Holly Burke and Patrick
Berroquin: Baha Via
Restaurant
The Bruce Cameron Ensemble:
Baha Via Restaurant
Bruce Cameron's Risky
Business featuring Elliot
Lawrence: Pux Bar and Grill
Cheatham's Jazz Quartet:
Shouttime, Inner Theatre
The Chicago Fifteen: Billy Up
Tavern
The Chicago Six: Billy Up
Tavern
Larry Corvelli: Baha Via
Restaurant
Cow Jazz: Pelican Pub
The Ray Crawford Trio: Jazz
Nine Records
Ed Ellis and Tapestry: Sandtrap
Lounge
Farrington: Humphrey's
Aubrey Fay, Fran Lokota, and
Scott Von Ravensberg:
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Baha Hotel, Baha Via
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The Mel Goot Trio: Pux Bar and
Grill
The Bobby Gordon Quartet:
Jazz Nine Records
The Bobby Gordon Trio: King
Cafe Inn
Mogul Graham-Lund: Pux Bar
and Grill
Harvey and the 52nd Street
Jive: Fat City/Mia Camp
Inside: Kowen, J.L., Pub
The Daniel Jackson Quartet:
Oasis Club
John Lawrence: George's
Mark Lessman: Baha Via
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Excursion, Kipling's
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The Sheryl Meyers Trio: Our
Place at Mike's
Peggy Minale and the Jimmy
Corasno Trio: Top of the Park
Paul Montezano's Tropical Jazz
Don: Vicarini Hotel
Paul Montezano's Tropical Jazz
Expansion: Fat City/Mia Camp
The Most Valuable Players:
Rusty Pelton
Mase Continuum: Dock Mules,
Crazy Birds
New Shows: Holiday Inn/Mission
Valley, Celebrity Room
See Palmers: Cafe Angelique
Ella Ruth Piggies: Old Pacific
Beach Cafe, Leher's Greenhouse:
Baha Hotel, Atlanta
Anthony's Harbor House
George Reno: Avanti's Restaurant
The Art Resnick Trio: Pux Bar
and Grill
Secrets: Halcyon, Chuck's Steak
House
The Bill Shreve Quartet: Our
Place at Mike's
Soleil: Fusion Restaurant
Southwind: Hight Islands
Peter Sprague: Baha Via
Restaurant

The Horseshoe Lounge
Monday Night Football
Well/Beer Specials • Hot Dogs
SH BOOM
Now playing Nostalgic Rock
Thursday through Sunday, 9:00 pm-1:45 am
Pool tables, dart game and more
Sunday Night - Country Night with female vocalist.
7562 Broadway, Lemon Grove
6:00 am-2:00 am 469-6344


**BEACH & SURE
CLUB**
SAN DIEGO
**UB40
PRE-CONCERT
PARTY**
Doors open at 8:00 pm
• First 91 people admitted FREE
• 914 Micholite Life all night long
• Steve West will be spinning
records and giving away prizes
including concert tickets,
two \$50.00 gift certificates
of courtesy of Relax Clothing of
Fashion Valley and other 91X gifts

and contemporary piano,
Sundowner's Lounge/Sheraton
Hotel, Baha Via Restaurant
Tony Carmone: nostalgia music,
the Flamingo Bridge
Colors: Lattini and Top 40 music,
Soleil
Dan Connors: contemporary
country, and older, Silver Fox
Lounge, San Luis Rey Downs
Golf Course Country Club, the
Wellhouse
Ray and Laine Correa with Ed
Nixon: swing, pop, nostalgia,
and contemporary dance
music, the Wellhouse
Bob Corvelli: pop classics on the
piano, Top of the Cove
The Red Credit Band: older,
various, Baha Hotel, La
Villencia Hotel
Bruce McKeith: pianist, U.S.
Grand Hotel
Sylvia Lorrain: pianist, Wellhouse
Maximilian: original
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music on guitar with vocals,
Espresso Gallery
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Bruce McKeith: pianist, U.S.
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CURRENT MOVIES

performance, a little too self-contented or self-moralizing, does nothing to offset this. But Mary Streep strives very hard not to take advantage of the built-in star. She is so serious an actress, too, standstill a public personality to avail herself of the mounds of self-pity and self-flattery in Ephron's script. The character she creates, with strong inclinations toward frumpiness and howdown toward glasses, pitched dangerously near the tip of her nose, etc. and none toward soap operatic nobility, comes across

as independent and courageous in the best possible sense, she does not feel she has to make herself look good in order to make her antagonist look bad. With Stockard Channing, Richard Masur, and Maureen Stapleton, directed by Mike Nichols. 1986. (Carnegie Cinema 4, from 9/19; Grossmont Mall, University Towne Centre)

Howard the Duck — The three-foot-tall Marvel Comics hero (three feet, two inches, by his own reckoning)

comes to the screen. Would that he hadn't. It may have sounded like a funny idea when someone was drunk or stoned, but after he or they had sobered up, and before they had gone too far with it, didn't they have to try out the duck costume, and the midget made it, to see if it would fly — or waddle or whatever? Only someone not yet sober could have been satisfied with the results here, or with the incessant verbal play on the word "duck." "Dead duck," "sitting duck," "ducky." "No duck is an island." Bloomingdick's

MaillardCard ad nauseam. Critics, even while sneering, have been sucked into the same business: You can point all the fingers you want to at the lavish and excessive special effects, car crashes, etc., but the movie was fatally bereft of charm from the word go. With Lisa Thompson and Jeffrey Jones, executive produced by George Lucas, co-written and directed by Willard Huyck. 1986. (Sweetwater 6, Vineyard Towne)

The Karate Kid, Part II — The resemblance of Part I to the original ROCKY is sharpened by there being a Part II. (And this time, John G. Avildsen gets to direct the sequel himself, instead of being replaced by say, Ralph Macchio or Pat Morita as he was by Sylvester Stallone.) The most attractive parts of the forerunner, of course, were the bonding between old man and boy, East and West, and the teaching of the ways of karate. With those already accomplished, the sequel is largely given over to two pain-in-the-neck villains on the old man's native Okinawa, one old and one young, who persistently try to goad our pacifist heroes into fights. Naturally there is still a thing or two for the Karate Kid to learn about his art, particularly from a miniature drum on a stick, with two miniature leather balls to beat either side of it. This shows him how, when things really get rough in combat, to strike back with a left and a right. And a left and a right. And a left and a right. And a

left and a right. And so on. 1986. (Carnegie Twin, Grossmont Mall, Rancho Bernardo 6, Santee Drive-In, Sports Village 6, South Bay Drive-In, Sports Arena 6, Studio 3 Cinemas, Sweetwater 6, UA Escondido 8, UA Horton Plaza 7, from 9/19; University Towne Centre, Wiegand Plaza 6)

Labyrinth — In outline, it sounds like a children's story an adult could endorse and enjoy. But "in detail" is another matter. A self-absorbed teenager, put out at having to babysit her little brother, moves the golems to take him away (she has been releasing a play accidentally called *THE LABYRINTH*, about a golem stealing a child). To her chagrin, they do just that, and now she has to exercise some selflessness and fetch him back. The creatures, alas, are under the direction of Jim Henson (the Muppet man), or in other words are about as menacing as Woodstock's toy department; and David Bowie's Goblin King, with a Tina Turner-ish Kabuki haircut, is like an obliging guest star on TV's *THE MUPPETS SHOW*. Written by Terry Jones (the Monty Python man); photographed by Alex Thomson, with Jennifer Connelly. 1986. (Vineyard Twin, from 9/19)

Legal Eagles — Romantic comedy-thriller of the type popularized (and lorded over) by Nick and Nora Charles. And a perfectly acceptable example of the type for anyone who remembers the *THIN MAN* series as something less than sacrosanct classics (who remembers them, in other words, clearly). The one who makes the difference here is Robert Redford, who had not played comedy in better than a decade and who, whether out of genuine enthusiasm or fear of failure, truly grows himself into it — to the extent, for example, of tap-dancing and singing (while simultaneously eating a steak) as a cure for insomnia. And the chemistry, as they call it, is fine. Debra Winger, as the upstart attorney allied to Redford's lolly prosecutor, has the proper celebrity

status in relation to her co-star, and the proper California-technology-adjacent. (Carnegie Twin, Grossmont Mall, Rancho Bernardo 6, Santee Drive-In, Sports Village 6, South Bay Drive-In, Sports Arena 6, Studio 3 Cinemas, Sweetwater 6, UA Escondido 8, UA Horton Plaza 7, from 9/19; University Towne Centre, Wiegand Plaza 6)

Letter to Brezhnev — Two Russian sailors on leave in Liverpool, sort of like Frank Sinatra and Gene Kelly in *ANCHORS AWAY* (sort of, but not a lot). They get lucky with a couple of working-class lassies on the prowl. Her little brother, moves the golems to take him away (she has been releasing a play accidentally called *THE LABYRINTH*, about a golem stealing a child). To her chagrin, they do just that, and now she has to exercise some selflessness and fetch him back. The creatures, alas, are under the direction of Jim Henson (the Muppet man), or in other words are about as menacing as Woodstock's toy department; and David Bowie's Goblin King, with a Tina Turner-ish Kabuki haircut, is like an obliging guest star on TV's *THE MUPPETS SHOW*. Written by Terry Jones (the Monty Python man); photographed by Alex Thomson, with Jennifer Connelly. 1986. (Vineyard Twin, from 9/19)

Manhunter — The life figure is a substantially whittled FBI special investigator named Will Graham, who has a Las Vegas at his back and call helicopters awaiting him on landing, whose crews of forensics and computer classes sifting by the telephone to follow up on any of his rebuffs of inspiration — everything, in short, an FBI man could want. If, say, he were trying to solve the kidnapping of the Pope or the theft of the Statue of Liberty, rather than just (as here) track down your garden-variety psycho killer. (Thomas Harris, the author of the original novel, also wrote the one about the hijacking of the Goodyear Blimp by Arab terrorists at the Super Bowl.) We sit by and observe all this with something between bewilderment and stupefaction, and not just because of the level of technology involved, but because of the leaps-and-bounds method of storytelling that leaves us feeling as if we are slowly subordinated to the case who do not need or deserve to be fully briefed. We are better off

than we are getting to know the killer, designated by the press as "The Tooth Fairy" (thanks to his set of vampire dentures) and designated by himself as "The Red Dragon" (because of the portfolio of one less than William Blake), but actually in daily life, a carefully introverted fellow, with a haircut and the overall emotional malaise of a startled nineteen-year-old. He works in a menial position in a film lab with an apparent nine-the-handicapped policy — or in any case, one of their other friends is an attractive blind girl, up whose skirt the killer can attempt to look with impunity, but still without

bothering it at all around this stage of things that the movie threatens to become genuinely good. But only threatens. It soon backs down. The killer is belated and retarded attempts at First Love make him, while they last, an interesting and even a touching character, but the necessity for a big finish dictates a last-minute reversion to his "Red Dragon" persona. A TERMINATOR-like coolness and efficiency with a shotgun and a HALLOWEEN "Boogymaster" (killer's voice) to bullets. William L. Peterson, Tom Noonan, written and directed by Michael Mann. 1986. (Ace One-In, from 9/19; Mira Mesa Cinemas; Plaza Bonita)

The Men's Club — Members include Richard Jordan, Harvey Keitel, Frank Langella, Roy Scheider, and Ted Williams, directed by Peter Madaw. (Carnegie Twin, Grossmont Mall, Rancho Bernardo 6, Santee Drive-In, Sports Village 6, South Bay Drive-In, Sports Arena 6, Studio 3 Cinemas, Sweetwater 6, UA Escondido 8, UA Horton Plaza 7, from 9/19; University Towne Centre, from 9/19)

Mona Lisa — A soft-boiled thriller in a hard-boiled shell, with a hero of similar description a tougher on the outside, a softer within. Bob Hoskins, for whom it was expressly written, is very likable in the role, but it is not

stuffed just to the hilt. You have to live the fellow as he is portrayed, as well, and though you will probably have little difficulty doing that, you may not be able to do so without being aware of how little choice you have in the matter. How ramrodded into it you are. Unbroken, or rather

unmolested, by seven years in prison, the hero accepts a menial job from his former boss (Michael Caine, in his most repulsive moment as chauffeur and chaperon to a high-priced call girl). The outcome of this is a lower-stratum version of the chauffeur-and-lady relationship of *THE HIRELING* — is all quite touching, of course, but the touch is heavy, and more than a little sticky. With Gailyn Tison, directed by Jean Jordan. 1986. (College, from 9/19)

Muriel — Remains brings a good mystery when it's enigmatic and creepiness to a fractured, elliptical series of images, part-time antique dealers and compulsive gambler (Daphne Seagrind) and her tormented existence, just back from the Algerian War. The contemporary political comment doesn't amount to much, but the subtle poetry of Jean Cayrol, who also wrote the film, is a concentration-camp documentary. *MURIEL* AND *FOG* is full of other resonances. The concept, for example, of an apartment furnished and decorated with items for sale and of a modern provincial city reconstructed after its own ghost after WWII, are tremendously evocative. Sacha Verry's color work around this setting is sharp, diamond-hard, luminous — some of the best ever seen on screen. Indeed the movie as a whole, multifaceted enough to support several viewings and to look a little different with each one, seems at times, from certain angles, to be also among the best ever. 1983. (La Jolla Museum, 9/24, 7-30 p.m.)

The Mystery of Picasso — Reviewed this issue. With Pablo

Picasso, directed by Henri-Georges Clouzot. (Kari, through 9/20)

Nothing in Common — Ambitious seriocomic about the father son relationship of a "mother" (Mary Lennon) and an agency whiz kid (Anthony Quinn). At least, for the "mother" (mentally director Gary Marshall). The "father" (mentally director Gary Marshall) is a possible (or a possible) TV spot to a potential service client is charming, or anyway the woman on guitar is charming. The movie does play, however, as cranked out as it is to meet a quota. (A golf novice steps up to an eighteen-inch putt and strokes it like a nine-iron chip shot.) There are frequent shifts, with much grinding of gears, from grime to grime; and both men, near the end, take a turn at sobbing in order to show that the movie has heart. Tom Hanks, Jackie Gleason, Eva Marie Saint, Hector Elizondo, Best. Amerson. 1986. (Carnegie Cinema 4, from 9/19; Grossmont Mall, University Towne Centre, Wiegand Plaza 6)

The Official Story — And an old and durable story, too: the localization of a complicit bourgeoisie, namely an Argentine history teacher who comes to suspect that her adopted five-year-old might be one of the desaparecidos — missing children of political prisoners, sold for profit into good homes. The climate of complicity is set up at leisure, and the sudden gear shift into something more serious is properly grinding. Drunken giggles turned to dumbstruck horror. Even after that, the drama lacks a fire in momentum, and the image (even before it is valid and strong. Norma Aleandro does what she can, and more than she should have to, to supply what isn't there. Her portrayal of moral nihilism approaches the cinematic. And sometimes surpasses

it. Directed by Luis Puenzo. 1985. (then, 19/84)

Pretty in Pink — That snobbery is a two-way street, that it is just as pernicious either way, that even the occasional "mother" is blessed with a spot of decency — these are worthwhile issues. But the "mother" (mentally director Gary Marshall) is a possible (or a possible) TV spot to a potential service client is charming, or anyway the woman on guitar is charming. The movie does play, however, as cranked out as it is to meet a quota. (A golf novice steps up to an eighteen-inch putt and strokes it like a nine-iron chip shot.) There are frequent shifts, with much grinding of gears, from grime to grime; and both men, near the end, take a turn at sobbing in order to show that the movie has heart. Tom Hanks, Jackie Gleason, Eva Marie Saint, Hector Elizondo, Best. Amerson. 1986. (Carnegie Cinema 4, from 9/19; Grossmont Mall, University Towne Centre, Wiegand Plaza 6)

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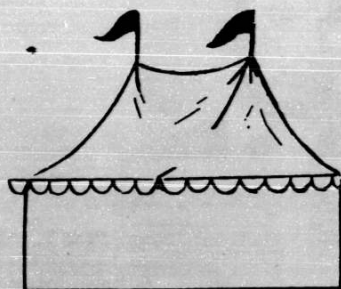
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the two one-story structures a central courtyard could take shape. This would have left the garage in the most prominent position facing the street — something Tarasuck had wanted to avoid, so he instead designed an arched facade to be built in front of the garage as a type of structural camouflage for it. He also created a pergola that frames (and heightens the importance of) the pedestrian entryway leading to the courtyard and the main house beyond. "It's really going to be inviting," Tarasuck thinks.

The Yontz House

Like many of the properties in Normal Heights (including the Tuckers' and Millers'), the Yontzes' house at 3374 North Mountain View Drive is very narrow. Bill Yontz mentions this fact when asked how he and his wife settled upon the design to replace their home of twenty-five years after the fire gutted it. "There's not too much you can do with a lot like this," he says with a shrug of his shoulders, explaining why it seemed obvious to them to rebuild a simple one-story square structure. Since the Yontzes saw no need to consult an architect, they instead found a semiretired builder who lives in the neighborhood. The couple showed him what was left of the foundation and walls of their old place, and Yontz says the builder could see from this more or less what the couple wanted, and he proceeded accordingly.

Unlike some of Normal Heights' older fire victims, Mr. and Mrs. Yontz didn't exactly duplicate their old place but thought it appropriate to improve a few things. They rebuilt their garage so that the floor



The Yontz house, 3374 North Mountain View Drive

sloped, rather than stepped, down from the house (since Mrs. Yontz had tripped more than once on the steps). They made the roof pitched, rather than flat, and they added a bathroom. The Yontzes were among the very first of the fire victims to move back in. "We were in by Christmas Eve," Mr. Yontz says with obvious pride.

Casa Martinez and The Christensen Villa

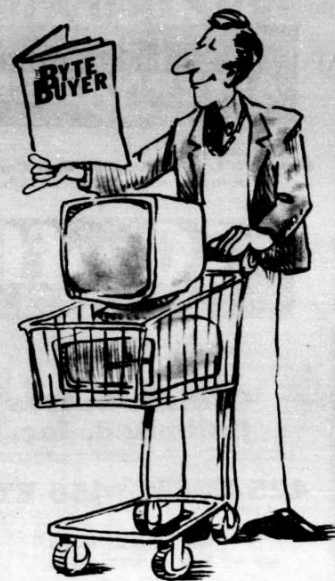
Just a little way west of the Yontzes on North Mountain View Drive, architect Joe Martinez saw the chance to make what he saw as a major architectural statement. Martinez's parents' home (at 3363 North Mountain View Drive) disappeared in the blaze, and Martinez immediately became involved with the formulation of the community plan for the rebuilding. In fact, Martinez was the project

coordinator of the guidelines published by the AIA. He then tackled the job of designing a new home for his parents and their neighbors across the street, Michael and Carla Christensen. An animated and voluble man who also serves as a full professor at the New School of Architecture in Chula Vista, Martinez clearly sees himself as being in the architectural vanguard. He says, "I wanted to develop pieces of architecture that were not buildings as objects" but ones instead "that talked about urban design." Foremost in his approach to the two homes, he says, was his interest in making the two buildings "a friendly response to the street," something Martinez says he accomplished through a variety of devices.

Before even approaching the design of the two individual homes, Martinez says he knew roughly which style would be appropriate.

"This whole area [of Normal Heights] is really that Spanish or Mediterranean type of architecture. The Carmelite monastery and numerous residences bear witness to that taste. So those kinds of aesthetics are the correct ones to approach," Martinez states unequivocally. He exclaims, "It's unfathomable that someone would put a concrete-and-steel building here, or something with a Cape Cod design, or a Gothic design." For both his parents' and the Christensens' homes, Martinez decided to use mission clay tile roofs and stucco facades; the Christensens' stucco is a deep salmon color while the Martinezes' is a lighter shade "so the correspondence between each of them is a complement." Today the construction of both buildings is essentially complete, and not even a casual passer-by would say that

(continued on page 22)



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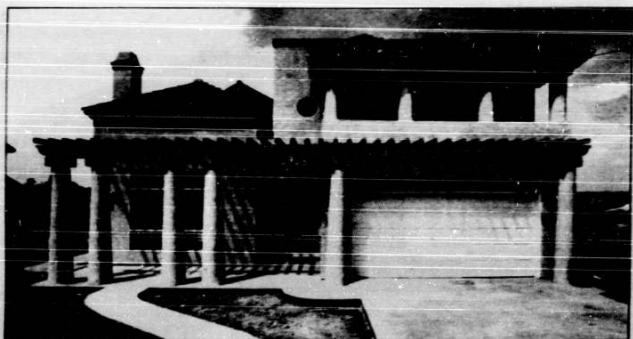
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Neighborhood

(continued from page 20)
either house is classically Spanish or mission style. Residents in the area commonly refer to the two Martinez-designed homes as being postmodern, but Martinez doesn't particularly like that label. He says most people wrongly think of postmodernism as meaning colorful shapes as well as columns, pilasters, lintels — "All those things from antiquity put together in smorgasbord fashion and energized with color. And it's supposed to be 'fun,'" he comments. Martinez has a much more complicated explanation for what postmodernism, "as correctly practiced," should be. To

distinguish between correct and pseudo postmodernism, he prefers to refer to his work as "after-modern."

He says all his work, including Casa Martinez and the Christensen Villa, shares "that continuity of an idea which transcends the morphology" (that is, the particular form of each project, whether a home, an office building, an institution, or whatever). All his projects, Martinez says, "come back to the same underlying theme: architecture of the public realm." In the two Normal Heights homes, that theme repeats over and over, according to the architect.

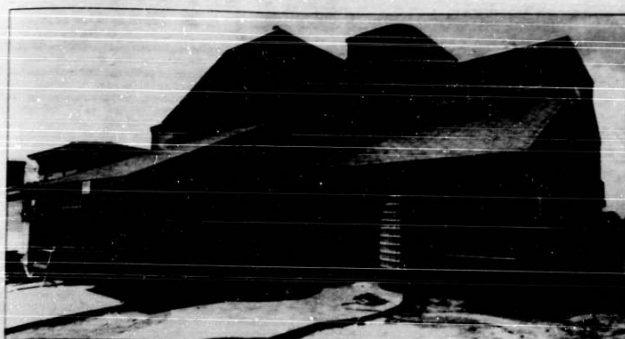
As he predicted most fire victims would do, both his parents and the Christensens wanted to rebuild much bigger buildings (2100 and

2400 square feet, respectively) than their original homes had been. So Martinez says he followed his own recommendations and broke up the facade of each of the two houses into separate "masses" (in an attempt to make the new buildings seem less big than they actually are). Both facades are heavily ornamented, and again, Martinez says, the idea is to "enhance the quality of the street." For example, on the wall over the two-car garage of his parents' house, Martinez has incorporated a curving and stair-stepping design that he says is reminiscent of some of the parapets built on older houses in the neighborhood. "It's a little bit of a pediment or a cloud superimposed on the building," he adds, and within that cloudlike design are

situated French doors and a balcony on which the guests within can literally emerge to address the street in person. Perhaps one of the most dramatic examples of his "offerings to the street" is the main doorway to his parents' house, which is deeply recessed into a tower located under a huge arch and decorated with deep pink marble stripes. "Marble is one of the most exotic materials we have. It's been used throughout time. So by using this exotic, elegant material, once again you have that contribution to the street."

When Martinez looks around at the other houses being built in the neighborhood and evaluates how well other people followed his guidelines, he judges maybe half the people "understood what the guidelines were." About a quarter of the rest produced what Martinez calls "the backdrop buildings."

These include the houses rebuilt exactly as they were before the fire, the ones that "don't yell for attention but don't claim to be significant pieces of architecture either." The remainder, Martinez says, are the ones that "really missed the boat." But despite his dogmatic opposition to buildings that used dramatically different architectural styles than those he recommended, Martinez sounds relaxed about the future of the neighborhood. "In five or ten years, the neighborhood will all come back together again." Once the plants and trees and lawns grow back and become established, Martinez predicts his houses and others that followed his guidelines "will really blossom," while "the landscape will take care of the others."



Acord house, 1344 North Mountain View Drive

The Acord House

One of those houses that break overtly with Normal Heights traditions is the Acord residence, newly constructed at 1344 North Mountain View Drive. "We got a copy of the [AIA] guidelines — and they were ridiculous," says Richard Baker of Baker-Hansen-Ostrow, the firm that designed not only the Acord's home but residences for two other Normal Heights fire victims. (Baker also revised a facade for another household that designed its own home on North Mountain View but sought professional architectural help when the family members didn't like the way the front of their creation looked.) Baker points out that each

of the Baker-Hansen-Ostrow-designed houses is very different from the others. The one at the very end of Panama Street is a low-slung Spanish design that presents only an inconspicuous wall and expanse of roof to its neighbors. The second, set in the middle of Cliff Place, will be in concrete roof "shakes" and white stucco and will welcome guests through a side entrance. (Its owner dislikes Spanish-style houses and felt an entrance away from the street would be more private and more functional.) The Acord's new home on North Mountain View is sheathed with Western red cedar sculpted into big dramatic lines: sharply sloping roofs and sweeping curves and circular windows crisply trimmed with white. Baker says the

reason these three houses look so different is that each was designed in response to the highly personal needs and tastes of its owner — an imperative the AIA guidelines ignored.

Kathy Acord sounds well aware that her family's house is among the new ones that have caused some comment. "People ask me all the time, 'Why didn't you build in Del Mar?'" she says (the house has acquired a local nickname of "The Del Mar house"). Acord says the answer is simple: she and her obstetrician husband and their two children love Normal Heights. "It's a grand old neighborhood!" she exclaims. Acord takes part in many community activities and talks with great enthusiasm about the area's revitalization. At the time of the

blaze, the family lived across the street, in an older Art Deco-style house at 3331 North Mountain View Drive; it suffered about \$8000 worth of damage in the fire, and at first the Acords thought they would restore it, preserving the original style. But then they began thinking about selling it and buying the canyon-side property, a prospect that completely changed their thinking. "Across the street there was nothing left. So we could think about building our dream house. And we had always wanted to build something contemporary, something with real clean lines. I love clean lines," Acord says. To accommodate the family's size and lifestyle, the house would have to be big, and the Acords had a long list of other options they wanted incorporated, things like a double door entry, the use of decorative glass blocks, a large pool with access to one of the bedrooms, and more.

Baker says at first he worried that the 2600-square-foot structure might be out of scale with its neighbors, but he believes today that it is not, considering how large some of the neighboring houses have grown (including Casa Martinez and the Christensen Villa). Although the rest of Normal Heights may contain many Spanish revival and California bungalow-style houses, Baker contends it also includes a generous sprinkling of other architectural styles, many of which defy easy classification.

"These are individual homes, and I like the differences between them," Baker says. "I like the difference between our house and Joe Martinez's on the same street. I think it makes for an interesting neighborhood."

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Nothing to Fear



A Great Hall

DUNCAN SHEPHERD

I was tempted to say, as a sort of continuation of last column, that if you like George Stevens, it's *George Stevens: A Filmmaker's Journey* (in its last day today at the College), you will love *Lamberto Bava's Demons* (in its last day today at several places). But that would be malicious mischief or something. Still, a case for the defense could be made, and not just the "insanity" defense, but it would necessitate a hand-picked jury. The name of Bava, when preceded by the name of Mario, is almost sure to bring a flood of affection from any long-time horror fan.

Black Sunday and *Black Sabbath* are perhaps his best-known works (with the Boris Karloff segment of the latter coming closer to the vampire figure of peasant folklore than any other movie I know), but the real aficionado is more apt to find a favorite from among such degeneracies as *The Evil Eye*, *Blind and Black Love*, *Planet of the Vampires*, and — my own selection — *Kill, Baby, Kill* (a.k.a. *Curse of the Living Dead*). And surely for any such aficionado there is something potentially touching about Mario Bava's little bambino growing up and now following along in his footsteps with *Demons* — at least as much so, to throw a final glance at *George Stevens*, as a son inviting a group of "distinguished col-

leagues" to troop in front of a camera and effuse about how great his father was.

The key word in the foregoing sentence is *potentially*. The movie starts out auspiciously enough. A young female student, cradling the score of Bela Bartok's *Mikrokosmos* in her arms (obviously she's asking for trouble), is accosted in the subway by a young man in a shiny black poncho, with a shiny silver plate over the left half of his face. All he wants is to give the girl free passes to the screening of an unnamed film at a newly renovated theater called the Metropoli. Her girlfriend is agreeable but leery. "You don't think it's going to be a horror movie, do you?" You know I just hate them!" Not long afterward, an overdressed black woman, one of the two at either elbow of an embarrassingly dubbed black man (who turns out later to be embarrassingly carrying a switchblade), tries on a shiny full-faced silver mask on display in the theater lobby, and it sticks her cheek, drawing blood. As if this were not unsettling enough, the events of the ensuing film, about the violation of the tomb of Nostradamus by a quartet of footloose youths, begin to parallel her experience, right down to the nick on the cheek from a mask in the tomb, but with the additional information, from an accompanying Latin scroll, that whoever patters on the mask and nicketh his cheek is doomed to turn into a demon. (Meanwhile, or thereabouts, the leery girlfriend, elsewhere in the auditorium: "A horror movie? I love it!")

So far, so fair. The audience reactions to the film-within-the film, ranging from ghoulish delight to tightly closed eyes, are duly and amusingly recorded, although the actual film they are watching, or what we are allowed to see of it, does little to warrant these reactions. And once the plague of demonism, so to call it, breaks out in the auditorium, the movie gives itself over to truly ugly (and inept) special effects, with lots of volcanic eruptions of skin and peeling-off of flesh and throwing-up of celery soup and the like. It becomes clear at around that point that

the footsteps *Lamberto Bava* is following, perhaps having been thrown off the track at some heavily trafficked intersection, are those of *George Romero* — or anyway those of his legions of the *Living Dead*. Now, there are many things to be said for *George Romero* and his zombies, and one of them is that he and they are not accountable for their imitators, although it can possibly be argued that one of the things he is said against him and his creations is that they are altogether too easy to imitate. *Mario Bava*, for his part, tended to make horror films with a strong mystery element. And *Dario Argento*, the producer and co-writer of *Demons* (and, incidentally, co-writer of *Romero's Dawn of the Dead*), has tended at his best, to make mystery films with a strong horror element (*The Bird with the Crystal Plumage*, *Deep Red*). *Demons* is no sort of mystery at all. But is it perhaps some sort of metaphor? Something to do with violence on the contemporary screen being transmitted to the audience and then to society at large? I didn't stick around to find out.

A *Great Hall*, starting tomorrow at the Guild, is an American movie shot in mainland China (and San Francisco) and spoken in Mandarin (and English), about a family of Chinese-Americans, all three of whom can use chopsticks but only one of whom can speak Chinese, who visit their nearest relatives in the homeland. ("Who are these strange people?" the neighbors speculate. "Japanese!" "No, Filipinos, maybe.") These nearest relatives happen to be also a family of three, and since the youngest of them is a high-school girl, while the youngest of the visitors is a somewhat beefy college boy (who shocks the host patriarch at one point by playfully tousling his father's hair), and since the girl is already the object of a local boy's affections, some mild tensions begin to stir. They do not go so far as to "erupt." The clash of cultures here is scrupulously rubber-tipped and feather-stuffed, with plenty of smiles and chuckles all round. The delivery of the Getty-

burg Address in Chinese dialect will stand as a typical example of the degree of violence and corruption visited upon China by America and vice versa.

This, after all, is pre-eminently a piece of cultural-exchange cinema, and in some ways it is as benign, bland, and innocuous as a *Bob Hope* television special from *Peking* (guest star, *Crystal Gayle*) or an exhibition volleyball match with the U.S. Olympians or perhaps a good-will tour by *Richard M. Nixon*. (No offense will be taken at a bit of childlike curiosity: "I hear that almost all Americans have V.D. Is that true?") In other ways, however, its observations of contrasting (but cross-pollinating) lifestyles are unusually alert, penetrating, intimate, and individual, blessedly free of the urge to generalize and summarize, much less take sides, and always in service to the well-knit circle of main characters. First-time director *Peter Wong*, also co-writer and lead actor, has pieced together his narrative from thirty-slice of film, seemingly somewhat arbitrary and banal, but cumulatively very sustaining. This steady and rather paceless storytelling manner allows no sort of build-up, so that the big ping-pong match between the unspoken romantic rivals arrives a bit abruptly, and attempts to whip up some semblance of a climax out of a fury of fast cutting, low angles, dramatic overhead shots, and, at the crucial moment, slow-motion. Instead it only looks artificial and out of place. Or maybe that's to say *American*. (Perhaps the director was advertising his readiness for a

big-budget kung-fu film about drug smugglers in Hong Kong. His professionalism should never have been in doubt.) In any case the much more legitimate climax — the annual College Entrance Exam, bigger in China, we are informed, than the Super Bowl, is here — has already been passed by, and with no break in equanimity. A large measure of that last quality is restored in the epilogue.

The *Mystery of Picasso*, made in 1955 and not seen in something like twenty-five years, is built on the premise that to be able to understand what goes on in a painter's mind, you need only follow his hand. When you are allowed to follow here, however, is not exactly his hand, or even his utensils, but rather the strokes themselves. *Henri-Georges Clouzot* (*Les Diaboliques*, *Hush*) has set up his designated painter, the mysterious *Picasso*, behind a translucent screen, with special lines, so that the chronology of an artwork can be recorded line by line, blot by blot, smear by smear (albeit with all of these things flopped, as in a mirror). This effect, of disembodied lines and shapes magically proliferating on a blank field, brings to mind that Toy Department art medium, *Etch-a-Sketch* — except that the line can break off at any point and pick up again anywhere. Because you do not get to see the actual hand, you do not know where on the field the next outbreak of action will occur, and whenever there is a stop in the action your eye is obliged to roam the entire field like that of a ner-

vous sentinel. Also because you can't see the hand, you cannot gauge the tricks of speed played in the camera and in the cutting room. And as to understanding what goes on in a painter's mind: the first of the twenty or so works to evolve on screen, setting the pace for most of those to follow, does so at a rate that one can only characterize as *unwinking*. Pretty mysterious, all right.

Sometimes the acceleration effects are obvious, as in time-lapse photography. (At one point *Clouzot* comments journalistically, and quite helpfully, that what the audience will think took place in ten minutes actually needed five hours.) Sometimes, especially when the painter moves over from translucent screens to large canvases, whole rushes of color and patterns of chicken-scratches appear instantaneously, in jump-cut (or short-cut) fashion. At least once the evolution of an artwork is shown in reverse. And once we even get to see the evolution (or part of it) from over the artist's shoulder — hand, utensil, and all. We can see then that speed is indeed a major component of his method, along with such other major components as: exhibitionism, tricksterism, and ham.

This collaboration of artist and filmmaker is at the very least an unparalleled novelty (the more so because of the stature of each man), and for this very special occasion *Picasso* has transformed himself into something nearer an animator than a traditional painter. There are strong affinities to the stop-motion tech-

niques of *Will Vinton's* "Claymation," *Caroline Leaf's* shifting sands, etc.) The truism that the presence of a camera will alter the event at which it is present — even when the participant in the event has no proneness to exhibitionism, ham, and so on — will have plenty of application here. What gives the movie a firm toehold in the annals of animation perhaps weakens its claims (if any) as a document of *Picasso's* normal work methods, much less as a key to any mystery. Details of performance aside, the essential nature of art as a kind of decision-making process, with infinite possibilities for working and reworking (or scrapping the damn thing and starting all over again), is educationally and entertainingly portrayed. But the emphasis here, as we are almost uninterceptably reminded, is on the unfoldment itself and not on any sort of "end result," on the journey and not on the destination — or, to put it another way, on *cinema* and not on *painting*. (The "finished" works, held on screen for several seconds at the end of each section, are mere ephemera in the most literal sense: all of them, by agreement with the filmmaker, were destroyed upon completion of the filming.) Not even *Picasso's* hemophiliac fluidity nor *Clouzot's* technical resourcefulness, however, is enough to keep the movie from seeming overextended at seventy-five minutes. It is no surprise to learn that the project was planned originally as a ten-minute short. Something in between might have been best.

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Newcomers



Illustration by Doug Sigurdson

ELEANOR WIDMER

The Restaurant: Shish Kabob House
The Location: 639 Pearl Street, La Jolla (439-4016)
Type of Food: Persian shish kabobs
Price Range: Dinner kabobs, \$4.50 to \$7.95 (no soup or salad)
Hours: Closed Monday, Lunch, Friday, Saturday, and Sunday; dinner, Tuesday through Sunday, 6:00 p.m. to 10:00 p.m.
The Restaurant: The Gathering
The Location: 4015 Goldfinch, uptown San Diego (260-0400)
Type of Food: American: fish, chicken, salads, omelets
Price Range: \$2.75 to \$10.45
Hours: Open daily, Monday through Friday, 11:00 a.m. to midnight; Saturday and Sunday, 8:00 a.m. to midnight

The Restaurant: Pacifically Fish
The Location: 624 E Street, downtown San Diego (696-0855)
Type of Food: Fish and seafood
Price Range: Lunch, under \$3.25; dinner, \$5.95 to \$9.95
Hours: Lunch, Monday through Friday, 11:00 a.m. to 3:00 p.m.; dinner, Friday and Saturday only, 5:30 p.m. to 9:30 p.m.
A young friend of mine who has been handicapping horses since his teens finally hit the Pick Six at Del Mar the other Friday. Because he had been such an inveterate horse player, cutting classes in order to place a bet in Tijuana and scarcely missing a day at the Del Mar meet for the last twelve years, I half-expected him to boast that he would soon repeat his prize-winning performance. But to my astonishment he said, "It's an enormous relief to have done

this. Now I never have to think about winning big at the track again." He paused, thought for a long minute, and added, "The next time I want to gamble, I'll go into the restaurant business."
When my friend made that remark, I laughed with him, but a few minutes later I grew sober. The same evening, I had heard that Catch of the Day, one of my favorite fish and seafood restaurants, had closed. It's true: the diners there had troubles parking on the days of the swap meet on Sports Arena Boulevard and that the location to the rear of a shopping center was difficult, especially when Seaford Brothers established itself in the same complex. But mostly, diners don't like to drive too far for their dinners — we really have seen a return to the neighborhood restaurant. I hope that one day soon, Jim Williams will open again in his own neighborhood, which is North County. Catch of the Day was too valuable to be lost forever.
But inevitably, for every retired gambler/restaurant, a new one comes to take his or her place. In a way, it's oddly touching that a new entrepreneur will come along, firm in the resolve to make the restaurant work, even if previous management couldn't. This appears to be the case for two restaurants under discussion today. The first is Shish Kabob House, which has moved into the site long occupied by Taste of Rome, on Pearl Street in La Jolla. For almost a decade, Taste of Rome managed to hold its own, even after the original owners sold out. But with the advent of so many Northern Italian restaurants, both in La Jolla and North County — Pax, Avanti, Portofino, and When in Rome — business declined. From the outside, the place always looked shuttered, and when I had a meal there last winter, it took no prophet to realize that the best hours of Taste of Rome were past.
The new restaurant that has taken its place, Shish Kabob House, is spunky enough. The room looks gorgeous, the family that operates it endearing, and the Persian food wholesome and fresh. Whether it's interesting enough to capture

a steady clientele remains to be seen. As its name implies, a variety of shish kabobs (broiled food on a skewer) is offered here: shrimp, lamb, chicken, and fish, ranging in price from \$4.50 for a skewer of charcoal-broiled ground beef (known in other restaurants as lamb kabobs) to \$8.50 for a skewer of shrimp. I had the lamb shish kabob, and my friend had a combination of beef filet mignon and ground beef (\$7.95). The lamb was very tender and punctuated with slices of onion, green pepper, and mushrooms, and with it were served rice and fresh vegetables. The dish proved both tasty and satisfying.
My friend's dinner was less so. He had a large dish of rice placed before him; on a separate plate lay a filet strip, as well as a long, elongated strip of broiled ground beef, accompanied by a broiled tomato. Both strips of meat were well prepared, but when placed over the rice, they became tedious. There was too much rice, and what this meal lacked most of all were side dishes of different flavor and texture to pour over the meat or to eat in conjunction with it. What we enjoyed most in all eating Middle Eastern food is the variety of tastes, and that was sadly lacking at Shish Kabob House.
We had, in fact, ordered two appetizers, yogurt with diced cucumbers (\$1.50) and a dish highly touted by the owner's son: homemade chicken salad (\$1.75). The chicken salad had the texture and taste of egg salad. Dominated by hard-boiled eggs, the dish had been pulverized to the state of a salad and it was almost impossible to taste the chicken. And I, who love the blandest of foods, found that it was too anti-septic. We saved some of our yogurt and cucumber to pour over our rice, but there wasn't enough. We didn't want to ask for more, because we had a feeling that if we did, we would have to pay all over again. This hunger was borne out when I remarked that my friend's beef had no vegetables, whereas my lamb came with crisp carrots, some broccoli, and a bud of cauliflower. I asked the waiter for some vegetables for my escort, which he brought. But on our bill, we found a charge of \$1.50 for the few

vegetables that should have been served with the filet and ground beef in the first place.
To return to the appetizers, the list consists of the aforementioned chicken salad (\$1.75), yogurt and cucumbers (\$1.50), feta cheese with a green vegetable (\$1.75), and mixed, pickled vegetables (\$1.50). Few of these will set your pulses racing, but at least one of these should be served with the price of the entrée.
Fairouz Cate on Midway doesn't have such an elegant room or chandeliers, nor does it have to pay the high La Jolla rent. But all dinners include a choice of two appetizers, and when we dined, they were constantly bringing over complimentary goodies for us to sample. We had mountains of food for \$7.95 — I had lamb shish kabob there, as well as tabouli, hummus, and fava beans.
The management of Shish Kabob House puts out a good product, but the reasons it was not popular on a Saturday night are that the food is bland and you don't get enough for your money. The two modest appetizers, the entrées, plus two glasses of white wine came to \$27.77 without tip. With tip, dinner was \$15.00 each. Admittedly, the chicken kabob is only \$5.50, but

the management should serve a few vegetables with all meals, as well as a small green salad or the yogurt and cucumbers. The food here is not exotic and could make do at any American restaurant; it needs more of an ethnic flavor. The restaurant has been open only a short time, and it can easily make these changes. All restaurants must be aware of what other Middle Eastern restaurants are offering, including Antoine's in Bird Rock and Khyber Pass on Convey Street. When you're eating at the latter, you're keenly aware of its ethnicity, and that's what makes the place — not to mention the generous servings and the five-bean soup that is included with the meal. I wish the family now operating Shish Kabob House well, but the fact that the menu has some Farsi writing at the end of it will not compensate for the fact that sometimes more is better than less. And the Persian music absolutely has to be toned down — we could hardly speak for its insistence.
Another new restaurant on the site of the old is The Gathering, on Goldfinch Street, where the Baker in the Forest used to be. The Gathering serves a great need in this charming area because it stays open to midnight daily, serves meals from 8:00 a.m.

to midnight on Saturday and Sunday, and with the exception of one steak item at \$10.45, almost everything is below \$7.85. The room is soothingly decorated, the full bar is handsome, and excellent jazz is discreetly played. Moreover, there's an area in front of the restaurant where you can dine al fresco and take in the sights of Goldfinch Street.
I had a good but inexpensive meal for \$5.85. It consisted of broiled, boneless chicken with rosemary and mustard, which was served with a medley of fresh vegetables, a large baked potato, and a loaf of superb sourdough bread. You couldn't beat it for the price of \$5.85. My friend had the fresh catch, which was sea bass in Vera Cruz sauce, accompanied by French fries and vegetables for \$6.55. His dinner was very satisfactory, and I must say that these prices, combined with pleasant food and atmosphere, are what will motivate diners to leave home. Carne asada is also available for \$5.75 (I tasted only a strip of beef, which was very tender); crab and shrimp salad costs \$5.25 and is served with a loaf of sourdough bread. Very fine omelets, which range in price from \$3.95 to \$5.25, are available Saturday and Sunday from early breakfast until 12:30. The food is

straightforward, fresh, and not cluttered with sauces. It's a good neighborhood restaurant, one that's worth remembering if you're in central San Diego. Soup, salads, and appetizers are served until midnight. Last, I feel remorseful for not having mentioned Pacifically Fish sooner. It's downtown on E Street and serves lunch Monday through Friday and dinner on Friday and Saturday nights only. The street on which Pacifically Fish is located is broad and clean, the restaurant is narrow and spotless, and the food is generous in portion and well prepared. All entrées come with either soup or salad, and I'd advise you to try the cioppino or clam chowder (if those are the soups available on your night) over the salad because they were so interesting. On the night I was there, I had char-broiled silver salmon, with baked potato and vegetables (\$7.95), and my friend had sea bass (\$6.95). Menus change weekly, and it's possible to get a good, fresh, and fast meal served here. You're not rushed, but the food arrives quickly, which is good to know if you're going to a concert. Everything was quite pleasing, especially the bill of sixteen dollars and change. Make a note of Pacifically Fish.

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The Wry Stuff



Michael Hampton-Cain

JOHN D'AGOSTINO

When first you see Michael Hampton-Cain on-stage, he reminds you of someone who probably resorted to standup comedy as a means to overcome acute shyness. The longer you watch and listen, the more you're convinced that after eight years in the biz, he still hasn't completely conquered it. Instead the New York native has turned his plain-spoken, undemonstrative manner to his advantage, musing about his life and sharing observations in a freestyle style that conceals a wit as dry as pressed leaves. One could even credit Hampton-Cain's timidity with enabling the comic to broaden his perspective and better prepare himself for the comedy spotlight.

It wasn't that long ago that Hampton-Cain lacked the nerve to perform his material in front of a live audience. To remedy this specific form of stage fright, he

pursued a career as an actor (he'd studied drama at Hofstra University), and for a while found work in television commercials and as a regular on the daytime soap opera *As the World Turns*. By postponing his entrance into live comedy, Hampton-Cain not only gained confidence as a performer but also accumulated many of the experiences that serve as bedrock for his act. Since turning professional, the comedian has entertained audiences in Las Vegas, Atlantic City, and at the White House, and has appeared on *The Merry Griffin Show* and *Late Night with David Letterman*. And still he has the aw-shucks demeanor of a man with whom you'd share your life on a long ocean voyage.

Last January I caught Hampton-Cain's act when he made his local debut. I remember being pleasantly surprised at how easily he won over a capacity house with a decidedly unglamorous, consciously unhip style that burrowed to extract comic truffles from the most mundane of circumstances. With a wry twist

here and a dollop of the ridiculous there, Hampton-Cain was able to rejuvenate such tired topics as marriage, in-laws, and Irish-Catholicism, and his almost total avoidance of blue language and material made his success even more impressive. Since his last San Diego gig, Hampton-Cain has added a few relatively pungent political observations to his repertoire, but for the better part of last week's show, he stuck with the basics.

"I'm from New York, and my wife's from Dewy Rose, Georgia," says Hampton-Cain after some introductory chitchat. "So of course we have some cultural differences. I come from a large Irish-Catholic family, she's from a family of born-again, Bible-thumping Southern Baptists. I didn't know that was a problem until I heard their nickname for me: the Anti-Christ. These people are serious. Of course, both the Catholic and fundamentalist sides of the family worried about us we were going to raise our kids, so we decided to compromise: if we had a son we'd raise him as a Catholic but name him Jesus Bob." Hampton-Cain's payoff lines are repeating loud, early laughs, and he continues in that vein.

"I'm sorry — as much as I love my wife, I just can't get along with my in-laws. People who look down their noses at me because I don't know what wine goes with pecan. But mostly because I'm Catholic. Actually, I'm old Catholic; my parents came here from Ireland just before I was born so my father could advance in his profession. He was a pig thief." This gets a laugh that builds as the comedian strokes the absurdity. "He'd trained his hand at horse-theft, but he could never get the horse all the way into the bag. He got demoted, so he emigrated. We were pretty poor for a long time — didn't even have a car. But we were a happy family. So we slipped everywhere."

"I was sent to a Catholic school. A good education — maybe a little heavy-handed on the discipline. I remember spending an entire day memorizing the fire drill until we got it right. Let me ask you — is it really necessary to line up in order of size to escape a burning building? I mean, I was nice in theory, but I think it was understood that if it came to the real thing, it'd be every kid for himself. "Outta my way, sister — you're going to Heaven, anyway." Now *that's* a tough job — being a nun. Oh, I know, I sound glamorous with all that fasting and celibacy —" [here the audience interrupts Hampton-Cain with his laughter] "but it's really hard. No sex, bad food, same clothes every day — sign me up."

While the comedian and the Improv crowd have been getting acquainted, a man near the front has been constructing a cumulus nimbus of cigarette smoke that now hangs before the stage like a curtain. Hampton-Cain finally has to remark, "Sir, you're getting more smoke outta

one cigarette than anyone I've ever seen." The audience bursts into laughter and applause as though they'd been thinking the same thing. [To the room] "He's not gonna settle for just cancer — he's gonna see if he can get tuberculosis and emphysema outta this pack! [To the man] Go for the hat trick, sir! [To the room] What is it gonna take for people to quit smoking? Right there on the side of the pack it says, 'This stuff will kill you.' I guess nothing will stop Americans if they wanna smoke."

Warning to the topic, Hampton-Cain moves closer to the edge of the stage. "I read the other day that the R.J. Reynolds tobacco company had signed a deal to manufacture cigarettes in China. They've already spent ten million developing a cigarette for the 250 million smokers in the People's Republic of China. Of course for R.J. Reynolds, this is a capitalist dream come true: they can make a buck off all corners at the same time." He waits for the clapping to subside. "On the other hand, it could backfire. As soon as the Chinese collect 400 million Raleigh coupons, they'll be able to buy a nuclear weapon."

As patrons laugh, Hampton-Cain — ever the nice guy — apologizes to the smoker who "picking on him" and even suggests that he light up another cigarette. The comic then tries to find his place in the monologue. "Let's see — oh yeah, you know the best thing about Catholic schools is the propaganda." The comic's awkward re-entry into the task at hand gets some unsolicited laughs. "For example, in the parochial school geography books, when you turn to the section on Russia, you see these pictures of Communists tearing crucifixes off the walls of Soviet classrooms... little kids standing there weeping. As a fifth-grader, I wondered if in the Soviet Union they were showing pictures of American nuns beating kids who didn't sell their quota in the candy drive."

"As I matured, I came to think that God would remain neutral in a battle of the superpowers, but I'm not so sure anymore. Reagan's beaten three kinds of cancer, while the last two Russian leaders have died of cold. Remember Chernobyl? The man continued to appear in public until they officially pronounced him dead. Whenever he was standing up straight, it was near a wall with a book on it. He was not a well man. I always wanted to see a *Battle of the Network Stars* between him and Keith Richards of the Rolling Stones."

The comedian's laster anticipates the skewering of the determinedly ragged-looking rock star, a favorite target of young standups. "This would be a competition to see who could display the fewest vital signs and live. Did you see Keith and the Stones on the Grammys a few months ago? The guy just gets better looking with age, doesn't he? You might

have noticed that now that Ron Wood is in the Stones, Keith actually looks flesh-colored standing next to him. I sat there fiddling with the television controls looking for Keith's green tint."

Hampton-Cain is on a roll. After a bit about the man who attempted to assassinate the pope ("Hitler and Mussolini are in Hell on Judgment Day going [incredulously], 'That's the guy who shot the pope!'"), the comic pulls a blonde woman out of the audience so that he can demonstrate what he'd learned in a four-year stay at a Franciscan monastery. Not until the woman is out of the shadows and seated center-stage on a stool does Hampton-Cain realize how attractive and suggestively dressed she is, and for a few moments he is flustered. "I mentioned my wife, didn't I?" he asks the woman. "Died in her sleep last night. Very tragic. I'm out here just trying to forget." The ruse doesn't work — except to get laughs from the audience — and Hampton-Cain carries out the demonstration. He does "this little piggy" — in Latin — to the woman's buried toes before excusing her. Reminiscent about the monastic life leads the comic to discuss his college days.

"I was never very cool with drugs. I remember the first time I got stoned, I went out, found a cop, and said, 'Look, are you accusing me of something?' Those of you old enough to remember will agree that things were very different in the Sixties and Seventies. For example, we had the weekend holidays. Remember Earth Day? April 15, 1970? Five-hundred-thousand of us in Central Park trampling the grass and singing, 'Where Have All the Flowers Gone?' The audience dates itself with its sustained chorles.

"Like a lot of college guys, I was in a fraternity, which as you know is like having a license to be an asshole. They actually had a rule when I was a freshman pledge that if a pledge went out with a girl, he had to get her panties and bring

them back to the frat house. Now I always wondered what kind of woman wouldn't notice that her panties are missing. This was a woman I wanted to date! Unfortunately, by my freshman year, I still hadn't even kissed a girl seriously, which of course made party stealing incredibly difficult. 'Olly, hooey, how 'bout going out for just one more jump-shot before we go?' The men are loving this. 'Anyway, to save myself the embarrassment of the teasing I was getting from my fraternity brothers, I finally went to a department store and bought a pair of women's panties. Then I went back to the frat house and very coolly threw the panties on the table. They weren't impressed. One of the guys picked up the panties... opened the package..."

For the next several minutes, Hampton-Cain engages members of the audience in a playful repartee. Eventually he pulls out a copy of a San Diego daily newspaper and, like a mild-mannered Mori Sahl, looks for inspiration in the day's headlines. Before he can get going, the comic is interrupted by a man near the stage who blurts out something unintelligible. "I'm sorry sir, you'll have to speak up," says Hampton-Cain. "I can't hear very well since Vietnam." There is a moment of respectful silence. "I jabbed a pencil into my ear so I wouldn't have to go." The audience cracks up. "Worked like a charm." Finally the comedian is prepared to make some political observations.

"It's amazing when you think about people like the Marcos family," he says, looking at the front page. "How, for example, someone can have tremendous political influence one day and absolutely none the next. On the way here from the airport, I was discussing that with the bus driver. Guy named Roger Hedgecock." There is loud laughter. "I love reading this stuff about the Marcoses. Here it says that Imelda paid \$50 million for an art collection that since has been appraised at

less than \$200,000. Apparently someone convinced Imelda that black velvet increases a painting's value."

"I'll tell you something that's been on my mind a lot lately in this attempt to repeal the Twenty-second Amendment so that Reagan can run for a third term. That really bothered me until I realized who's lining up to take Reagan's place when he leaves office: Pat Robertson. A television minister. Fundamentalist Republican. The fundamentalists of course wanna run their own candidate so they can counter the influence on our schools of secular humanism. Or as it's more commonly known, science. I dunno, maybe I should be more tolerant. After all, other countries have done pretty well with fundamentalist leaders. Look at Iran."

Hampton-Cain is stirring political statement with humor in a way that is getting mixed reactions. On some of his lines, both approving clapping and disapproving noises are mingling among the chuckles, but the comic makes light of his predicament without changing course. "Great — more claps than laughs. A few more of these jokes and... I just think that if the Republicans run a minister, the Democrats should run Ted Kennedy. This guy baptizes people by the carol." Now the groans are all-consuming, and Hampton-Cain gets defensive.

"All I'm saying is that Ted still hasn't explained that incident to my satisfaction. But from the way you're reacting, I'll bet you wondered recently if the Kennedys should find Arnold Schwarzenegger acceptable as a husband for Maria Shriver. Here President John Kennedy was sampling a steady stream of women on the floor of the Oval Office. Bobby was on the Coast parking Marilyn Monroe, a woman dies in Ted's car under very suspicious circumstances, and they have the nerve to question whether Arnold's good enough for them." The way I see it, Maria increased her chances for survival just by

marrying outside the family."

Steering into calmer waters, Hampton-Cain again interacts to funny effect with members of the audience, and somehow the subject of television crops up. "One show I really like is *60 Minutes*," says the comic. "Good show, although it needs some work. What is Harry Reasoner now, a hundred and ten? He's getting up there. He looks just like your dad — graying, dignified, well-spoken. Now I'm watching one show last year, and they send Harry underground to buy heroin." The audience is tickled by this. "Now I can almost accept Harry as a drug buyer; but the guy I wanna meet is the drug dealer who sold it to him. Guy brings new meaning to the word 'dope.' Now, if the guy really didn't recognize Harry, the cameras and lights should hold him somewhere. I mean, a guy walks up with a clipboard and says, 'Harry buys heroin, take two,' you gotta figure this isn't your typical junkie."

Talk about the tube allows Hampton-Cain to segue into a brief discussion of his days in front of the cameras. "I didn't used to have the nerve to do this," he says at one point. "I had to go into acting first. I was Dr. Michael Matthews on *As the World Turns*. Originally it was supposed to have been just a one-day gig. I had only a couple of lines. I was supposed to go into this guy's hospital room and say [in sincerest bedside manner], 'I'm happy to tell you, you're going to be all right. You can go home.' Now this was a live show on daytime TV. And one thing you don't do is hire a struggling actor to perform for one day on a live show. I had nothing to lose. So I did libel."

"I walked into the man's room, looked at him and said, 'I'm happy to tell you, you're looking much better. I'll be back in to see you again tomorrow.' The crowd applauds. Hampton-Cain's resourcefulness. "I kept that guy sick for a year."

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QUARTER NOTES

BY JONATHAN SAVILLE

THE GENNARO TRIO

The Gennaro Trio — violinist Ron Goldman, cellist Mary Lindblom, and pianist Ilana Mysor — gave an engaging concert at the First Unitarian Church recently. This is one of the finest of our local chamber music groups, and I always look forward with pleasure to their appearances. Each of them is an excellent musician in his or her own right, and the three have now played together long enough to establish a distinctive musical personality for their group, with a remarkable solidarity in matters of interpretation and a beautiful balance of tone. They are performers of the highest quality, and in this regard their recent concert was just what I had anticipated.

Also unsurprising was the rather unusual program, for this group has made it a habit to explore the trio literature far

and wide, although of course concentrating on the masterpieces of the classic-romantic repertoire. The program at First Unitarian offered Chopin's G Minor Trio, op. 8; the Trio no. 1, op. 3 by Alan Hovhaness; a piece by Joachim Stuckey titled *Finale quasi una fantasia*; and the Brahms Third Piano Trio in C Minor, op. 101. Two of these works (the Chopin and Brahms) belong to the standard repertoire, while the other two are obscure modern pieces, but I have never heard any of them performed in San Diego, and I would wager that in fact there has not been a performance of any of them here — even the Brahms — for decades. As the pianist pointed out in her comments on the modern pieces, the program might also be seen as contrasting early works and late works, for the Chopin and Hovhaness trios belong to the first stage of their composer's careers, while the Stuckey was composed in its composer's seventy-ninth year, and Brahms's C Minor

Trio comes among the last of his chamber music compositions. There were certain puzzling elements in this concert that I still do not quite understand. First Unitarian is a handsome building and is comfortable to be in, but its acoustics are extraordinarily quirky. From where I was sitting, the first work on the program, the Chopin, seemed to be the victim of this quirkiness, for it sounded thick, muddy, muddled, and feebly articulated. I could hardly believe this was the fault of the musicians, for, if anything, their playing is characterized by its clarity, crispness, and transparency of texture. My first reaction was therefore to attribute the flaws in sound to the hall. But the following pieces were all much more lucid and transparent. The Hovhaness, along with its composer's usual rather simplistic mystical-mood effects, included what he called a double canon in the second movement and an



academic attempt at a fugue in the third, and although neither of these was worth sneezing at as counterpoint, the separate parts were perfectly audible throughout. The Stuckey, too, a rather ineffectual rhapsodic work of Bartokian flavor, offered clean sound and precise articulations; and the Brahms, boldly and passionately performed, was a model of textural clarity. Not completely trusting my perceptions of such an inexplicable change in the acoustics, I conferred with a knowledgeable and sensitive musician seated nearby whose experience of the sound turned out to have been much the same as mine.

This being the case, I was

forced to revise my earlier assessment of the Chopin performance and to blame the composer. Chopin, I concluded (echoing the usual cliché), could not write effectively for any instrument but the solo piano, a failing that would naturally be prominent in this schoolboy composition (his only work for chamber ensemble) at the age of nineteen. But a subsequent audition of a recording of the Chopin Trio by Wladyslaw Szpilman, Tadeusz Wronska, and Aleksander Ciechanowski, on the Polish Muza label, convinced me that Chopin's powers of orchestration are by no means contemptible. This is a vigorous, dramatic, well-constructed piece, with a nice

balance among the three instruments, and only a very few moments where the violin and cello seem to be providing superfluous bedding accompaniments to what ought by rights to be a piano solo. The music resembles the early chamber compositions of Mendelssohn (with which it is contemporaneous), and most of the time Mendelssohn himself, whose technical mastery of such ensembles was flawless, would not have been ashamed to have composed the G Minor Trio. How, then, to make sense of what the Gennaro's performance of the same work sounded like — a performance whose chief virtue, so far as I was concerned, was to send me to

the recording and a consequent appreciation of this early but charming Chopin work? It is a puzzlement, as the King of Siam says. In any case, there was nothing to cavil at in the performance of the Brahms C Minor, which ended the Gennaro's program. From the first incisive rhetorical gesture of the music, it was evident that this was to be a grand performance, rich and spare at the same time, like the music itself, and impelled forward by a vital rhythmic thrust. And of course this is better music than the Chopin (which is no discredit to a nineteen-year-old boy who would soon reveal his full genius) — more concise, more sure of itself, not perhaps

more imaginative in its ideas but far more masterful in working them out, and at bottom with much more to say, for the extended three- or four-movement ensemble work was Brahms's natural mode of expression, while Chopin's ideas found their most eloquent environment in the relatively brief character piece for piano. The superiority of Brahms's last piano trio to Chopin's early experiment is, however, of minor interest; what else, in any case, could one have expected? What counts is the greatness of the Brahms, and it was that greatness that was demonstrated with such persuasiveness by the performance of the Gennaro Trio.

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FROM AN ANGEL

(continued from page 6)

create additional problems for us that we don't need," he said. The letters were personally delivered in March to Le Châlet, the Sunshine Saloon Ltd. McDick's (formerly the Beach Club), all located in Ocean Beach; Club Royale (now the Nitelife) in North Park; the Trojan Horse in East San Diego; and Pacers in the Sports Arena area. The results were "excellent," according to Bichel. One owner, George Almond of the Trojan Horse, wrote back, "I went to a civil rights attorney... The lawyer did agree that you have a civil right to wear your colors as Trojan Horse. Therefore I will change our policy and let colors be worn."

Three other bars did as the Trojan Horse and changed their dress code rules, but a court battle seems likely with at least one of those that did not change. McDick's will be the first to face the full force of the Hell's Angels in a court of law unless it reconsiders its position, Bichel said. The second establishment, the Nitelife, has not changed its dress code, although Bichel apparently thought it had. McDick's manager says the bar is prepared for a court battle. The dress code, as explained by Mel Dolzal, is no torn or tattered clothing, no chains or knives, no jackets

with patches, and no leather chaps or leggings. "They said [we were] singling them out," Dolzal said. "I'm not singling anyone out. I'm just singling out anyone who wears leather jackets with patches and chaps." Dolzal claimed that as long as the dress code is enforced against everyone, it's legal. William McClelland, who has owned the Nitelife (Club Royale) for eighteen years, said his patrons are not allowed to display an emblem of any fraternal organization or club. "To be honest, we've almost had more trouble with car clubs and baseball teams than with the Angels," he said.

Nonetheless, the law firm that handled a similar case in northern California for the Angels in 1984 — which the Angels won — argues that such dress codes are legal. Gordon Rockhill, co-principal in Rockhill and Schaumann in Redwood City, said the civil suit his law firm filed in Santa Clara County Superior Court has some apparent similarities to the San Diego situation. "The bar owner originally started out saying any jacket with a Hell's Angels patch would not be allowed, then he got an attorney and changed that to saying he would not allow any patch on any jacket," Rockhill said. "When you make an arbitrary rule that discriminates without good reason, it is a violation of the Unruh Act."

To prove the Angels' case

against the bar, Rockhill said they sent a person dressed in a repairman's jacket that had an innocuous patch. The repairman was served. Then a Hell's Angel went in with the infamous winged skull patch on his jacket. He was denied service. "The rule was not uniformly enforced," Rockhill said, and even if it had been, it would not matter because it was an arbitrary rule. The judge's decision reflected that opinion. Several of the local bar owners who received the letters from the Angels said they believe they have a right to discriminate against a group if the group causes the business to lose money. But Marian Johnson, the supervisor of the civil rights unit of the attorney general's office in Sacramento, said, "Economic justifications are no defense." She said, however, some forms of discrimination can be legal if they can be justified. For instance, requiring customers to wear shirts where food is served is discriminatory, but it can be justified on the basis of health considerations. Johnson would not give an opinion on the local dispute.

Bichel, who is looking into two more local cases of alleged discrimination against the Angels, said more letters will be delivered within the next four weeks. "Being denied entrance at the door is very frustrating — I work and pay taxes. I have rights like everyone else. Becoming a Hell's Angel didn't mean I had to give up my civil rights," Bichel said. "We will pursue this to the ends of the earth."

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Pictured: Neon Sneaker Photo by Sgt. Mark's Photo

WAR OF THE BUSES

(continued from page 4)

a developer; the deal was called off. In the Sixties, Morgan pointed accusing fingers at police officials who were trying to close down his topless bars. Word got around, Morgan says. "When you pick up one enemy with the city, you wind up with more." Every day he has tried to develop small projects in San Diego, the city planning and building departments hassle him, he says. "They can make it easy or terribly tough on you to do anything with your property," observes Morgan. "There's no

(continued on page 15)

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(continued from page 14)

one in San Diego who has had more battles with city officials than I have.

Morgan's latest battle involves the buses, which Kathleen Pierce had planned on reviving to groups for trips to the beach, the stadium, and any other party locale. In 1983 she began operating from the lot at Forty-ninth and Logan, on which Morgan holds a long-term lease. City zoning officials stopped the operation, citing the need for paving and landscaping. In February of 1984, Morgan was notified by the zoning department to clear his property of the buses, some other vehicles, and "miscellaneous debris, scrap metal, junk, and navy surplus materials." A week later, Morgan took out building permits for the property and presented the zoning department with detailed plans for the construction of a shopping and office development on the property.

A month later, in March, the city council declared his property a public nuisance because of the way it looked. After Morgan was given a thirty-day notice, a city crew came in and cleaned up the lot; a boat, a van, and several trailers were impounded, and the other materials were sent to the city landfill. Pierce, anticipating the bus sweep, had her vehicles driven to a storage facility in Chula Vista.

Morgan responded the following November with a lawsuit against the city. He accused the city of seizing and destroying \$52,000 worth of tools, equipment, and building materials intended for his project. What the city called debris, junk, and scrap metal was actually building material salvaged from demolished signs, Morgan claims. A trailer full of his construction tools was left unlocked in a city impound yard and rifled by unknown scavengers, he says. The confiscation and loss of these materials have prevented him from completing his building project, Morgan states in his complaint, which he originally drew up himself. Morgan has since hired an attorney and served the city with an amended version of the suit on August 28.

"He's putting a few bricks in every week," says Joseph Schilling, deputy city attorney. The city lost in superior court earlier this year when it attempted, through a preliminary injunction, to clear the lot of the buses (which reappeared in March of 1985) and an inhabited mobile home that Morgan claims is a watchman's residence. Schilling is now seeking a permanent injunction against the couple. There has been no date set, as yet, for this trial.

Because of all the trouble with the city, Pierce has decided to get out of the party-bus rental business and sell the remodeled vehicles, according to Morgan. (Pierce says she would love to talk about what the city has done to her, but her attorney advises against it.) Although someone almost bought one last year for \$25,000, none of the buses has been sold recently, due in part to difficulties with the state department of motor vehicles. The city asked the DMV to investigate Pierce's operation; she now has to obtain a dealer's license to sell the buses from the lot.

The city is accusing the couple of operating a bus-storage yard because no

customers have been spotted on the lot and little advertising has been done. The land is zoned so that it allows a used-car lot but not a commercial storage facility, Morgan says. "What possible advantage could [Pierce] have to buy some buses, convert them, and store them?"

As for the shopping center and office building, Morgan has obtained some refinancing and begun construction again. "I'll finish it," he says of his two-story, 10,500-square-foot development. The foundation is partially laid, and some cinderblock walls have been erected on a hill overlooking the buses.

A WILT

(continued from page 5)

palm species between cities. (Agricultural authorities fear the disease could wipe out the commercial date crop if it spread to the Imperial Valley.) Studies have shown that tree trimmers' tools spread the disease to new trees. In order to assure that the tools would be cleaned between each trimming job, three years ago the city took over from private contractors the task of trimming the curbside date palms (which are on public property). Now the pneumatic and hydraulic trimming saws are soaked in a bleach solution for five minutes after each tree is trimmed.

Local palm experts Spero and Theresa Yanilos believe that trimming crews from the city, from private contractors, and from the San Diego Gas & Electric Company are responsible for the spread of the disease in recent years. "The International Palm Society had its meeting in San Diego a few months ago, and there was much discussion of this problem," explains Mr. Yanilos. "Hundreds of trees will have to be removed over the next few years. Palm trees are San Diego's particular statement. The look of the city will change drastically if this disease isn't controlled."

OF THE CANYON

(continued from page 5)

plan. "These are educated people who spend forty hours a week near the canyon," Smith explains. "Some spend their lunch hours down there."

He now sees these white-collar canyon lovers as the front-line troops in the campaign to preserve Los Peñasquitos Canyon. And a decision last week by the state coastal commission will cause Smith to depend even more on the Sorrento Valley area employees to help limit development around Los Peñasquitos canyon. The coastal commissioners, meeting in San Francisco, refused to delay Genstar's Lopez Ridge development. Because the city council has already approved the Lopez Ridge project, Smith and friends had looked to the commission as a court of last appeal.

Smith and Leo Wilson, an attorney for the Friends of Los Peñasquitos Canyon, are considering filing a lawsuit to block the Lopez Ridge development. But before he left for his European vacation, Smith was busy trying to

(continued on page 16)

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(Continued from page 15)
thwart the housing project from another angle. He's hoping to rally executives of Sorrento Valley firms to oppose the construction of the proposed roadway network. These new streets would transform Sorrento Valley Boulevard from a quiet cul-de-sac into a four-lane through road that stretches from I-805 on the west to Camino Ruiz on the east. Another new street, Camino Santa Fe, would connect the new Sorrento Valley Boulevard/Calle Cristobal thoroughfare with other major east-west arteries, including Mira Mesa Boulevard and Miramar Road.

If Smith can block construction of these new streets, Genstar may be forced to reduce the size of its Lopez Ridge project. "These streets are a vital link, and we've never thought about building Lopez Ridge without them," says Brian Laidlow, a Genstar vice president.

More than twenty Sorrento Valley firms, including Logicon and ISSCO, a computer software manufacturer, have gone on record as opposing the new streets. These and other companies originally moved to Sorrento Valley in part because of the absence of through traffic on dead-end Sorrento Valley Boulevard assured quiet working conditions and high property values. Several firms, including Logicon, expanded their facilities on both sides of Sorrento Valley Boulevard, so a parade of employees routinely

crosses the boulevard during working hours. The city council will soon review the results of an environmental impact report on the effects of the new roadway system. City planners say the council members might be more inclined to limit the number and extent of new streets if large numbers of Sorrento Valley executives attend the council sessions to oppose the roadways. So when Smith returns next month from Europe, he says he'll concentrate much of his energies on lobbying these firms to join his cause. ■

LETTERS

(Continued from page 1)
All of modern science is based on empirical study, that is, based upon experiment and observation. Thus we can pursue a study of God's promises and review the results. Let us look at the promise "Ask and ye shall receive, seek and ye shall find, knock and the door shall be opened unto you..." for everyone who asks receives, and he who seeks finds, and to him who knocks, the door shall be opened." And what about the words of Jesus, who reminded us that "As we sow, so shall we reap." The Eastern philosophers call this the law of karma.

So for those of us who wish to empirically experiment, let us fill our hearts with love, happiness, and thanksgiving for all the good in our lives. Affirm with me: "Let there be rainbows and waves, rivers and streams, buckets and wheelbarrows full... of money and good feedback, fresh inquiries, creativity, and peaceful loving harmony just pouring in, to you, to me, to our friends, and family... so mote it be." Those who try this simple affirmation will find all manner of good fortune coming their way. Let us also remember the power of the word and that God created a whole universe by saying, "Let there be light!"
Sam Sunstang
Delaware

Spirit Of Marcuse

I enjoyed your story on Herbert Marcuse ("Angel of the Apocalypse," September 11) but would like to add the mythological ray of hope to a decidedly bleak ending. There remains in San Diego a student of Marcuse who has advanced the city's brilliant and bold insights regarding political and personal solutions to modern American dilemmas. Steven Schreiner is a teacher of philosophy at San Diego State University and several other colleges in the county and studied under Marcuse while working toward his Ph.D. at UCSD.

I took Professor Schreiner's "Introduction to Values" class, which culminated with Marcuse's *Love and Civilization*, five years ago, and the attitudes I shaped while in that class are among the very few that have remained countably unchanged over the years. I hope he is still employed at SDSU — the school that probably spent more money on recruiting and grooming this year's quarterback than on the entire (excellent) philosophy department — and would like to simply add that the spirit of Herbert Marcuse still walks the beach at La Jolla and fomenta revolution in the hearts of those who would listen and learn to love.
Paul Fischer
Spring Valley

Perhaps Even Silly

For the record and in response to "Spill Ticket" ("City Lights," September 4), please consider the following:
1) Susan Miller-Repsky and Dick Repsky may agree on many political issues relevant to the upcoming Carlsbad City Council election — but they surely disagree on most personal, ethical, and moral issues.
2) Susan was indeed raised a Roman Catholic but hardly "indoctrinated from birth." Her personal commitment to Christ is voluntary. Although she was baptized early in infancy, she pursues her faith as a matter of choice.

3) Susan has chosen to run for public office in order to preserve and protect a way of life she has come to appreciate and admire. She is, of course, coincidentally running against Dick Repsky and others. You see, she firmly believes that were Dick to be elected, that very way of life would not be protected and certainly not preserved — not by Dick, at any rate.

4) Incidentally, Susan is a static analyst for J4, not an "electronic/saleswoman" — which conjures up an image of the latest robotic creation. I assure you she is a real person, most human and humane, and quite "non-electronic."

5) Yes, Susan is influenced by the emotional components of certain issues, political and personal. Most concerned parents are. However, she has no trouble separating the issues from the basics. After all, she's been doing it for years.
6) It's difficult to think of Susan as belonging to any "man-hating group" for as long as I've known her (better than fifty years), she has always enjoyed the friendship and respect of women and men equally.

7) Susan and Dick may be communicating only through their attorneys — but that contrast issues only to their personal issues before the court. Susan is an experienced professional speaker and looks forward to demonstrating that fact to interested public forums (especially the Carlsbad elections).

8) Bruce Canlen, the author of the article, rates no higher grade than a "C" from this former college teacher, but not because of the obvious and clichéd attempts at journalistic humor and satire. No doubt about it, the makes Susan and Dick appear somewhat tarnished and, perhaps, even silly. But there's so much more to each candidate than just these cheap shots. No research is apparent, only the self-serving statements of candidates.

The public depends on good investigative reporting to uncover and expose unfitness to serve in elected office. Susan respects and encourages this essential media function responsibility. When may we expect to read the results of such honorable labor?

I would so enjoy an opportunity to share my thoughts on Susan Miller-Repsky and on what I consider to be her superb qualifications to serve the citizens of Carlsbad. Alas, to attempt to do so would not be fair. You see, I live in San Diego, Oh, and one more thing (as if you haven't guessed already), Susan is my dear sister.
Robert C. Miller
Hillcrest

The Cause of Death Controversy

Paul Krueger's article "Cause of Death" ("City Lights," August 28) was factual, honest, sensitive, and controversial. It seems newspaper reporters are faced with the dilemma of honest reporting versus a family's desire for privacy. In truth, all

concerned are right. However, we believe there is one agonizing issue involving every human being that somehow is being overlooked. Are we really committed to ending the fast disease of AIDS, or do we go on moralizing, blaming and judging the victims of AIDS?

Certainly omitting the cause of death on the survivor's part is their right, but what purpose does it serve? Will it prevent someone who was intimate with the deceased AIDS victim from transmitting the disease to still another person — regardless of his or her sexual preference?

As heterosexual parents of a deceased homosexual AIDS victim, we were spared the additional so-called "dilemma" of dealing with the "cause of death" controversy. Our son John was a strong gay-rights activist, who openly admitted he had AIDS, both on TV and to the daily press. One could say we actually had been offered of appeal to a constant listener (except perhaps someone with an appropriate attention span of approximately two minutes). The "audience disloyalty" is not surprising for this "elephant radio."

2) Eight hours a day of *Morning Edition*, *All Things Considered*, etc., is more than enough news and info for all but those with a neurotic obsession with the daily nausea;

If we don't take the blinders off very soon, our obituary notices may well read as follows: John Doe (or Mary Doe), a heterosexual, died of AIDS on January 1, 1987.
Heleen and John Giacomo
San Diego

The Dumped Audience

I read with interest your August 21 story on the change of format at KPBS-FM ("City Lights"). I would like to briefly comment on some of the points raised.

1) Yes, a change is in order. Contact 89, with its prattling, overcautious voices doing their small-town-radio-station version of *All Things Considered* (or something) has certainly run its course. Its appeal to the lowest common denominator, mid-brow audience was self-defeating. With its constant reminders of what's "coming up in the next few minutes," the many incredibly short segments (one minute of astronomy?) etc., or endless stock market reports, little was offered of appeal to a constant listener (except perhaps someone with an appropriate attention span of approximately two minutes).

The "audience disloyalty" is not surprising for this "elephant radio."

2) Eight hours a day of *Morning Edition*, *All Things Considered*, etc., is more than enough news and info for all but those with a neurotic obsession with the daily nausea;

and there is no shortage of local coverage on the commercial airwaves to obviate the need for KPBS to use its time to provide its "alternative" version.

3) The notion of any competition with KFSB is absurd on the face of it. KFSB's crass and unbelievably inept commercialization of classical music is an insult to any cultured sensibility. Whoever audience of 6000 to 8000 "affluent" and pretentious listeners KFSB has acquired should in no way be threatened by the appeal of a quality classical music station, i.e., KPBS. But what KFSB threatened (economically), then they can take great comfort in knowing there is enormous room for improvement, allowing them to more than compete with the diminutive KPBS.

The vast part of Mr. Cleary's tax dollars goes to defend and maintain our system of free enterprise, based on the virtues of competition in a free marketplace and not, as he wishes to, maintain KFSB's monopoly.

4) As for "audience," "community," "the public," and the "mandate," just who is the audience, and what is the mandate? It seems to me the public, through its government, gave the mandate to provide itself with the benefits of an alternative, noncommercial media. These benefits, it seems, are the offering of programming that the alternative, commercial "mass" media might overlook as being less than highly profitable.

Without these little, low-powered (2000-watt maximum by law), campus-bound, listener-sponsored efforts at a noncommercial alternative, there would be no mature, adult programming available. And that's the mandate. We don't need another yuppie Muzak station, or hours of news and info, or to be beleaguered with a constant stream of useless information: traffic reports, stock market reports, the weather, the time, etc. (fill in your favorite).

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I have been the "damped audience" before (at stations changing their formats), so now it's my turn to be the one appealed to — and I like it, and I'll be happy to pay for it by supporting KFB5. And I dearly hope many, many others will too. If not, it's back to *Conan* 800 and *Naum*.
Charles A. Calcutti
Oceanside

Other Men's Daughters

I'm troubled by a question that came up when reading your August 28 cover article about "The Girls of Summer." I hope I'm not being unfair by concluding that these young people are living shallow, unhappy lives. Busting all day in the sun and "getting rowdy" in the evening seem like positive more suitable to repulse than human beings, a species built for movement, teaching, and learning. Then I learned that at least half of the girls are separated from their fathers, a fact which rang a faint bell. What turned the broken-home kid-goes-bad cliché into a possibly new discovery was writer Judith Moore's honest confession that when she spotted a male sex man staring at the girls' bodies, bodies that Moore openly admires ("flawless, smooth, browned bodies that might have been turned and snatched and varnished in advanced woodshop"), she has the impulse to draw a shade in order to keep the men from seeing or the youngsters to know they are being watched. And I wonder.

Does a connection lie between the widespread antipathy against what are known as "dirty old men" and similar legal and social barriers that keep divorced fathers away from their children, especially their daughters? In other words, could our subconscious desire to both excel and shield these young girls' bodies be pulling down the shades on their lives?
George Grider
Oceanside

Real Prints

The reason the United Artists theaters have been having trouble keeping *Aliens* on their screens ("City Lights," August 15) that the people who operated the projection equipment don't know what they need to know about that aspect of their business, as assistant manager Dan Barrow of UA Glasshouse 6 intimated ("I really don't know why this kept happening"). UA has not had projectionists since they ceased to use professionals in their projection booths throughout California one and a half years ago. Instead, their projection equipment is run by members of the downtown staff as one of their many duties. Although it is the most technical of those duties, it is the one in which they have the least adequate training. It is certainly where they spend the least amount of their time: their primary job is handling money, food, and people downstairs, and since projection equipment is somewhat automated, it does require less time than those other tasks, provided that everything

runs properly, something that depends heavily on proper care of the film and equipment and proper preparation of the film handling and other systems. And there of course is the rub: theater managers are professional managers, hired and trained to perform the varied and complex duties of running the business end of the theater. Most do not have the time or training to properly care for, on a show-to-show, day-to-day basis, all of the varied equipment in a sixplex or larger projection booth, much less to repair problems that inevitably come up in an electronic or mechanical system. Those are the duties of a professional projectionist.

Aside from lack of time and training, there is another important factor in the United Artists' projection problems, eloquently expressed in the "City Lights" article by Paul Belchem, manager of the UA Harwin Plaza 7, when he "admitted there was a problem during the *Aliens* showing but it really wasn't all that bad." That the audience had to sit for a thirty-five-minute, unplanned intermission in a action movie only to have the film break immediately after restarting and then couldn't get refunds wasn't all that bad? As long as the upper-level management of United Artists, as well as the individual theater managers seem to view the film and the equipment's employment of a professional show as an afterthought to the popcorn and ticket sales, their audiences can expect more of the same shabby showmanship.

Unfortunately, the end of a run at a UA theater is not always the end of the problems with the prints they ship to other theaters. UA Theaters, like all first-run houses, almost always get new prints. Those prints do not self-destruct. Acetate film, especially while not on a reel (as it runs through equipment), is a rather fragile medium and must be handled using certain long-established procedures to prevent both physical damage to the acetate stock and scratches in the emulsion. Film handled in these ways, however, will last for many thousands of showings. There is ultimately only one reason film gets damaged: human carelessness or ignorance, either in direct handling of the film or in the cleanliness and adjustment of the equipment it comes in contact with.

As a professional union projectionist at other theaters, I have been the unfortunate recipient of film to be found to have been previously shown at nonunion theaters such as UA. The most common characteristics of such prints are improper attachment of or missing leaders and reel heads (parts of the film not screened but which contain important information relating to how the reel should be shown, especially the order of the reels), film wound backwards on reels or in such a way as to cause edge damage when the film is shipped, scratches, and improperly made splices or a large number of splices resulting in choppy action and sound.

It takes thousands of dollars and months of work by skilled union craftspeople in studios to make a motion picture that is up to their

professional standards and those of the studios. It should be expected that when these prints are sent to the theaters, they will be handled and shown with the same standards in mind. Theater patrons who pay over five dollars to see a show in Dolby stereo, the state-of-the-art cinema experience, should not have to be concerned with whether 70mm film is "touchy" (it is not) or if the person running it is "used to" it, these are not factors to a professional projectionist because we, like the studio workers, are also skilled craftspeople who take a professional pride in running as perfect a show as we are able to — every time. Moviegoers who have the same level of expectation should thus avoid nonunion theaters, including United Artists.

David Hadden
Member, International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators, San Diego Local 8297
San Diego

The Price Pitch

I was amused to see the article on the skeptics ("Rise Up from the Wheelchair and Write Me a Check," August 7) and further amused to read how some letter writers attacked them — one pointing out that it was a huge being a dope.

I too wish to attack the skeptics. Ease off, guys! Nobody believes you. Get lost already! Many years ago (more than I like to remember) I traveled with a circus. One of my duties was to act as a seller of prize candy.

perveyed by a mythical company in Chicago. This nice company just wanted to introduce its delicious wares to the public. They had placed a wonderful variety of every twenty-five-cent box. And they had commissioned a gravel-voiced pitchman to extol the virtues of the delectable sweets (albeit without the price of the box). They had further employed a bunch of nimble-footed hooligans to convey their sweets up into the farthest reaches of the grandstands. I say nimble-footed because we often ran away with people's change.

The pitchman would interrupt his haggard midway through the candy pitch. Sometimes sales were lagging and the spectators were reluctant to part with their coin.

"Stop the sale! Stop the sale!" he would yell. "You up there — stop it, I say! Don't sell another box!" And with a dramatic pause for effect, he would tell the crowd, "I just heard someone say that there aren't any good prizes in these boxes!" (A correct statement, for we would have stolen them). "Folks, I'm going to make that man out a liar!" He had created a mythical skeptic, made from the same cloth as that mythical candy company in Chicago. And now he demolished him.

"Boys, I want you to take those boxes out of the bottom of your carriers. Yes, that's right! Those from the front row on the bottom. Now hold them up!" We would pass in our carriers and bring up a few boxes.

"Now folks, I'm going to let our salesmen pass among you, one time and one time only. And I personally guarantee that each and every box will contain, in addition to the usual delicious candy — will contain a prize — a pen and pencil set, or a pair of nylon, or a — and he went on to name a few other prizes. Boys, I want you to pass through the stands just one time, and one time only and give these wonderful people a chance to purchase a box of candy — which I guarantee will contain one of the prizes I just mentioned. You must be satisfied, for the Candy Company wants you to

sample its wonderful wares and has just these prizes, these wonderful surprises in there to make you remember their great candy, soon to be in your favorite store!"

And we would pass through the crowd, reaching out to clutching hands, purveying the boxes with the great prize. Needless to say, we did not time our sales to just those few boxes promised. The crowd would start buying like mad, some throwing away old boxes in their eagerness to get one of the prizes. While they were ripping open the new boxes, we often slipped away with their change.

What motivated them to buy and buy this worthless junk? The desire to get something for nothing (or almost nothing). And another thing: wishful thinking. So skeptics, leave us alone! We want more miracles. We want these salesmen to be named by extraterrestrials who are smart and attractive. We want to know how to buy that miracle drug mentioned in the media. You skeptics are bothersome, old dry guys!

By the way, in later years, whenever I heard the candy pitch, I would buy some myself. I knew there wasn't anything to it, but I would think that to me or maybe it was because I loved that old sales pitch.
Harley Carlisle
Oceanside

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Here's what it means to be "Digital Ready"

Compact Discs have been proclaimed to have a large increase in "dynamic range." Dynamic range is the ratio, usually given in decibels, between the loudest, quietest sound on the disc and the loudest. Most compact disc players claim a dynamic range in excess of 90 decibels. Numerically this is a ratio that is 1000 times greater than that of practical commercial analog records. Because the noise "floor" of Compact Discs is closer to being inaudible, it is possible, practical, and enjoyable to listen to compact discs much louder than we could ever listen to analog records. Hence, the basic reason preamplifiers and power amplifiers are often subjected to "digital sonic overload." The effect is a harsh sound on loud passages.



For equipment to be "digital ready" it must be able to handle this overload without "breaking up" or grossly distorting the sound. Most power amplifiers today are incapable of accepting 10 decibels of overload without gross distortion. Some amplifiers totally collapse under this punishment from compact discs. **How will your amplifier perform?**

This test takes time to prepare be prepared to wait. Tuners require other specialized testing equipment not used in the Spectral Fidelity measurements so tuners cannot be tested.

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Bring in your amplifier, integrated amplifier, or receiver; no matter where you bought it. No age or its brand. Spectral Fidelity testing will show how "digital ready" it is.

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HOW TO BUY A CAR STEREO

Choose the speakers first

Most people buy a car stereo system backwards. They buy the in-dash unit, and perhaps some amplifiers, and then, almost as an after-thought, they buy speakers. Since they probably went over budget on the electronics, they try to scrimp on the speakers. In terms of your final objective, the best sound quality, speakers, and speaker locations, are the first things you should choose. Be sure to insist on excellent speakers from a reputable manufacturer. Sound Company strongly recommends DON'T BUY speakers designed in the USA!

As with home speakers, ALL the top brands are all made in the U.S.A., Europe or Canada.

The best are: BAW, Pohl Audio, & Boston Acoustics. Sony, Dow, Jock's & Leo's you don't carry these brands.

Too many stores think that the way to great car sound is to install dozens of speakers in every available nook & cranny—an approach resulting in some pretty sound and generally rather-sounding systems.

It is wise to get more power than you think you need.

Because of the high ambient noise levels in moving cars, Auto-reverse decks can work pretty well, but don't deliver the same frequency-response performance in both directions. Recently, some manufacturers have started offering high-performance unidirectional car decks. You need to decide which is more important to you: the convenience of auto-reverse or the possibility of higher performance from a unidirectional deck.

The top performers are made by Carver, Harman-Kardon, and Proton. Sony again Jock's, Dow & Leo's—NONE again.

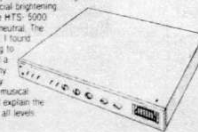
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SHURE HTS-5000 SURROUND SOUND DECODER

By Bill Sommerwerk

It is rare in audio to find a clearer "best" of anything, but in film surround decoders, the Shure is the hands-down winner. Simply put, the reason is its superb sound. It has focus, detail, definition and aliveness that I don't previously heard from any surround decoder or synthesizer. Dialogue is highly intelligible, and previously unrecognizable background voices are audible. This is not due to any artificial brightening. A bypass test showed the HTS-5000 to be almost perfectly neutral. The sound was so clean I found myself listening to soundtracks at a higher level than with any other decoder. This may account for the added musical detail, but it does not explain the increased clarity at all levels.



The HTS-5000's presentation is difficult to describe without sounding like a promotional brochure. Frontal imaging is crisp and precise, with great definition. Surround sounds show comparable detail and focus. The overall effect is spectacular and authoritative—precisely what one wants from theatrical sound. By comparison, every other decoder I've tried sounds muddy, hazy, blurred, and a bit wintry. Much of its superiority rests on the clean and highly transparent sound, it's hard to believe LaserVision discs can sound "that good." The Shure Home Theatre Sound System (HTS-5000) now lets you experience all the excitement of the multi-channel Dolby Stereo sound you hear in a movie theatre. Avalanches, storms, battles, dramatic soundtrack music—all take on an exciting realism with the HTS-5000 system. Only Shure provides all the features needed to bring the true theatre experience into your home for unparalleled realism. Sound Company welcomes you to come in to experience the Shure HTS-5000 for yourself.

This article is a reprint from "Stereophile" Vol. 9, No. 2

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