

READER

VOLUME 13, NO. 27, JULY 9, 1987

SAN DIEGO'S WEEKLY

A TALE OF GOOD FORTUNE, HARD WORK & SUDDEN DEATH



Sadanand Singh

RETURN FLIGHT

Enter for a while into the home of Sadanand Singh. At first you may think that this is one of the most serene abodes in the city. It's not a fancy house, but it's set right above the beach at La Jolla Shores, about midway between Scripps Pier and the glittering curve of the cove. Singh can sit in his living room and, like a god, watch over the great sweep of sky and sea and sand. A parade of bronzed beachgoers passes below him. The long bands of waves advance and collapse, advance and collapse, relentless as the thoughts that overtake Singh day and night. The thoughts tumble Singh, and batter him, and give him no rest; again and again he ponders: what could have been done differently last September 5?

When that day began ten months ago, Sadanand Singh's life was about as perfect as any man's can be. He had come from the ignorance and poverty of a far, feudal corner of India, and he had managed to earn doctorates both in India and in the United States. Here he had met a beautiful, cultivated Indian woman, whom he had married. They had had two lively, charming children (both born in America), then had started a business that had prospered beyond all expectations. Last year they finally sold that business for several million dollars, and they eagerly confronted a life full of additional promise. Then on the night of September 5, while on vacation in India, they boarded a Pam Am flight back to the

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BY JEANNETTE DOWYZE

Photographs by Craig Carlson

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Another Concrete Behemoth

Bruce Paul Krueger for pointing out the hidden growth of the city government blob ("Inside Story," July 2). I cannot imagine the city trying to floss a bond to build 125,000 square feet of additional office space for all the mindless city workers we pay. Who would vote for more room for bureaucrats if the voters wouldn't even approve more jail space for criminals? (Actually, it might be interesting to have such a vote to test the popularity of city officials in a vote on jail inmates.)

Plus, can you imagine the political symbolism of still more government buildings dedicated to beautiful government efficiency and thriftiness? Who's to say, given our experience with the Wilson-Hedgecock-O'Connor convention center, the city might decide to put a row of city office buildings along the highway, blocking views, costing more than twice what they say the project will cost, all aimed at deterring by architectural review committees, expensive negotiations, and inaudible sewage from the bay.

More mindless, far, far cleverer for O'Connor and cronies to seek to without selling us, leasing plush space in one of the most expensive commercial real estate buildings in the country, behind the facade of Security Pacific and Union banks. Except for this reaction in the *Reader*, no one's the wiser!

Jon Cox
San Diego

LETTERS

The *Reader* welcomes letters for publication. Address them to *Letters to the Editor*, Box 8888, San Diego, 92108. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

While It's True

In his July 2 "Inside Story," Paul Krueger incorrectly stated that the city's housing inspection and fire departments were forced out of city hall by an expanded city clerk's office and construction of a new building permit center.

While it is true that the fire department relocation was due, in part, to construction of the permit center, the expansion of the city clerk's office did not figure in that or any other displacement. The clerk's office moved to long-vacant space that had previously been occupied by the city attorney's criminal division. Decisions affecting other departments were quite independent of this relocation.

Charles A. DeBoer
City Clerk

The Animal As Innate

See World's bad and the San Diego Zoo's good in Tim Phillips' view ("Letters," July 2), but I think a jail is a jail in either case. Both institutions capture and cage wild creatures for human amusement, and both further ecological disruptions in the countries and oceans from which animals are taken.

The *Reader* exposed high death rates at Sea World ("City Lights," June 25). Mortality figures are also tragically high in zoos,

though the numbers are rarely revealed for public relations reasons. Every animal seen in a commercial zoo represents many more that have died from disease contracted in captivity or carelessness on the part of collectors. Animals must be replaced through an elaborate international network of capture and distribution which, hidden from the public, gives zoos the image of an ongoing community of happy, protected animals.

These "penitentiaries" entertain and educate millions annually, it's true. But a growing number of thoughtful persons question the morality of incarcerating wildlife for human entertainment and education at the substantial value of zoos. The common symptoms of captivity encased in zoos are a distorted picture of animal behavior—psychotic pacing back and forth, sexual aberrations, listlessness, foot boggling, vacant staring at onlookers, or cetera.

Books and film documentaries that depict the activities of vibrant wild species in their natural surroundings provide a much richer educational experience than seeing their cowed counterparts behind bars or moats.

It's also true that the animal advocates sometimes carry on research and programs to propagate endangered species. But at best, they can help maintain only a tiny fraction of the innumerable species facing extinction. And even when they do succeed, as with endangered tigers, little natural habitat remains to release the animals in. So, ironically, zoos end up giving female tigers harsh courtship hormones!

Humans, of course, are the ones who need birth control. For it's the crash of human numbers and our profligate use of resources that accelerates the destruction of natural habitat.

Those concerned with wildlife conservation should support population-control industries worldwide, have small families (stop at two), and live a simple, frugal lifestyle. Also, instead of paying exorbitant entrance fees at the zoo and Sea World, consider donating the money to conservation organizations that promote natural habitat preservation—the overarching requirement for the survival of wildlife.

Gary D. Sunde
Allard Gardens

With Nobody Listening

Neal Matthews's City Light (July 2) on the wind factor for the America's Cup race made it all the more clear that San Diego is a long location for the competition. But with nobody listening to the sportsmen themselves and, instead, clamoring for the porters' backs like salivating dogs, we'll probably be forced to reduce makeshift developments that ruin the waterfront, tens of thousands of intruders, and more years of the "rain we grand" hoopla that our city officials are forcing on us, at the expense of reducing the real problems that plague this boom town. Half a million dollars for a lobbying effort for a paucity of boaters, and meanwhile, only taken funding for our arts!

Jon Kham
San Diego

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CITY LIGHTS

WOULDN'T YOU REALLY RATHER DRIVE A MERCEDES?

BY BOB McPHAIL

San Diego County Sheriff John Duffy and his public information minions are keeping pretty tight lips about the sheriff's recent acquisition of a \$30,000 Mercedes 380 sedan. Actually, Duffy did not acquire the 1982 model luxury auto himself. His deputies, cross-sworn as federal agents working for the county Narcotics Task Force, acquired it for him. They seized it during a drug raid.

The black sedan, which now bears a bumper sticker that reads, "California State Sheriffs Say No to Drugs," was obtained under provisions of federal law that authorize the "forfeiture" of property used in drug trafficking to the arresting agencies, according to sheriff's department spokesman Lt. John Temowide. "It belongs to the county of San Diego," says Temowide. "Cash is seized the same way, any number of things. We've got video equipment here that was seized in a narcotics raid that was forfeited to the county of San Diego. Property may be

committed to law-enforcement use or be auctioned off and sold."

The Mercedes was not auctioned, says Temowide, "because automobiles certainly do have a law-enforcement use." The law-enforcement use to which the Mercedes was put most recently was for the conduct of Duffy's "normal, routine business," which includes driving it to and from work sometimes, according to Temowide. The Mercedes, as well as other autos seized by the sheriff's department, could also be put to use in surveillance or as a "prop," he says. "You won't see that car out on routine patrol." There are no immediate plans, says Temowide, to sell the car. "We're going to use it for a while."

Despite the fact that Duffy already is provided with a car by the county, Temowide insists on the sheriff's use of the Mercedes is legitimate. "It's all on the up and up," says Temowide, who did not know how Duffy came into personal possession of the car nor the



My other car is a Mercedes

specifics of the case in which it was seized. "There is nothing unusual about the commission of this vehicle to the department. It happens everywhere. If you were to have the opportunity to take a look around, you would find that there are a lot of seized vehicles

that are being used throughout the nation that once belonged to drug dealers and now are law-enforcement cars."

One public official who asked not to be identified suggests that Duffy may be taking a political risk he will regret. Voters might make a

distinction between law-enforcement use and John Duffy's use. But it is not a problem for the board of supervisors to tackle. "John Duffy is an elected official," the source notes. "If he wants to do that kind of thing, that's his business."

THIS PARK IS YOUR PARK

BY BOB McPHAIL

The streets in the Meadow Creek Ranch subdivision are a little narrower than elsewhere in Oceanside because they are private streets, owned by the people who live there. Five basic housing plans recur in a pattern varied only by occasional individual touches in landscaping or by the kind of automobile in the driveways. It's a small neighborhood, located in the far eastern reaches of the city just south of Highway 76, and it consists of the new homes of young, first-time homebuyers or the retirement homes of older couples. They like the suburban order and tranquility of their planned neighborhood. But the plans have gone awry, trapping them and their homeowners' association in a legal vise that has some of them fearing financial ruin. And all because they didn't read the fine print.

"They gave us a stack of papers about three inches thick and said, 'Go ahead and sign all of these,'" says Scott Gittis, who used his \$15,000 life's savings to make a down payment on one of the homes in the fall of 1986. "There is a lot of fine print. Later, when you take a couple of days to go through this big stack of papers, you find out you are responsible for a lot more than you thought." Among those things for which the homeowners are responsible are the streets, street lighting, the sewer system, common areas, a greenbelt and, at the heart of the controversy, a two-acre public park, required under provisions of a master plan

approved by the city in the mid-1970s for what then was to be a large subdivision of between 175 and 200 homes called Spring Creek Ranch. Since the plan's approval, however, the original scope of the neighborhood has changed dramatically. The first developer of Spring Creek Ranch built just forty-four homes before dividing the property and selling it to another developer.

J.L. Construction Company, which developed the fifty-seven homes in what is now known as Meadow Creek Ranch,

rest of the land to still another developer. Officials at J.L. Construction Company say Meadow Creek Ranch, when completely built, will contain seventy-eight homes. Another sixty or so homes, planned by another developer, will be built around the controversial park—but these new homeowners may not be legally bound to help maintain it, and a dispute exists as to whether the original forty-four homeowners must contribute. Instead, the consequence of all these

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PHOTO BY BOB McPHAIL

THE LAST DISCO

BY PAUL KRIEGER

As new, predictable-looking shopping centers pop up along the Midway/Rosecrans corridor, unique old architecture is falling quickly. The city, wood and glass building on the northeast corner of Midway and Rosecrans, which opened in 1969 as Sasandra, a steak-and-seafood restaurant, fell into decline in the Seventies and was leveled last year to make room for the new Rosecrans Center mall. The big-screen Loma Theater was given a developer's death sentence in February and will soon be replaced by Loma Village, 30,000 square feet of shops. Next to go is the Sparks's Chuck Wagon building, home to both hypnotist Michael Dean and the city's longest-running, most

popular black discotheque. When Yale John opened the Chuck Wagon in July of 1959, his friends told him he'd go broke serving all-you-can-eat roast beef for ninety-nine cents at lunch and \$2.16 at dinner. But Kahn proved them wrong, making good money from the 45,000 show hounds who ate there monthly. His prices kept pace with inflation, reaching \$4.50 for dinner in the early 1970s, but then "meat prices went completely berserk," he says, and Kahn transformed the Chuck Wagon into an amusement arcade.

Dr. Michael Dean, the arch-eyebrow hypnotist, opened in the adjoining Gasline Room in 1973, and Kahn simultaneously transformed the adjoining piano bar into Sparks's disco. His disc jockeys spin rhythm and

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CITY LIGHTS

REMEMBER ME?

BY NEAL MATTHEWS

Six miles south of Tecate, on the road to Ensenada, out past the hillside shanties and the parched rock piles, travelers now encounter an incense, a vision, a port course greens, sprouting fairways, a clubhouse, and a new pro shop. John Alessio's Rancho Tecate Resort and Country Club. Johnnie's back!

Seventy-seven-year-old John Salvatore Alessio, a former prince of local industry, who fell hard into federal prison on tax-evasion charges, is putting the finishing touches on his first major business venture on the border since his release from Washington State's McNeil Island penitentiary in May of 1973. The ranch is on the site of the former Panama winery, founded in 1861, and it's still surrounded by vineyards. It's slated to open for nine holes of golf this fall, and workers are busy readying the resort for a preview to an expected crowd of 1200 of Alessio's friends on July 18. The thirty-four hotel suites are almost ready for guests now, who will reach the sumptuous clubhouse through an iron gate and down a palm-tree-lined drive. Alessio has returned in the same way he left: big.

His story was a press agent's concoction. Seventh-grade education... goes to work as a shoe shine boy in downtown San Diego in the 1920s to help his large family... meets budding industrialist C. Arnold Smith at the shoe stand, who gets Alessio a job as a messenger in a Tijuana bank... rises to bank manager in 1943... becomes executive director of the Caliente Race Track in 1953... merges with Smith's Westgate-California Corporation in the 1960s... buys and sells the Hotel del Coronado... builds a dozen schools in Tijuana... close friend of Democratic Governor Pat Brown, close supporter of Republican Richard Nixon... Mr. San Diego. Mr. Coronado. Mr. Tijuana. recipient of community and civic awards too numerous to name.

Of course, any press agent worth his flimflam leaves out a few of the less grand details, such as the persistent allegations that Alessio and several other executives at Banco del Pacifico made unusually large loans to a former governor of Baja, Alberto V. Aldrete. Alessio did 17 days in the Tijuana jail before those charges were dropped. And then there were the years of investigation of Alessio and some of his brothers by the IRS, which resulted in a thirty-one-count

(continued on page 11)



One square a day and some turf

FEED MY SHEEP

BY NEAL MATTHEWS

Jim is thirty-five, and he spends much of his day on the grass near Sixth Avenue and Nutmeg Street in Balboa Park. About 7:00 p.m., the food truck

from Emmanuel House arrives, and as many as 150 people line up with Jim to get a free sandwich, some soup, coffee, and sometimes a doughnut. Then many of the homeless drifters wander off to the secret places where they sleep. Jim and about fifty other men prefer to wait until all the church activities have concluded across the street at the Episcopal

Diocese, and then they hunker down on the church grounds in their usual places: in groups of two or three, along the manicured edge of the church's small parking lot or beneath its bushes on Nutmeg.

"A year ago, there were only eight people sleeping here," Jim explains, staring idly at an abandoned Pontiac beside the curb. "Now up to fifty people bed down here. The cops don't bother you here, like they do if you sleep in the park. They've

even dropped off a couple of women here because it's safe. But our problem is too many people."

That's the Episcopal church's problem, too. Church officials have quietly welcomed the sleepers in the past, as long as certain rules were followed. Jim is one of the men who have disrespected their rules to the others, some of whom have in turn become fiercely protective of their sleeping rights. He says there are two distinct groups, those who just want to sleep and those who want to party, but everyone abides by the ground rules. Nobody is allowed to cross the street and set up his bunk until all church activities have ended, which is usually around 10:00 p.m., and they all have to be gone by the time the first diocese employees arrive at about 7:00 a.m. To stop the nocturnal visitors from urinating in the bushes, the churchmen have even left one of the building's restrooms open all night. But it must be kept clean, and no one is allowed to sleep in the restrooms or in the church courtyard, around the block on Fifth Avenue. The sleepers themselves recently asked the church to lock the restroom again, because nine men were sleeping there and preventing anyone else from using it.

This cooperative arrangement has worked well, with some minor problems. Drunk or

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CRIME CUTBACK

BY BRAD CASLEN

The rule among us have always used public bushes for private matters, most of them relating to biological urges. While these actions are certainly vulgar, their worst effect on good citizens has been distasteful discoveries on otherwise pleasant strolls.

Enter the criminal element. Over the last few years, the shrubs in San Diego's parks have hosted purse snatchers, jogger molesters, drug dealers,

and all sorts of underworlders. So much shrub crime has occurred in San Diego that the request of the police department, has been methodically replacing or just removing shrub beds in Balboa Park, Mission Bay, and smaller neighborhood and community parks throughout the city. Last week, the grounds maintenance department planted approximately 400 star jasmine and "Wheeler's Dwarf" shrubs at Dana Point in Mission Bay Park. At Ventura Point, near the Bahia Hotel, dwarf oleander were planted in late June. The new varieties, which are not

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Home Federal brushed by janitors

NO PLEDGE FOR JANITORS

BY BOB McPHAIL

When Local 102 of the Service Employees International Union decided in early May to launch its "Justice for Janitors" campaign, its target was nineteen downtown buildings staffed by an estimated 400 custodians, many of them women, most of them members of some minority group. It did not take long, however, for the union to single out one particular company and its well-known leader: Home Federal Savings & Loan Association and its chief executive officer, Kim Fletcher. "We were backed into a position of going after Home Federal," says Eliseo Medina, president of the local. "We are going to make things very difficult for Mr. Fletcher." According to Medina, Home Federal was singled out after the Long Beach-based contractor that provides

janitorial service to the firm began firing or laying off workers who became involved in union organizing. So far, he says, five of the twenty-one janitors who work at Home Federal have been dismissed. Five union organizers, including Medina himself, were arrested last week while picketing Home Federal and circulating petitions outside the bank's entrance asking that Fletcher meet with union officials. The union also has organized a letter-writing campaign, persuading sympathizers to send about one hundred letters to Fletcher. Among the letter writers, according to union officials, have been Congressman Jim Bates, Assemblymen Steve Peace and Pete Chacon, and City Councilwoman Celia Bailestros. Fletcher has also been the target of a telephone drive, which the union says has prompted some 250 telephone

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The incredible shrinking shrubs, Sunset Point, Mission Bay

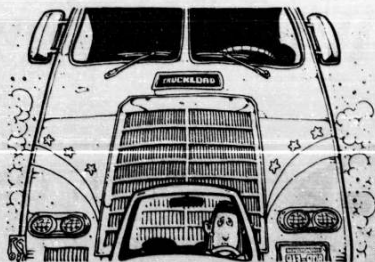
PHOTO BY BOB McPHAIL

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
Signs are popping up around town that I'm unable to interpret. On the Balboa Avenue exit from I-5, there is a blue-and-white sign with a circle with a "T" in it and two small vertical lines near the base of the "T." On westbound Balboa Avenue at the on-ramp to I-5 south, there is another one of those signs, but this has the word "END" on it. The signs are in other locations also. Please solve the mystery of what Caltrans expects to understand these signs.

Dear Matthew Alice:
While cruising one afternoon at sixty miles per hour in lane 4 of a five-lane freeway (lane 1 being the fast lane), an eighteen-wheeler came up fast on my tail. The driver inched dangerously close to the bumper of my Toyota Corolla. The truck could easily have passed me in lane 3 but instead continued to ride my tail. I finally moved into lane 3, and as the truck driver passed, he "Dirry Harry'd" me out of existence. So what's the big deal about trucks having to stay in the two slowest lanes? The trucker was already exceeding the speed limit, so why didn't he just ignore the lane law as well? Are speeding citations less costly than lane violations?

Dear Matthew Alice:
I read somewhere that there are only two carousels in California with a brass ring game, and only the Balboa Park carousel has a real brass ring. Is this true? Where



assigned position, but there's always a chance the trucker will get away with speeding. So that hair-raising game of slow-lane bumper tag with semis is not likely to change. One place the trucker might be speeding to is a maintenance terminal. Mr. Levy's blue-and-white signs near freeway ramps are signals to drivers of "supertucks," the extra-large, long-haul, tractor-trailer trucks, that there is a terminal in the area and that the city streets are able to accommodate the heavy rigs with their wide turning radius. The "END" on the sign means the trucker had better get back on the freeway, because the streets past the sign won't accommodate the rig.

Dear Matthew Alice:
I read somewhere that there are only two carousels in California with a brass ring game, and only the Balboa Park carousel has a real brass ring. Is this true? Where

have they all gone?
P. Granger
San Diego
It's all true. San Diego and Santa Cruz have the only carousels with brass-ring games in California. But where the ring games came from is much more interesting than where they went, so bear with me a moment while I digress. The idea behind carousels originated in games for elaborately costumed horses and riders that were played in Turkey and Arabic countries. The Crusaders brought the games back to Europe, the Italians dubbed them *carosellus*, or "little wars," and the Moors of Spain added a ring-spear-throwing event to the festivities. A man on horseback would ride full tilt at a ring suspended between two posts and attempt to drive a lance through the small metal circle.

The French took to these tournaments immediately and turned them into elaborate affairs that gave the nobility a chance to show off their wigs, jewelry, and fancy clothes, as well as their horsemanship. If you've ever been to the Place du Carrousel in Paris, near the Tuileries and the Louvre, you've been at the site of a two-day carousel organized by Louis XIV in June of 1662, an event so gaudy and spectacular that the site was forever named in its memory.

It was also the French who turned the carousel from a tournament on horseback into a machine. Around 1680 someone got the idea of making a device to bring young noblemen as soldiers. Wooden horses or chariots were suspended by chains from armatures radiating from a post. A man (or a horse) turned the post, and the riders tried to spear a ring suspended from a stationary pole as they swung by. The training device finally evolved into a park amusement ride. The traditional fancy decorations on carousel animals reflect the origins of the amusement. Even in the earliest days of the Turks and Arabs, the horses ridden in carousel tournaments were decked with gold, jewels, tasseled silks, and other finery.

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(continued from page 10)

Here's an example: one recent day, Singh was sitting on his secluded patio. The sun was shining. Birds were singing. But Singh's mind had traveled back to the stuffy darkness inside the ~~plane~~ ^{train} where he was held. "The passengers were all having breathing problems." Throughout the sixteen-hour ordeal, the terrorists had brandished hand grenades, and they seemed on the verge of detonating them. Singh thought that when they did, the plane would explode into flames and the passengers trapped inside would be dead in seconds to seconds. So he whispered to his wife and children to stay alert and keep their heads up. "But that was the worst thing I could have done!" Singh cried out on his patio. "We should have had our heads down. We should have been under something!"

Remor flickered across his features, then disappeared. Singh can talk about these events calmly, analytically, but the emotions well quickly to the surface, and they have made Singh thinner and much more tired looking than he was a year ago. He is fifty-three years old, and his hair is still charcoal, though it has thinned to a bristly veil on top of his head. His skin is the color of chocolate, and he still speaks with the lilting tones that hint of Hindi. After more than twenty years in the United States, he says he feels completely Americanized — un-

then he's here, he's not one who'll travel on his Indian half, though he sketches out the details of a life so different as to be almost unimaginable to one who has not experienced it. He was the eldest of five sons in the state of Bihar, in the northeast corner of India, in a farming village so small that Singh says it has no formal name. This is good farming country, flat country, though in the market one can't stand in the fields and watch the rice grow. It's 100 miles to the north. From Singh's village, Mount Everest is about as far away as Malibu is from San Diego — at least as the crow flies. Singh says even today the only way to reach the village is to have to walk or travel by bullock cart or Jeep from the neighboring town. No phones have reached this part of the world, and people use the open fields as bathrooms. Here Singh was married for the first time at about the age of twelve, and was set for life as a farmer.

"That marriage didn't mean anything," Singh says today with some repugnance. "It was simply that the two families got together and they said, 'My son and your daughter are getting married.'" Young Sadanand's wife continued to live with her family some thirty or forty or fifty miles away. Singh was sure of the distance; he says it was the only reason he needed for transportation in that part of the world was so primitive. "Then after I graduated from high school, she was brought in by my family to our house, but I went away to college. So it was kind of a sporadic relationship of a very weird kind." The couple did have

children. But Singh nonetheless left India in 1963. "I boarded a Swissair plane in Calcutta to come to Columbus, Ohio, and I clearly remember saying to myself, 'It looks like I finally have freed myself from this bond.'"

Books were the instruments that enabled him to cut those chains. From childhood, Singh had loved reading, and his parents had encouraged him. Though they were poor, they were not poor from wealth, their farm produced jute, a crop valuable enough to enable them to educate their children. Singh says for many years his father's highest dream was that his eldest son would finish high school and become, not a farmer, but a police officer. Singh's father, Surindar Samundran, surprised that goal by winning admission to college, earning a bachelor's degree, and receiving word that he had been accepted in a master's program. At that same time, however, his next oldest brother was graduated from high school, and Sadanand's father, who had no money, could not even afford one university tuition at a time, and now it was the brother's turn. At that point an uncle

stepped in and agreed to sell his land if necessary to shoulder the cost of Sadanand's graduate education. "I was the first person to come out of that village to get a master's degree," Singh says. But all his brothers followed him; the second eldest one in fact went on to receive a Ph.D. from Georgetown University and just chartered a bank in Washington, D.C. Sadanand says hundreds of other young people from the area followed the example set by his family. Other parents realized, "If Sadanand can do it, our son or daughter can do it."

By 1965 Singh had obtained a doctorate in linguistics and was publishing short stories in Hindi in the most prestigious magazines in the country. But he sought still more education in the United States. He was to study at Ohio State University, and he soon became fascinated by the speech-science research being done there. So Singh left behind his literary pursuits and within two years had obtained a second doctorate in speech science. He was heading a department in that field

(continued on page 12)

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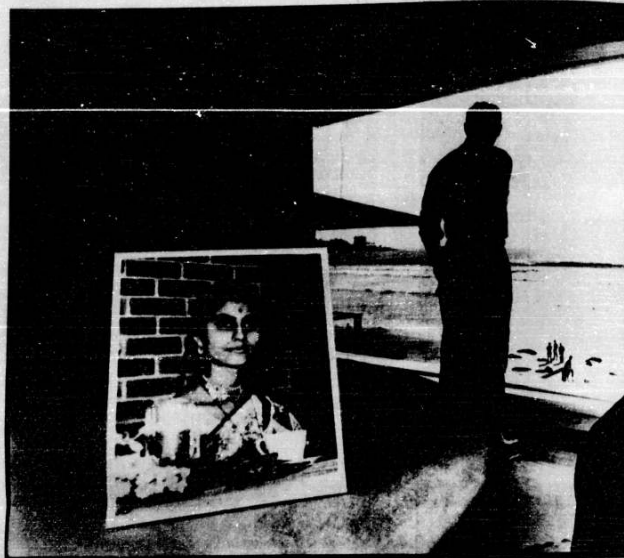
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RETURN

(continued from page 8)

at Howard University in Washington, DC, when he met his future wife, Kala. Singh says Indian women classically have been divided into three genetic groups, and the *Pudmini* group described in Sanskrit poetry typifies his picture of Kala: thin and tall, she had an oval face with sharp features, high cheekbones, and large, doe-like eyes. She came from a higher-class Indian family, one headed by a Bombay film editor who strived to send his six children to the best private schools; Kala, in fact, had been among the first students to graduate from the first program in speech pathology and audiology ever established in India (at a time when some 250 such programs existed in the United States). She had come to Ithaca College in New York with the goal of getting a master's degree in audiology. Her introduction to Singh came at an annual meeting of the American Speech and Hearing Association.

While she and Singh shared both a nationality and a professional interest, an equal number of things divided them. She was a shy graduate student fourteen years younger than the ambitious professor from Bihar. She was a member of the Brahmin caste, he was a Rajput. "The Brahmins were the original intellectual and spiritual leaders of various communities in India," Singh explains. "The Rajputs ruled over the country. Almost all the rajahs and territorial leaders were the Rajputs. The Rajputs were the supporters of the Brahmins. They kept the Brahmins to provide the leadership, to be in the temple, to be their prime ministers. Rajputs were traditionally the kings, while Brahmins were the teachers, the writers, the astronomers, the medicine men." Though they were historically interdependent, the two castes emphatically were not supposed to intermarry. But despite that prohibition,



Portrait of Kala Singh

Sadanand and Kala soon began seeing each other and contemplating marriage, though more than a year passed before they actually wed. Sadanand first had to obtain a divorce from his wife back in India; Kala had to win her father's formal permission. Although Brahmins are at the top of the hierarchy of Indian castes (with Rajputs second), Kala's family ironically proved more open to the match than Sadanand's. His family, several members of which had settled in the Washington area, did gather for a traditional Hindu wedding ceremony held in the home of one brother. But pressures from the Singh family soon drove the young couple to relocate in a small campus of Ohio University, where Singh taught speech science.

There Kala and Sadanand had their first child, a girl, and Kala completed an internship as an audiologist. It also didn't take the couple long to collaborate on a professional project. Singh then was teaching an introductory phonetics course, and he decided to tape his classroom presentations, figuring that his transcribed lectures would constitute the first draft of an introductory textbook. Instead, however, he found that the transcription "was frightening to listen to. None of the sentences were complete. As written English, it actually stunk. You couldn't make sense out of it." This unexpected turn caused the couple to return to India and Kala's family in Bombay, where for a month relatives cared for the Singh's toddler daughter. Kala by then had

mastered idiomatic English, and "she virtually rewrote the book," Singh says. "She had a very strong background in basic sciences. So she knew the anatomy, the physiology, the physics of sounds, and she completely rewrote those fundamental chapters." Working intensively for four weeks, the Singhs produced a good first draft that was published in 1976.

Their publisher was a small company called University Park Press, which had grown by specializing in speech-science materials. Happy with the phonetics book, the Singhs began acting as consultants to the firm. The year before their book came out, the family had moved to Houston, where Sadanand had accepted a job with the Texas Health Science Center. There his career flourished, but Kala ran into a form of discrimination that her husband says has long plagued speech-science practitioners. Singh says such professionals — speech pathologists, special education teachers — have mostly been women who have suffered both low professional status and depressed pay scales. But at the time, the only job Kala could find in Houston was working for a medical doctor, on call, for less than four dollars an hour. She rejected that.

Instead, she opened a little boutique selling Indian clothing, rugs, and other items. That enterprise proved several things, among them that the slender Indian woman had an iron capacity for long, hard work and the ability to buy

and sell shrewdly. The shop prospered, and the Singhs invested the profits in real estate. But within a few years, Kala began to grow bored with the routine demands of the boutique business. Instead another idea beckoned to the couple — that of starting an academic publishing house.

In the intervening years, University Park Press had been acquired by a larger publisher and had radically changed editorial course. "They were not listening to us anymore," Singh says. He says the new owners had become ambivalent to maintaining the company's sharp focus, a change that left virtually no one to print and market very specialized books about developments in the speech-science disciplines. Singh says the large medical publishing firms were only doing a few speech-science books per year, typically lower-level undergraduate textbooks guaranteed to reach a large audience and generate a predictable flow of cash. And yet research in the speech-science disciplines was leaping ahead. Professors were publishing their research only in such highly technical periodicals as the *Journal of the Acoustical Society of America*. "Say you're a clinician working in El Centro," Singh points. "How are you going to get the *Journal of Scandinavian Audiology*?" Even if you managed to do so, the information would likely seem too terse to relate to your every-

day problems. Yet jacking such information, the profession could never hope to gain status and financial clout. Singh says it was a crusading desire to effect such a change that finally pushed him and his wife into taking the financial leap.

They also had found an appealing book in need of a publisher, one written by a speech pathologist working at the Veteran's Administration Hospital here in San Diego, where Sadanand came yearly to serve as a consultant. Called *Coping with Stroke*, the book was aimed at speech and language pathologists as well as families of stroke victims. "We didn't know the first thing about publishing. We didn't have any idea of what it required to get a book out," Singh recalls. In August of 1979, he and his wife nonetheless published the stroke book as the first product of the newly christened College-Hill Press.

They funded that venture out of profits from Kala's little shop, with Sadanand continuing both to teach and direct research at his academic post. The couple jointly ran College-Hill out of the family's home. "Our warehouse was in the garage. And we had one employee at first, who was a secretary. Then we added a production person and a marketing person." Although it grew slowly, Singh says the little enterprise suddenly reached a point where it needed cash to survive, so the professor walked into one of Houston's banks. "I sat down and made a very emotional presentation saying that in two to three



years the company would be billing close to a million dollars and asking for a line of credit. The man actually laughed at me," Singh recalls. He said, "What are your sales now? What is your experience in book publishing? Have you ever done business before?" Nothing made sense to him. And I don't blame him, really; they're very conservatively inclined." So instead of tugging bank funds, Singh says he and his wife sold twenty percent of the shares of the company to about fourteen friends and family members who each paid something like \$2500 to \$5000. After that infusion of funding, "Money was never a deterrent to the growth of College-Hill Press," Sadanand asserts. "We always were able to manage. Kala was extremely frugal," and she had become quite adept at haggling for favorable credit terms from the artists and printers who served the little operation. Singh says over the years his wife lost many accounts who disagreed with what they saw as Kala's failure to pay her bills. But she did pay her bills, Singh insists. He says she merely waited un-

til the very last day to do so and then deducted for any deficiencies in service. That was her way of buying time for the fledgling company, her husband says.

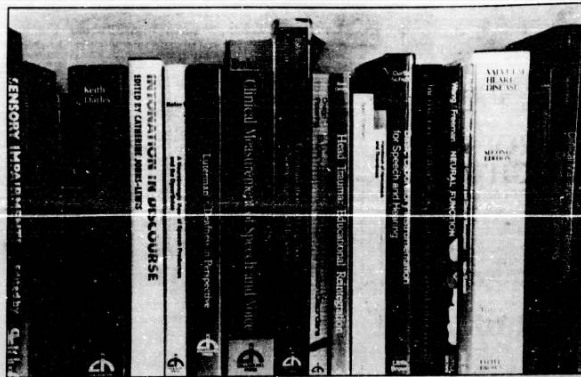
College-Hill thus managed to publish fourteen books between 1979 and 1981. "Those first few years, we didn't even know how to figure profits," Singh says. "And I'm sure we were not making any. But from 1981 on, College-Hill was constantly in a good profit situation." That year was a critical one for the company. Tired of Houston, Sadanand decided that San Diego would be a much more pleasant place to live and so accepted a post teaching in San Diego State's communicative disorders department. At the same time, Kala sold her boutique and devoted her full attention to running the publishing house, which first settled into a small office and warehouse on Alvarado Canyon Road and a year later moved into a 7000-square-foot building at Forty-first Street and El Cajon Boulevard that the Singhs purchased. In 1982 College-Hill offered five new titles, followed by

thirteen in 1983, twenty-nine in 1984, and fifty-four new titles in 1985.

Today the complete list of College-Hill titles occupies four pages of small print, almost 200 books with names like *Local Fold Physiology: Contemporary Research and Clinical Issues* (\$47.00), *Language in a Black Community* (\$23.50), and *Sexuality and the Mentally Retarded* (\$20.50). Among those titles have been a few disappointments, Singh admits cheerfully. "If there weren't, we would be put in the Smithsonian Institute. But no." He mentions as an example the one volume for which he brought together more than one hundred authors and nine editors to report on recent advances in speech, hearing, language, and "provide a foundation for the future of the profession. It was a very massive undertaking, and we thought it was going to be a gangbuster." Instead the book fared poorly, though Singh eventually sold 10,000 copies to a book club and wound up making some money on it.

Among the company's successes were experiences like the time Singh approached a Northwestern University expert in the field of speech production. "I needed a book in articulation," Singh says. This person, however, had just completed a book on swallowing disorders. "I said, 'Who wants to buy a book on swallowing disorders?' Singh recalls. "But she said she wouldn't do the articulation book otherwise." So the Singhs resigned themselves to losing money on the swallowing book, and they printed only 1000 copies of it. To their astonishment, orders for the book poured in, and it became one of the most popular books College-Hill ever printed. "The book actually helped birth a profession," Singh contends. "Now the author's giving workshops to plastic surgeons, dentists, oral surgeons, and all sorts of other people."

(continued on page 14)



RETURN

(Continued from page 11)

On another occasion, College-Hill released a book on brain stem audiometry (a highly sophisticated method of testing hearing by reading brain waves). "It covered only a hundredth of what goes on in hearing testing," Singh said. "And no other publisher would touch it. After all, there were only 200 people in the whole country working with brain stem

audiometry. But the truth is that we've sold thousands of copies of it, at fifty dollars a shot." All sorts of professionals took an unexpected interest in the subject — not just the people conducting such tests, but also neurologists, auditory physiologists, psychologists. "So many peripheral people were interested in the behavior of disordered conditions," Singh says. "And as we went deeper and deeper into specialization, we gained enormous prestige among our constituency."

As the company evolved under Sadanand's broad direction, he continued his research and teaching duties

at San Diego State. Kala, on the other hand, ran the daily operations of the business. She declared with printers, she cosseted writers. She poured over the balance sheets. Despite devoting sixty hours a week to this work, Sadanand says she also accepted the traditional responsibilities of a Hindu wife and mother. Returning home at night, she would remove her business clothes and don an Indian sari, then supervise the children's homework and prepare traditional Indian meals (their second child, a son, was born in Texas). Kala made her own bread, mixed her own spices in the grinder.

When, in late October of 1985, Sadanand suffered a heart attack and had to undergo bypass surgery, Kala was vehement; her husband must reduce the stress in his life, she declared. They should sell the publishing company. So it happened that Sadanand telephoned Little, Brown and Company of Boston, the oldest publishing house in the United States, and within a matter of days negotiated an agreement from Little, Brown to buy the San Diego firm for the price the Singhs had named.

The business changed hands on April 3, 1986, and the Indian family eagerly began planning what they would do with their new-found financial independence. Kala talked about lobbying for the improvement of public libraries in both India and the United States. Sadanand looked forward to having more time for quiet contemplation and for improving his health. But first the family decided to travel to India. They had returned many times over the years, but only for brief, frantic visits. Now Kala and Sadanand yearned to guide their youngsters on an exploration of their cultural, familial, and religious roots.

Sadanand says one minor cloud was his wife's concerns about the family's safety during the flight to and from Asia. He says Kala had never feared flying until 1985, when an Air India plane had exploded in midair, killing 329 people, the apparent victims of a terrorist bombing. From that day on, the Singhs had shunned Air India, and Kala had given increasing attention to the risks of air travel. "Kala was a very analytical person," Sadanand says. One of her decisions was that her immediate family, and even College Hill employees, should try to avoid flying

(Continued on page 16)

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WELLS FARGO BANK

(continued from page 14)

In large groups. Sadanand recalls one family trip to San Francisco, for example, when he and his daughter took one flight while Kala and his son flew separately. Kala for a while considered similarly splitting up the family for the trip to and from India. Against that the Singhs weighed the allure of having the lengthy flight to unwind and talk at leisure. Throughout last summer, as Americans (who were worried about Libyan terrorism) rejected flying en masse, Kala researched the various travel options. Pan Am finally appealed to her the most. It was offering extremely low fares to India, and despite her new wealth, Kala remained an ardent bargain-hunter. Pan Am furthermore was advertising the implementation of a special antiterrorist security

ripped through the air, the first forewarning of the hell that was to follow.

There were men, several in uniform, men, scanning, waving guns, ordering everyone to freeze. Someone they had managed to sneak onto the airlift driving a Suzuki van painted to resemble one of the airport's own security vehicles, had leaped out and had clambered up the entry ramp, weapons blasting. The Singh family, in the first few seats of the economy class, sat petrified, afraid to twitch. This was Kala Singh's worst nightmare, brought to life, and he was in sight.

In those first few moments, the terrorists sought to consolidate their control of the airline, one source of authority instead was slipping away. Unbeknownst to either the passengers or the pilots, the hijackers were realizing what was happening, had opened an emergency hatch and let

An hourpassed, Two, Singh recalls that a stewardess, directed by the Arabic-speaking hijackers, eventually used a megaphone to communicate with authorities outside the plane. In the noise and hysteria of those early hours, Singh says, he did not hear the hijacker and penetrated eventually, despite as the cigarette smoke the hijackers exhaled endlessly as they paced up and down the narrow aisles. Suddenly, they seized an Indian-American businessman, shot him in the head and tossed his body out of his lifeless body out the plane. Singh says the terror that consumed all those aboard acted like a drug. It shredded thought, rendered all the victims impulsive and paralyzed. Singh's own mind went blank. He felt a need to use the bathroom and urinating, he says, was the only thing he could remember being denied permission to do. He was ashamed to urinate in his pants. He has no memory of hearing cries or whining or shouting. He says he did not hear a word, he thinks they knew it.

Singh says his wife decided at some point to try to communicate with her captors, three out of four of whom seemed boyish and obviously unsure of themselves. Kala told them not to shoot her, that it was bad for their hearts. She began asking when the hostages would be freed, and they retorted that Pan Am first would have to supply the plane with another pilot. At this point, she said, she began to panic. She said the authorities were dishonest. "Singh doesn't know how. But as the hours dragged by, the captors began to relax, and Kala even won permission to move with her family into the forward fuselage of the plane. She told the men that confinement in the back of the economy section was aggravating her husband's cardiovascular problems.

The family was in the Clipper section around 9:00 p.m. when the lights aboard the jet began to dim, a sign that

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RETURN

(Continued from page 36)

She was cremated in Karachi the next day; according to Hindu custom, her eight-year-old son Samir lit her funeral pyre. A few days later, Singh took his children to Bombay, then on to Washington, D.C. Members of his family pleaded with him to stay there, close to their ministrations. But Singh was determined to get his children back to school

in San Diego as soon as possible. "That was the only light I could see in the tunnel. As weak and confused as I was, I thought, 'That's where the schools are, and school seems to be the normal place, where they could have normal thoughts. Let's see if we can start this up again.'"

All three had been injured, the father most seriously, with a major nerve in his arm damaged. But as their injuries healed, the children returned to their classes at the Francis Parker School and their father began to talk by phone with the College-Hill office. (As one condi-

tion of the sale, he had promised to continue working for the company for three years.) Singh also began writing a memoir of his wife and the events that led up to her tragic death; the writing was one way of remaining close to her. He finished the manuscript quickly, but he says it took him months to be able to face the commute to the College-Hill offices in East San Diego on a regular basis. There many things had changed in the year since the local business was absorbed into the publishing giant's organization. Singh's role has been shaved in all directions,

yet he is quick to say how generously Little Brown treated him after Kala's death. And he says he'll continue working with Little Brown for the foreseeable future. These days he's reporting to the publishing offices almost daily. But a part of Singh's soul remains frozen on the bloodstained Pakistani tarmac. Singh says he wants other people to protect themselves better than he did against being caught in such a horrifying ordeal. He wants to alert people to what happened. (In fact, few official details of the event have yet emerged.

The hijackers, believed to be Palestinians directed by the infamous Abu Nidal, have not yet been tried.) Singh insists that alerting the public is a major part of his motivation in filing a lawsuit against Pan Am, a proceeding which is still in its early stages. A part of that suit points out that the special "security service" that the airline advertised and for which it charged extra was a fiction. How could that happen? Singh cries out. Why don't the airlines have marshals accompany selected flights? Maybe such a presence could have changed the course of events

last September 5.

Maybe if he had better sized up the emergency exits that night in Bombay, he and his family could have sneaked out of one, Singh speculates. He now urges both friends and acquaintances to note all escape routes when they fly, just as he suggests they dress in thick shoes and socks and rugged clothes. "They should carry a small first-aid kit with a good supply of gauze, and when they're travelling in the Middle East or other volatile areas, I strongly recommend that they wear a bullet-proof vest and helmet." They shouldn't sleep or

wear seat belts while on the ground, he says solemnly.

"There are times that I feel we are the most unlucky people in the world for losing Kala," Singh said one day recently on his sunny patio. "Then there are other times when I think of what else could have happened. Instead of my hand, it could have been my brain, and I could have survived and been paralyzed. Or I could also have been killed. Or one of the kids could have been killed. Or both killed." The permutations and combinations of Evil Avoided dizzy him; they make him

want to have faith that there was some higher reason for his children to have survived.

And then he thinks that they've hardly survived at all. There are moments in the house by the ocean when Singh can feel his children drifting into "the dungeon of psychological distress." He says, "Evenings are the worst time. Nobody's talking to anybody. Everybody's walking around in this big house, vacant, looking for some answer." And only the questions resound. □



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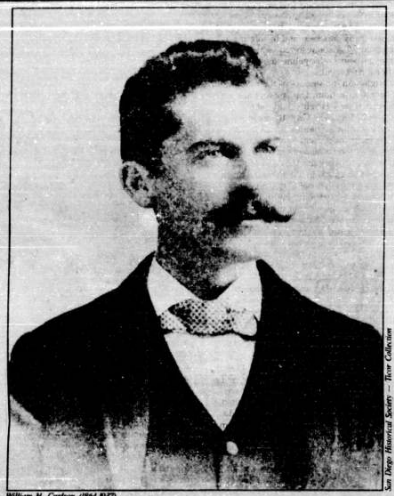
On the evening of November 6, 1886, a noisy torchlight procession strode up Fifth Avenue, replete with fireworks and a brass band. A San Diego Union reporter was on the scene and noted that the motley crew was composed of "Democrats and boys" and also "summers" who had been paid four bits to participate and who became carried away with the festivities to the extent of trawling and towing Roman candles through nearby residents' open windows. The worst part was that the rowdy group, stirred up by the gall of its leader, twenty-two-year-old Billy Carson, marched right up to the home of Alonzo Horton, the "father of San Diego" himself. There they proceeded to light a bonfire while Billy delivered an oration on how he had been squelched by the illustrious Mr. Horton in his efforts to become a delegate to the Republican Convention in Los Angeles.

"A harmless amusement," concluded the Union reporter, "and since there is no law against a man making an ass of himself, we see no reason to blame Mr. Carson."

Local journalists in those days tended to regard Carson with that kind of amused indulgence, slapping the hand of the young upstart who, only a year earlier, had arrived in San Diego to open a real-estate office downtown. His sole credential was a job as a page in the California Senate, but he talked grandly of building a resort hotel near the international border that would attract visitors from around the world. For all the disparaging journalism he inspired, Carson never seemed to mind. He just smiled on, earning the epithet "Smiling Billy." As one reporter put it, "You can sail into Billy like the old Harry, and the next time he meets you, he will set 'em up. That's Billy's strong point, he never gets mad."

But there was no reason for Carson to become irked with the people who were making his name a household word in San Diego, who would help him, within the next six years, to smile his way through the sale of thousands of lots in San Diego County (some in rather godforsaken areas). His notoriety would enable him to win election to the offices of county assessor, state assemblyman, and mayor of San Diego, in that order, and leave time to pass the bar exam and raise money for a proposed leg to a transcontinental railroad line linking New York to San Diego.

In some ways, William H. Carson seems to have been the prototype for the San Diego politician. He had the eager devotion to San Diego of Pete Wilson, the unswerving optimism of Mike Gotch, and the bounce-back ability of Roger Hedgecock. In addition, he was possessed of such inexhaustible energy that his earlier chroniclers wondered, admiringly, when he slept. One historian even suggested that a bust of Carson be placed in a San Diego Hall of Fame, alongside those of Alonzo Horton, S. S. Babcock, and John Spreckels, men who shaped the city. In retrospect, Carson would be disqualified from such an honor by his later real-estate



William H. Carson (1864-1927)

A history of the boy mayor of San Diego

BY CAROL BOWERS

scams and a tenure in federal prison. He never lost his confidence, though, or his expansive rhetoric, which allowed him even in the last decade of his life to speak glowingly of San Diego and his part in its development. "I looked off at the mass of lights on the ships in the harbor beyond them to the lights on North Island, and, honestly, it made a lump in my throat. That bay at night was nothing but a black waste, in my early days here. Of some of us dreamed ahead and saw the reflection of those lights, but we were laughed at. And now it has all come true! I've seen it!"

In the 1880s, Carson was a tall, handsome young man with clear blue eyes, curly hair, and a handlebar mustache. He was always immaculately dressed — dark suits and frock coat in

the winter, cream-colored suits in the summer, a carnation always in his buttonhole. Still, he would roll up his sleeves to pry an errant nail tie back into place, particularly if reporters were present, and it is reported that once, on seeing a dog run over by a horse, "without hesitating a second, he ran out to the middle of the street, picked up the badly injured animal and carried it, bleeding profusely, to a doctor." No wonder he caught the eye of the beautiful Carmen Ferrer.

Carmen was the daughter of Colonel Manuel Ferrer, a distinguished officer of the Mexican Army, who opened up a popular saloon in Old Town upon his return. Carson wooed and won her, and the two married in Mexico City in 1887. It is unlikely that the couple had an extended honeymoon,

since this was also the year of Carson's first big real-estate bonanza — the opening of the town-site that he named Ocean Beach. Colonel Ferrer's capital may have been a handy resource in the acquisition of the tract of land that Carson and his partner, Frank Higgins, acquired.

Up to that time, Ocean Beach had been known as Mussel Beach, a popular picnic spot of brush-covered hills and a short stretch of beach. It was a fun spot, but no one thought of living there except the old recluse, Captain Thomas, who had a shack on the beach. Carson & Higgins forecast great changes for the sleepy spot, and Carson brushed off the complaint that the place was too difficult to get to by announcing plans for the San Diego, Roseville, & Ocean Beach Railway, which would be constructed within a year. In the meantime, one could board a stage from Carson & Higgins' downtown office any day at 8:00 a.m. or 1:00 p.m. Round-trip tickets cost fifty cents, with a tour of lots thrown in for free. If you were coming up from National City, there was Carson's ferry to take to Roseville for only fifteen cents — and it had an "elegant cabin with piano. Parties are encouraged." The traveler could take a stage from Roseville, near San Diego Harbor, or hike over the peninsula to Ocean Beach. Whatever the route, it was worth the effort, for unbeknown to those picknickers, the Garden of Eden lay under their feet, "lost to the world until Carson & Higgins discovered Ocean Beach," according to a local ad.

"Visit the wonderful water well at Ocean Beach," the ad continued, probably referring to a well sunk by Captain Thomas. "San Diego city can now boast of the purest and finest drinking water in the world, found in inexhaustible quantities in Ocean Beach."

Carson kept a sample of the "pure, soft water" in his downtown office, located at Fifth Avenue between E and F streets, and offered it to potential buyers, along with the news that one of his customers had discovered gold nuggets in the soft sandstone cliffs and that he was sinking an oil well since there were great indications of that resource also. (Nine years later, in 1896, another well was bored by the San Diego Gas and Oil Company with city funds, which actually did yield some oil before it ran dry.)

On April 24, 1887, the day from which Ocean Beach is dating its centennial this year, Carson & Higgins threw its first Mussel Beach, selling lots at sixty dollars each — twenty dollars down and the rest payable in a year. The City Guard Band attended, and Carson provided free mussels, ice cream, and bathing suits. Some 2500 lots are said to have sold that day. If that seems like a lot of people to have reached Ocean Beach by horse and buggy, remember that the boom period was reaching its zenith and the population of San Diego had grown from 5000 in 1885 to 35,000 in 1887. It would peak out at 40,000 in 1888.

Four months later, Carson & Higgins gave a second barbecue and sold 4000 lots, even

though the price was raised to \$300 a lot. The partners were jubilant and immediately proceeded with construction of the Cliff House, a grand Victorian structure completed in January 1888. The following April, with the proud hotel looming from a cliff over the Pacific,

Carson & Higgins celebrated Founders Day, the "founders" being themselves and Alonzo Horton. Carson and a few select peers went aloft in a hot-air balloon while the band played on. But where was the San Diego, Roseville, & Ocean Beach Railroad that was supposed to carry all those lucky suburbanites to their cottages by the sea? Carson was having difficulty with that. Skeptics began to mutter that it was all speculation, that he had created a paper railroad for a paper town. But Carson rose to the challenge. The railroad's first run was described by an old-time resident, Herbert Hensley, in his memoirs.

"Nevertheless on April 17, 1888, a few cars pulled by a dummy locomotive (all borrowed) successfully made the run clear to Ocean Beach, although it had, as a matter of fact, been on the way nearly four days. Most of the difficulty had been getting across the marshy land between Old Town and Roseville. Owing to the hastily made and imperfect roadbed, with ties few and far between, the train was constantly getting mired. Then could William H. Carson, his frock coat duffed and white shirt-sleeves gleaming in the dark, be seen in the forefront of every effort, digging in the mud and juggling ties with the best of them. Finally, about 8 p.m., Billy got his motor going again on the far side of the marsh and sped merrily on his way. 'Sped,' though, is hardly the word for the not-then-numerous citizens of Ocean Beach had mostly gone to bed when, its whistle tooting shrilly, the little train rattled down through the draw into their midst — around 1 a.m. The inhabitants turned out in great

enthusiasm, fired guns and lit a big bonfire."

Two days later, Carson worked frantically toward its completion, supervising his crew night and day. In "Carson's Midnight Ride," the San Diego Union told of him driving a locomotive down D Street to his newly laid line. Just before they reached the Santa Fe tracks, "the motor got dizzy and ran off. It took about three-quarters of an hour to right her. The car was detached, and in the midst of this work, the supply of coal and water gave out. Billy smiled as though he had the Spreckels bunkers at command and skipped across the road, returning with a sack of coal and bucket of water enough to fill a boiler."

A Santa Fe agent ordered Carson not to cross their tracks, but when he ran for help, Carson and his own crew managed to get across the tracks, with the help of some eighteen-foot braces, just in time to avoid collision with a road engine arriving from National City.

Two days later, Carson's second child, his first son, was born. The Union reported, "The youngster at once inquired about railroad matters and will be made General Manager of the Terminal in a few minutes." The papers could spoof all they wanted, but a week later, despite a setback due to vandalism, Carson's Terminal line opened to a short run along the waterfront. More than 400 people took the ride on October 13, 1890, and the Union concluded that "good nature was everywhere, and that has been Billy Carson's trump card, combined with a bulldog tenacity... Public sympathy is with Mr. Carson, because the people believe that his purpose is to promote the welfare of this city and that if he ever has the means, he will do much."

Carson was already doing much without means. He had taken out a franchise for another railroad, and when he wasn't off fixing the Eastern Terminal, he traveled to New York and Salt Lake City to find backers for his proposed San Diego and Yuma Line. Although there was a transcontinental hookup to San Diego already, it plummeted north to Barstow and beyond. Carson

The Terminal Railroad became the



Ocean Beach's Cliff House, built by Carson & Higgins in 1888

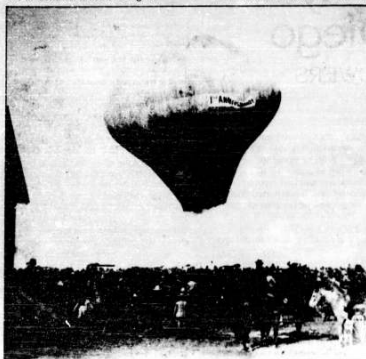
Two days later, Carson's second child, his first son, was born. The Union reported, "The youngster at once inquired about railroad matters and will be made General Manager of the Terminal in a few minutes." The papers could spoof all they wanted, but a week later, despite a setback due to vandalism, Carson's Terminal line opened to a short run along the waterfront. More than 400 people took the ride on October 13, 1890, and the Union concluded that "good nature was everywhere, and that has been Billy Carson's trump card, combined with a bulldog tenacity... Public sympathy is with Mr. Carson, because the people believe that his purpose is to promote the welfare of this city and that if he ever has the means, he will do much."

Carson was already doing much without means. He had taken out a franchise for another railroad, and when he wasn't off fixing the Eastern Terminal, he traveled to New York and Salt Lake City to find backers for his proposed San Diego and Yuma Line. Although there was a transcontinental hookup to San Diego already, it plummeted north to Barstow and beyond. Carson

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(Continued on page 24)



Ocean Beach celebrates its first anniversary in 1888

Mayor

Continued from page 13
thought that a train straight to Arizona would be just the thing to perk up the city's economy.

It was his trip to Salt Lake that brought Carlson to his first scrape with trouble. In his prospectus to the elders of Salt Lake City, he reported as officers of his railway company names of San Diegos who had neither been informed of their status nor indeed who had any connection with the railroad.

When a Mr. Church wrote an indignant letter to the *Union*, which had already received a letter from the Utah, Nevada & California Railway, inquiring if it were true that Carlson's line owned the depot in San Diego and part of the harbor right-of-way and if passenger railroads would have to pay for it if they entered the city.

The *Union* decried the "atrocious insolence" of Carlson and claimed that he "has no franchise of any sort" and a large part of the alleged railway whose alleged stock he is trying to sell. He has simply strung some ties and laid some rails on other people's land and then gone off to New York and Salt Lake to try to sell the results of his cheeky trespass. The *Union* is of the opinion that Carlson's gull has been interested long enough and that he and his confederate Graves should be sat down upon.

While the *Union* sat on Carlson, the Pacific Coast Steamship Company tore up a considerable portion of track that had been laid for the line, claiming the ties were theirs and had not been paid for. When the Salt Lake officials heard this news and received a denouncing telegram from the *Union* editor, the deal was off, and they demanded the money back from



Evidence of the San Diego real estate bust, 1890.

subscriptions already sold.

In response, Carlson fired off a letter to the Pacific Steamship Company, stating, "You are hereby notified to relay the rails and fittings taken by your firm from our roadbed, or you will be proceeded against under the laws of this State." The letter was published in the local papers, and though no lawsuit followed, the tone of righteous indignation had been set.

When asked about his trip to Salt Lake City, Carlson denied all wrongdoing. "I have had a whole lot of trouble formerly, but the deal I got in Salt Lake was the worst of all. My plan

of sale of stock was good and legitimate as could be. My prospects did not state what was not true and susceptible of proof, and when the telegram from here reached the city, I was as near success as I could possibly be. I was pointed out as an adventurer and a first-class fraud. I proved, however, that I was not by giving all money back which had been received and by remaining in Salt Lake until I had seen a complimentary notice concerning me copied into every Salt Lake paper."

Carlson went on to say that he had procured promises from other interested backers and that a

transcontinental line would soon be started. He declined, however, to name his new supporters. "Who is it? Well, I won't go any further, and I suspect I have gone too far already, but ten days will give you a more striking example of what I mean."

The public began to rally around him as a man who had tried to serve the city only to be betrayed by the big moneyed interests. One citizen wrote to the *Union* in his defense: "In this age 'nerve' and 'raze' often accomplish what lazy, idle capital fails to, and Mr. Carlson is today, although a poor man, vastly superior and more valuable

as a public spirited citizen than many of the money vendors who sit around like fat spiders and absorb per cent and extortionate rents without contributing a dollar — only where they see two per cent a month coming back. While he may be in some ways visionary or ultra, he would infuse a little life into the dull conservatives that get their start by happening to hold real estate that energetic men like Carlson made valuable."

With popular support, 1890 was clearly the year to start his sprint up the political ladder, and in late fall, he was elected city assessor, winning handsily. In 1891 he watched the remnants of his International City wash away in the Tia Juana River Valley flood and spent the rainy days studying law.

Carlson launched the first Cabrillo Day on September 28, 1892. It was carefully planned but not well executed. When "Cabrillo" sailed up to Ballast Point, the local dignitaries rushed out on a creaky wharf to welcome him, crowding it until it collapsed and sent them sprawling into the mud. The public laughed at another of Billy's schemes gone astray but elected him assessor anyway and was pleasantly surprised when the fledgling legislator passed the bar exam the day after his election.

In Sacramento Carlson made enough friends in both the Assembly and Senate to pass a \$200,000 seawall construction bill for San Diego Harbor. The entrance to the harbor, between North Island and Point Loma, was shoaling up badly, and army engineers determined that sand washing in from the Tia Juana River threatened to make the channel impassable. Although Carlson's bill was vetoed by the governor, it eventually became law, and Carlson is credited with its instigation.

At that time, the legislature convened every other year. In off-year 1893, Carlson decided to run for mayor of San Diego on an independent ticket. Aside from sniping at one of his four opponents, Adolph Gasser, whom he blamed for persuading the governor to veto the seawall bill, Carlson threw himself into the race with complete optimism. Historian W.E. Smythe chronicled his campaign in the *History of San Diego*:

"If there was a voter in San Diego whom he did not personally interview, or a man who wanted anything that he did not promise to secure for him, neither have since come to light. As soon as Carlson got into the mayor's chair, there were to be new electric car lines on every street, hotels fitted up à la Edward Bellamy, lines of steamships to every port on earth, transcontinental railroads galore, the park was to be improved at once, everybody was to have plenty of work at the highest wages, and, in short, the millennium was to come then and there."

On election day, Carlson fired a brass band that moved from one polling place to another in a large hack, on which was lettered "San Diego, Phoenix, and Chicago." This referred to the new San Diego & Phoenix Railway, Carlson's third railway, which he would incorporate within a month. For Carlson had no intention of abandoning his railroad activities just because he was mayor; in fact, it was the only issue alluded to in his acceptance speech after winning the election with twice as many votes as any other candidate. After the perfunctory thanks, he stated:

"With a direct line of railroad east to Phoenix, San Diego will soon become the great commercial city she has been destined to be."

During his first year as mayor, Carlson and his wife went to Mexico, where they were received by President Porfirio Diaz and given land concessions for his San Diego-to-Phoenix line. Upon his return, he was

congratulated, he said, by New York capitalists who "stood ready to furnish the money to complete the balance of the railroad in ten-mile sections as soon as the first ten-mile section is completed. . . I will now go ahead with all my might to get the first ten miles through."

At the end of his first two-year term, however, Mayor Carlson had to admit that the work was going slowly. "True, there is but one man at work with pick and shovel working toward Yuma," he said (Yuma was now just a stop on the way to Phoenix), "but the good work still goes on and will until the railroad is completed."

In other matters, the city government, unlike the rest of the economy, was operating in the black, paving streets, and building bridges throughout San Diego. One area where the city saved money was the salary for mayor, which was six dollars a year. Carlson complained that he had lost \$293,000 in trying to bring a railroad to San Diego, that he had had to sell his home, and that he wore a nickel watch on a two-bit chain, instead of the fine gold watch and chain of the boom days. One reason he was nicknamed the "Boy Mayor" (he was only twenty-nine when he was elected) was his pouting posture when addressing the city council on the issue of his salary. They responded by saying if he did not like it, he could resign.

"But I did not resign," said the mayor proudly. "And I have done my duty on behalf of the people without fear of the city council."

The crowd he was addressing on the steps of city hall cheered, and he won a second term. During this term, he complained that every time he vetoed a city council measure, the council members would pass it anyway "without a word of explanation." He also protested loudly when he felt city workmen were not paid a living wage, a protest some critics unkindly suggested was voiced for the sole purpose of gaining the Knights of Labor support.

To distance himself from a hostile city council, Carlson kept other projects going. He began to speculate on land in the Imperial Valley, an interest that would someday be his downfall. And he became entranced with a popular idea in that day: harnessing the ocean's energy. Carlson and his father-in-law, Manuel Ferrer, were looking at False Bay (now Mission Bay) one day from the vantage point of what is now Dog Beach. "A wise Providence has created False Bay for some use," Billy decided and formed the San Diego Power and Electrical Company. The idea was to place huge water wheels in the channel of the bay that would, with the help of the tides, create 5000-horsepower electricity. There were similar projects further down the Ocean Beach coast and in Coronado, where machinery was actually installed. But Carlson's scheme never got off the drawing board.

Carlson still traveled around the country selling stock in his San Diego-to-Phoenix railway. In 1896, Councilman Olmstead, complaining that the mayor was "cavorting around the country, making a show of himself to the city's detriment," introduced a resolution to prorogue Carlson's salary to cover only the time he was in San Diego. The measure never passed, but it stuck in Carlson's craw; and he decided to run for U.S. Congress. On April 6, 1896, he announced to the voters of the Seventh District that he would be running on an independent ticket on a platform in support of protective tariffs for grain; a substantial public building in each county seat, and more railroads for California.

Carlson's main opponent was the Republican incumbent, W.W. Bowen, who had in his own favor a long

Continued on page 26

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On November 28, 1896, the *San Diego Record* ran the headline: "San Diego has redeemed herself. She has run Bowers way ahead on the ticket and sat on Billy Carlson. The pen is

The *Union* article, headlined "The Passing of the Fool," called Billy "the last and most pertinacious of the blatant and shallow band of adventurers who fattened on false pretenses during the

The day following the editorial, Carlson presented his own "funeral" in the plaza, with members of the City Guard Band and fireworks on hand. He took a few shots at Coronado developers and the city, and then, in a move that was both surprising and promising, then reneging the use of his city tracks for the first link of the San Diego-Phoenix rail line. Carlson reminded his fellow citizens that he had been one of the five-member board of trustees eleven years earlier who had "built up" the population of the city from 2500 to 32,000 and had pushed through appropriations for the first city sewer system.

responsibility to review "all matters pertaining to the customs of the islands of Cuba, Puerto Rico and the Philippines, and all civil affairs relating to those islands as distinguished from matters of a military character."¹⁰

In 1900 the Carlsons were back in San Diego, where life took a tragic turn. In June their six-year-old son became ill with a throat ailment and died within a few days. Carlson was subdued for a few months, but by the end of the year, he was writing to his friends from Cuba, where he had been appointed railroad commissioner. His job was to gather statistics for the

Shortly thereafter the Carlsons, with their daughter and second son, moved to Los Angeles more or less permanently. Carlson made frequent visits to San Diego where, on some occasions, Crows greeted his train arrival and where he was usually invited to dine at the local club. It may have been from one of those species that W.E. Smythe obtained the notion that Carlson was a successful banker in Los Angeles and included this information in his *History of San Diego*, published in 1908. That same year, an interesting item appeared in the *San Francisco Call*: William E. Carlson, president of the Consolidated Bank of Los Angeles, has been arrested for falsifying the books of the closed institution.¹¹

Carlson had opened up a bank that looked like a legitimate operation in the

He also had the opportunity to practice law for the first time. As he had always run as an independent candidate for office, Carlson now defended himself as his own counsel each time he had to go to court. Evidently his oratory skill had not *diminished* him, and all charges against him in the bank case were dropped. Carlson got out of the real-estate business but not out of trouble. For a few years, things went well, and he made some housing-trader deals in Redondo Beach, the Los Angeles harbor area, Riverside, Pasadena, and San Diego. Then he had another of his great ideas:

In the meantime, Carlson's only surviving son had become a race driver, traveling throughout the country and making quite a name for himself. Then, on the Fourth of July, 1915, as he was participating in a 250-mile race in Tallahassee, Fla., he lost control of the course and crashed, killing him and his mechanic. The death of her second son was too much for Carmen Carlson, and she lapsed into a grief from which she would not fully recover. Carlson recommended by using the Maxwell Motor Car Company for a million dollars, alleging that they had sent his son into the race with defective equipment.

During these years, indictments for questionable land dealings were piling up against Carlson, but his place of residence was changing so quickly that they did not catch up with him. Then he showed up in Nogales, Arizona, in

The reporters who greeted Carlson in Los Angeles noted that he had traded his former natty dress style for a silk-lined khaki suit, a gingham shirt, and cork hat. He said he had been in Mexico raising tomatoes and selling plots of land when he "heard the call of my country [it was the beginning of World War I] and left immediately for the States." When asked about the pending case he said, "Nothing to it, young man, they claim I misrepresented the value of the Niland lots. The view as to values is merely academic, don't you know? . . . If the matter is ever brought to a trial, wait until I get to that jury!"

But this time, the jury was not

(continued on page 28)

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Mayor

(Continued from page 27)

persuaded, even though Carlson denied that he had intended to defraud purchasers of his townsite. "I have built half a dozen towns and made a fortune of \$500,000 in two separate instances, and I was never accused of fraud," he said in his defense. "Now I am greatly reduced in wealth, it is true, but no pauper. A man is honest as long as he intends to be honest. If anyone has been defrauded in this case, I am that

person, for I have sacrificed almost everything to see my dream of a city on the desert come true." The jury did not buy this sentimental appeal and found him guilty of mail fraud.

Federal Judge Bledsoe noted that Carlson had promised to repay his clients but remarked that they would probably be dead before they received any payment from him. "I have followed your meteoric career in the promotion of land in Pasadena, Redondo Beach, Manhattan Beach, San Diego, and Los Angeles. For you I have a great deal of sympathy in my heart. I have been a witness of past

impediments which you have overcome... but it is incumbent on me as a judge and for the well-being of society to send you to prison."

On May 18, 1918, Carlson was sent to MacNeil Island to serve a four-year sentence. The following year, his friend San Diego dream came true — but not for him. John D. Spreckels, after years of buying up small railroad lines and with the use of land conveyances, Carlson had won from Mexico, completed the railroad between San Diego and Arizona. How Carlson took this news is not known, but it is

clear that he was not adjusting well to prison life. That same year, he wrote to President Woodrow Wilson and asked for a pardon, citing poor health and promising once again to repay his clients. He was released from prison in May 1920, after serving two years. Although the *Los Angeles Times* reporter who covered the release described Carlson as "broken in spirit and purse," no such dismal prognosis appeared before a San Diego group later that year. Speaking of the area in which his land dealings had put him in prison, Carlson said: "I went to Imperial Valley. It was

called New River Valley then — that was in 1894. I organized an expedition to the valley, at a cost to me of \$500, and took some pictures of that great region. Then in San Diego, I hired the old his Theatre, at a rate of \$75, got a band, which cost me \$50, and gathered an audience of San Diego people. I told them to go out there and locate, when they could get land free from the government, instead of waiting until it was worth \$300 an acre. And just a few years later, the rush to Imperial Valley actually did take place, and I saw land being sold there for \$300 an acre. I claim to be the father of

Imperial Valley, and I think the title's rightfully mine." Carlson drifted into obscurity during the balance of the Twenties. He was heard from in 1931, when he submitted a claim to back salaries for the years he was Harbor Commissioner in San Diego and was granted over \$6000. Apparently, it was not enough to see him through the depression years, for in 1933, after a visit to San Diego, he wrote to the city council asking for a job — any job — that would allow him to spend his last days in San Diego. "Every grain of sand that is part of San Diego is dear to me," he said. "As

I went all over it yesterday, I said to myself, 'Here I am in Heaven and not allowed to stay. I cannot understand.' He claimed that he left San Diego only because he had spent his fortune on the city he had "so ardently toiled for." "Now again I stand on this, my sixty-ninth birthday, asking for simple work in my dear San Diego in order to be with you and really of you in all your trials and tribulations, depressions and prosperity. May I have that honor, coming from the hearts of the grateful citizens of San Diego whom I know will not want their former mayor for four years, the last of the 'old guard'.

who laid the foundations of the present great city of San Diego, to suffer a great deal of this simple request?" The council decided not to act in the matter. Only Councilman Goodbody, who remembered the fiery Carlson of the past, pleaded to send the letter to the mayor's office for consideration and made a motion to that effect. But these were hard times, and the other council members were not interested in helping a has-been mayor with a criminal past. The motion failed, and the letter was filed away. Billy Carlson died in Pasadena, four years later, at the age of seventy-three.

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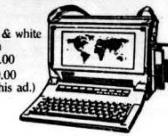
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Play It Cruel



Jonathan Saville, *Les Liaisons Dangereuses*

JONATHAN SAVILLE

Choderlos de Laclos, in the early 1790s, wrote an extraordinary epistolary novel called *Les Liaisons Dangereuses* ("Dangerous Relationships"); modern English playwright Christopher Hampton condensed and theatricalized it into a remarkable stage piece; and in New York the Royal Shakespeare Company is currently offering its impeccable production of Hampton's play, directed by Howard Davies and designed by Bob Crowley.

This chilling work is about a pair of aristocrats, the widowed Marquise de Merteuil and her former lover and present friend, the Vicomte de Valmont, who assume themselves with projects for the sexual corruption of various relatively innocent victims. Lust, vanity, and revenge are their motives, occasionally accompanied (at least on the Vicomte's part) with real if temporary passion. But their only lasting emotional attachment is to each other, in a relationship characterized above all by a struggle for domination. The present objects of their unscrupulous scheming are a virtuous young married woman, a fifteen-

year-old girl who has just emerged from a convent education, and (almost incidentally) the ardent Chevalier who is paying court to the girl and wishes to marry her. In the course of the play, the Vicomte initiates the girl into the pleasures of sex and manipulates the married woman into falling overwhelmingly in love with him; the Marquise, in the meantime, makes the Chevalier her own lover. The married woman, cruelly deserted by the Vicomte at the behest of the Marquise, falls ill and dies; the girl becomes pregnant, has a miscarriage, and retires to a convent; the Vicomte and the Marquise have a falling out when he attempts to pressure her into accepting his own amorous advances, and the Chevalier, to whom these intrigues have been revealed, kills the Vicomte in a duel.

Such are the events, but the center of interest of both the novel and the play is not action but the almost clinical psychological analysis of the characters that goes on in their comments on and to each other, and in their own pitilessly acute self-perceptions. It is an indication of Hampton's dramatic skill that he has been able to convert the novel's exchanges of lengthy letters into powerful, pointed dialogue, with little loss of Laclos's

analytical subtlety. In the interchanges between the Vicomte and the Marquise, and in the detailed scenes of calculated seduction, we are confronted with an anatomy of the psychology of love, with particular emphasis on the selfish, aggressive, and sadistic elements that — if Laclos is to be believed — form the dark underside of male-female relationships. *Les Liaisons Dangereuses* is one of those late-eighteenth-century French writings revealing and dissecting the irrational sources of human behavior that the Age of Reason had discounted (it belongs with the works of Rousseau, Diderot, and the Voltaire-like Marquis de Sade), but its single-minded focus on obsessive cruelty in love relationships — not physical cruelty, as in de Sade, but the far worse exploitation of emotional vulnerability — is unique, and

A peculiarity of the novel, and even more so of the play, is that this aspect of life is virtually isolated from everything else. The characters have no activities apart from their love affairs; they exhibit no character traits other than those demonstrating the twisted impulses of the sexual drive; they have no tastes, interests, habits, quirks, *realia* of background, idiosyncrasies of personal history, distinctive physical qualities, anything that might make them appear as fully rounded human beings living in a colorfully differentiated social world, rather than as intense but abstract embodiments of one particular instinct, manifesting its compulsions in a rarefied environment of rigid aristocratic conventions (arranged marriages, the inferior status of women, prudery, license, and cold-hearted gossip). The production's design brilliantly reflects this abstractness and anonymity, with all the costumes and all fabrics in the single set in a satiny ivory white or in light gray or peach hues almost indistinguishably close to it. The elegant summary case suggested by this pervasive whiteness is at the same time belied by a disconcerting dishevelment, drooping flung open, objects scattered about in disorder, empty picture frames, autumn leaves scattered at the margins of the richly appointed salon, as though the inhabitants had been forced to flee in haste, grabbing what they could and failing to lock up. The set thus reveals the mental disintegration that lies behind the refined manners and eloquently pointed dialogue of the rich, idle, corrupt class carrying on its vicious machinations in such surroundings. Choderlos de Laclos cannot have known that within a few short years that class was to be destroyed by the Revolution — but the makers of the play do know it, and their subtle allusions to the approaching historical whirlwind constitute part of the moral framework within which the action is to be judged.

Moral judgment is in general a very subtle matter in *Les Liaisons Dangereuses*. We are made acquainted with the evil ac-

tions of the two principal characters by their own descriptions and self-assessments, and since they are thoroughly without conscience, these debaucheries of the innocent are presented as morally neutral facts, as though what is being referred to were equivalent to the buying of horses or the planning of tours. These few persons who possess virtue are weak, their resistance to sexual temptation invariably giving way before the passions artfully aroused by their predators. We may feel sorry for them, but as models of decent behavior they are quite flimsy; their destinies illustrating not the power of goodness but its ineffectuality. This is true above all of the hapless Mme. de Tourvel, with whose desperate but ultimately futile efforts to escape the Vicomte's amatory assaults the audience is most likely to empathize. The Vicomte has on his side every seductive device known to man, deployed (in Alan Rickman's sinuous performance) with consummate savvy; to defend himself, Mme. de Tourvel has nothing but a rather conventional and contemptible piety, with no respected authority to back her up (all the priests mentioned are swallows or fools). The author himself, who cannot make direct comments in a novel composed of letters or a play without a narrator, provides no explicit moral reference. The only moral judgments are those implied by the action: the Vicomte is killed in a duel, and the Marquise (in the novel, though not — unaccountably — in the play) is disgraced by disease. But why they should come to these unhappy ends is not explained in terms of any system of divine or natural justice.

Presumably, Laclos wrote his book in order to condemn the kind of behavior that is concentrated with such vivid purity in the chief characters, and surely no one comes away from the play liking the Vicomte or the Marquise. Yet the ultimate feeling they arouse is not hatred or disgust but an aghast compassion, considerably more moving than the pity evoked by poor, weak Mme. de Tourvel. These figures of evil are shown as desperately unhappy, whether they are aware of it or not. The Vicomte's misery takes the form of a hopeless passion for his partner in crime, about which we may marvel that to love someone so tremendously destructive as the Marquise is an appropriate punishment for one who has lived as the Vicomte has. As for the Marquise herself (and this is made especially clear in Lindsey Duncan's blazingly subzero performance, like a galaxy pulsating in outer space), her punishment is precisely to be incapable of any kind of love, to the point where her instinctive response to the Vicomte's passion for her is to turn on him, denounce him to the Chevalier, and so compass his death. In this play, quite independently of the existence of a moral god, we are in hell — and in its deepest circles.

There is a certain irony in the fact that the two principal characters, the Vicomte and the Marquise, are both of them, in their own way, victims of the same disease. The Vicomte is a man of great power, but he is also a man of great loneliness. The Marquise is a woman of great power, but she is also a woman of great loneliness. They are both of them, in their own way, victims of the same disease. The Vicomte is a man of great power, but he is also a man of great loneliness. The Marquise is a woman of great power, but she is also a woman of great loneliness. They are both of them, in their own way, victims of the same disease.

There You Are



Illustration by Alan Davis

ELEANOR WIDMER

The Restaurant: Scalin
The Location: 3700 Via de la Valle, Del Mar (259-9944)
Type of Food: Northern Italian
Price Range: All items à la carte, \$3.95 to \$25.50
Hours: Closed Monday. Dinners only, Tuesday through Sunday, 6:00 p.m. to 11:00 p.m.

Consider this cartoon from *Punch*: a man is seated at a table, holding up a huge sign that reads, "I'm the editor of the 'Good Food Guide.' He is surrounded by dining waiters who offer him choice dishes, rare wines, bones of cigars. Even the white-haired chef is on the run to see the reviewer. Diners crane their necks to discover the source of the commotion. The much-maligned reviewer explains in the caption: 'And then one day I thought, 'What the hell!'"

This column marks the end of my thirteenth year of restaurant reviewing, and my friends often laughingly suggest that I say, "What the hell!" in order to experience the headlines described in the cartoon. I never have. During my first year, it wasn't

necessary to strive for anonymity — had I told any restaurant my name, he would have replied, "Eleanor who?" During those innocent days, after I paid my bill, I would chat with the owners, ask to inspect the kitchen, and send my children scurrying to check out the cleanliness of the bathrooms.

To maintain my anonymity now, I utilize several wits in varying shapes and hues of ingenuity, never allow the friends with whom I am dining to call me by my real name, and often feign hoarseness so my voice won't be recognized. To be sure, I have friends who long to reveal my identity. Despite my instructions, they will repeat my name convulsively as soon as the waiter is within earshot. Let the owner hear into view and they will drop hints as broad as pulsating as the ocean, mentioning the words "columnist" or "restaurant" as if they were among the most important in the English language. But such behavior only heightens my determination to play it cool.

The other night, I went with some friends to a new restaurant named Scalin. There's a dining establishment in Rome called *Le Scalin*, and I wondered if there was any connection between the two. There is not. The owner, Ara Shmalyan, simply liked the sound and adopted it. Ara worked

first at Di Cunti in La Jolla and then at Perotini in Encinitas before he decided to open a restaurant of his own. It was built from the ground up in a new complex on Via de la Valle, away from the ocean, where last year only rabbits roamed. I was shocked to see this huge complex, in what must be the new state color, namely, pink, rising from the tall grass. The first floor is occupied by Merrill Lynch; you gain access to the restaurant by turning the corner and walking up several short flights of steps. The restaurant is 7000 square feet, seats 150, boasts a gorgeous lounge, a seductive terrace, and an open kitchen. The glass windows on three sides let out to a view of the yet-unpopulated fields and the sheltering sky — on the night we were there, waitresses were swaying on the horizon, as if they meant to join us on the terrace. Scalin has been open only a month, yet the entire posh dining room was filled — some young mothers even brought brand-new babies with them.

My one objection to the atmosphere was the music. Along with smoking, loud music should be banned at all serious dining rooms. During our first moments, we could scarcely make ourselves heard, and once the room became crowded, the combination of human voices and music was hardly soothing. But with few exceptions, most restaurant owners act as if they were radio talk-show hosts — they are terrified of "dead air." Every now and then, I'll notice a couple who sit in stony silence for most of their meals; this is the exception. Most of us make our own music by talking and laughing — no one at Scalin appeared to be discussing Donkey.

That established, let me say that the food is very good, especially the pasta dishes. Scalin has cooks imported from Italy, as well as a pizza stove, and although the food is northern Italian with its emphasis on veal, chicken, and seafood, gourmet pizzas are available and may be divided and served as appetizers should you prefer to try them (\$7.00 to \$8.50).

We began with *antipasti* (appetizers), which are prominently displayed as you walk in. The eggplant, cooked fish, beans, and mushrooms have a great deal of eye appeal, but I would opt for a salad instead. The Caesar salad, prepared tableside, looked especially appealing. The appetizers and Caesar are approximately the same price (\$3.95 and \$6.00 for the salad for two, respectively), but the salad goes well with the pasta dishes, which are wonderful.

A dozen pasta dishes are offered, of which we had three: *penne all' arrabbiata*, or pasta with hot peppers, tomato, and garlic (\$4.95); *capellini Santa Margherita*, an angel-hair pasta with chopped fresh

tomato, mozzarella, and Parmesan cheeses (\$5.75); and *Muffini di magro*, a homemade pasta stuffed with ricotta cheese and spinach, served with a cream sauce (\$5.75). Though I rarely praise anything with hot peppers, I must say that the *penne* with the hot pepper sauce was a marvel, as was the pasta stuffed with ricotta cheese and spinach. We had three pastas and were charged about seventeen dollars for small portions of each. With the pastas we had special Italian bread, *focaccia*, served traditionally with salt on top of the bread. Be sure to ask for it. It has a wonderful flavor, and if you want it without salt, just say so.

For our entrees, which ranged in price à la carte from \$10.95 to \$15.50, we had sea bass with olives and shallots in tomato sauce (\$13.95); chicken with porcini mushrooms (\$12.95); and *steak Scalin*, or veal medallions layered with eggplant, prosciutto, and cheese (\$13.95). The veal is the house specialty. It's a well-served entrée but very rich. If you order the veal Scalin, which is served with potatoes, cauliflower, and other fresh vegetables, you don't need more than a salad for a balanced meal. The veal plus pasta may prove to be a bit too much.

The chicken gained its lovely flavor by virtue of the woody porcini mushrooms, but the sea bass would be a good first choice if you plan to have a pasta dish first. The fish was fresh, the preparation tasty, and you don't have to feel guilty about the sauce, which is made from fresh tomatoes. Scalin's is a splendid addition to North County. Since the surroundings are idyllic (it's on the road toward Rancho Santa Fe), it's worth a drive "to the country" to try this lovely Italian restaurant and enjoy the still-unspoiled landscape. Many of the dishes have cream sauces, but just as many do not. If you are concerned about calories or have moved away from rich preparations, try pasta plus mesquite-grilled specialties. Capuccino and espresso are both available, as well as a dessert tray, but for once I was too full to try any sweets. We left with tips close to thirty dollars each.

I started this anniversary column by explaining the means I take to achieve a low profile. Imagine my surprise at Scalin, when out of nowhere emerged a handsome waiter who hailed me at the end of our meal by explaining, "I was your son's teaching assistant when he studied at UCSD." It's hard enough to keep from being recognized by my own former students, but to be greeted by my son's T.A. from more than ten years ago proves that you don't need a large sign to be recognized. You simply have to endure.

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BY JONATHAN SAVILLE

the summer situation in San Diego is one of desperation. At the very end, there will be the La Jolla Chamber Music Society's Summerfest, but that is now two months away. Whether or not there is a San Diego Pops series is of course of no consequence to those who are yearning for polished performances of serious works. And, naturally, there is no opera, as though a taste for this grandest of all the musical and theatrical arts necessarily went into hibernation with the summer solstice.

Fortunately, there are recordings to listen to, and there is access to a fairly extensive collection of video tapes. Last weekend, browsing in Tower Video (in the "Culture" section), I came across a recording of the 1975 *Ritorno d'Ulisse in Patria* ("The Return of Ulysses to His Hometown") and I spent the next few days viewing this Glyndebourne Festival production. Considering how rarely recordings of operas are performed, it is really quite astonishing that there have been two videotaped productions of this one, conducted by Raymond Leppard and staged for Glyndebourne by Peter Hall and a Zurich production by Nikolaus Harnoncourt and designed and directed by Jean-Pierre Ponnelle. The two productions are very different in all ways — but that tends to be true of any two productions of a Monteverdi opera, for our time is the age of the early experimental masterpieces

(*Ulisse* dates from 1641) makes all their conventions posthumously, imposing a wide range of modern solutions.

themselves are filled with uncertainties, their omissions (especially in the matter of orchestration) requiring in each case a "realization" by a modern musicologist. In his realizations, Harnoncourt is at once archeological and imaginative: he uses period instruments and fleshes out the skeletal score with inventions that have a firm basis in musicological research into the performance practices of the early Seventeenth Century. Leppard, while not scornful of historical accuracy (or plausibility), is considerably more free-spirited in his versions, using modern instruments, seeking a warmer, more romantic sound and atmosphere, and employing the characteristic vocal ornaments of the early baroque with a delicate approximation of modern vocal flexibility.

Such is the case with his Glyndebourne *Ulisse*, where sensual richness and emotional intensity are the most prominent qualities. The leading singers revel in this approach, which nobly proclaims at every moment that what we are listening to is not muscology but opera — an art of dramatic singing that is, though different in its stylistic details, fundamentally the same as what we hear in Mozart, Verdi, or Wagner. Penelope was one of Dame Janet Baker's greatest roles, and her singing reveals in its fullness the passionate expressiveness Monteverdi's declamatory vocal line is

capable of. She and Leppard give full color to all those unexpressed feelings in the melody or changes of harmony that make the music so supple.

a supporter of the text. For every dramatic statement in the words, Monteverdi found a moving — and sometimes startling — musical illumination, as the Glyndebourne performers continually recognize and communicate the freshness, the brilliance, and the revolutionary nature of the composer's musical-dramatic thought. Along with Dame Janet Baker, whose singing is so impressive, the performance features Benjamin Luxon as a powerful and yet lyrical Uliasse; Richard Lewis, singularly touching in the role of the aged shepherd Eumete (Homer's Eumaeus); Anne Howells as an authoritative Minerva; and Ugo Trama, with his sub-basement resonance fully activated, as the leader of Penelope's abandoned suitors. Antioch

from 1973; Leppard has recorded a performance of the opera from the 1979 Glyndebourne Festival with a substantially different — and by no means superior — cast (Frederica von Stade, Richard Stilwell, and Ann Murray, among others). His approach remains the same, of course, and the audio recording is vividly dramatic, as well as offering high fidelity. The video tape cannot do that, but the glory of Dame Janet's singing and the dramatic presence of the singers and their stage do much to make up for any deficiencies in sound.

however, the Peter Hall production, for all its numerous virtues, is scarcely in a class with Ponnelle's. This once more suggests the

open presupposition of the theatrical artifices of seventeenth-century operatic staging: gods flow in on clouds and chariots, singers engulfed in trap doors, startling transformations, and a bold and familiar treatment of allegorical figures. Hall's production dutifully reproduces such effects, but he is a bit reticent when it comes to spectacle, and one does not sense that he delights in the style. Ponnelle, in contrast, makes the most of the seventeenth-century designs and stage conventions, reproducing them with stylishness and accuracy but at the same time wittily mocking them; audience is invited to enjoy the spectacular stage devices, yet at the same time to view them from a historical distance and with a wry though affectionate appreciation of their absurdity.

Ponnelle's production, paradoxically, looks much more historically authentic, yet it is also much more modern in its attitudes toward opera, theater, and the staging of works from the past.

This may be seen above all in Ponnelle's treatment of the humor in *Ulysses*. Without undermining the powerful emotions evoked by the dramatic action and the music, he allows bits of humor — characterful, theatrically self-reflective, or satirical — to enliven the drama throughout, and when the libretto offers explicit opportunities for comedy, Ponnelle plunges in without reserve. One of the treats at Ponnelle's court is the

parasite Iro, a thoroughly comic figure, who is given a ridiculous suicide scene near the end of the opera. In the Donnell-Harmer court

romantic-Harmonicon, the singer, after asking everyone to stage for a dagger to end his misery with was the stage and made his way through the orchestra (which was playing all the while) toward the conductor. Without losing a beat, Harnoncon handed Iroh the required dagger, with which the parasite was then — evidently against his will — forced to make his quietus. This was delightful in the extreme, so witty, so inventive, so thoughtful, and at the same time so much in the tradition of the Roman comedy from which these comic elements in Giacomo Badaro's libretto were derived. The absurd comedy gave an added emotional depth and truth to the succeeding, ecstatic scene in which Ulysses and his beloved Penelope are finally reunited, after twenty

At Glyndebourne, however, Peter Hall evidently felt unable to accommodate this low comedy within the decorum of noble characters and deeply felt emotions that is to dominate the last scene — so he left his suicide scene out entirely. How sad it is that a theater artist of the end of the Twentieth Century, with so much knowledge, experience, and history to draw upon, should turn out to be so much more timid in his sense of theater than Monteverdi and Ladoardo, more than 300 years before, and at the very beginning of the history of

THE LAST DISCO

blues, he hired a black promoter who extensively advertised discount drink specials on black-owned restaurants, and the crowds kept coming. But Kahn's lease on the property expired last month, and the owners will tear the building down as part of a \$20 million renovation of the adjoining Lorna Square shopping center. Much of the Chuck Wagon memorabilia, stored behind a wheelchair ramp (next to an ornate cash register, was recently auctioned off, and Kahn has torn down the building's signpost, a bigger-than-life fluorescent cowboy spinning a neon lariat. There's no new home yet for the disc but Dean will reopen his hip-hop shows in September at Kahn's Alamo Club in Claremont.

transactions is that only the owners in the Meadow Creek

Ranch subdivision are now responsible for construction and maintenance of the park. And the city is not responsible. They blame an intransigent city bureaucracy and deceptive sales tactics for their predicament. The city, although agreeing to meet with the homeowners at some point, has not yet done so. The city has so far taken the position of "caveat emptor." The developers say the park had to be included in the plans or the city would not let the company build.

Instead of over 200 people in the park, there are only about 100. Instead of fifty paying for it, says the Gilpins, who sits on the homeowners' association board of directors. Although the residents contend that other areas of the park are equally as good, the association are equally responsible for the park, they say they can't afford to fight it. The city has been required to make the park pay, which Gilpin says would cost "a hundred thousand dollars."

The real concern of the homeowners is not so much the construction of the park — a \$555,000 project funded by the city — but the maintenance of the park. "The park would be open to the public, and the homeowners would have no say in the way the park would be used for the welfare of park users. Anybody could go in there, fall down, and sue us," says Gillis. "We would be liable for any of our houses or our children on our houses."

J.L. Construction Company Inc., 10000 State Highway 166, manages sales at Meadow Creek Ranch, says the company, "has been sympathetic to the homeowners' concerns and to the city's desire to have the park. He points to an October 1986 final subdivision map showing the park area. Meadow Creek Ranch, 10000 State Highway 166, the California Department of Real Estate. The report, by law, must be made available to the public, who can sue to witness with their signature that they have received and read the report. That report would be made available with the park under a section entitled "Special Notes," which is typically in all capital letters and is intended to warn people like

Mary Pryal, who bought a retirement home in Meadow Creek Ranch, the issue should have been made much plainer by the developer. "Just a few of us are getting stuck," she says. "I wish to God I had never bought here." ■

indiscreet charging Alessio, three of his brothers, and a son with evading payment of \$929,394 in income tax and \$12.1 million in corporate taxes. \$12 million earned between 1963 and 1966. There was testimony — vigorously disputed by Alessio — about personal expenses being billed to the firm by Alessio and about some skimming from the 5-10 pool and foreign-bank receipts at the track. Of course, the press agent also leaves out the part about C. Arrholti and the 1966-67 stock market collapse and personal troubles. Eventually, Alessio served a three-year prison term, and all of his family members were removed from management of the firm. The firm itself was even able to find trouble while incarcerated.

Alessio had managed to import a few Mexican prison customs into the United States. A former Lompoc prison official told a grand jury in 1972 that he had taken John and his brother Angelo out of the prison to meet their wives in Solvang. The official had had his vacation to Lake Tahoe paid for by Alessio's son, Dominic, according to Dominic's own testimony before a jury that eventually convicted him of giving gratuities to influence

favorable treatment for his father and uncle. Later, John and Angelo pleaded guilty to giving gratuities to the prison authorities in return for favors.

During Alessio's prison term, his many friends on both sides of the border rallied in his support, holding many benefits. Even former Congressman "Congo" Bob Wilson tried to intervene and speed up his parole (to no avail). Alessio's long comeback was certified last November when he was named Man of the Year by

Tijuana's main business association. He was too busy working on his latest good deeds to comment for this story, but he did send an invitation to the preview. It states that the honorable Xicotencatl Leyva Mortera, the governor of Baja, will be celebrating with Johnnie. *¡Buena suerte!* ■

stoned men have stumbled into the church on occasion, and one

cently got sick in the baptismal font. But these have been isolated transgressions. The trouble, according to Reverend Mac Collins, is that "our parish is growing, and this situation is not improving. We can't control the numbers [of lepers], which are expanding."

Collins says the Emmanuel house food truck, which began servicing the homeless men near the church last December, has attracted more transients. It isn't just one group anymore, it's four or five," he remarks. His attitude is painfully ambivalent. The church, he says, has a

"prophetic witness" to help these people. But he's also well aware that situations like this can get out of control. For example, there was a stabbing in the parking lot of a church that had been sleeping at First Lutheran Church downtown. At word spreads among the bedless homeless, the Episcopal Church offers safe havens, but the possibility of escalation of misfortune has ensued. Collins has had to call the police about the abandoned car. "I don't want to see a family of five lived for several weeks, and he's heard a series of other tragicomic tales from the homeless community," says Collins. "There was the case of eight janitors. There was the case of a woman who was in a state mattress beneath the bushes, which she removed. There was a few nights later, another king mattress was placed there with a king size pillow and red velvet pillow cases. The next night, there was a nice king size mattress, a couple of bushes, then by twelve feet. 'This is their home,' says the janitor, who has befriended the homeless community. It may not be their home for

long. Reverend Collins has contacted the city attorney's office to inquire about the legality of the food truck. The truck first started by handing out sandwiches in the church parking lot, but too many people were crowding into the lot, so they moved the operation across the street. Sharon Langley, who runs the Emmanuel House shelter on Ocean View Boulevard, says the county health department has recently inspected her kitchen, and the police have followed her truck on its rounds. "For thirteen years, I've gone through nothing but harassment," fumes the sixty-three-year-old



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personer." It makes me mad," says Langley, who says he usually sleeps one night last fall when suddenly "the Lord woke me up, and I heard this voice say, 'Langley, get up, get up, get up.' And that night, volunteers have made 500 sandwiches a day and loaded the truck for night and day around the down-and-outers, and I saw a lot of people and back streets looking for hungry people, and it makes five or six regular stops a night. Langley says he has seen people come out among the homeless people waiting for food, he sees them sternly that they have to pay for their food, and he says he has seen people who are sleeping on the street that they made up their mind to keep coming. She picked out half a dozen men from among the group at Stages and Nutter and says she has seen them in charge of keeping things secure. "I'm going to continue feeding them down there," she vows.

calls to Fletcher's office at the bank. "We knew that if we had

problem with Home Federal, "he's who we would talk to," says union organizer Robin Hoh. "He is the person who says yea or nay."

So far, Fletcher has said nay. Home Federal general counsel Alan Kirkhope says there is virtually no chance that Fletcher, who has looked over the petitions, will meet with

union officials. The reason, says Kirkhope, is that the union's dispute is not with Home Federal, but with DID, Inc., the company Home Fed hired to provide janitorial services. "We don't care if the contractor goes union or not," says Kirkhope. "It's simply that we will not tell another employer how to run its business."

Kirkhope and others at Home Federal believe the union singled out the bank and its officers "to frustrate us and embarrass us by saying what we go and tell the contractor to go union." That tactic, he says, will not work. "Obnoxious and abusive" union organizers, says Kirkhope, are duping "seriously socially conscious people" with misinformation and unfounded allegations (among the groups the union says endorse the strike are Janitors campaign for a Better Union, the Urban Ministry; the American Friends Service Committee; and the Peace and Justice Commission of the Roman Catholic Diocese of San Diego). For example, Kirkhope says, the firings the union claims were for labor organizing were actually "totally independent of organizing efforts."

union is seeking to embarrass Fletcher and the bank is not far off the mark. Hoh says that Fletcher "is seen as this great philanthropist, as someone who has done a lot for San Diego." He contrasts that reputation with the plight of the janitors, who today make \$3.35 an hour and have no employee benefits.

(continued on page 34)

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Section 2
Events, Theater, Music, Film



The Movies

Until now, the best way to see the classics of Mexican cinema was to tune in Tijuana's Channel 34 and hope to catch an occasional family drama or comedy rerun from the Forties or Fifties. But in a move sure to please film buffs and Mexicanophiles alike, the

San Diego Public Library will present a series of monthly classic Mexican films, which debuts this Monday, July 13. The downtown library already has one of the best film series in town, and when the Mexican consulate offered free access to more than 300 movies, library officials saw the opportunity to expand the range of their program. For several decades, Mexican cinema has been the dominant film industry in the Spanish-speaking world. Like

any mass-market organization, most of its products have catered to the lowest marketing interests. But the occasional masterpiece slips through and resonates across language, time, and cultural barriers. During the 1920s and 1930s, the Mexican film market was dominated by movies made for Latin America by Hollywood studios. The gross cultural imperialism of these films,

Continued on page 18, col. 4

The Stoic Influence

The Philosophy Forum and the Humanist Fellowship of San Diego sponsor a lecture next week on Seneca, a Roman tragedian (of poor repute) and Stoic philosopher (of great repute), who lived in the last years of Christ's lifetime and the final decades of Roman imperial rule. UCSD graduate student Robert Nelson will lead the discussion, part of which will address the question: "Did the Stoic philosophers, by creating a world view in which the dimension of 'forgiveness' was little known, thereby prepare the ancient world to fall into the wiles of Christianity?" It's a prickly question, considering the woefully imprecise language (which Stoics! why they alone, when Plato, for instance, gets similar credit) forgiveness or salvation? what time

argued that Stoic philosophy, which originated in Athens some 300 years before Seneca's birth and which rejected the existence of the gods, strife, and thus, fear of death, created such a spiritual vacuum that there was no alternative but to flock to the new religion of the apostate Jew. Yet to credit the rise of Christianity to a reaction against (or the influence of) the Stoic School is unconscionably simplistic, and the discussion should be lively.

Seneca's life (4 B.C.-A.D. 65) is fascinating, more for its proximity to the prodigies and abominations of the Roman nobility around him than for any singular accomplishments he accorded it. Except for the manner of his death and the royal intrigues in which he was implicated, little of his life is recorded by the writers of his age, who commented only in passing on his reputation, wisdom, and his "pleasant talent" of oratory. His contemporary Petronius (Satyricon), who also enjoyed



world). But this is not the only reason it is troublesome: on its face, the answer is 'yes,' based on simple historical fact pertaining to Seneca, at least. For the Medieval Church did embrace his "teachings" and went so far as to call him a Christian philosopher. It might even, and will likely be

great intimacy with the imperial house, mimicked Seneca's verbiage. Seneca was a literate man, who excelled in rhetoric and eventually became a senator in Rome. He fell from favor under two emperors and later spent eight years in exile for

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Tourist Trappings

The latest exercise fad is—inevitably—walking. It even has a fancy euphemism, "strolling," concocted by the people clamoring to sell you special shoes and other gewgaws to help you kid yourself into believing that this is finally the workout for you. No kidding. This Sunday an estimated 3000 walkers, er, striders, will embark on a seven-mile trek through Balboa Park and downtown in an event sponsored by a sports magazine, a shoe manufacturer, two shoe

companies, and a shoe-repairing establishment. Aid runners and enthusiasts will dot the route, but the most interesting feature will be the "Tacky Tourist" contest. Prizes of shoes and athletic wear will be awarded to the best worst-dressed contestants. So, in the typically mean spirit reserved by San Diegoans for visitors, the following is a guide to how best to deface yourself like an unbecoming. SHOES: A good rule of thumb is never to wear anything remotely comfortable. Young male tourists, such as sailors fresh out of boot camp, should wear dress patent-leather oxfords. Females are advised to wear out-of-fashion high heels,

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Fundamentals

Tell me what you believe about religion, and I will know so much about you. Not from the labels. Don't just say, "I'm an Episcopalian," or "I don't really believe in God," or "I'm kind of interested in Buddhism," and leave it at that. Talk to me at length, as honestly as you can, about how you came to know that there is no God, or how you came to find Him. Tell me why you go to church. Or why you don't. And what difference it makes in your life. And I will see you more intimately than if you shed your clothes before me. Maybe that's why we talk about religion so little. It's too personal, too revealing. That's when I thought after seeing Born Again. Life is a Fundamental Baptist Church



Born Again. Life is a Fundamental Baptist Church

a feature-length documentary directed by sociologist James Ault and his collaborator, Michael Camerini. Fundamental Christians do like to talk about religion, but usually they're like advertisers, talking with a purpose, lecturing, trying to convince us of something, including how depraved are those who haven't accepted Jesus as their personal savior. Usually we listen to them, if at all, defensively. But one of the great things about Ault's film is the way it sidesteps the proselytizing, or rather, goes beyond it. We hear from the people in the film not why we should become fundamentalist Christians, but how they did, and we see how that decision affects many basic aspects of their lives over time. Ault spent two years getting to know the members of a small, independent Baptist

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READER'S GUIDE TO LOCAL EVENTS

Contributors to **READER'S GUIDE** are asked to submit their events by mail no later than the Friday preceding the Thursday event in order to be considered for publication. Do not phone. The Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to: **READER EVENTS EDITOR**, P.O. Box 8083, San Diego, CA 92118.

Outdoors

The Full Moon this month occurs on Friday, July 12. Moonsetters and photographers can watch it

themselves on the east end of Harbor Island to witness a weather permitting — the silver orb climbing directly over San Diego's downtown skyline between 8:30 p.m. and 9 p.m.

"Mountains and People" is the theme of a three-day program for campers at William Hene County Park near Julian. Park rangers present a series of talks, walks, and a complete program covering the area's gold-mining history, geology, Indian population, and present life. Many programs are geared specifically for children. Two featured events are a visit to the Seewee Mine and a tour of the Julian Cider Mill. The weekend's events run from Friday, July 12, through Sunday, July 14. Available campsites are limited, and advance reservations are required. Ask WCHS William

Hene County Park can be reached by going two miles south on Pine Hills Road off Highway 78, a mile west of Julian.

Laguna Mountain Field Trip: this week's Audubon Society hike will be in the Laguna Mountain Recreation Area, where visitors would be likely to spot woodpeckers, Allen's hummingbirds, pygmy nuthatches, and various goldfinches. Being binoculars, water, and lunch does not count toward the other hikers at the parking lot immediately after the Laguna Recreation Area.

Saturday, July 11, 8 a.m. Arrive about one hour and depart Monday, leaving time from Mission Valley. Take left exit to

Highway 78, turn right onto Highway 16, north on Sunset Highway to about 1.2 miles, and watch for a sign on the left that says "Laguna Campground & Field Trip." Check the map board at the entrance for the location of the parking lot.

Grunion Run this month are most likely to occur late in the evening on Monday, July 13, or Tuesday, July 14, three to four days after the date of the full moon. The actual grunion run ends to spawn on wide, graying beaches, such as Silver Strand, Mission Beach, Pacific Beach, and San Marcos. Last May, California law allows the taking of grunion in summer by those possessing a state fishing license. The grunion must be

caught by hand only and must be eaten, not a salad.

Magnolia, the warbler, is native commonly planted in decorative street trees in San Diego's older neighborhoods. Call the "queen of the flowering broadleaf evergreen" in branches carry large, dark green leaves and large, white blossoms of pleasing fragrance.

Archaeological Walk: Patricia Masters, Scripts Institute, and an archaeologist lead a walk to explore a knoll in La Jolla that is rich with La Jolla Indian and natural resources. The knoll is 100 feet above the ocean, and should offer spectacular views



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READER'S GUIDE

The studio on the knoll is scheduled for next Thursday, July 16, 9 p.m. Reservations are required, and the walk is not recommended for children under seven. For reservations and further information, call 534-4578.

Dance

Lo-Tee Series, featured performers in this week's production, the fourth in the twelve-performance series, are: Basso, Muffy Rique, Helen Daniels, and composer Arlene Dunlap. They offer French, a free dance with Balinese and East Indian influences. Animal Mandala is the second work on the program. It is a work of abstract animal movements, with solo, duo, and trio sections. Basso is a dramatic director of Santa Barbara's Comstock Dance

Foundation and has studied with Maurice Cornagran, Meredith Monk, and others. She is known for her highly experimental work and unusual dance settings. The performances in an informal setting are scheduled for Saturday, July 11, and Sunday, July 12, 8:30 p.m., at the rehearsal studio of the sponsor, Y's Company and Dancers, 1255 Fifth Avenue, Hillcrest. Tickets are available at the door, although seating may be limited. For information call 366-8423.

Film

"Born Again Life in a Fundamentalist Baptist Church," sociologist James Auty spent more than two years with families in the congregation of a fundamentalist church near Worcester, Massachusetts. Over the space of seven months, he

filmed the day-to-day struggles and personal stories of some of these families. The film gives insight into the sources of the fervor of the evangelical revival and the world view of its participants. The sociological study had its premiere at the Film Festival of Visual Anthropology at USC earlier this year and will be broadcast this fall over the PBS network. Auto currently is visiting lecturer in sociology and documentary film at UCSD, will be present to discuss the film. Saturday, July 11, 7:30 p.m. Sherwood Auditorium, La Jolla Museum of Contemporary Art, 3075 Carlsbad Boulevard. Tickets: 454-0267 or 454-3541. (See the article on page one of this section for more information.)

Trips, park rangers will narrate a slide show on the care and nurturing of our native trees and how we treat and mistreat them. A movie will follow the slide show, Saturday, July 11, 7:30 p.m. and Sunday, July 12, 1 p.m. and 4:30 p.m. each day. Natural History Museum, Balboa Park. The film is free with museum admission. 332-1821.

Mexican Film Series, the San Diego Public Library is sponsoring a series of one-hour films by Mexican directors to be shown as part of the regular Monday night film series. Monday, July 11, 7:30 p.m., third floor auditorium, San Diego Public Library, 820 E. Street, downtown. Free. 230-5849. A lecture by Rodolfo Parodi, director of the Tijuana Cultural Center, precedes film at 6 p.m. (See the article on page one of this section for more information.)

Mountain Climber and Photographer Tim Pratt will present a program of slides set to music of the first successful ascent of the south face of Annapurna in the Himalayas in Nepal. The program is scheduled for Tuesday, July 14, 7:30 p.m., Carlsbad, 3075 Carlsbad Boulevard and is

TO LOCAL EVENTS

sponsored by the Carlsbad City Library. Free. 434-2881.

"The Magnificent Ambersons" (1942) Joseph Cotten, Tim Holt, and Agnes Moorehead star in Orson Welles' film adaptation of Booth Tarkington's novel. The family at the center of the story is a declining dynasty, noted in its past. The film will be screened as part of a three-month Welles retrospective, Wednesday, July 15, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 3075 Prospect Street, La Jolla. 454-3541.

Music

Jazz Lunch, the Friday lunchtime concert series with Cecil Taylor and Bill Carter performing jazz and Latin music, Friday, July 10, noon to 1 p.m., the courtyard, Canyon Plaza, 908 Canyon Road, Sorrento Valley. Free. 458-1444.

Folk and Blues, the New Expression, a vocal and instrumental duo, performs traditional favorites on banjo, mandolin, and guitar, Friday, July 10, 8 p.m., Woods and Music, 3806 Fourth Avenue, Hillcrest. For reservations and ticket information, call 298-4011.

Stockton Drive at Hawk Street, Mission Hills. Free. 231-0111.

Waiting Outside the Lines, The Ballroom, Australia, Stage Band is currently on tour in the U.S. They'll be here to play some big band jazz and Dupleland, Aussie-style. Sharing the bill is the House of Scotland Pipe Band and Dancers. They've performed for Queen Elizabeth and appeared in a rock video with Rod Stewart. The week's most eclectic concert is scheduled for Sunday, July 11, 4 p.m. to 12 p.m., Spectacle Organ Pavilion, Balboa Park. Free. 232-5851.

Bluesman, the Chicken Thieves pick some blues, Saturday, July 11, 5:30 p.m., the garage, the Apple Core store, 7137 Mission Gorge Road, Santee. Free. 440-3664.

About Harp and Harpo, Bill Marx (son of Harpo) plays piano and shares inside stories about the silent member of the Marx Brothers. Harpo learned his trademark instrument when his mother, who was also the brothers' manager, found out that a vaudeville act with a harp was paid five dollars extra. Carol McLaughlin performs with Marx on the harp, Saturday, July 11, 8 p.m., and Sunday, July 12, 2 p.m., Woods and Music, 3806 Fourth Avenue, Hillcrest. For reservations and ticket information, call 298-4011.

Music in the Park Series, the summer-long weekly concert series continues with Dandelion by Bart Shulman and The Dandelion Quartet, Sunday, July 12, 4 p.m., Memorial Park, 313 Park Way, Chula Vista. Free. 691-5071.

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summer pops spectacular

Free Community concert Sunday, July 12, 7:30 pm

Seaport Village. The San Diego Unified Port District and Eagle 105 radio present our Summer Pops Spectacular. Enjoy Matthew Garbutt conducting the San Diego symphony musicians in a "SOUNDS OF MUSIC" concert ending with spectacular fireworks over the water. Watch and listen from the park, the boardwalk or offshore on San Diego Bay. Free parking in and near the Village. West Harbor Drive at Kettner Blvd. 235-4014. Free concert series continues August 16.

Seaport Village

READER'S GUIDE

the north end of Kuma Drive, off Lake Murray Boulevard, San Carlos, Free. 236-6672.

"The Good Old Summer" is the theme of the first of three biweekly pop concerts by the Palomar Community Orchestra. This week's program is conducted by Robert Cohen and is scheduled for Sunday, July 12, Kit Carson Park, Sunset Drive at Highway 15, Escondido. Gates open at 5 p.m. for picnics; music begins at 6 p.m. Tickets are available at the gate. Children fifteen and under are admitted free. For more information or advance ticket sales, call 744-1150 x2117.

Promenade Concerts Series, the outdoor season continues with a jazz concert by the San Diego

City College Knights Jazz Band, Sunday, July 12, 6 p.m., Spreckels Park, Seventh Street and Orange Avenue, Coronado. Free.

Original Songs, local composer, pianist, and vocalist Laureo Lindemann performs her own compositions, which have diverse influences—classical, calypso, Latin, and blues. Lindemann appears Sunday, July 12, 7 p.m., Deane Theatre, Fourth and Island avenues, downtown. 295-5855.

An All-Bach Program, organist The Music Lovers in concert Sunday, July 12, 7 p.m., St. Andrew's by the Sea Episcopal Church, 1050 Thomas Avenue, Pacific Beach. 273-8222.

Pop Concert, Matthew Garbutt and the San Diego Philharmonic

perform the first of two free concerts this Sunday, July 12, 7:30 p.m., at Seaport Village, West Harbor Drive at Kettner Boulevard, downtown. The evening ends with a fireworks show. The second free pop concert will be held in August.

Woodwind Recital, a quartet of woodwind players, members of the San Diego Symphony, performs classical selections in the second of a four-concert series. Monday, July 13, 6:30 p.m., Westminster Park Amphitheater, 3589 Talbot Street, in San Diego. Tickets are encouraged at this free outdoor concert. 223-3193.

Concert and Recreation Fair, Escondido plays rock hits from the

Friday and Saturday for dancing. There will be food and games for kids in the second of four city-sponsored concerts in July.

"Jazz Live", the final concert for July features the Daniel Jackson Ensemble. Pianist and saxophonist Jackson, who grew up in San Diego, has played with the Ray Charles Orchestra, the Buddy Rich Big Band, and Willie Bobo's Latin Jazz Orchestra.

Performer and teacher Daniel Jackson will appear Tuesday, July 14, 8 p.m., San Diego City College Theater, 5500 La Jolla Village Drive. Tickets are \$10. If you can't be there in person, the concert is broadcast live over KSDS-FM (88.1).

includes three concerts a week through the end of July and four concerts a week during August. Free. 236-5471.

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TO LOCAL EVENTS

Classical Concert, Peter Popping, classical guitar, Sally Mehler, flute, Tui Yi, violin, and soprano, Kate Reid performs with Bach, Telemann, Giuliani, and others. Wednesday, July 15, 7 p.m., Cathedral City Library, La Costa Branch, 7750-M El Camino Real, Carlsbad. Free. 743-7222.

Jazz, the next program in a summer-long series of Thursday night concerts features pop and jazz by the Most Valuable Players, next Thursday, July 16, 7 p.m. to 10 p.m., the gas-bo, Vineyard Shopping Center, 1523 East Valley Parkway, Escondido. Free. 743-7222.

Jazz from Two Cultures, vocalist Ayanna Hubson joins the Horuchi Jazz Ensemble for a series of concerts throughout the summer. Glenn Horuchi's music is a blend of Japanese folk rhythms and jazz forms. Hubson's specialties are American blues and jazz. The Horuchi Ensemble and Ayanna Hubson can be heard next Thursday, July 16, 6 p.m., Mira Mesa Park and Recreation Center, 8575 New Salem Street, Mira Mesa. Free. 283-6480.

Big Band Jazz, the Dick Braun Orchestra plays the familiar sounds of Count Basie, Duke Ellington, Jimmy Luncheon, and Benny Goodman in a concert that is a survey of swing. Braun's concert is held in conjunction with a history of jazz class he teaches at USD. He'll demonstrate what made the difference between the show bands, the dance bands, and the jazz bands of the Swing Era, next Thursday, July 16, 7:30 p.m., Manchester Auditorium, 1280 Alcala Park, Linda Vista Road, Linda Vista. Free. The public is invited.

The Destruction of Dresden, the recent, controversial book. The destruction of Dresden by David Irving will be the focal point of a discussion led by Ellen Maslin and others, sponsored by the Humanities Fellowship of San Diego. During World War II, American and British bombers destroyed the German city of Dresden, a center of fine art and

architecture, whose main industry was the production of world-famous china. With no strategic military significance, Dresden was an unlikely target for Allied bombs. Forty years after the event, historians still question why the city was destroyed. A survivor of the Dresden firestorm, Jack Scheibitz, himself a member of the Humanities Fellowship, will participate in the discussion. Friday, July 10, 7:30 p.m., the Abraxas School, 1566 Homestead Street, Pacific Beach. Free. 232-4821.

Birds of Prey, Vivian Barton, a team leader from Project Wildlife, will demonstrate how injured birds of prey are cared for and rehabilitated by volunteer members of the project. Barton's discussion is scheduled for Sunday, July 11, 8 p.m., the

Los Angeles screenwriter and novelist (scripts for *Blind* and the *Boat*, *Sherry's*, and *Cole* *Red*) will discuss the delicate art of collaboration and share his tips for selling your writing without an agent. He's scheduled to speak Friday, July 10, 6:30 p.m., Women's Bookstore and Haven, 1341 Adams Avenue, Normal Heights. 282-3383.

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KIFM 98.1 JAZZ CALENDAR

July 9-July 15

Sun.	Mon.	Tues.	Wed.	Thur.	Fri.
12 Hammerton's New Shows 8:00 pm	13 Buddy Peltier 8:00 pm	14 Jazz Lovers 14 8:00 pm	15 Columbia 8:00 pm	16 Sunday Cruise 8:00 pm	17 San Diego 8:00 pm
18 Hammerton's New Shows 8:00 pm	19 Buddy Peltier 8:00 pm	20 Anthony's 8:00 pm	21 Columbia 8:00 pm	22 Sunday Cruise 8:00 pm	23 San Diego 8:00 pm

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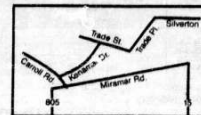
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READER'S GUIDE

Pottery Group Area, Pottery Country Park, Pottery, Fr. on San Diego, 40 to 50 miles east on Highway 94 to Pottery, one mile north on Pottery Valley Road, and one mile east to the park entrance. Free. 365-3621.

The Roots of Taoism and Shamanism. Sandra Howlett has studied the Chinese language and culture for twenty years, lived in China and among the North American Eskimos, and translated the Taoist classic Tao Te Ching. She will explore the common roots of Taoism and the shamanism of the native North American Indians.

Sunday, July 12, 7 p.m., the Taster Sanctuaries of San Diego, 2327 University Avenue, North Park. 692-1155.

The Anasazi Pueblo, the 900-year-old village was buried for seven centuries in Clovis Canyon, at Cortez, Colorado. Archaeologist Jim Mead will discuss the rich find in a lecture titled "Clovis Canyon: Hand-on Archaeology," as part of the ongoing Brown-Bag Lecture Series. Monday, July 13, 8:30 to 10 p.m., the San Diego Museum of Man, Balboa Park. Coffee and tea are provided. Participants should bring lunch. The lecture is free with admission to the museum. 239-2201.

Seminars on Oriental Religions. 14-hour seminars are available from a career with the U.S. State Department and college teaching, hosts a six-week series of seminars on Chinese, Japanese, and other Eastern religions and

philosophy. The first event, "The Message of the Buddha: To India, Sri Lanka, and the World," is scheduled for Monday, July 13, 1:30 p.m. to 3:30 p.m., city council chamber, 1200 Elm Avenue, Carlsbad. The series is sponsored by the Carlsbad City Library. Free. 434-2881.

Cultural Development on the Border. Rodolfo Pardo, director of the Triunfo Cultural Center, will discuss the development of a binational cultural exchange in the border region. Monday, July 13, 6 p.m. Following the lecture, Rodolfo Pardo's 1981 film, *The Development of a Binational Cultural Exchange*, will be screened. The lecture is scheduled for Monday, July 13, 6 p.m., third floor auditorium, San Diego

Public Library, 5221 Streetdown. Free. 236-5848 (see the article on page one of this section for more information).

Seneca and the Stoics. Student of the Stoic philosopher Robert Nelson will lead a lecture and discussion of this Greek and Roman school of thought at a meeting sponsored by the Humanistic Fellowship of San Diego and the Philosophy Forum. The relationship between Stoicism and its modern and their contrast with Christianity will be one aspect of the discussion, which is scheduled for Wednesday, July 15, 7:30 p.m. D.G. With bookends, 7327 La Jolla Village, La Jolla. Free. 232-4851 or 436-1835. (See the article on page one of this section for more information.)

Radio/TV

"I Was a Male War Bride," one of the highlights of *How and How's* 1949 comedy of misadventure in a war zone. *How and How's* stars with Ann Sheridan in this film, which will be shown on KUSI, Channel 51.

Padre Baseball, the home-run Padres end the current road trip with three at Three Rivers. San Diego plays the Pirates. Friday, July 12, 4 p.m. Saturday, July 11, 4:30 p.m. and Sunday, July 12, 10 a.m. The money-raising game will be televised on KUSI, Channel 51. For next week's home schedule, see

TO LOCAL EVENTS

"Spens" in this section. All home and away games are broadcast over radio, KFBM-AM (760) and on Spanish on KEXX-AM (1420).

Filmed in Concert, the Foster Sisters took their way through a hot set recorded live in an East Coast nightclub. *Standing Ovation.* The Foster Sisters are Friday, July 10, 10 p.m., repeating Sunday, July 12, 8 p.m., KPBS, Channel 15.

"Pacific Coast Highway," Robert Winter hosts this weekly series of explorations of music by West Coast artists in classical, jazz, and contemporary settings. This week's program features violinist Carol Lieberman and harpsichordist Mark Knoll playing and discussing unusual selections

from the Baroque era—works by Heinrich von Biber, Francesco Correggi, Balduino, and Le De. The program airs Saturday, July 11, 10 a.m., KPBS-AM (89.5).

World Ski Finals, films of the top pros from ten countries competing last November at Lake Havasu, Arizona, will be shown Saturday, July 11, 3 p.m., KUSI, Channel 51.

"A Double Life" (1947), Ronald Colman's starring role in this Ruth Godden-Carson Kettis drama was him as Oscar. He plays an actor whose role began to affect his private life. George Cukor directed this film, which airs Saturday, July 11, 8 p.m., KUSI, Channel 51.

Tex-Mex Music, this blend of cowboy, Latin, and blues is the

featured form in this week's segment of the ongoing series *Roots of the Heart*. Sunday, July 12, 5 p.m., KPBS, Channel 15.

"American Masters," the life and diverse career of William Wyler are celebrated in this week's installment of *American Masters*. The director's work includes everything from silent films to contemporary musicals, some of the most famous being *Jezebel*, *Mrs. Miniver*, *Ben Hur*, and *Penny Lane*. The program airs Monday, July 13, 9 p.m., repeating Wednesday, July 15, 11 p.m. KPBS, Channel 15.

"The Sting" (1973), George Roy Hill's slick flick finally needs an introduction. Newman and Redford as Chicago con men,

best and newest in performance values. The third season features some performers familiar to San Diego audiences, such as Bill Irwin, Tim Bogert, and Melissa Stribling. *Erin*, "The New Vandellia," opens the ten-part series with *As Seen on TV*, a satire on "reality" TV comedians with technical effects that are strictly from the Edge.

Monday, July 13, 11 p.m., KPBS, Channel 15.

Baseball's All-Star Game will be broadcast live from Oakland Tuesday, July 14, 3 p.m., KUST, Channel 19.

"Jazz Live," local performer and teacher Daniel Jackson and his ensemble are broadcast live from the theater of San Diego City College. Tuesday, July 14, 8 p.m., KSDS-TV (35.5).

Water Skiing and Windsurfing. Lake San Vicente officially opens this Saturday, July 11, for water skiing and windsurfing. The facility will be open every Sunday and Sunday from 7 a.m.

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Honors for Hollywood	7:15	7:16	7:37	7:28	
Wild West Night	7:22	7:21	7:12	7:25	
Pop Marches On—Ronald Ondaatje	7:29	7:30	7:31	7:1	
Celebration	8:15	8:16	8:17	8:18	
The Roaring Twenties	8:12	8:13	8:14	8:15	
Superstar Ship on San Diego Bay	8:19	8:20	8:21	8:22	
Ellen's Party	8:26	8:27	8:28	8:29	
Techniques—1942 Openers—Grand Finale	9:2	9:3	9:4	9:5	

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READER'S GUIDE TO LOCAL EVENTS

Mayan and Aztec antiquities, costumes, crafts, and artifacts from the colonial period. The Centro is open weekdays from 11 a.m. to 7 p.m. and until 8 p.m. Saturdays and Sundays. The Centro Cultural Tijuana is located at Paseo de los Héroes y Mina, Zona Río Tijuana. For information call 1-706-664-1111 or 1-706-664-1132.

Mingei Museum of Folk Art, women's art from Eurasia and the Western Pacific, in a show titled "The Birth Symbol," is on exhibit through July 15 at the Mingei International Museum of World Folk Art, University of California, San Diego.

Village Drive, La Jolla, Gallery hours are Tuesday through Saturday, 11 a.m. to 5 p.m.; Friday until 9 p.m.; and Sunday, 2 p.m. to 5 p.m. 453-1300.

The Museum of Man has a number of exhibits open concurrently. An exhibition of photography, "All the Way in a Model A," Baja California 1936, includes forty photographs taken by the former owner and publisher of *Desert* magazine as he traveled by car through Baja in the mid-1930s. The road between Ensenada and Cabo San Lucas

was unimproved then. Some of the subjects in the exhibit are the Panzan settlement of Chaudabue, the abandoned British colony of San Quintín, and early views of Rosarito Beach. The photographs of Charles Shelton will be displayed through October 11.

"Sovietism in Science: The Eclectic Collector" comprises selected pieces from the museum's core collection that come from patrons and collectors in the community. Pieces displayed include scarabs and alabaster from Egypt, Peruvian pre-Columbian pottery, Mexican costumes from Chiapas, weapons and archery paraphernalia, and other anthropological and archaeological items. The exhibit runs through February 14, 1988.

The museum is also featuring an exhibit of the material culture of the Plains Indians. The artifacts date from the second half of the Nineteenth Century. This display will remain on view through October 5. Also exhibited are samples of the art and science of forensic anthropology. This display illustrates how a face is reconstructed from the clues found in a skull. This will run on view through January 4, 1988.

The Museum of Man is located at 1150 El Prado, Balboa Park. 239-1201.

Reuben H. Fleet Space Theater and Science Center, a special film, *Discovery*, runs through September 13 at the space theater. The film was produced using the *Shoemaker* process, which projects sixty frames a second, standard movie film are projected at twenty-four frames per second. The effect for the viewer is an exhilarating feeling, similar to 3-D processes. This film screened originally at the Expo in Vancouver. In showing in San Diego is in U.S. premiere. It is a must-see film that will be the next popular advancement in theatrical film technology.

Discovery screens daily at 10 a.m. (except Monday), 11:30 a.m., 2 p.m., 3:30 p.m., 6 p.m., and 7:30 p.m. The 3-D *Onimias* film *We Are Born of Stars* is another feature presentation. This eleven-minute, black-and-white film is the first to be produced for projection on a domed screen. The 3-D effects are created with computer-generated graphics. Scheduled to run through the summer, *We Are Born of Stars* and *Shoemaker* show daily at 11:40 a.m. (except

Monday, 1 p.m., 2 p.m., 3 p.m., 5 p.m., 7 p.m., and 9 p.m. A performance at 10:30 a.m. is added Saturday and Sunday. The series of laser rock shows come to an end this weekend. The final program is *Pink Floyd II*, with music from *The Wall*, *Animals*, and *Wish You Were Here*. Screenings are scheduled tonight, Thursday, July 8, 8:15 p.m., and Friday, July 11, at 10:15 p.m. The theater and science center is located on Park Boulevard in Balboa Park. For information call 238-1211.

Movies


(continued from page 1)
replicated by actors speaking with "correct" Cantilian accents while performing Mexican folk dances in Argentinian gaucho costumes, failed to connect with the average Spanish-speaking viewer, who preferred the dubbed American product (featuring stars of that era, including Mexican actors like

Dolores del Río and Ramón Novarro).

The turning point came in 1936, when the first comedy ranchero, a film called *Allá en el Rancho Grande* was released. Although the stars were comparable to Hollywood's singing cowboys, the clowns have survived to this day as national and international symbols, however inaccurate, of Mexican culture built around mariachi music and a macho figure dressed in a flashy embroidered suit and sombrero.

During the Forties, the American studios were distracted with churning out propaganda for the war effort. Hollywood's benign neglect helped create a vital and thriving film community in Mexico City. The establishment of the Barco Nacional Cinematográfico at this time stabilized the financing of Mexican films. The Golden Age of

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READER'S GUIDE TO THE THEATER

poetic devices. Few of these deceptions from the composer's workshop seem to have any great claim on a listener's attention. Scordheim has said almost everything better elsewhere. With the possible exception of the sharply witty satire on togetherness, "Happily Ever After" ("in hell"), the songs express their sweet and sour ideas and feelings, give rise to a charming bit of dramatization, pass through the listener's mind, make their point, and then disappear, seemingly forever. But both Mary and Delaney are gifted performers who know how to put over a musical number, both act at every moment during the performance of their songs, diverting attention from the music per se to the dramatic situation and the inner experience of the character whose feelings are being expressed in the music. A pleasant, if ephemeral little show. (Sm)

THE MISS FIRECRACKER CORTIS: Is back! The Fiesta Dinner Theatre is hosting a reprise of the San Diego Action Theatre's smash hit, SRO production of the Beth Henley latest, *Miss Firecracker*, which the company performed in May at

the Bowers Theatre. The play is about a small town woman's simple dreams of glory and recognition. Winning the Miss Firecracker Contest is an obsession with Carnelle Scott. She hopes a victory in the contest will erase the less-than-savory reputation she has earned since she was abandoned as a child in the Mississippi town of Brookhaven. Richard Harrison has directed the show, and the cast returns intact from its Bowers success (which means, among other things, that Dale Friedland can enchant audiences even as Popeye Jackson, the nearly blind, hypersensitive seamstress who takes everything as if it were holy. (Sm)

THE RUBICAN MAN: The Caribbean Players of the Arts present, as their annual summer production, *Rubican Man*, the recently popular musical about Harold Hill and life in the innocent world of Middle America in 1912. Frank Wayne has directed the production. Wayne Tibbels plays Hill. Other cast members include Barbara Campos, Warren West, Scott Oiler, Joanne Wasczak, Tommy Jeeve.

Katherine Charles, Kate King, Katie and Andy Burton, and Monica and Dana Westhead. Rita Kenton is the musical director. Bobby Haas is the choreographer. Cliff Jendani is the lighting designer. Sue Team is the costume designer, and Mark Sell is the lighting designer. (Sm)

RIGHT OF THE IGUANA: This is a play in the realistic mode with little plot, firmly anchored in place in sandy hotel in the west coast of Mexico and in the time of the summer of 1940, and relying for its

William Williams assembles an idiosyncratic but miscellaneous group at the Costa Verde Hotel, a nice rider. Lyricalist minimalist, the recently "discovered" proprietress of the hotel, a stiff New England spinster, her superannuated grandfather, a group of Baptist lady tourists from Texas, a bunch of German tourists, and a couple of bare-chested Mexican men. Since the characters are all that counts, it is a pity that not one of them is a particularly engaging, memorable, or even notably sympathetic. Furthermore, the incoherence of the central theme is so apparent that it is difficult to see how it would bind these diverse figures together. The most salient virtue of *Right of the Iguana* is its language, and actor Bryan Jennings, who as the Reverend T. Lawrence Shannon has most of the good roles, is often extremely effective in giving this language its full pungency. The Globe's venerable Craig Noel has directed with his usual competence, but neither he nor the equally competent cast can make a silk purse out of an iguana's ear. (Sm)

THE PLAY'S THE THING: The Gastrop Quartet Theatre is presenting a delightful production of the French Moliere *Le Misanthrope* light here. The production is delightful because everyone involved in it exhibits for the first time a sort of exuberance and style. Director Will Simpson loves this kind of confectionary and is an old master at bringing out its typical variety of staged readings of three scripts chosen from the repertoire submitted.

THE SOUTH COAST REPERTORY THEATRE: The South Coast Repertory Theatre will conclude its second annual Hispanic Playwrights Project with staged readings of three scripts chosen from the repertoire submitted. The plays are: *The Promise*, by José Rivera, which will be read on Friday, July 11, at 7:30 p.m.; *Passion*, by Ana Maria Simo, read on Saturday, July 12, at 2:30 p.m.; and *Backstage*, by Estelle Proffitt Tremblay, read on Saturday, July 13, at 7:30 p.m. As part of the HPP initiative, the South Coast Repertory Theatre also plans seminars and discussion groups for these and other scripts. Call the theatre for information (714) 957-4033. (Sm)

STOP THE WORLD - I WANT TO GET OFF: Paula Cronon and Chrysalis Productions present the allegorical musical *Stop the World - I Want to Get Off*. An Everyman figure meets the boss's daughter, rises in business and politics, and ends his life reflecting on the shallowness of his achievements. He performs, has directed the production. Cast members are: Robin Plummer, Mary Cary, Bruno Valdivia, Melante Priya, Jerry Esquivel, Anne Valdivia, Dora Boudoux, and Gina Morgan. Terry O'Donnell is the musical director. Guy Sawyer the technical director, and Sylvia Beer the choreographer. (Sm)

THE TALKING WITH: The Public Theatre presents the award-winning series of monologues in which a wide variety of women share the experience that have changed their lives. The monologues were written by Jane Martin, the pseudonym of an anonymous and very gifted playwright. James Johnson has directed the production. Cast members are: Helena Baranaki, Jo Cary, Lane Dorfman, Elie Friedman, Kelly Rae Hess, Tina Maclean, Jennifer Johnson, Mary Lynn, Betty Matthews, Ginger Perry, and Polly Sipes. (Sm)

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Skies is located in the new Montemore Field Holiday Inn. Located at the corner of Kearny Villa Road and Aero Way. 1000 and more. 553-8888. Montemore Field Holiday Inn 277-8888

through the most grueling of his recording style. *L. Is for Lover* suffers from that sort of sameness; it has a limp, lifeless quality to it that isn't disguised by perky tempos or Jarreau's sincere exuberance. The album's lack of spirit is especially surprising coming after *High Crime*, which is a much graver of great material and electrified performances.

Fortunately, Jarreau has recorded so much fine music that one needn't worry that *L. Is for Lover* adds little to the score. When he returns to concert Sunday night, he'll come equipped with the finest musicians, instruments, material, and stage instincts that money, care, and genuine talent can provide. For a complete listing of other artists in town this week, see "Concerts" on the following pages.

CONCERTS

Shirley Mardock: Humphrey's tonight, Thursday 8 p.m., 2303 Shelter Island Drive, 278-TX33 or 224-9438.

Dave Allen and the All Nighters and the World's Catel Killers: Belly Up Tavern, tonight, Thursday 9 p.m., 143 South Cedar Avenue, Solana Beach, 481-9022.

The Dave Brubeck Quartet: Humphrey's, Friday July 10, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 278-TX33 or 224-9438.

Jack Sheldon: Bella Via, Friday, July 10, 8 p.m. and 10 p.m., 2581 Highway 101, Carlsbad, 942-1108.

The Diamante Coors Senegalese Dance Troupe and the Uwe-igbo Nigerian Dance Band: Wabash Hall, Friday, July 10, 6 p.m., 3855 Wabash Avenue (at 805 and University), 452-5248 or 452-5185.

The Louisiana Cajun Troupe: San Diego Wild Animal Park's Mahala Amphitheatre, Saturday, July 11, and Sunday, July 12, 6:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

Cabo Pico Vics Courtyard: Sunday, July 12, 3 p.m., 7825 Fay Avenue, La Jolla, 459-1404.

Lauren Liefmann: Deane Theatre, Sunday, July 12, 7 p.m., Fourth and Island avenues, downtown, 295-5855.

Al Jarreau: SDSU's Open-Air Theatre, Sunday, July 12, 8 p.m., San Diego State University campus, 278-TX33.

Poco: Bachelors, Sunday, July 12, 9 p.m., 8052 Clairemont Mesa Boulevard, Clairemont, 560-8022.

The Four Tops: Humphrey's, Sunday, July 12, 7 p.m. and 9 p.m., 2303 Shelter Island Drive, 278-TX33 or 224-9438.

Marty Haggard and Alaska: Leo's Little Bit of Country, Monday, July 13, call for time, 680 West San Marcos Boulevard (Highway 78 at San Marcos Boulevard), San Marcos, 744-4120.

"Jazz Live," featuring Daniel Jackson: San Diego City College Theatre, Tuesday, July 14, 9 p.m., Fourteenth and C streets, downtown, 238-3682.

Jon Bachelors: Bachelors, Tuesday, July 14, 9 p.m., 8052 Clairemont Mesa Boulevard, Clairemont, 560-8022.

Nina Haggard: Bachelors, Wednesday, July 15, 9 p.m., 8052 Clairemont Mesa Boulevard, Clairemont, 560-8022.

TIO LEO'S
"NAPA/MORENA"
Mexican Restaurant & Cantina
5302 Napa Street, San Diego 542-1462
(Near the Morena Blvd. Home Furnishings district, the old Kinney's Shoe Store)

Thursday, Friday & Saturday



the procrastinators

Sunday & Monday

GREG GLOVER BAND

Tuesday & Wednesday



the procrastinators

Thursday—Punch Night
\$2.00 Flamingo PUNCHES
Sunday—R.E.N. "Restaurant Employees Night"
\$2.00 Long Island Iced Tea
\$1.25 Hot Shots
Monday—U.S.D. Night
\$1.25 Kamikazes
Tuesday—Price Club Employees Night
\$1.25 Cuervo Gold
Wednesday—Margarita Night
\$1.25 Margaritas

TIO LEO'S
IN MIRA MESA
10787 Camino Ruiz
Mira Mesa • 695-1461

Thursday, Friday & Saturday

FOOLISH PLEASURE

Sunday & Monday

STARWIND

Tuesday & Wednesday

LOCAL COLOR

Thursday—Iced Teas \$2.00
Sunday—Bloody Marys \$1.50
Tuesday—Restaurant Employees Night
Drink Discounts
Wednesday—Margaritas \$1.25
Cuervo Shooters \$1.25

Coming Soon

July 16-18: Foolish Pleasure
July 19-20: The Vandies
July 21-23: Who Cares?



Open Air Theatre
SAN DIEGO STATE UNIVERSITY

ANITA BAKER

SECOND SHOW
ADDED
ON SALE
SATURDAY

9 PM
FRIDAY
SEPTEMBER

8 PM
SATURDAY
SEPTEMBER

11

12

AL JARREAU 12
THIS SUNDAY!
8 PM SUNDAY JULY

SAM KINISON
LOUDER THAN HELL
WITH SPECIAL GUEST
CARL LaBOVE 17
8 PM FRIDAY JULY

EXPLOSION
Miami Sound Machine
Let It 1999
WORLD TOUR '97
WITH SPECIAL GUEST PAUL RODRIGUEZ
8 PM FRIDAY JULY
24

HANK WILLIAMS, JR
WITH SPECIAL GUEST
MASON DIXON 26
7:30 PM SUNDAY JULY

LOS LOBOS
WITH SPECIAL GUEST
THE SMITHEREENS 1
8 PM SATURDAY AUGUST

PHYLLIS HYMAN AND THE JAZZ EXPLOSION JAM
FEATURING
JEAN CARNE
RAMSEY LEWIS
STANLEY TURRENTINE 7
8 PM FRIDAY AUGUST

COMING ATTRACTIONS
AS 5050
810-1010 SANDOZ
810-1010 BUFFET AND THE CORAL REEFER BAND
810-1010 MENTH GROUP WITH MICHAEL HEDGES
810-1010 PAPA AND MARY

TICKETS: \$10-\$15
The Lou Gamm Concert is scheduled for Friday, July 31. It has been postponed with further notice. Tickets are refundable at point of purchase.

Budweiser THIS BUD'S FOR YOU.



DOI: 10.1002/for

Tavern, Tuesday, July 28, 9 p.m.
143 South Cedros Avenue, Solana
Beach, 481-8022.

Go Ahead! Bacchanal, Wednesday,
July 29, 9 p.m., 8022 Claremont
Mesa Boulevard, Claremont.
560-8022.

Nick Fleetwood's Zoo! Billy Up
Tavern, Thursday, July 30, 9 p.m.,
143 South Cedros Avenue, Solana
Beach, 481-8022.

Chuck Magione's Humphrey's,
Thursday, July 30, 7 p.m. and
9 p.m., 2303 Shelter Island Drive,
278-TXNS or 224-9438.

Suzanne Vega: North Park
Theatre, Friday, July 31, 8 p.m.,
2901 University Avenue, 278-TXNS.

Def Jam '87, featuring L.L.
Cool J, Sports Arana, Friday,
August 1, 9 p.m.

George Howard: Humphrey's,
Friday, July 31, 7 p.m. and 9 p.m.,
2303 Shelter Island Drive,
278-TXNS or 224-9438.

**Savage Republic and White
Glove Test:** Saigon Palace, Friday,
July 31, 10 p.m., 500 17th Avenue,
downtown, 232-9766.

Los Lobos and the Smithereens:
SOSU's Open-Air Theatre,
Saturday, August 1, 8 p.m.,
San Diego State University
campus, 278-TXNS.

"Jazz Live," featuring the Steve
Fierabend Quintet: San Diego
City College Theatre, Tuesday,
August 4, 8 p.m., Fourteenth and C
streets, downtown, 230-1062.

T'Pau: Bacchanal, Wednesday,
August 5, 9 p.m., 8022 Claremont
Mesa Boulevard, Claremont.
560-8022.

**Phyllis Hyman and the Jazz
Explosion Jam,** featuring Jean
Carne, Ramsey Lewis, and
Stanley Turrentine: SOSU's
Open-Air Theatre, Friday,
August 7, 8 p.m., San Diego State
University campus, 278-TXNS.

Waylon Jennings: Humphrey's,
Sunday, August 9, 7 p.m. and
9 p.m., 2303 Shelter Island Drive,
278-TXNS or 224-9438.

David Sanborn: SOSU's Open Air
Theatre, Tuesday, August 11,
8 p.m., San Diego State University
campus, 278-TXNS.

**Jimmy Buffett and the Coral
Reef Band:** SOSU's Open-Air
Theatre, Wednesday, August 22,
8 p.m., San Diego State University
campus, 278-TXNS.

Savero Coza: Humphrey's,
Saturday, August 15, and Sunday,
August 16, 7 p.m. and 9 p.m., 2303

Shelter Island Drive, 278-TXNS or
224-9438.

Waylon Marshall: Humphrey's,
Thursday, August 20, 7 p.m. and
9 p.m., 2303 Shelter Island Drive,
278-TXNS or 224-9438.

The Chick Corea Electric Band:
Humphrey's, Friday, August 21,
7 p.m. and 9 p.m., 2303 Shelter
Island Drive, 278-TXNS or
224-9438.

The Toy Dolls: Carpenters' Hall,
Friday, August 21, 8 p.m., 555
Twentieth Street, downtown,
233-9468.

GRP '87, featuring Lee
Ritenour and Dave Grusin:
Humphrey's, Saturday, August 22,
8 p.m., San Diego State University
campus, 278-TXNS.

Savero Coza: Humphrey's,
Saturday, August 15, and Sunday,
August 16, 7 p.m. and 9 p.m., 2303

The Pat Metheny Group: SOSU's
Open-Air Theatre, Tuesday,
August 25, 8 p.m., San Diego State
University campus, 278-TXNS.

Joan Baez: Humphrey's, Tuesday,
August 25, 7 p.m. and 9 p.m.,
2303 Shelter Island Drive,
278-TXNS or 224-9438.

**Fats Domino and Jerry Lee
Lewis:** Humphrey's, Wednesday,
August 26, 7 p.m. and 9 p.m.,
2303 Shelter Island Drive,
278-TXNS or 224-9438.

Ricky Skaggs: Humphrey's,
Thursday, August 27, 7 p.m. and
9 p.m., 2303 Shelter Island Drive,
278-TXNS or 224-9438.

Miles Davis: Humphrey's, Sunday,
August 30, 7 p.m. and 9 p.m.,
2303 Shelter Island Drive,
278-TXNS or 224-9438.

**Tonight
thru Saturday**



SCARLET July 9, 10 & 11

ROCKOLA July 12 & 13

**101KGS FM
Night Court**

**"BULL!"
(Look-alike Contest)**

Plants Tuesday, July 14
in prize—\$101 cash, plus a trip to
Hollywood and an appearance on NBC's
"Night Court." Register up receive NBC's
"Night Court" T-shirt.

* Your KGB card gets you in FREE
* PLUS registration will be here with lots
of prizes and giveaways.
* \$1.01 drink special.




Mina's July 14 & 15

NOTICE TO APPEAR
July 16, 17 & 18

**Donkey Kong
RESTAURANT**

"We're closer than you think!"
4024 Bonita Road, Bonita
(one mile east of 805)
478-3537

**Live Entertainment
Dining & Dancing**

Happy Hour
Mon-Fri, 4-7 pm
Free buffet, drink specials

**Fantasy Fashion
Auction**
Every Friday, 7 pm

**REFLECTIONS
BE REFLECTION?**



Rising Star
Thursday-Saturday, July 9-11 from 8:30



Devocean
July 14-25

Happy Hour
Tuesday-Friday, 5 pm to 7 pm
Complimentary hors d'oeuvres and live music
Friday Happy Hour—dance to the live music of The Wanderers

Free Parking
No cover—No minimum
291-2900

Sheraton-Harbor Island East
1380 Harbor Island Drive, San Diego

PARK PLACE

**LIVE
ROCK EVERY
NIGHT**

**PRIVATE
DOMAIN**

• Every Thursday
Heavy-M Night
JIM McINNES
Spaghetti feed 4:00-5:30 pm
All you can eat \$1.01

• July 12 & 13
Dance to PARACASTINATORS
Monday, July 13
DR. DOWNS
Hypnotic


EARLY EVENING AT PARK PLACE
4:00-7:30 pm, Monday-Friday
Monday - 2 hot dogs and a drink \$1.00 Tuesday - 2 tacos and a Corona \$2.00
Wednesday - 2 slices of pizza \$1.00 Thursday - KGB spaghetti feed \$1.01
Friday - 5 finger sandwiches \$1.00
And free munchies too!

EVERY TUESDAY FASHION AUCTION 7:30 PM
FASHION EXCLUSIVE
Join the bidding frenzy
Win door prizes and
save a fortune on
exciting new fashions.


1280 FLETCHER PARKWAY, EL CAJON • 448-7475

**CATAMARAN
RESORT HOTEL**

CANNIBAL BAR



**JOE COOL &
THE RUMBLERS**
July 10-13
Cover \$3.00
Fri. & Sat.



**BOYS' NIGHT OUT
SURF PARTY**
with
THE HODADS
(just the Mar Del boys)
July 14
Cover \$3.00



**KIFM 98.1
Lies Out
JAZZ**
with Art Good of
KIFM 98.1
July 9
SECRETS



JAZZ DANCE NIGHT
with Mark Walton of Channel 10
July 15
HOLLIS GENTRY'S NEON

July 16 Dave Wallace Band
July 17-20 Joe Cool & The Rumlbers
July 21 The Fabulous Mar Dels
July 22 Speed of Sound
July 23 Forecast
July 24-27 Candy Apple Red
July 28 The Fabulous Mar Dels
July 29 New Shooz
July 30 ZZAJ
July 31-Aug. 1 & 2 The Convertibles

All shows begin at 9:00 pm • Doors open at 4:00 pm

3999 MISSION BOULEVARD • 488-1081

CLUBS

Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-9392 Thursday afternoon or Friday before 5:00 pm. The listings are free.

North County

Bella Via Restaurant and Nightclub, 2501 Highway 101, Cardiff, 942-1108: Forecast, jazz and rhythm and blues, Thursday: Jack Sheldon, jazz, 8 and 10 p.m.; Friday: Kevin Lettau and John Lettau, jazz, Saturday and Sunday: Bill Cantus and the Moles, featuring Coral Thirt, jazz, Monday: Cuba Fito, jazz, Tuesday: the Mark Leeman Band, jazz, Wednesday: live music is featured during the Sunday brunch also.

Belly Up Tavern, 143 South Cedron Avenue, Sotara Beach, 481-9022: Dave Alvin and the All-Americans, rock, and the World's Cutest Killers, jazz, Thursday: the Paladins, rockabilly and rhythm and blues, and Lulu and the Locomotives, rock and rhythm and blues, Friday: Soul Patrol, Newborn soul, Saturday: the Cardiff Reelin', reggae, Sunday: Maggie Mayall and the Cadillac, rhythm and blues, Monday: Po Mo, reggae, Tuesday: the Beat Farmers, beer-soaked American roots rock, and DPT2, rock, Wednesday: Afternoon Concerts, the Chicago 16, Dixieland jazz, 5:30-8 p.m.; Friday: Bob Long, top, boogie, and jazz, 5-8 p.m.; Saturday: Taboo Road, vintage jazz and swing 6-8 p.m., Wednesday.

The BookWorks/Pasadena Coffeehouse, Tower Hill Center, 2670 Via de la Valle, Del Mar, 755-9755: Live music, 8 p.m.; Friday: call club for information.

Borrelli's Back Room, 2677 Vista Way, Oceanside, 721-5400: Midnight Delight, contemporary, Thursday through Saturday; Rick Weaver, variety, Sunday and Monday.

Camelot Inn, 867 San Marcos Boulevard, San Marcos, 744-1332: The Pasadena Street Band, Irish music, Friday: Greg Rustie, Fifties and Sixties music on acoustic guitar, Saturday.

Carlos Murphy's, 240 East Via Rancho Parkway, Suite A-1, Escondido, 489-5932: Song Trek, audience participation recorded music and video presentation, hosted by Mark Doone, Sunday through Wednesday.

Club Diego's, 635 South Highway 101, Solana Beach, 755-4833: Duke Gentry and the Presley People, featuring Woodstock Debonaire, rock, Tuesday evening.

The Countrywide Restaurant and Lounge, 450 Douglas Drive, Oceanside, 757-0800: New Country, country, Wednesday through Sunday; Lone Star Country, country, Monday and Tuesday.

El Comal, 523 Encinitas Boulevard, Encinitas, 944-1575: Latin Soul, Latin music, Friday evening, and 4-8 p.m., Sunday.

El Comal, 1284 Poway Road, Poway, 486-1010: Ron Bell, contemporary and country, Thursday and Friday, live music, Saturday: call club for information.

The 50's, 945 West Valley Parkway, Escondido, 484-0420: Jaime Moran and Fred, Latin jazz and contemporary, Tuesday through Thursday; Ticket contemporary, Friday and Saturday.

Firestone Lounge, 839 West Washington, Escondido, 743-1931: Blues, pop 40s and country and western music, 4-7 p.m., Monday through Friday and Wednesday through Saturday evenings, beginning at 8 p.m., Wednesday and Thursday, and 9 p.m., Friday and Saturday.

Former Blaster and 'X' guitarist
DAVE ALVIN
with **THE ALL-AMERICANS**
Featuring Kelly Valentine - Go Go's and Kelly Johnson - Girlschool
Friday, July 10, 9:30 pm
Rockabilly Blues
THE PALADINS
Guests
LUKE & THE LOCOMOTIVES
Saturday, July 11
Motown Soul
SOUL PATROL
Sunday, July 12, 9:30 pm
Local Reggae Standards
CARDIFF REEFERS
Monday, July 13, 9:30 pm
All women R & B
MAGGIE MAYALL
& **THE CABARET**
Tuesday, July 14, 9:30 pm
Reggae Jam
FO MO
Wednesday, July 15, 9:30 pm
Raunch & Roll
BEAT FARMERS
Special guest **DP2**
Coming Thursday, July 16, 9:00 pm
Friday, July 17, **BEAR DELS**
Saturday, July 18, **JAMES HARMAN BAND**
Sunday, July 19, **R & B Surf Sound**
Thursday, July 23, **JACK BLACK & THE HEART ATTACK**
Friday, July 24, **JERRY JEFF WALKER**
Saturday, July 25, **MIGHTY DIAMONDS**
Sunday, July 30, **NICK FLEETWOOD'S SOO**

THIS WEEK'S AFTERNOON CONCERTS
Friday 3:00-6:00 pm: Divorced Lady **CHICAGO RIX**
Saturday 2:00-6:00 pm: Bob Boogie & Jazz **BOB LONG**
Wednesday 5:00-8:00 pm: Vintage Jazz & Swing **TABACCO ROAD**

FOR INFORMATION CALL 481-9022
143 SOUTH CEDRON AVE • SOLANA BEACH, CA 92075

*Tickets available at:
Belly Up and Off the Record

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ENTERTAINMENT CALENDAR

UPCOMING CONCERT

PAPA DOO RUN RUN
Beach Boys Revue Dance Party

Opening act: **THE AUTHENTICS**
Cosponsored by

XTRA 69 Goldmine
CLASSIC SERIES

Friday, July 10, 8:00 pm & 10:30 pm
\$10 advance purchase, \$12 day of show. Purchase tickets at **ANDERSEN'S** or by phone 438-7890
24 hour cancellation notice required.
Must be 21.

Wednesday-Sunday
Windmill Lounge
SHINE IT ON
Dance hits from the '50s to the '80s

Every Monday & Tuesday
Country Western Night
Appearing this week
BRAMBLE
FREE country dance lessons
7:00 pm

DIAMONDS

Co-sponsored by

XTRA 69 Goldmine
CLASSIC SERIES

Friday, July 24, 8:00 pm & 10:30 pm
\$14 advance purchase, \$16 day of show
Purchase tickets at **ANDERSEN'S**
or by phone 438-7890
24 hour cancellation notice required.

Pea Soup ANDERSEN'S
P.O. Box 10000, San Diego, CA 92161

Security Pacific Bank presents

HUMPHREY'S CONCERTS
by the Bay
WHAT A WEEKEND!

THIS FRIDAY!
DAVE BRUBECK QUARTET
Friday, July 10

THIS SATURDAY!
LOUIE ANDERSON ROSEANNE BARR
Saturday, July 11

THIS SUNDAY!
THE FOUR TOPS
Sunday, July 12

COMING SOON...

THE RIGHTEOUS BROTHERS
Friday, July 17

EMMYLOU HARRIS
Wednesday, July 22

HIROSHIMA
Sunday, July 26

GEORGE HOWARD
Friday, July 31

JUST ADDED...

FATS DOMINO LEE LEWIS
Wednesday, August 26
(Shows at 6:30 & 9:00 pm)

THE EVERLY BROTHERS
Tuesday, September 2

KENNY G.
Saturday, September 26

2 shows nightly, 7 and 9 pm • All ages welcome • Steak & lobster dinner package available.

DAVE BRUBECK QUARTET
Friday, July 10

HIROSHIMA
Sunday, July 26

SPYRO OTRA
Saturday & Sunday, August 15 & 16

JOAN BAEZ
Tuesday, August 25

CRYSTAL GATLE
Thursday, September 3

JEAN-LUC PONTY
Thursday, October 9

LOUIE ANDERSON ROSEANNE BARR
Saturday, July 11

GRAHAM CHAPMAN
from "Mystery Tapes"
(One show: 8:30 pm)
Wednesday, July 29

WYNON MARSALIS
Thursday, August 27

THE CHICK COBRA
Thursday, August 27

THE CHICK COBRA
Thursday, August 27

GEORGE HOWARD
Friday, July 17

WATSON JENNINGS
Sunday, August 9

EMMYLOU HARRIS
Wednesday, July 22

FATS DOMINO LEE LEWIS
Wednesday, August 26
(Shows at 6:30 & 9:00 pm)

THE EVERLY BROTHERS
Tuesday, September 2

KENNY G.
Saturday, September 26

THE HYLONS' NEW JULY 24 DATE HAS BEEN POSTPONED. IT WILL BE RESCHEDULED SOON FOR EARLY OCTOBER. TICKETS WILL BE HONORED FOR OCTOBER DATE OR MAY BE REFUNDED AT 75% OF PURCHASE.

HUMPHREY'S INDOOR JAZZ
Sunday & Monday, July 12 & 13 **NEW SHOOZ**
Complimentary live music • No cover charge • Live Jazz at 8:00 pm

At May Company, MacArthur & River Streets, 17th St. and San Diego Ave. Ticketmaster Charge 60% 25%TDS. Tickets also available at Humphrey's, Humphrey's Concert Line 224-8436.

Humphrey's • 2241 Shelter Island Dr.

Bacchanal

8022 CLAREMONT MESA BLVD. 560-8022
All tickets available at www.bacchanal.com and the Bacchanal

THURSDAY, FRIDAY & SATURDAY
JULY 9, 10 & 11

CRYSTAL

EVERY FRIDAY 7:00-9:00 PM
NO COVER-ALL DRINKS \$1.00

EVERY SATURDAY HOSTED BY JOHN LESLIE
\$1.00 OFF COVER WITH **CRYSTAL** CARD

EVERY THURSDAY FROM 6:00-10:00 PM
NO COVER AND

ALL DRINKS FROM 3:00-5:00 PM

LADIES CALL FOR
RESERVATIONS

BACCHUS DANCERS

SUNDAY, JULY 12
Legendary Country Rockers

POCO

THE FABULOUS SPUD BROTHERS

TUESDAY, JULY 14

CRASH FM VINYL FRONTIER SERIES PRESENTS

JON BUTCHER (AXIS)

Singing "Goodbye Saying Grace" and "Holy War"

WEDNESDAY, JULY 15

Special guest
Power Line

1ST SAN DIEGO
APPEARANCE
IN TWO YEARS

NINA HAGEN

WEDNESDAY, JULY 15

Marshall Crenshaw in
Buddy Holly in "La Bamba"

MARSHALL CRENSHAW

WEDNESDAY, JULY 22

DR. HOOK'S RAY SAWYER

MONDAY, JULY 27

HOMEGROWN

hosts
its exclusive record release party for

THE BEAT FARMERS

WEDNESDAY, JULY 29

GO AHEAD

featuring from

THE DEAD

Bill Kreutzman
Brent Mydland

SANTANA
David Margen
Alex Ligertwood

UPCOMING CONCERTS
THE GUESS WHO AND BUFFALO SPRINGFIELD
TBA 8:30 ANDY SUMMERS 8:30

Fish House West, 2633 South
Highway 101, Cardiff-by-the-Sea.
724-6428. Live show every
contemporary. Thursday through
Saturday. Tony Ortega hosts a jazz
and soul session Sunday.

The Flying Bridge, 1103 North
Hill Street, Oceanside. 722-1804.
Frieder and Cam, contemporary.
Wednesday through Saturday.
Susan Ray, contemporary, Monday
and Tuesday.

Fugerty's, 245 West El Norte,
Escondido. 743-8141. Gary
Lehman, contemporary, country,
and older, Thursday through
Saturday.

Gentleman's Choice Restaurant,
1020 San Marcos Boulevard, old
California Market, San Marcos.
744-5215. Denny Turner, country
and contemporary, Thursday
through Saturday.

The Groovy Cactus, 2000
Lido Road, Valley Center.
744-8041. Chuck Pickett, oldies,
ballads, country and western, and
contemporary, Friday and
Saturday.

The Grove, 2332 Mission Avenue,
Oceanside. 757-7171. Trade Secret,
contemporary, Friday and
Saturday.

Harbor House, Highway 101 and
La Costa Avenue (on the ocean),
Carlsbad. (From San Diego)
574-6495. (From North County)
942-7114. Peter Sprague, jazz.
Sunday brunch (11 a.m.-2:30 p.m.).

Henry's, 254 Elm Street,
Carlsbad. 729-9214. Tony Soraci
and Co., contemporary, Beatles
through Saturday with Jack Arnes.
Thursday: The Belar Boys, vintage
rock, Sunday and Monday.

Ireland's Own, 606 First Street,
Encinitas. 944-0213. Sean
McVicker and Barbara McCarthy,
Irish music and contemporary
songs, Thursday: Sean McVicker,
Paul Dunn, and Mike Fryer, Irish
and contemporary, Friday and
Saturday: Brian Connolly, Irish,
Sunday.

The Jazz Factory, 125 West
Grand, Escondido. 743-3161. Scott
Hopkin piano, songwriting trio,
mon. Wednesdays and Thursdays
jam session. Sunday afternoon and
Tuesday evening: live dance music.
Friday and Saturday.

Jolly Roger-Oceanside, 1900
North Harbor Drive, Oceanside.
722-1811. Diner and Warren,
contemporary, Wednesday through
Saturday.

Joplin's, 927 First Street (in the
Lumberland Shopping Mall),
Escondido. 942-6747. Doug Randall,
piano, perkerita, Thursday
through Sunday.

La Costa Hotel and Spa Bravot
Cabaret, Costa del Mar hotel,
Carlsbad. 438-9111. The Bently
Helmans Band, big band swing, and
Mike Coffey, Top 40, Monday
through Saturday.

La Esquina, 740 West Grand,
Escondido. 743-0282. Live Latin
music, Friday through Sunday, call
club for information. The Martini
La Esquina performs Friday
through Sunday beginning at
7 p.m.

Lois Little Bit of Country, 680
West San Marcos Boulevard,
San Marcos. 744-4120. Easy
Music, country, Wednesday
through Saturday. Marty Haglund,
country rock, and Alaska, country
rock, Sunday live country music.
Tuesday, call club for information.

La's, 1963 East Valley Parkway,
Palm Springs. 746-1038. Dakota
(Mar. Franken, Bob Chico, and
Tony Tashiro), country rock,
Tuesday through Saturday.

Nite Bears, 6009 Plaza Delicias,
Rancho Santa Fe. 756-1001. Live
North piano show tunes,
Wednesday through Saturday.

Mission Inn, 502 East Mission,
San Marcos. 471-2929. The Rock
House, vintage rock, Thursday
and Friday. Country rock, Sunday,
Tuesday, and Wednesday evenings.

CRYSTAL T'S

presents



CIRCLES

You'll have the time of your life at
Crystal T's... where LIVE MUSIC is
mixed with the great sounds of Disco.

Coming July 28 MESSENGER

There's always fun and folly at
Crystal T's. Come and enjoy
our special promotions.

Happy Hour
Fantastic Drink Prices

Complimentary Hors d'oeuvres
The waitress is a win

Ballroom Dance Night
Tuesday evenings at 7 p.m.

Bonacchi's
New Pizza
& Pasta
Restaurant
Mission Valley's newest
Italian restaurant

Join us after work or play for LIVE MUSIC,
cocktails, hors d'oeuvres and great fun!



300 Hotel Circle North
294-9693

Guest & Country Hotel
in Mission

TIA JUANA

THE ORIGINAL CAL-MEX CUISINE
Lunch • Dinner • Cocktails
Sunday Brunch • 299-2828

CANTINA CINCO DE MAYO

Monday-Friday, 5:00 to 7:30 pm

"All Month freebee Spree"

Be here & win!

We're giving away a prize a day!

During Happy Hour, Monday-Friday, everybody
gets a ticket. We will draw one lucky
number. You gotta be here anyway—
so come on in and win!

Happy Hour Specials

Monday-Friday • 5:00 to 7:30

Tuesday—Tequila Sunrise \$1.25

Doubles out of the well \$2.50

Monday—Lowenbrau \$1.00

Tuesday—Tequila Sunrise \$1.25

Wednesday—Long Island Iced Tea \$1.25

Thursday—Margarita with shot
of Tequila \$2.25

Friday—Glass of wine or champagne \$1.00

COMPLIMENTARY HORS D'OEUVRES

TJ'S CABARET

THURSDAY, FRIDAY & SATURDAY

KICKS

Thursday—Mistake Bay Wine Coolers \$1.00

Friday & Saturday—Lowenbrau drafts \$1.00

FRIDAY JAZZ HAPPY HOUR

FATTBURGER

TJ'S CABARET

Complimentary hors d'oeuvres 4:30 to 7:30 pm

SUNDAY CHAMPAGNE BRUNCH

10:00 am—3:00 pm

Swingin' E-Z Live!

Big Band Cavalcade of Music for Dancing

Playing all your favorites from jazz to
swing for your dancing and listening pleasure.

\$2.00 cover 4:00 to 8:00 pm. Buffet available.

Tilly's features the most beautiful 5000 square foot
of banquet space in Mission Valley at your command!

Banquets, receptions, parties, dinner dances, business
meetings. Complete in-house video system.

Call Fred Sanchez, 299-2828 for information.

2878 Camino del Rio South, Mission Valley, 299-2828

Monterey Bay Cannery, 1525
Harbor Drive, Oceanside.
722-3474. Polk Salad Annie and
the Mc Fun Band, contemporary.
Thursday through Sunday.

Oakvale Lodge, 11000 Oakvale
Road, Escondido. 749-1893. North
Pole, country, Friday and
Saturday, and hosting a jam
session, 4:00 p.m., Sunday.

Old Del Mar Cafe, 2730 Via de la
Vista, Del Mar. 733-6614. The Siers
Brothers, rock, Thursday through
Saturday. Who Cares, rock,
Sunday. Country Caramels,
country, Monday. King Biscuit
Blues, blues and rhythm and blues,
Tuesday. Rockabilly, Beatles music,
and oldies rock, Wednesday.

Old Time Cafe, 1464 North
Highway 101, Escondido.

Andy Gallacher, country blues and
originals, 7:30 p.m., Thursday.

John Foley, steel-string guitarist
extraordinary, 7 and 9 p.m.,
Friday. Con Caravan, folk, 7 and
9 p.m., Saturday. Paper Sprague,
jazz, Sunday. Old Time Host
Night, Tuesday. Fred Biondetti,
classical guitar, and George
Sivoda, flamenco, folk, and
classical guitar music, Wednesday.
Sunday brunch concert: Catherine
Epstein, harp music.

Pat Resp Anderson's, 850
Palmer Airport Road, Carlsbad.

438-7880. Windmill Lounge:
Shine It On, contemporary,
Wednesday, Thursday, and
Saturday. Papa Doc Run Run,
Beach Boys revue, and the
Authentics, vintage rock, 8 and
10:30 p.m., Friday.

The Pomeroy Club, 12237
Pomeroy Road, Poway. 748-1135.

The Savory Brothers, country,
Thursday through Saturday.
Tibacco Road, vintage jazz and
swing, 6-9 p.m., Sunday.

Poseidon, 1670 Coast Boulevard,
Del Mar. 755-5315. Barre
Cunningham, contemporary,
Friday and Saturday. The Del Mar
Beach Club, jazz and world
rhythms, 2-6 p.m., Sunday.

Ralph and Eddie's, 390 Grand
Avenue, Carlsbad. 729-2981.

Danny and the Digs play rock and
roll music Friday and Saturday and
host a jam session Sunday.

Rancho Bernardo Inn, 17530
Bernardo Oaks Drive, Rancho
Bernardo. 277-2146. Danni Daniels
and Flashback, contemporary,
Tuesday through Saturday. The Red
Cradle Band, oldies music, Sunday
and Monday.

The Red Couch Inn, 135 North
Pine Street, Escondido. 743-9796.

Live rock, nightly, call club for
information.

San Luis Bay Downs Golf
Course Country Club, 31474 Golf
Club Drive, Bonnal. 756-3762.

The Greenhorn, big band dance
music, 8 p.m.-midnight, Friday and
Saturday, and 7 p.m., Sunday.

Sanity's Downtown, formerly the
Bar X Ranch House, 119 East
Broadway, Vista. 724-0510.

Steeper Cat, country and
contemporary, Thursday through
Sunday.

Stage Coach Inn, West 1865 Vista
Vista, Vista. 724-6096. C.W.
Express, country, Friday and
Saturday.

Tepee Room, 1270 Main Street,
Rancho. 788-3755. Live music,
Friday and Saturday, call club for
information.

The Plaza Place, 2622 El
Camino Real, Carlsbad. 434-3171.

Blugrass Etc., bluegrass, Saturday.

Time Machine/Ches Orleans,
302 Malibu, Escondido. 743-1772.

The Agents, rock, Tuesday through
Friday. Midstate Express, rock,
Sunday and Monday.

The Top Spin, 205 Laurine Lane,
Fallbrook. 728-9008. Live rock,
Wednesday through Saturday, call
club for information.

Valley Center Inn, 27555 Valley
Center Road, Valley Center.
749-1466. Dina Preston and

DEL RIO BAR & GRILL

presents:
**MISSION
VALLEY
JAZZ**
July 9, 10 & 11

Thursday - Bill Cantos Trio
5:00 pm

Friday - Sue Berman &
Triple Play 9:00 pm

Saturday - Tobacco Road
9:00 pm

911 CAMINO DEL RIO SOUTH • 692-0094

Clario's

Restaurant of La Jolla
presents
"The Best Live Jazz Entertainment"



THE PETER SPRAGUE QUARTET

Wednesday through Saturday, 9:00 pm to 1:00 am
No cover charge

MIKE WOFFORD — SOLO PIANO

Sunday, Monday and Tuesday
8:00 pm to 12 midnight

459-0541

Summer House Inn 7855 La Jolla Shores Drive

Free parking

La Hacienda Cantina for Entertainment Excellence!



BOGART

Tuesday-Saturday from 8:30

Try our new Sunday Brunch

At the
Palm Valley Inn
and La Hacienda
Mission Valley Inn
Alta Vista



the OLD pacific beach CAFE

Jazz

Thur-Fri-Sat

MARK LESSMAN BAND

San Diego's Finest Jazz • Dining 'til 3 am Sat. & Sun.

Sunday

HOLLIS GENTRY'S NEON

Jazz • Jazz • Jazz • Jazz • Jazz • Jazz • Jazz • Jazz

Mon-Tues

SIERS BROS.

Mon.-Wed. 10:30 p.m. • Restaurant Employee Night

Wednesday

KING BISCUIT BLUES

Wed.-Thurs. Restaurant Night 10:30 p.m. • \$14.75

OLD del mar CAFE

Thur-Fri-Sat

SIERS BROS.

Rock and Roll • Dance • Dining 'til 3 am Sat. & Sun.

Sunday

WHO CARES?

Dance • Rock • R'n'B • Dance • Rock • R'n'B • Dance

Monday

COUNTRY CASSANOVA

Country Western • Country Western • Country Western

Tues-Wed

KING BISCUIT BLUES

ROCKOLA

Wed.-Thurs. Restaurant Employee Night

Chase, country, Friday and Saturday

Vista Entertainment Center, 435 West Vista Way, Vista 941-0332. Jockey Room: Free Live, rock, Friday and Saturday

Whiskey Creek, 14240 Hwy Road, Pismo 745-7531. Sundown, country, Wednesday through Sunday. Sunday features a jam session beginning at 5:30 p.m. with singer Gail Lee, Friday and Saturday, live country music, Monday and Tuesday call club for information; dragging lessons, Monday and Tuesday; country and western dance lessons, Wednesday and Thursday

Whiskey Plains, 1260 West Valley Parkway Escondido 745-8949. Warmtime rock, weekly

Boches

Ambush, 4120 La Jolla Village Drive, La Jolla 457-5000. Live Afro, contemporary Tuesday through Saturday

August's Basement, 875 Prospect Street, La Jolla 454-4282. George Hines, pianist performing pop, jazz, blues and boogie, 7 p.m., Tuesday through Saturday. See Paul Lee Quintet, jazz, 7:30 p.m., Sunday and 6:30 p.m., Monday

"Shabbie Baller" at the dock, Bahia Hotel, 598 West Mission Bay Drive, Mission Bay 488-0551. The Rockaways, contemporary music for dancing, Friday and Saturday

Shabbie Baller, 598 West Mission Bay Drive, Mission Bay 488-0551. The Rama Lama Rock and Roll Revue, vintage rock, Tuesday through Saturday; True Grit, contemporary Sunday and Monday

Bay Longmire's Diego Prisoner, 1444 West Vacation Village Road off Laguna Hills Street, Mission Bay 474-4828. Oldies, country and music, Tuesday through Saturday

Hallways, 5044 Newport Avenue, Ocean Beach 222-6300. Strangers, rock, Thursday; Kicks, rock, Friday and Saturday; Modern Mix, rock, Sunday and Monday; live rock, Tuesday and Wednesday, call club for information

Carlos Murphy's, 4360 La Jolla Village Drive, La Jolla 457-4770. Chuck Showalter, contemporary, Wednesday through Saturday; live entertainment, Sunday and Monday; call club for information; Vince Warren, jazz, Tuesday

Carlos Murphy's, 1904 Quince Basin, Marina Village 223-4061. The Sugar Trio, jazz, Sunday; the Show with Tina Collins, rock, Monday through Wednesday

Casa de Loma, 1304 Boccass Street, Ocean Beach 234-3925. Jim Moore, contemporary music performed on guitar, Friday and Saturday evening

Country's Pub, 714 Garnet Avenue, Pacific Beach 272-9555. Free live, rock favorites on acoustic guitar, Friday and Saturday; live music, Sunday through Thursday, call club for information

Catamaran Hotel, 2099 Mission Boulevard, Mission Beach 458-1081. Camaral Lounge: Secret, jazz, Thursday; Joe Cool and the Bandits, vintage rock, Friday through Monday; the Mar Del, vintage rock, Tuesday; Hollis Gentry's Neon, jazz, Wednesday

Chuck's Steak House, 1250 Prospect Street, La Jolla 454-5325. The Aubrey Fay Quintet, jazz, Wednesday through Saturday; live jazz, Sunday; call club for information

Coaster Saloon, 744 Ventura Place, Mission Beach 488-4438. The Young Urban Blues Band featuring saxophone Don Beck, rock and rhythm and blues, 5:30 p.m., Sunday

The Daily Planet, 1200 Garnet Avenue, Pacific Beach 454-8888 and the Commodities, blues,

rhythm and blues, and rock, Sunday

Elmer's, 7655 La Jolla Shores Drive, La Jolla 459-4541. The Peter Strasser Quartet, jazz, Wednesday through Saturday; Mike Wolford, jazz piano, Sunday through Tuesday

Elmer's Place, 14 Hugo Street, Point Loma 234-9066. Mike Kerne and the Commodities, blues and rock, Friday evening

The Halcyon, 4258 West Point Loma Boulevard, Loma Point 225-9578. Live rock, nightly, call club for information

Holmes' Steak House, 4250 West Point Loma Boulevard, Loma Point 225-9578. The 188 Brothers, contemporary Friday and Saturday

Hitman Hotel, Corp. Inc. 1175 East Mission Bay Drive, Mission Bay 276-4005. The People Movers, contemporary, Wednesday through Saturday; Windows, jazz and contemporary, Sunday through Tuesday; Hollis Gentry's Neon, jazz, Friday happy hour

Hotel del Coronado, 1550 Orange Avenue, Coronado 435-6811. Ocean Terrace Lounge: The Elements, contemporary, Tuesday through Saturday; Jerry McNeely, pianist, performs at 9 p.m., Sunday and Monday evening; Ocean Room: Jerry McNeely, pianist, performs at 6:10 p.m., Friday, and 6:30-10:30 p.m., Saturday and Sunday evening; the Violations, contemporary, 6:10 p.m., Sunday; Palm Court: Ron Singer, pianist, performs 5:10 p.m., Sunday through Thursday; James Parish, pianist, performs 5 p.m.-midnight, Friday through Sunday and 5:10 p.m., Monday

Hyatt Island Hotel, 1441 Quince Basin Road, Mission Bay 234-1234. Live piano bar music, Tuesday through Saturday

Jazz Miles Records, 5726 La Jolla Boulevard, La Jolla 454-9832. The Planet City Jazz Band, jazz, 7:30 p.m., Thursday; the Bobby Gordon Quartet, jazz, 2 p.m., Sunday; the Joe Macillo Quartet, jazz, 7:30 p.m., Monday

Just Murphy's, 4300 Mission Boulevard, Pacific Beach 270-3240. The Honors, rock, Thursday through Saturday; the Reflections, rock, Sunday and Monday; Automatic, rock, Tuesday and Wednesday; the Honors Brass Band featuring saxophone Johnny Vinn plays boogie, blues, and rhythm and blues, from 4-6 p.m., Sunday

La Jolla Village Inn/Hotel's Lounge, 2359 Holiday Court, La Jolla 453-5500. Live piano bar music, Tuesday through Saturday, call club for information

La Valiente Hotel, 1132 Prospect Street, La Jolla 454-0771. Bob MacLennan, piano and vocal variety, 6:10 p.m., Tuesday through Saturday

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach 483-7844. Messenger, rock, Thursday through Saturday; the Reflections, blues and rock, 3:30-8 p.m. and Kamodo, vintage rock, Sunday through Wednesday evening

McP's, 1107 Orange Avenue, Coronado 435-5280. Brian Whitaker, contemporary, Sunday and Monday; live music all other nights, call club for information

Mexican Village, 120 Orange Avenue, Coronado 435-1822. Dean Atkinson, Top 40/rock and roll, Friday and Saturday; Piano bar: Randy Bercher, Sunday through Thursday

Milligan's, 5786 La Jolla Boulevard, La Jolla 459-2111. Charles Rutherford, standards, contemporary and requests performed on keyboard, Tuesday through Saturday

Money Money's, 3595 Sports Arena Boulevard, Loma Point 223-5596. The Reflections, rock, Thursday

through Saturday; Friends, rock, Sunday and Monday; Scarlet, rock, Tuesday and Wednesday

Mushroom's, 1031 Orange Avenue, Coronado 435-4660. Full coverage, contemporary Friday and Saturday

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach 270-7522. The Mark Lennon Band, jazz, Thursday through Saturday; Hollis Gentry's Neon, jazz, Sunday; the Stern Brothers, rock, Monday and Tuesday; King Blaufl Blues, blues and rhythm and blues, Wednesday

Paradise Bay, 1835 Quince Basin, Marina Village, Mission Bay Park 223-2335. Jim Facko, rock, Tuesday through Saturday

Plus the new and old, 1825 Prospect Street, La Jolla 454-9711. The Acoustic Duo (Bill Andrews and Bob Landman), with vocalists Ellen Johnson, jazz, Friday and Saturday evening, and 7:11 p.m., Sunday; Bob Hamilton, jazz piano, 7:40 p.m., Tuesday through Thursday

Polynesian Colonial Inn, 910 Prospect Street, La Jolla 454-2181. Forrest Whitbrook, pianist, contemporary, 6:10 p.m., jazz, 4:30-7 p.m., Friday and Saturday

Roddy's Ballroom, 4626 Alhambra Street at Garnet Avenue and Mission Bay Drive, 270-4005. Live music in the dining room, Friday and Saturday call club for information; live sports via television is offered daily

The Remy Palace, 4340 La Jolla Village Drive, La Jolla 567-1886. Steve Broad, contemporary, Tuesday through Saturday; the Most Valuable Players, danceable jazz, 8 p.m.-midnight, Sunday; Hollis Gentry's Neon, jazz, 6 p.m., Monday

The Saloon House, 1670 Quince Basin, Marina Village 232-2234. The Planet City Jazz Band, contemporary, Tuesday through Saturday

San Diego Boulevard, 228 Prospect Street, La Jolla 456-5941. Laurence and Charlie, jazz, Thursday; the Bill Clarke Group, jazz, Friday and Saturday; the Marillo Quartet, jazz, Saturday; Linda Chase and Roger Thompson, jazz and contemporary music, noon-3 p.m., Sunday; Mike Wolford, jazz piano, Wednesday

Shuffle Lounge, 2702 North Mission Bay Drive, Mission Bay 274-3314. Ed Eds and Tony, jazz, midlife blues, and contemporary, Thursday through Saturday and early evening Sunday

Talbot's Pizzeria/Highlands and Restaurant, 3560 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 11:10 p.m., Friday and Saturday

Three Thimbles, 4970 Voltaire Street, Ocean Beach 483-7844. Profruck, with Dan McCre, contemporary pop, 8 p.m.-midnight, Wednesday; Tom "Cat" Courtney, blues, Thursday; live music is featured on all other nights of the week, call club for information

Top of the Cove, 1216 Prospect Street, La Jolla 454-7779. Bill Wright, Goshen, Porter, Sandheim, et al., on the piano, Wednesday through Sunday

Vic's Bar and Restaurant, 1825 Fay Avenue, La Jolla 456-3789. The Dave Wallace Group, jazz, Thursday and Friday; the Marillo, jazz, Friday and Saturday; Bill Carter and the Media, jazz, Sunday; the Bill Hunter Trio, jazz, Wednesday; Gene Perry's Men Rumba, with Coral Thurt, Latin salsa dance music, Friday happy hour

W.D. Pabst and Co., 2901 Nimitz Road at La Boccass Street 224-3655. Star Party recorded music and video audience participation, Wednesday through Friday; live music on all other nights of the week, call club for information

BAHIA RESORT HOTEL

998 W. MISSION BAY DRIVE • 488-0551

JULY 7-11, JULY 14-18

CLASSIC OLDIES



RAMA LAMA

(formerly the Jets)

Complimentary hors d'oeuvres beginning at 6:00 pm
Dancing begins at 9:00 pm

MONDAY

CLASSIC HITS

July 12 & 13

TRUE GRIT

Complimentary hors d'oeuvres beginning at 6:00 pm
Dancing begins at 9:00 pm

BAHIA BELLE MOONLIGHT CRUISE

Cocktails • Dancing
Sailing Tuesday through Saturday in July and August at 7:30 pm & every hour on the half hour through 12:30 am
Passage \$4.50 Tuesday, Thursday, \$5.00 Friday & Saturday

ROCKAWAYS

Board dockside at the Bahia Resort Hotel, Mission Bay

Vic's

COMMITTED TO THE FINEST IN LIVE ENTERTAINMENT
(Music: Wednesdays 7:30 p.m. to 11:30 p.m. • Weekends 8:30 p.m. to 12:30 a.m.)

EVERY FRIDAY-6:30 TO 8:00-POST HAPPY HOUR WITH AFRO RUMBA

<p>Wednesday & Thursday, July 8 & 9</p> <p>DAVE WALLACE GROUP</p>	<p>Friday & Saturday, July 10 & 11</p> <p>KIPM PARTY SATURDAY FRIEDA LEE with special guest JOE MARILLO</p>	<p>Sunday, July 12</p> <p>BILL CANTOS & THE MEDIA</p>
<p>Wednesday & Thursday, July 15 & 16</p> <p>BILL HUNTER TRIO</p>	<p>Friday & Saturday, July 17 & 18</p> <p>FRIEDA LEE with special guest RAY CRAWFORD</p>	<p>Sunday, July 19</p> <p>CLARENCE BELL BOTS & PIERES</p>
<p>Wednesday & Thursday, July 22 & 23</p> <p>HOLLIS GENTRY & NEON</p>	<p>Friday & Saturday, July 24 & 25</p> <p>ELLIOTT LAWRENCE & THE MEL GOOT TRIO</p>	<p>Sunday, July 26</p> <p>FATBURGER</p>
<p>Wednesday & Thursday, July 29 & 30</p> <p>LOS TRAVELERS with special guest BRUCE CAMERON</p>	<p>Friday & Saturday, July 31 & August 1</p> <p>KEVIN LEITAU & THE MEL GOOT TRIO</p>	<p>Coming soon - Flora Purim & Arto - Michael Longo - Peter Springer - Mike Wolford - The Blues Connection</p>

VIC'S RESTAURANT - FISHERMAN'S GRILL
456-3789 456-3733

In La Jolla at Sistrardo & Fay. Merril Lunch Building. Valet parking available. No cover Mon-Sat. Fisherman's Grill open 7-11 p.m.

7825 FAY AVENUE • LA JOLLA

CLUB Diego's

PACIFIC BEACH

2860 Garnet Ave • 272-1341

Tonight, Thursday, July 9

QUICKSILVER NIGHT

10:00 p.m. • 8:30 p.m. • 11:00 p.m. • 12:00 a.m.

LOADS of Quicksilver merchandise for sale at 99¢ per piece

FREE

100% of tonight's profits, all night

Sunday night, July 12

KGB NIGHT TAN LINE CONTEST

Prizes for the best tan line of the night. Prizes for the best tan line of the night. Prizes for the best tan line of the night.

Wednesday, July 15, the 2nd weekly

LADIES' NIGHT AT THE BEACH

10:00 p.m. • 8:30 p.m. • 11:00 p.m. • 12:00 a.m.

MEN'S BLUE JEANS CONTEST

Prizes for the best blue jeans of the night. Prizes for the best blue jeans of the night. Prizes for the best blue jeans of the night.

In the Restaurant

Live music 10:00 p.m. to 12:00 a.m. • 8:30 p.m. to 10:00 p.m. • 11:00 p.m. to 12:00 a.m. • 12:00 a.m. to 1:00 a.m.

Live music 10:00 p.m. to 12:00 a.m. • 8:30 p.m. to 10:00 p.m. • 11:00 p.m. to 12:00 a.m. • 12:00 a.m. to 1:00 a.m.

Live music 10:00 p.m. to 12:00 a.m. • 8:30 p.m. to 10:00 p.m. • 11:00 p.m. to 12:00 a.m. • 12:00 a.m. to 1:00 a.m.

CLUB Diego's

SOLANA BEACH

635 S. Highway 101 • 454-1341

Tonight, Thursday, July 9

LADIES' NIGHT AT THE BEACH

10:00 p.m. • 8:30 p.m. • 11:00 p.m. • 12:00 a.m.

KINA SWIMWEAR FASHION SHOW

MEN'S BLUE JEANS CONTEST

Prizes for the best blue jeans of the night. Prizes for the best blue jeans of the night. Prizes for the best blue jeans of the night.

Sunday, July 12

South Coast, Arto, Michael Longo, Peter Springer, Mike Wolford, The Blues Connection

THE BOCCBALL

In the restaurant

DUDE GROOVY AND THE PAISLEY PEOPLE

Live music 10:00 p.m. to 12:00 a.m. • 8:30 p.m. to 10:00 p.m. • 11:00 p.m. to 12:00 a.m. • 12:00 a.m. to 1:00 a.m.

Live music 10:00 p.m. to 12:00 a.m. • 8:30 p.m. to 10:00 p.m. • 11:00 p.m. to 12:00 a.m. • 12:00 a.m. to 1:00 a.m.

Live music 10:00 p.m. to 12:00 a.m. • 8:30 p.m. to 10:00 p.m. • 11:00 p.m. to 12:00 a.m. • 12:00 a.m. to 1:00 a.m.

Blue Bayou Lounge, 2537
Clairemont Drive, Clairemont.
276-0965: Callahan and Callahan,
country and country rock.
Thursday through Saturday.

Gourmet Lounge/Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: Sharon, singing with piano accompaniment and honoring

Hindquarter, 7040 Miramar Road, Mira Mesa. 566-4292: Jo Treanor, piano variety sing-along

Thursday, 5-6 p.m., Craig Jones, sing-along favorites, jazz, ballads, and a bit of country. Monday through Thursday, 6 p.m. on; Margie Harmon. Friday and Saturday, Don Libbey. Sunday,

La Hacienda Cantina, Mission Valley Inn, 878 Hotel Circle South, Mission Valley. 298-8281. Bogart, contemporary, Tuesday through Saturday.

Emma Murphy's Cantina, 9379 Mira Mesa Boulevard (in the Oak Tree Plaza), Mira Mesa. 566-0970: Mexican, Latin American, contemporary and country. Sunday and Monday.

rock, Thursday through Saturday; Kicks, rock, Sunday and Monday; Perfect Stranger, rock, Tuesday and Wednesday.

Peter D's, 5149 Clairemont Mesa Boulevard, 272-3217: Live rock.

Call, 1433 Camino Del Rio South,
Mission Valley. 260-0111: Live
music, Tuesday through Saturday,
call club for information.

Tiajuana Tilly's (Greenhouse), 2825 Rio South, Mission 299-2828: Kicks, n through Saturday; Friday happy hour.

Tlo Leo's/Mission
Mission Gorge Rm

San Diego
The Abbey Restaurant
Fifth Avenue (corner)

Sunday
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South
2825
Fifth and

Broadway Place, 1
Circle, downtown. 2
Tropical Jazz/Bossa
Friday and Saturd

Dookies, 4225 Elgin
Boulevard, East Sa
283-6581. Piano ba
Tuesday through Sa
Glenn, Sunday and

music, Thursday; R
swing, jazz, and fo
Paradise Street Bar
Saturday (Linda Ch

Frenchy Marseille
downtown, 233-3411.
pianist, performs T
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Grace Case, conten

Holiday Inn/Embassy
Hole Lounge, 1355

1 C Street,
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h Harbor

Joe's
Murphy's
Nightclub & Pub

4200 Michigan Blvd., P.O. 270-2220 • Daily 11 am to 2 am

Thursday-Saturday
Sunday & Monday
Tuesday & Wednesday



HEROES


REFLECTORS


AUTOMATICS

HAPPIEST HOURS AT THE BEACH
\$1.50 every drink in the house
\$7.50 draft & wine
Monday-Saturdays
11 am-8 pm (Fridays 'til 6 pm)
Ondersday-Saturday 12-5 pm every day

Thursday-Saturday July 11-13



BLONDE BRUCE BAND

Sunday, July 12

WIRED FOR SOUND/OPEN JAM

2:00-6:00 pm 7:00 pm-closing

Tuesday, July 14

RHYTHM ~~CENSORED~~

featuring Scott Corn, Hook Herfenz, Johnny Vieu,
Eric Lacherman & Peter Dubow

Wednesday, July 15

VANDLES

WINSTON'S
Formerly Melinda's Pub

1921 Bloom Street • 406-688-8222



FAT CITY

TROPICAL CAFE

presents

Harvey and the 52nd Street Jive

Planned "30's & 40's swing, 50's rock and country" night
Friday & Saturday, 9 pm-11 pm

New Shooz

Every Thursday in July
6 pm-12 am





Lites

Out Jazz

Every Sunday on the patio, 6-10 pm

Marooa



FAT CITY RESTAURANT

San Diego's slyest, 50's pop art/semi-garden room restaurant featuring American cuisine from small growing places to fresh seafood to creative "steaks" ... all at reasonable prices.

Outdoor Mexican BBQ

Every Wednesday on the patio, 5-9 pm

\$6.95 dinner & \$1.00 margaritas

Fat Snacks

On the patio, every night on the patio

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Cocktails—Dancing

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9 pm

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- Top 40s
- Nightly drink specials
- Daily happy hour noon 'til 6 pm

Where the guys meet the girls and the girls meet the guys
You must be 21 or older

999 National City Blvd., National City, CA

JULY 30 1987

Harvey Stone Duo, 7059 El Cajon Boulevard, college area, 463-2263. Brian Whitaker, contemporary, Thursday. Brian Connolly, Irish music, Friday and Saturday.

The Barhouse, 5500 Grossmont Center Drive, La Mesa, 589-5533. Vince Warren, jazz, Friday and Saturday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa 465-3660. Eddie Gold, contemporary, Wednesday through Saturday. Jerry Burdard, imaginal and suburban songs, Friday happy hour and Sunday and Monday evenings. Dale Pearson, pianist, performs Tuesday.

Brooks Billy's, 11377 Woodside Avenue, San Diego, 444-6776. Jerry, state area a part of a country, country, Wednesday through Sunday. free country dance lesson beginning 7 p.m. Wednesday and Thursday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757. Chain Reaction, contemporary, Thursday through Saturday; the Fast, Sixties

and Seventies vintage rock, Tuesday and Wednesday.

Carles Murphy's Crossmont Center, 5500 Grossmont Center Drive, La Mesa, 688-9757. The Two Tones, rock, Wednesday and Thursday. Tim Collins and the Show, rock, Friday and Saturday. Vince Warren, jazz, Sunday.

Circle D Corral, 1013 Broadway, El Cajon, 444-7443. Country, Country, country, Tuesday through Saturday. White Horse Band, country, Sunday and Monday; clogging lessons, Monday.

Crown Room, North Second Street and Oakdale Avenue, El Cajon, 447-0456. Lee Whittington, contemporary, Wednesday through Saturday.

George Joe's Restaurant, 9506 Mission Power 12, Mission, 760-7604. John Garcia, pianist, performs Friday and Saturday. The Im 21 Pine Valley, 28944 Old Highway 80, Pine Valley, 473-8777. Rockola, Beatles music and odds, Friday and Saturday.

Kelly's Pub, 6341 El Cajon Boulevard, college area, 286-0400. Brent Boxer, pop favorites on

acoustic guitar, Thursday; Rick Gazlay and the Super Baracudas, blues and rock, Friday. Oliver Motives, rock, Saturday; Greg Ratnick, odds and contemporary, Monday. Brian Whitaker, pop favorites on acoustic guitar, Wednesday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, San Diego, 448-8550. Automatics, rock, Friday and Saturday.

Marrakesh, 8238 Parkway Drive off Jackson Drive and Fletcher Parkway, La Mesa, 465-3963. The Harro Caravan, Rhythmic Revue, Moroccan dance and music, Thursday through Saturday.

OT Mill Inn, 7941 Mission Gorge Road, San Diego, 448-8858. Andy and Donna, contemporary and odds, Friday and Saturday.

Olé Wagon Wheel, 8646 Mission Gorge Road, San Diego, 449-4240. P.Z. Does It, contemporary, Friday and Saturday.

The Outpost, 652 Grand Avenue, Spring Valley, 464-9607. Night

Moves, country, Friday and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 466-0616. Dan and Terry, contemporary, Thursday through Saturday. Ohm and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-7473. Live rock, nightly call club for information.

Pelican Pub, 7928 Broadway, Lemon Grove, 464-0284. Flabbak, odds rock, Friday and Saturday. 1 Verde Blues Band, blues and rhythm and blues, 5 p.m., Sunday.

Peter Jay's, 9325 Mission Gorge Road, San Diego, 562-2429. Jerry Burdard, imaginal and suburban songs, 8 p.m. to midnight, Wednesday and Thursday; the Peter Jay Band, variety featuring Deanna on vocals and guitar, Saturday.

Steve Hot Pines, 163 Fletcher Parkway, El Cajon, 440-1537. The Bill Ray Band, bluegrass, 8 p.m. to midnight, Saturday.

Van Winkle's, 10055 Mission Gorge Road, San Diego, 449-0000. Crossfire, country rock, Friday and Saturday.

Wine Cady's Suburb, 240 West Main Street, El Cajon, 440-9247. Jan session, Thursday, musicians welcome. Pat Forward, rock, Friday and Saturday.

South Bay

Cam Don Diego Restaurant, 6080 Bonita Road, Bonita, 470-3444. The Jaime Moran Latin Jazz Ensemble, Latin jazz, Friday and Saturday.

The Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161. The Southern Exposure, country, Tuesday through Saturday.

The Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161. Live rock, Thursday through Saturday; live rock, Sunday and Monday call club for information; funk, rock, Tuesday and Wednesday.

Duck's Cuckoo, 317 Third Avenue, Chula Vista, 422-1566. Dave Gillman, contemporary, Wednesday and Thursday. Wayne Gae, country, odds, and contemporary, Friday and Saturday. Hill Somers, variety, Sunday through Tuesday.

El Terro, 271 Bay Boulevard, Chula Vista, 425-6013. Tipi Puigmal, Latin and Tipi 40, Tuesday through Sunday.

Imperial Beach, 423-3479. Linda Sherwood and Sunrise, country, Friday and Saturday.

Jay's, 415 Broadway, Chula Vista, 429-4028. Louis and Lane, Country, contemporary and odds, Wednesday through Saturday. Lights, contemporary and odds, Monday and Tuesday.

La Mesa, 1441 Highland Avenue, National City, 474-3222. Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7313. Whiskey Street, country, Friday and Saturday.

The Lanterns, 1222 Third Avenue, Chula Vista, 427-4280. Live rock, Friday and Saturday; call club for information.

Marion Lounge, 1690 Broadway at Main Street, Chula Vista, 425-8045. Bobbie Carlsson, El Gope, and mariachi, Latin music, Thursday. Colson, Latin music, Friday and Saturday; Bobbie Carlsson, El Gope, Latin music, 4 p.m., and Mariachi, salsa and Cumbia music, 9 p.m., Sunday evening.

Quake Bar, 121 Third Street, Chula Vista, 426-2977. Gold's West, odds and country, Thursday through Sunday (live jazz session, Sunday at 8:30 p.m.); Midnight Fire, country, Monday through Wednesday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537. Scarlet, rock, Thursday through Saturday; Rockola,

Beatles music and odds rock, Sunday and Monday; Fine Line, rock, Tuesday and Wednesday through Sunday.

South Bay Golf Club, 6475 Bonita Road, Bonita, 367-7700. Folding Power, rock, Thursday through Saturday; Namoda, contemporary, Tuesday and Wednesday.

The Aster Fertility Gals, Country Dick Montana, Joey Harris, David and Douglas Partridge, Mandolin Wind, The Beat Farmers, Billy Lip-N-Raven, Don Beck and Passage, Don's Hot, The Belair Boys, Henry's, the Mellow Joe-Joe Music.

The Mean Spirit, Jon Butcher (Axlis), Richard Cheneau, Nappi, Jim Crites, Crystal's, The Emporium, Claudia, Spirit, Coda, Bruce Horne, Joe Cool and the Ramblers, Culamran.

The Agents: Time Machine/Cheerleaders, Dave Ables and the All-nights, Billy Lip-N-Raven, The Mean Spirit, Jon Butcher (Axlis), Richard Cheneau, Nappi, Jim Crites, Crystal's, The Emporium, Claudia, Spirit, Coda, Bruce Horne, Joe Cool and the Ramblers, Culamran.

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Sun. & Wed, July 12 & 13 • **WILD FIRE**
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CLUB MIRAGE

FORBIDDEN PIGS

VAMP
Mickie, Neil, Mike, Al, J.R., and James the boys

Record on the moon, national cap, with, stink, lamps, dancing, next to, chapter, I, once, started, a, note, would, like, a, job, apartment, guess, you, Club, Mirage, for, more, showtime, for, original, music, bands, in, San, Diego, Diego, Jolla, San, Diego, Jolla

CLUB Mirage

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The All New Dating Game comes to Confetti! Tomorrow night, July 10, meet Jeff MacGregor, the show's host, and try out to become a TV contestant. If you are selected to play our mock game, you could win dinner for two!

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Every Saturday till Labor Day you can get in free from 7-8 and enjoy 50¢ BBQ'd burgers and hot dogs and 25¢ beer on our sundeck! Get off the beach and get into a party!

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1966 Fender pro-verb \$400	Marshall & Laney heads \$1200
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Fender Bassman head \$150	

Don't miss one of the best guitarists in the area. This is a rare find. Call for details.

STEVE MORSE

in seminar
Saturday, July 18, 1:00 pm

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List \$110
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Open Monday-Saturday 10:00 am-7:00 pm
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Located one block east of 805 on Clairemont Mesa Blvd. (behind Arby's)
Sale ends 7/16/87
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CURRENT MOVIES

revelation to her instead of what it would naturally be, a long standing and foster family (and, by the way, the alternative explanation that the whole thing is only a dream would be no better than a cheat — not to mention that it would run into a whole new line of problems as to dream depiction. With Kathleen Turner, Nicolas Cage, Barry Miller, and Kevin J. O'Connor. 1986. (Spring Valley, from 710)

Platoon — It is only natural to find something a little behind times about a front-line Vietnam movie of 1986, just as one would have done about a sub-Thumping World War II movie like *DANGER IN THE SKY* in 1959. And for all of writer-director Oliver Stone's

inspired, the sense of reality is severely distorted by several things: the promotion of two U.S. sergeants into God and Evil moral posturers, the full-on use of a spirit revealing Grand Canyon of scars on his face, the from-the hip philosophizing of the innocent protagonist and narrator, the repeated use of Barber's Adagio for Strings to set the desired mood — Alton's only slightly more famous Adagio having already been used for similar purposes in *GALLIPOLI*. It is really as a rudimentary combat movie, of a type that abounds about all other wars, even when the point (as here) has to do with the good and waste of it all, that *PLATOON* makes its deepest mark. The shade

is still a vividly recalled, if even inadvertently enhanced, a little by Stone's inexperience as a director, and a couple of omissions to these outbursts are breath-stoppingly tender, no thanks to the amplified heartbeat that Stone seems to have added in Alan Parker's direction of his... *Stones* — except for the MONTY PYTHON's in 1969. And for the director, Tom Berenger and William Dalby. 1986. (Century Twin, UA Chula Vista 6; UA Esccondido 8; UA Glendalehouse 6)

Predator — Very primitive science fiction of the Bug-Eyed Monster persuasion. A team of commandos trying to run a rescue operation in the jungle of Latin America is

perished on the job by a diabolical creature with a psychotic eye, who's at his best as a humanoid foot of cornucopia, snarled also. There is a time, century, in establishing the combat skills of the heroes, but it takes them much too long to make contact with the alien. And once they do, there's nothing for them but to die — at least Arnold Schwarzenegger. Directed by John McTiernan. 1987. (Century Cinema 4, Carousel Cinema 6, Center 3 Cinemas, Harbor Drive In, La Jolla Village, San Marcos Cinemas, San Diego Drive In, San Diego Village 6, from 710; Sweetwater 6; UA Glendalehouse 6; UA Horton Plaza 7)

Revenge of the Nerds II: Nerds in Paradise — The sequel, starring Robert Carradine and Anthony Edwards, directed by Joe Roth. (Century Cinema 4, Center 3 Cinemas, Flower Hill Cinemas, Harbor Drive In, La Jolla Village, Rancho Bernardo 6, UA Chula Vista 6, UA Cinema 3, UA Esccondido 8, UA Glendalehouse 6, UA Horton Plaza 7, from 710)

Rosanne — Steve Martin as a modern-day Cyrano de Bergerac, without the *Saturn*, for some reason of plastic surgery. A team of commandos trying to run a rescue operation in the jungle of Latin America is

perished on the job by a diabolical creature with a psychotic eye, who's at his best as a humanoid foot of cornucopia, snarled also. There is a time, century, in establishing the combat skills of the heroes, but it takes them much too long to make contact with the alien. And once they do, there's nothing for them but to die — at least Arnold Schwarzenegger. Directed by John McTiernan. 1987. (Century Cinema 4, Carousel Cinema 6, Center 3 Cinemas, Harbor Drive In, La Jolla Village, San Marcos Cinemas, San Diego Drive In, San Diego Village 6, from 710; Sweetwater 6; UA Glendalehouse 6; UA Horton Plaza 7)

part is easier to translate into modern terms than the poet, just easier to translate into standup comic terms, rather than into a specific genre. Directed by Steve Martin, the film comes up with hearty better punchlines for his own nose than can any standup comedy. "Laugh and the world laughs with you, weep and it's goodbye Seattle," etc. The poetic word doesn't make the too nearly so well across the centuries. But the movie has much to say about the impact of the modern world on the individual.

Shadows of Our Forgotten Ancestors — Experimental Russian film by Sergei Parajanov, based on occultism and esotericism and other mystical Russian legends. Not as well as being, or able to follow into the

secret of the film. Most of the remembrance of the Russian play are perfectly accurate. The handsome young Rick Ross (with the pea-look) and his knighted tongue in the most successful portrait. Dany Harbo, misanthropic, looks like just the girl for him — in. Marika Tschak, funny — and doesn't much look, sound, or act like an automaton with a taste for the higher things, not just the stars. (And yet, as the story unfolds, you, you never can tell.) The real problem for the movie, in an era very far removed from the one Parajanov was writing about (middle 19th Century), is how to portray a well and a poet in a way that won't alienate ninety percent of the moviegoing public. The "well"

almost choreographic staging of action director and poet, just easier to translate into standup comic terms, rather than into a specific genre. Directed by Steve Martin, the film comes up with hearty better punchlines for his own nose than can any standup comedy. "Laugh and the world laughs with you, weep and it's goodbye Seattle," etc. The poetic word doesn't make the too nearly so well across the centuries. But the movie has much to say about the impact of the modern world on the individual.

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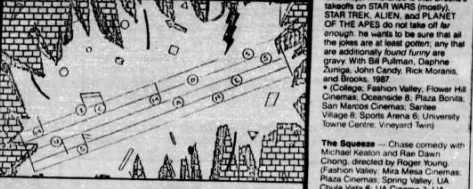
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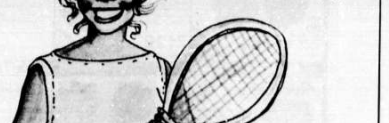
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READER'S GUIDE TO RESTAURANTS

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Grand Buffet
 New dining event at La Jolla
Lunch \$3.65
Dinner \$4.65
 Includes FREE soft drink with purchase of lunch or dinner, with this ad.
 Expires 7-15-87.
 Solid food • Beef • Pork
 Chicken • Seafood • Vegetarian
 (All natural, no MSG)
 French coffee • Beer & wine
 Cidering • Banquet
 Open 7-11 p.m. 7-11 p.m.
 430 Fifth Ave. 454-6662

ROSE CANYON CAFE
 Dine in a progressive Art Deco atmosphere.
Dinner for two \$14.95
 Choose from any two dinner entrees on menu each valued at \$10 or less.
 Dishes include soup or salad, potato, peas or rice, and fresh vegetable.
 (Does not include tax, tip or beverage).
 Awarded the 1987 Silver Certificate for outstanding service by the Restaurant Association of Southern California.
 4633 Anelli Dr. • 770-6564
 (At Mission, 1/2 mile south of the Price Club)
 Good through 20287 with coupon please.

The Gathering
 FROM THE PREVIOUS MANAGER OF THE SPEAR & CAPE IN THE VALLEY
 All your favorite entrees, egg dishes, daily lunch specials, fresh fish and live Maine lobster nightly.
 4015 GOLDFINCH
 Mission Hills 263-0600
 Open for business lunches or breakfast.
 Magic show 9 p.m. Friday & Saturday
 Open 8 a.m. daily

G'Day, mates!
 You're just in time for
SHRIMP ON THE BARBIE!
 A portion of the price of each dinner will be donated to United Cerebral Palsy.
 Ladies and Gents, Sweetwater's Restaurant at the Radisson Hotel in Mission Valley is serving up a true bargain: all the shrimp you can handle for just \$11.95 every Wednesday and Friday from 5:30 to 9:30 PM. throughout the Summer. That's right, delicious shrimp from the barbie, cooked right out on our patio.
 And to add a bit more flavor, we've made up the place to look just like the Aussie Outback.
 So come on down for the best Shrimp Barbie this side of the Pacific.
Sweetwater's
 Radisson Hotel San Diego
STAYING POWER
 260-0111
 1433 Camino del Rio South

ABBY RESTAURANT
 Corner of Fifth and Olive
 Join us for a
Sunday Brunch
 A la carte menu 10 am-2 pm.
 includes champagne
 Indoor and patio dining
 Featuring violinist
 Roberto Valdez
 Call for reservations 291-4779
 2825 FIFTH AVE.

WINNER'S RESTAURANT
 Announces unbeatable
EARLY BIRD DINNERS
 Served every day from 5 to 7 pm.
 Choice of top sirloin steak Grilled filet of sole
\$4.95 \$3.95
 Ground round Grilled beef & onions
\$3.95 \$3.95
 All dinners include soup or salad and baked potato or vegetable and garlic bread and beverage and dessert.
 Also try the barbecued ribs to go.
 Free delivery near SDSU.
 Also private rooms available for banquets or parties.
 5880 El Cajon Blvd. • 582-1813
 Offer may be withdrawn at any time.

READER'S GUIDE TO RESTAURANTS

Continental service, lunch and dinner, Sunday through Sunday. Low to low moderate.

THE SATURNIA 4015 Gentry Street, Mission Viejo 92682. This charming old inn is a great restaurant. Also open to the public, it serves meals from early breakfast through on Saturday and Sunday, and offers some special, simple but tasty meals, a full bar, and a small outdoor dining area. Among its best buys are the weekend breakfast, the daily omelet, fresh fish, seafood salads, and baked chicken. Lunch and dinner are served with a half of superb, mouthwatering bread. A light menu is available after dinner hours. Open daily. Continental service. Low to low moderate.

THE SATURNIA 2271 First Avenue, 228-8176. Open daily from 6:30 a.m. to 10:30 p.m. The menu includes breakfast, lunch, and dinner. The menu is a half of superb, mouthwatering bread. A light menu is available after dinner hours. Open daily. Continental service. Low to low moderate.

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CAJUN CUISINE

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Sunday

BRUNCH
only better!

La Hacienda Restaurant is serving a better Sunday Brunch! A Sunday Brunch comprised of delicious American breakfast as well as intriguing Mexican specialties. And it keeps getting better. Included with your choice of entrée is our tantalizing fruit & Pastry Bar, featuring giant muffins, delicate croissants and seasonal fresh fruit. Champagne adds a bit of sparkle to your meal!

Specialty of La Hacienda

Beef, Porky and Seafood Pate
\$11.95 per person (minimum 2 persons)

Shrimp, Chicken, Chicken, Shrimp, Scallops and fish
meatballs in Thai, Thai, Chicken and Tofu.
Served and served on a Parilla with
Guacamole, Sour Cream and Salsa

American Breakfast

Egg Benedict \$7.95
Two Fresh Eggs \$5.95
With Bacon, Ham or Sausage \$7.50
The above served with Continental Bread

Build-your-own-Omelette

Three Egg Omelette \$7.95
Select three items from a wide variety of fillings.
The above served with Continental Bread or Refried Beans

South-of-the-Border Breakfast

Chorizo con Huevos \$5.95
Machitos con Huevos \$6.25
Huevos Rancheros \$5.50
The above served with Refried Beans and Tortillas

Fast & Tasty Pastry Bar

All you can eat of our assorted pastries and fresh fruit.
\$5.95

Menu and prices subject to change

LA HACIENDA RESTAURANTE

874 Hotel Circle South • San Diego CA 92108

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874 Hotel Circle South • San Diego CA 92108

LA HACIENDA RESTAURANTE 2013 Fourth Avenue, San Diego 92101. The best lunch or dinner, low to moderate. The menu includes breakfast, lunch, and dinner. The menu is a half of superb, mouthwatering bread. A light menu is available after dinner hours. Open daily. Continental service. Low to low moderate.

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GOURMET
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Choose any two specialty dinner entrees on our menu, each valued at \$10 or less. Includes soup or salad, pasta, fresh vegetable and two glasses of wine. Good through July 23, 1987.

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All You Can Eat Seafood Buffet Every Friday

A bountiful harvest from the sea, featuring mahi mahi, shrimp, poached salmon, red snapper, scallops, and one whole, live Maine lobster. Plus garden fresh salad bar.

Only **\$15.95** Per Person

Outdoor seating available (weather permitting). Reservations required. Fridays from 5 pm to 10 pm.

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