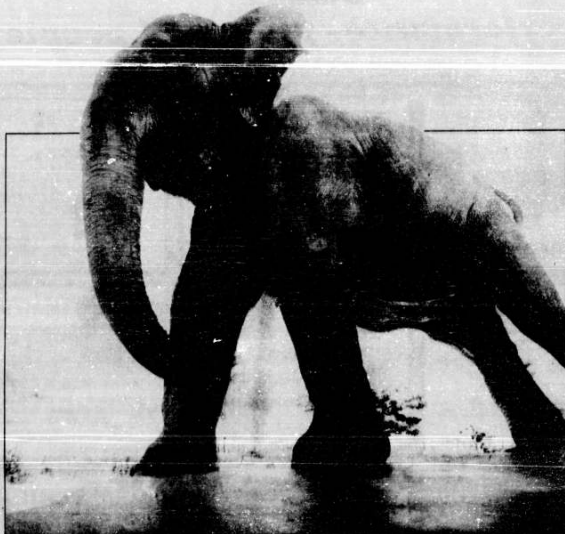


READER

VOLUME 16, NO. 32 AUGUST 13, 1987

SAN DIEGO'S WEEKLY



Connie in the 65th day of her pregnancy

Connie's Story

OF AN ASIAN ELEPHANT IN A FAMILY WAY

FOR COOKIE, CHA-CHA, CINDY, MARY, Carol, Jean, Nita, and pregnant Connie, the San Diego Zoological Society's first Asian elephant mother-to-be, it was just another elephant day at the San Diego Wild Animal Park. Soon after sunrise, the keepers vigorously dusted off the cows with janitors' brooms and scrubbed grey, corrugated skins to blue-black. They manicured the huge nails and slicked each long tail with Vaseline. Throughout the day, Mary, Cookie, and Cha-Cha gave rides to park visitors. At 12:30 p.m. and 3:30 p.m., before rapt audiences in the Elephant Amphitheater, Carol and Nita negotiated a logging routine, similar to that which their wild cousins execute as lumber camp workers in Asian jungles. The routine demonstrates an elephant's agility and intelligence (ranked between dolphin and pig), its capacity for precise movement, and its herculean strength.

After the 3:30 p.m. show, park visitors were invited to assemble at a fence between the amphitheater and elephant yard to dole out apples to the cows gathered there. The cows chirruped. Their trunks furled and

unfurled across the fence. From the visitors' uplifted hands, they deftly picked the apples with their trunks, while park animal trainer Jean Hromadka (pronounced "Row-madka") answered questions.

"How can you tell an Asian elephant from an African?"

Noting that there are two species of elephant — the African *Loxodonta africana* and the Asian *Elephas maximus* — and that the elephants they were feeding were Asian, Hromadka pointed out the park's African elephants in the distance. The two species can be distinguished by ear size and shape: an African's ears are larger and roughly the shape of the African continent. The Asian's ear describes the outline of the Indian subcontinent. Male and female Africans have tusks. Female Asians, and a large percentage of males in some populations, do not have tusks, only nubby outgrowths. The African elephant's head is relatively flat, while the Asian's has two humps. The African elephant's trunk has two fingers at its tip. The Asian elephant's trunk has one finger.

(continued on page 10)

By Judith Moore

• 1

CITY LIGHTS

THAT'S THEIR PERSPECTIVE

BY NEAL MATTHEWS

According to the San Diego Police Officers Association, sticks and stones may break their bones, but words can really hurt them. In a letter dated July 27, written by POA president Skip DiCierchio to the Assistant of the Federal Communications Commission, the POA claims that Channel 10 (KGTV) anchorman Michael Tuck has "jeopardized" the safety of 100 San Diego cops. The letter insists that the FCC consider Tuck's "irresponsible and sensationalized reporting" of the Sagan Penn case the next time the station's broadcasting license comes up for renewal.

The POA had remained silent throughout both Penn trials, but then on July 23, Tuck aired one more (of about a dozen) of his apocalyptic "Perspectives" on the case. Repeating much of what had already been reported in the daily papers about comments made by Judge J. Morgan Lester and jurors after Penn's acquittal on manslaughter charges, Tuck intoned that the local constabulary was trying to sweep its own questionable actions under the rug. According to POA's Lieutenant



Michael Tuck, host of the PMV PMV

DiCierchio, "Somebody taped [Tuck's commentary] and brought it in and said, 'Did you see this?'" DiCierchio says that after lengthy debate among the police union's officers, a response to the commentary was deemed necessary. He says Tuck's remarks overstepped the bounds of fair comment. "If you're trying to keep the community in an uproar or say

that taking the law into your own hands is okay, I don't think that's good journalism," he fumes. Channel 10 received a copy of the letter last week from the president of ABC, the station's network affiliate. Tuck took to the airwaves again, indignantly

railing against the "attitude" the letter represents. He also pointed out that quotes in the letter attributed to him were inaccurate, making it appear that it was he, rather than the Penn jurors, who first raised questions about police misconduct during the trial.

Then he landed a rabbit punch: "You can only hope police handle evidence better than they do a direct quote, but the recent Penn trial offers no guarantee of that, either."

DiCierchio says he broke the POA's silence on the Penn case because "these things have gone on for many, many, many months. Tuck and others think it's open season on police officers." The POA reasons that Tuck's reporting of questionable police actions creates the atmosphere of mistrust toward individual police officers, which increases the chances of violence in contacts between cops and civilians. "Michael Tuck says he wants to prevent this kind of tragedy from happening again," reads the letter to the FCC. "Instead, he is creating the very atmosphere which could cause it to happen again."

Channel 10 news director Paul Sands thinks the FCC will simply dismiss the letter. But DiCierchio believes his letter will not be waste-canned with the rest of the trinkets from hot-headed fringe groups. He sees it this way: "The FCC can tell ABC they got a problem, and ABC can tell Channel 10, and Channel 10 can tell Mike Tuck. No, we didn't contact the station or Tuck directly. That's what the FCC is for."

JUST STICK IT OVER THERE

BY PAUL KRUEGER

City trash collectors last year shipped 1000 pounds of garbage to Frisco, where it was transformed into gravel-like pellets that could supposedly be used as backfill by home and road builders. But recent tests showed that the pellets absorb water and disintegrate, rendering them useless.

Undaunted by this disappointing foray into garbage recycling, the San Diego City Council last week agreed to solicit proposals from companies that would be paid to haul away local garbage and dispose of it creatively. Some inventive minds, though, don't need the city's permission to send in their hot ideas. Among the ten unsolicited suggestions received by the city's resource conservation and management

program are these:

- Heat the trash in a kiln — without burning it, so there's no pollution — and use the resulting gas fumes to run generators. Unfortunately, city trash experts say the gas isn't potent enough to run a generator efficiently.

- Squish the garbage into little briquettes that can be burned to heat industrial boilers. Sounds good, but it's hard to produce uniform briquettes from garbage, and very few boilers run on solid fuels.

- Transform the trash into fertilizer and compost. Some experiments are encouraging, but metals, glass, and other solids must be separated from the degradable garbage before it's composted.

- Load the garbage on a barge manned by workers who pick out the recyclable stuff as the barge steams down the coast of Baja. The valuable metals, glass, and cardboard would be transferred to another ship destined for a Korean recycling factory, while the remaining trash gets dumped in a Baja landfill. Promises, promises. More likely, everything would be dumped overboard along the way, cynical conservation experts predict.



(continued on page 32)

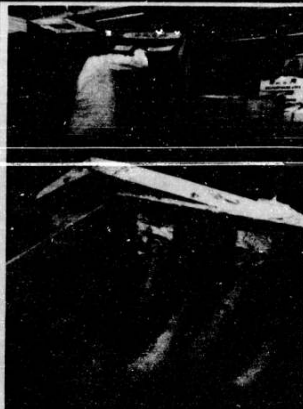
CITY LIGHTS

MAKE LIKE LETTUCE

BY PAUL KRUEGER

Downtown San Diego has lost a number of its low-cost hotel rooms, much of its classic architecture, and most of its tuna-fishing fleet. The wholesale fruit and vegetable business may be next to go. That collection of old warehouses along Sixth Avenue, which has replaced acres of old buildings with new condominiums, office towers, and Horton Plaza. But in 1981, Councilman Bill Cleator and some of the wholesalers said the produce firms would be looking for a new home outside the historic Gaslamp District, and the federal Department of Agriculture, eager to modernize the produce industry, later issued a study which revealed that many downtown produce sellers want to leave the area.

Recent developments are further squeezing the wholesalers. Their neighborhood is rapidly changing from industrial to residential as warehouses and factories are transformed into artists' lofts. Tourism is encroaching with the construction of the nearby bayfront convention center on Harbor Drive and a twenty-story, \$27-million Ramada Inn on Sixth Avenue at K Street. Downtown politicians, always searching for higher tax revenues, are encouraging more



Produce market, Sixth and Island avenues

construction or more intensive uses of existing buildings. There are also physical limitations: the narrow streets serving the wholesalers are dwarfed by the big new tractor-trailers that haul vegetables to and from the produce warehouses.

The wholesalers have

identified several potential sites. They recently discussed building a new facility near Olay Mesa's Brown Field airport, which is close to customers and suppliers in Tijuana. But San Diego city officials want the Brown Field land reserved for aviation and manufacturing uses. La Jolla's Golden Triangle is centrally

located throughout the city. But you want to talk imbalance? Only eleven of La Jolla's 13,480 housing units are subsidized, which computes to less than 0.1 percent. Golden Hill: three percent. Hillcrest: 3.2 percent. North Park: 2.8 percent. Ocean Beach: 0.4 percent. San Ysidro residents are awakening to the realization that their community is considered a dumping ground for subsidized housing; they've been victimized by their own reasonably priced land and their long-standing complacency.

On August 19, the city is conducting a workshop that will lead to the restructuring of the fifteen-member San Ysidro Planning Group, one of about fifty such community groups operating throughout the city. The San Ysidro group and its chairman, Doug Perry, recently suffered a blistering attack by a group of home owners who became fed up with the plethora of apartments that have sprouted like weeds in their neighborhoods. The planning group has become the lightning

burns. (continued on page 32)

NOT AT HOME WITH HOUSING

BY NEAL MATTHEWS

Until, at recently, local developers knew a dirty little secret that went like this: *Put, hey buddy, money down where to get away with building profitable, low-income housing? Look, the subsidized kind, which no self-respecting neighborhood wants? Try San Ysidro! They'll swallow anything you want to dish out.*

It was true. According to San Diego housing figures, thirty-four percent of San Ysidro's housing units have been subsidized with public funds, while the citywide average is just over six percent. Subsidized housing is built for low-income people, but other San Diego neighborhoods have more low-income households than does San Ysidro. The San Diego City Council has an official policy calling for racial and economic balance.

JIM'S & MICHAEL'S MAGAZINE

BY BRAD CANLIN

The travel adventures of Michael Lane and Jim Crotty, as told in no particular chronology, to the readers and followers of *Mont* magazine.

Jim and Michael Go to Escaping Places

The Whole Life Expo, February, Los Angeles

"The Whole Life Expo has been very exciting for us. A lot of well-known psychics and channelers were there. But the highlight for me was a workshop I had taken in natural pet care. A lady with false eyelashes and a wig had brought in her lovely mutt, Princess, who every few minutes either puked or pooped on the rug giving us a chance to examine the effects of a poor diet. With each small disaster we'd all go look and then clean it up. I noticed the attendance kept dropping after each bout with nature. Until finally Princess disposed of her poor diet on me."

They Have Ordinary Days

Mission Hills, after the winter solstice, parked next to a canyon.

"We start our morning rituals pacing around the block yelling for Nurse's Aide [their cat]. Finding a lobster place to dump our piss bottle, and arguing over how long to meditate. It was quiet, except for the early morning descent of jets landing at the nearby airport. They flew so low I could read graffiti on the bottom."

The two men, who have shaved their heads, try to be monk-like in any way they can; hence the name of their

magazine. They consider the publication to be a joining of Northern/Southern California consciousness. They maintain a San Francisco address but sell most of their ads in San Diego and use a local printing company. Each issue is a collection of advice, poems, snapshots, stories about people they've met, and guest articles like "I Am a Space Being and This Is My Story." Hard to find food products, such as blue-green algae, sugar-free puppy chow, and colostrum (an extract from human milk), can be ordered through the magazine's advertisers.

Jim and Michael, ages twenty-eight and thirty-seven, met at an alcohol-free, smoke-free, free-spirited dance session in San Francisco. It was on April Fool's Day, 1985. They fell in love. A year later, they sold their possessions at a rainy yard sale and took to the road. They are driving around the Southwest in search of what they've found. Their path is littered with the typical problems of two people living in a 1972 Ford Econoline van, trying to put out a publication with an Apple Macintosh computer. But every day is full of new understandings.

They Meet Interesting People

Los Angeles, the only quiet street they could find, surrounded by other transients.

"Monday night we met two guys from Seattle who had been beaten up and robbed and were down to their last bag of potatoes. We gave them some buckwheat, soybeans, and pickles, and tried to coax them into being ad reps. But all they really wanted was some encouragement and a hot shower."

"Tuesday night, an old man from Louisiana came knocking on our van broke, hungry, and out of gas with his wife and kid living out of their old Plymouth, parked around the

(continued on page 32)



Colin Higgins
Hards and Nuts
to Old on a Link

Everyday Life
A New Look at
Health and Well Being

Twelve Steps
An Amazing Path of
Awakening

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
Has one short story ever launched a writing career for anyone?
Dina McNaughton
Downtown

Right away I think of Jack London and O. Henry, who determined rather late in life to become writers and who first gained notice through their short stories. Mark Twain, though, is a better example. By the time he was thirty years old, he had been a printer and a riverboat pilot and found himself writing for newspapers in San Francisco. Then he wrote "The Celebrated Jumping Frog of Calaveras County," which was printed in 1865 in the *Saturday Press* of New York. The story was an immediate success and two years later became the title piece in Twain's first book, a collection of humorous sketches. The *Sacramento Union* sent Twain to Hawaii for a series of articles. Thereafter he moved to Connecticut, married, bought a house, and wrote his novels and bitter satires.

Dear Matthew Alice:
A few weeks ago, while driving north on Interstate 5 near Camp Pendleton, I noticed a grape farm on the west side of the highway. There must be millions (literally) of grape stakes stuck in the dirt. Am I right?
Michael R. Brisson
Rancho Palos Verdes

This is a question from a city kid. I can tell. You're sort of right on one point but all wrong on another. The field is planted with tomatoes, not grapes, although for a few weeks in June and early July, it looks more like a huge stick farm than a vegetable garden. A private grower, leases the 320-acre plot from the marine corps. (Although that sounds like a lot of land, it's actually about half a square mile.) Because of various easements and setbacks,



only 283 acres of the land are plantable. And instead of millions of stakes (are you related to Carl Sagan?), there are about 940,000. But you're right, that's still a lot of stakes.

The average commercial tomato field in the county has about 4,000 linear feet of rows per acre with stakes every forty inches and two (sometimes three) plants on each stake. All this yields thirty to thirty-five tons of tomatoes per acre in the average good growing season. Countywide, there were 2356 acres of tomatoes picked in 1986. I'll save you the trouble. That's 6.1 million stakes.

If you want to see grapes, go inland to the San Pasqual Valley. Grapes love that hot, dry climate. And I'm surprised you didn't ask what that odd white structure is sitting in the middle of the field. That's one Matthew Alice pondered for a while. The cone-shaped outbuilding is an omni-

radio direction finder. It transmits a radio signal that airplanes use for navigation.

Dear Matthew Alice:
I've always wondered why people whack perfectly good bottles of champagne across the bow of a ship. It seems like a waste of wine to me, but maybe the ship owners think differently. I'll bet it's one of those old customs that's been around a thousand years. And I'll bet you can tell me where the ship-christening tradition originated.
Captain Queeg
Ocean Beach

Dear Matthew Alice:
Maybe this is too easy, but I'd really like to know. Why are flags raised halfway up a flagpole when someone dies? What do flags have to do with dying?
R. Landsberger
San Diego

Bashing a ship's bow with bubbly is our present-day, genteel form of what was originally a pretty bloody business. Sailors have always been a fairly superstitious group, understandable when you consider all the real and imagined dangers of life on the high seas. In pre-Christian times, sailors brought themselves a little good luck by whatever means seemed appropriate. One way was to have priests of fer wine, oil, and other goodies to the goddess that protected the ship (the origin of the traditional ship's figurehead). A more grisly practice was to launch war vessels over the bodies of human victims. The custom came from the early practice of a defeated warship lowering its top sail and its flag upon capture. The flag was lowered to half-mast to permit the victorious ship to raise its ensign to the top of the flagpole. Eventually, the practice became a general mark of respect, not defeat, and passing ships would lower their flags as a gesture of acknowledgement and courtesy, kind of like tipping one's hat. And now it's become a mark of respect upon the death of some admired public figure. Properly done, the flag should be raised fully up the flagpole and then lowered halfway down, not just raised to the midpoint of the pole.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California 92183.

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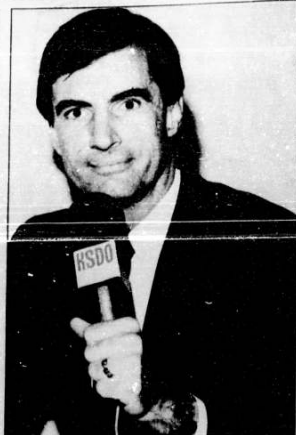
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THE INSIDE STORY

BY PAUL KRUEGER

AS A POLITICIAN, ROGER HEDGECOCK courted the gay vote, appointed homosexuals to important city boards and commissions, and issued a proclamation honoring a flamboyant gay newspaper columnist. But as a radio talk-show host, Hedgecock has been denouncing San Diego's annual gay pride parade as a "celebration of the gay lifestyle" that he holds responsible for the AIDS epidemic. Homosexuals who once considered Hedgecock a political ally are disillusioned with his comments and bitter that he won't attend a letter from a gay organization that stood by him while his political career disintegrated.

Hedgecock's comments aired June 24, when he told his KSDO audience that unlike Mayor Maureen O'Connor, he wouldn't have marched in the June 13 Lamda Pride parade. He said he would have boycotted the march because he doesn't "think people ought to be proud of a situation which has led to the worst plague that we have had in Western culture since the black death." Word of his comments spread fast among gay activists. They obtained a



Roger Hedgecock

hoped to write a story that would accompany Moore's commentary. The former mayor's comments had less impact on Democratic Club president Jeri Dilno, who thinks Hedgecock's gay supporters shouldn't be so distraught.

"I'm not so sure his statements show him to be homophobic, but they demonstrate he was opportunistic first as a politician and now as a talk-show host," says Dilno, who supported Maureen O'Connor's unsuccessful 1983 mayoral campaign against

Hedgecock.

WEEKS BEFORE HE PLED GUILTY TO charges of misusing city credit cards and resigning his seat on the city council, Usaldo Martinez sold his fellow council members on a costly plan to revitalize a five-block section of the heavily Hispanic Barrio Logan neighborhood. The council later allocated \$200,000 to study Martinez's multimillion-dollar Barrio Logan Quarter proposal, and the ex-councilman dedicated a portion of his 400 hours of court-ordered community-service work to the project. But Martinez's successor, Celia Ballesteros, has drastically altered the Latin Quarter concept, changed its name, drained off more than half the initial funding for use on other projects in her district, and arranged to spend \$75,000 on a consultant's report that won't be finished until after her term expires.

Martinez's original idea for a Latin Quarter flowed from his belief that tourists, conventioners, and locals could be enticed to spend their money in restaurants and nightclubs along Crosby Street under the shadow of the Coronado Bridge near Chicano Park. With the exception of Chuey's and Las Quatro Milpas restaurants and the Chicano Park murals, the Crosby Street corridor has little to attract outsiders, but Martinez believed landlords would sink money into the

properties if the city spent three million dollars to pave sidewalks, plant trees, and bury ugly utility lines. The new businesses would all have a Hispanic cultural theme, which would inject a dose of community pride into the drab neighborhood now dominated by storefront offices and grocery and auto-parts stores. The council agreed last fall and voted to use federal grant money to study the Latin Quarter idea.

But after Ballesteros was appointed to a one-year caretaker term following Martinez's November resignation, she visited a Hispanic neighborhood in San Antonio, Texas, and decided to overhaul the Latin Quarter concept. Though she compliments Martinez for his energy and commitment, Ballesteros doesn't think the plan is a practical one.

"Usaldo took the concept of a New Orleans French Quarter — which developed naturally over time — and tried to superimpose it in the middle of an economically depressed area," she says. "I don't think you can do that." She also felt that drawing tourists to the barrio might backfire. "That would really end between the tourists and the locals, the wars."

Instead, Ballesteros wants to transform Barrio Logan into a cultural hot spot, as San Antonio did with its Guadalupe Cultural Arts Center. Artisans, restaurants, and shop owners would thrive around a newly built marketplace (Mercado del Barrio) that would house produce vendors and food sellers. Artists would be headquartered in a nearby cultural arts center.

Yet unlike San Antonio's Guadalupe Center, which was built around a classic, forty-five-year-old renovated theater, the Crosby corridor has no buildings of note. So Ballesteros's new Mercado del Barrio plan includes both a new market building and a proposed Barrio Educational Cultural Activities Complex, which has been under study by



Celia Ballesteros

city officials since 1983. But Ballesteros recently withdrew \$160,000 from the Mercado del Barrio's \$285,500 account and used that money to fund the Casa Familiar social services agency in San Ysidro and a Golden Hill development project.

Seventy-five thousand of the remaining \$128,500 will go to a consultant who will study the Mercado del Barrio plan. Ballesteros says her decision to indicate a lack of commitment to the project. She notes that nothing more can be done on the project until the

consultant's report is finished, though she helped persuade the city planning department to apply last week for another \$300,000 in federal funds that would be spent in 1988 on the Mercado project. (An additional \$200,000 has been allocated to draw up plans for the proposed Barrio Cultural Complex, though a location hasn't been found for it yet.)

But Ballesteros will be gone from city hall by then, and her proposal could be radically changed or scrapped in her absence. So last month, she persuaded fellow council members to appoint a six-person "advisory committee"

she believes will insulate the Mercado concept from any community opposition and the whims of her successor. Committee members include Rachel Ortiz, director of the Barrio Station and an ally of Mayor O'Connor; Irma Castro of the Chicano Federation; and Ruff Porter of the Koll Company. "It is a very strong committee," says Ballesteros, who predicts that her successor would "have to be ready to commit political suicide" to rework or throw out her plan. Ballesteros also plans to meet with the two council candidates who emerged victorious from the September 15 primary election and tell them of her commitment to the Mercado project.

Barrio Logan activist Al Ducheny and at least one leading council candidate, Mike Aguirre, are both unimpressed by Ballesteros's talk. Ducheny, who works from an office on Logan Avenue and who enjoys strong ties to Dan Mulvey, publisher of the weekly tabloid *La Prensa*, says Ballesteros is "really naive to think that her Mercado del Barrio plan is really going to have much impact" on the neighborhood's financial health. And council candidate Aguirre warns that "no one ought to be giving any assurances about what will or won't be done on any given project in the district, because everything will be looked at anew" should he win the election.

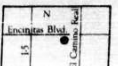
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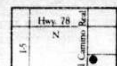
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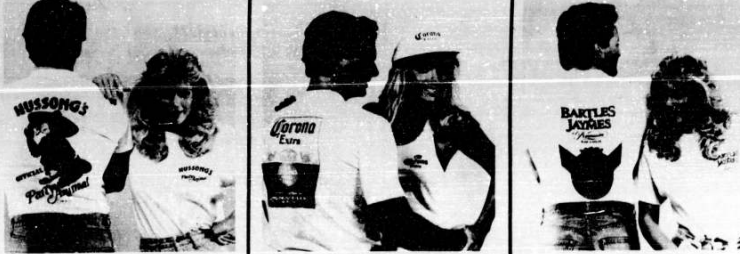
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ELEPHANT

(Continued from page 1)

Extremely sensitive, with 40,000 nerve endings, the trunk's dexterity is such that an elephant can pick up a dime. Hromadka explained that in designing the park's Asian elephant barn, light fixtures were planned in a manner that would keep the elephants from screwing the light bulbs.

"Wow," said several visitors, among whom even older faces showed childlike delight at learning new facts about the exotic animals.

"Why do elephants toss dust on themselves?"

"To protect their delicate skin from sun and insects."

"How long is an elephant's trunk?"

"Six to eight feet."

"What is a trunk?" asked a young boy.

Pushing sun-streaked bangs off her forehead, Hromadka explained that the trunk is both nose and upper lip, that paired nostrils run through its length.

Cookie and Carol twined trunks and thrust the trunk ends into one another's pink mouths. Calling attention to this behavior, Hromadka said, "Elephants are always touching and caressing one another with their trunks. They are very social, very affectionate, extraordinarily sensitive and intuitive."

When an elephant places a trunk in another elephant's mouth, the elephant gathers information. "It's as if you asked a friend, 'What's your stress level today?' and 'What did you have for lunch?'" said the animal trainer.

Someone wondered aloud how many months an elephant's pregnancy lasts. Amid sighs prompted by Hromadka's answer — "Twenty-two!" — a freckle-

facéd girl piped up, "When will Connie's baby be born?"

"By the end of July, we hope," said Hromadka. "After more queries, the last visitors drifted away, and the elephants' workday ended. A pale light — milky, hazy, and tinged with the falling sun's old gold — hung between the hills that ring the San Diego Valley.

"Ranchi chased her for three days, back and forth around the yard. He'd pursue her relentlessly. You knew to stay out of his way — he'd run right by you. He'd be bearing down on Connie, whipping around the corner."

Hromadka ordered the cows to tail up, and each cow grabbed the tail of the elephant in front of her with her trunk. Walking in front of the cows, Hromadka, at five feet, seven inches, appeared Lilliputian; the park's cows range from seven to nine feet in height and weigh from 500 to 900 pounds. In a line, the cows followed the trainer into the park's two-and-a-half-acre Asian elephant yard.

Cha-Cha lazily knased hay stems onto her back. Nina spewed dust from her trunk onto her back. Ranchipur, the bull, penned alone in his nearby enclosure, trumpeted.

Elephant training supervisor Alan Rocco, Jean Hromadka, and I sat on

the edge of the deep concrete moat that surrounds the elephant yard. Whenever the elephants are out of the barn, one person from the six-member park Asian elephant staff remains with the herd. "Someone is always available to them if they need something or if there's an argument. Caring for elephants in captivity," Rocco smiled wryly, "is labor intensive."

One of the few women elephant trainers in the United States, she joined the park staff in 1984 and is national president of the American Association of Zookeepers.

Listening to Rocco and Hromadka, one learns that to care for elephants, takes more than the college degrees in zoology and biology that they do not have. An elephant presents a many-toned demand for physical care. Hromadka talks — routinely — of her year at the Cincinnati Zoo, how in below-zero temperatures, she hauled wheelbarrow after wheelbarrow load of urine-soaked hay from the stalls.

The job requires muscle and more than muscle. Rocco and Hromadka spoke of the need for dedication, compassion, and, added Rocco, "the willingness to put up with the monotony, day after day, of hauling hay, shoveling shit, scrubbing out the barn, and scrubbing down the animals."

In captivity the elephant is entirely dependent upon its caretakers. It also can — and does — kill those caretakers. More keepers are injured or killed by elephants than by any other animal in zoos and circuses. Yet even with the hard work and danger, Hromadka vowed she would be an elephant keeper even if she were not paid. Rocco agreed that even if he didn't have a family to feed, he would work for beer money. (The pay isn't great any way. Hromadka, with thirteen years' experience, recently received a raise to ten dollars an hour. Rocco, one of the highest paid zoo elephant supervisors, earns approximately \$30,000 a year.)

Cha-Cha and Mary ambled toward us. "Prut-prut-chirrup-chirrup," the elephants made a low, suppressed sound with their lips. Cha-Cha stretched out her trunk toward Rocco.

(Continued on page 12)

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ELEPHANT

(continued from page 10)

Moist pink skin lines the interior of the trunk, which is ringed at its aperture with black hairs. The fingerlike projection wriggled at the end of the trunk, and her cool, wet trunk tip brushed my head. She put her trunk in my armpit, and her breath, exhaled out her trunk, was hot. The black sensory hairs at her trunk's tip brushed my arm and tickled.

Twelve-year-old Connie, her delivery date then just four to six weeks away, looked little different from other cows in the herd. At birth an elephant calf may weigh more than 200 pounds, yet Connie didn't bulge. Her ankles were swollen, as are those of many a mammal mother nearing her delivery date, and she tried slowly. As we watched, she went laboriously, down to her back legs and then turned to one side and lay down in the dusty yard. Nineteen-year-old Carol quickly joined Connie and stood over her, shading her from the sun.

Carol had become protective of Connie in the last months. "If Connie starts to roar," said Rookroft, "Carol is right there."

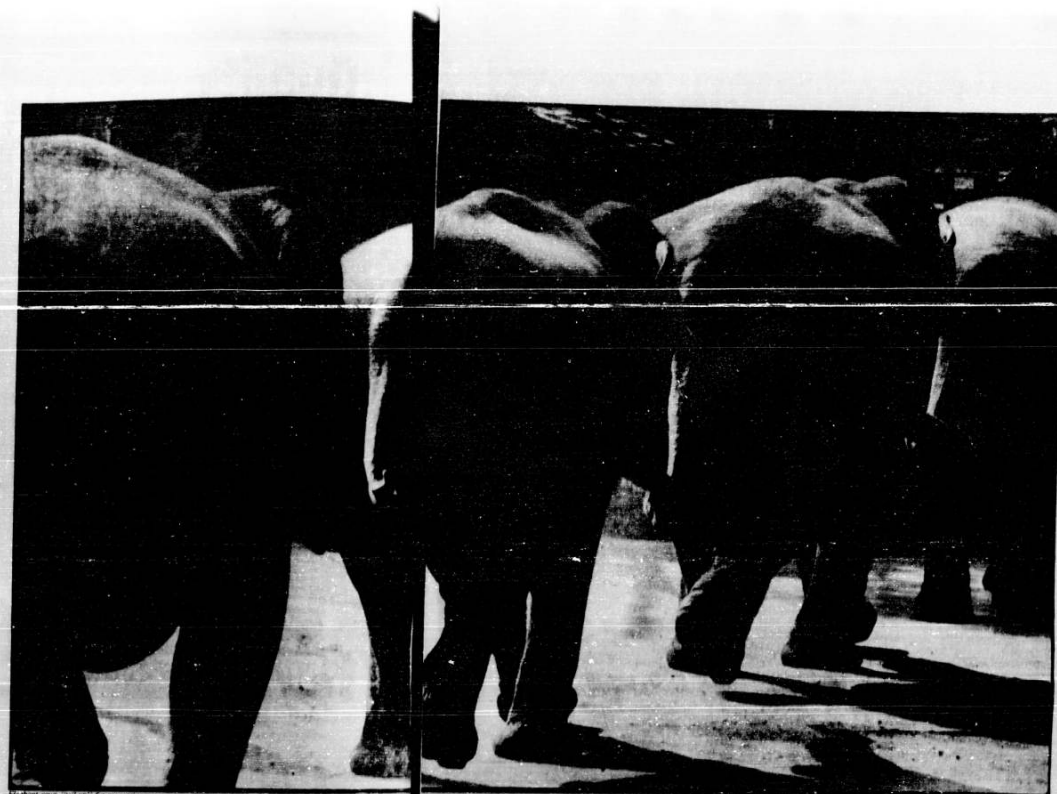
IN 1974, ASIAN ELEPHANTS were declared endangered, and since then, only nine have legally entered the U.S. Today there are 365 Asian elephants in the United States, in zoos, parks, circuses, and with private owners. (An Asian elephant sold within



Alan Rookroft

the United States may cost as much as \$45,000.) Of these 365, only thirty-two are bulls. In order to replenish zoo and circus herds, captive breeding has become necessary.

Portland's Washington Park Zoo, whose twenty-five-year-old breeding program is the oldest in the United States, has produced twenty-four live births and nineteen survivors, several of whom are now grandmothers in the Portland herd. Other U.S. institutions currently breeding Asian elephants in captivity include the Miami Metro-Zoo with three live births, the Bronx Zoo, the Houston Zoo, Tulsa Zoo, Tampa's Bush Gardens, and Florida's Circus World. In 1984 the San Diego Wild Animal park opened a \$360,000 state-of-the-art breeding facility: a barn for ten cows that included a maternity stall; a separate barn for a resident bull; a keeper's apartment adjacent to the maternity stall, where keepers and veterinarians can conduct twenty-four-hour-a-day surveillance of expectant and new mothers and have quick access



Elephant cows "sit up" for procession



Jane Hromadka

for specialized care.

Connie is their first pregnant Asian elephant. But because of her youth, she was not slated to be bred first. The program began with Carol and with then-thirty-year-old Cookie. For three months, keepers collected blood and urine samples from the two cows. (Long before the breeding program began, the cows were taught to defecate before shows. When urine samples began to be taken, the cows were easily trained to urinate into a bucket. The

command used, said Hromadka, is "Pissy, pissy.") Sample analyses led park veterinarians to recommend Carol for the first elephant mother, and her keepers then took daily blood and urine samples to pinpoint when she would ovulate.

In the wild, breeding takes care of itself. Had the park's Asian cows stayed in Sri Lanka, India, Thailand, Malaysia, Bangladesh, Cambodia, Vietnam, or Burma and had their lives been without catastrophe, they would

have been born into a family of six or seven elephants. The female calf would have remained a part of that unit for her lifetime of sixty, even seventy years.

Elephants form matriarchal family units, and among the females, a pecking order exists. The lead elephant, or matriarch, is usually the herd's oldest and knows where and in what seasons to find food. By virtue of this knowledge, she is herd leader and social arbiter. When a bull calf reaches puberty, he leaves the group to join a bachelor herd or to live alone. Males will sometimes be a mile away, close enough to the cows to know — by smell — when a cow is in estrus. Only when a cow is in standing heat is the mature bull allowed to enter the matriarchal herd.

In most mammals, vagina and urethra open separately into a shallow vestibule. The female elephant's vagina and urethra open into a urinogenital canal, three feet long. This canal opens at the vulva in front of the hind legs. Normally, the elephant's vulva faces forward, but during copulation, it shifts downward and to the rear.

An elephant's penis in erection is proportionate in length to the vaginal canal. When the bull runs, chasing a cow, if his penis is erect, it will stick straight out, swing like a pendulum, and bounce off his back legs. Yet even with its great

length, the penis does not reach the cervix. For spermatozoa to enter the uterus, large ejaculate volume is required. An elephant produces more than a quart.

Artificial insemination — "A.I." — is made difficult in part by the vaginal canal's length. Rookroft explained, "A.I. is too invasive. To do an A.I., you have to spread an elephant's legs with chains. You don't know what effect that has on them, having them spread-legged. I'm a great believer in not doing what you don't have to. What if you end up with an elephant that has gone haywire for a reason you've created?"

IN LATE 1984, BOTH COOKIE and Carol were introduced to the 11,000-pound Ranchipur in the bull's separate yard. "It seemed," said Hromadka, "that Carol and Ranchi had the better thing going, so we kept them together for over six months. Their relationship seemed to develop, but then it went the other way. They got bored with each other. Days passed, and they ignored each other. Then some days, Ranchi would pursue her. They would spar. Carol would become frightened, and the more fear she showed, the more Ranchi grew to dislike her. Still, he began to try to mount her. But by then, Carol was adamant. She refused him and ultimately became afraid of him."

(continued on page 14)



Connie's stall in the breeding facility's elephant barn

ELEPHANT

As winter of 1984 blossomed into spring of 1985 and Ranchipur and Carol cooled toward one another, the daily notes on breeding activity that headed the top of each page in the keepers' diary became increasingly pessimistic. Ranchi was reported, two days in a row, as "very nervous."

March 2, 1985: "Carol and Ranchi—everything but."

March 3: "Ranchi—v. relaxed but minimal contact."

March 4: "Same."

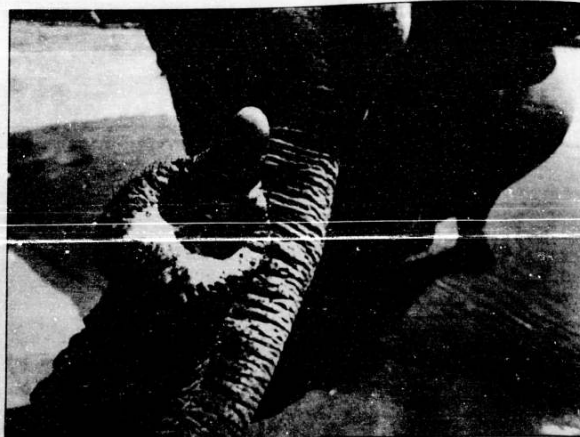
March 5: "No problems. No breeding."

March 8: "Ranchi attempted several mountings."

March 10: "Ranchi continues to mount with no penetration."

By April 23: "Ranchi—breeding—ha."

In May Ranchi went into musth, that period when adult male Asian elephants become moody, quixotic, aggressive, and potentially dangerous to herd and keepers. (During musth, says Rookroft, a bull is "no longer earthbound.") Ranchi's eyes grew bright and glassy, and his gaze faraway. He began to urinate—



uncontrollably—down his back legs. From his temporal glands, situated on the side of the head between eye and ear, the watery "temporal flow," smelling strongly of "elephant," began.

Recent studies indicate that musth occurs once, sometimes twice yearly in adult male Asian elephants, at a time when the male hormone testosterone reaches high levels. Musth is not ticked off cyclically but seems instead to be

related to the elephant's nutritional health status. Only a male in a nutritionally high state will enter musth. Unlike cows, who have sixteen-week estrus cycles, bulls are not "seasonal," and musth does not parallel the cow's cycle. Males come into musth irrespective of the cows' estrus cycles. In the depths of musth, the male cannot breed. Coming in and going out of musth, the bull can breed but is unlikely to do so.

Bull herds also maintain a pecking order. The oldest, largest bulls acquire first access to those cows ready for breeding. Veterinarian Michael Schmitt of Portland's Woodland park Zoo suggests that musth is a "dominance determinant." Bulls, says Schmitt, are so hide-bound in their dominance hierarchy that without the insane, aggressive fury brought on by musth, the oldest, biggest bulls might remain a herd's only

breeders. When a younger male meets an older male to whom he has been submissive for perhaps twenty-five years, the younger knows that older male is boss. But in musth, that younger bull may "go off his head with male hormones," challenge that dominant bull, knock him down, and so earn first access to breeding cows.

ALL THROUGH JUNE AND July of 1985, the keepers' notes read "No breeding" and "Breeding—none, but it chased Carol aggressively for fifteen minutes, bit her tail, causing mild abrasions."

Then, on August 27, a keeper wrote: "Ranchi introduced into cow yard." Hromadka said that by then, the keepers had given up on Carol and decided to place Ranchi in the cow yard and let the herd take it from there. The elephants, it was concluded, needed time to develop relationships. "Ranchi had never really spent much time in the cows' yard. So the first few weeks, we would let the girls out and then release Ranchi into the yard. The cows would scream and roar. As he began to spend more time with them, cows who felt comfortable with him would hang out with him. Some of the cows even began to follow him around."

"He was really good in the yard. Just a few times we had problems. Really, the only time the situation with Ranchi and the cows got bad was at the end of his musth period. He wasn't quite ready. But he was, as Alan (Rookroft) phrased it, *hot* [dangerous]. And the cows knew it. Ranchi came out in the yard, and the cows took one look at him and went the other way. It was like they were announcing, 'This guy's bad news!' He chased them hard that day, so vigorously we feared a cow would end up in the must. So we put him back in his enclosure."

During September, his musth passed.

Ranchipur was put again into the cow yard. He and Carol continued to avoid one another. "No Breeding" filled the keepers' diary pages through mid-September. Then when they had begun to despair, young Connie began to show interest in Ranchipur. "She became a shameless little flirt," said Hromadka. "She'd hang around Ranchi and scream. She'd turn her rear end to him

and end of the cow yard. Connie was facing downhill. Ranchi came up behind her and mounted. It was as if someone had shot Connie with a paralyzing gun. She stood absolutely still. He mounted her three times in a row. The next day again, he was in and out of her several times.

"I think that until then, Ranchi didn't have his technique down."

"I was out in the yard fifteen minutes before a show started, and Ranchi was mating Connie, and I'm thinking, 'I can't put Connie in the show now.' She can't do hind leg walks. What would happen to her?" I asked myself, and the answer came back, 'I don't know what would happen.'"

and back right up into his face and squeal and chirp. Ranchi would sniff her. But other than that, he'd never pay much attention to her."

In the last days of September, Ranchi rather abruptly started to court Connie. "They spent a lot of time touching each other. It was all very gentle and very nice."

Then Ranchi just turned. He went after her. He chased her for three days, back and forth around the yard. Suddenly, Connie seemed terrified. But he pursued her anyway, relentlessly. You knew to stay out of his way. He'd run right by you. He'd be bearing down on Connie, whipping around the corner. "On September 29, late in the afternoon, Ranchi and Connie were at the

In the wild, young bulls, in play or out of sexual frustration, will mount other males. That play teaches them to stand up and mount. Ranchipur's first days in the cows' yard were his first experiences as an adult male with females. "He had to learn to stand and mount," said Hromadka.

In big letters, Alan Rookroft wrote in the keepers' diary for September 29, 1985, "Ranchi introduced into cow yard, a full copulation on Connie, semen sample collected 12:15 p.m., 2:30 p.m., 4:30 p.m., 6:30 p.m., 8:30 p.m. with Ranchi at 4 p.m., allowed to eat 'til 7 p.m., then we released into yard again. At 9:45 p.m., Ranchi mounted Connie again. Full copulation... 10:45 p.m.—separated them." On

September 30, Rookroft wrote: "Ranchi and Connie stayed close throughout the day but both appeared tired, no attempted mountings." October 1, "Full copulation on Connie, 11:45 p.m."

"We began immediately, then," said Rookroft, "to take Connie's blood. We monitored samples for five months, until we knew, for sure, that she was pregnant."

Hromadka stood, brushed off from her khaki shirt strands of hay dropped on her by the cows. With two other keepers, she had to go ready stalls for the night.

ROOKROFT INVITED ME TO walk with him in the yard among the elephants as he talked more about elephant herds, even different countries. "You take Ringling, or Carsons & Barnes, they have a lot of elephants. The chance of one of those elephants being related to another is a million to one. How important is it, that an animal is kept with its family, if what you want is an elephant who will do stunts?"

We stood near Carol and Cha-Cha, who were plucking the last few stems of hay off the ground and placing them into their mouths. I stroked Cha-Cha's flank. The skin, which at a distance appeared rough and harsh, felt smooth under my hand and shuddered, as if my fingers might be troubling insects.

We strolled between the huge grey cows. Their stomachs rumbled. Inhalation and exhalation made enormous belows of the rib cages. I asked Rookroft if he believed it important that elephants remain in family units. He looked at me indignantly. "It's got to be important. It's getting right to the root of the whole thing. Isn't it?"

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(continued from page 15)

ting right down to where these animals come from. Why do they keep gnus and zebras together? They don't keep them in little pens, do they? They're herd animals. Elephants have a far greater capacity of intelligence, far superior instinct. It's got to be just as important to them as it is to a zebra or giraffe or group of apes.... You can put a gazelle in a ramshackle old barn and get away with it," said Roocroft, bitterness tingling his voice. "An elephant will walk right through a wooden wall!"

Many zoo collections, which in the case of elephants may number one to two animals, are made up entirely of misfits, problem animals, "throw-outs," said Roocroft, "animals nobody wants, animals who have been through many different hands. But if that's all you can get, that's all you can get."

Telling me to stay close behind him, he walked rapidly about the yard, from one elephant to another. "Connie," he said, as we approached her, "she's a children's zoo fugitive [San Diego children's zoo], an animal that's been taught how to hurt people, you know. Let the cute little elephant chase you. You'll be fine."

He pointed to Carol. "She came straight from the wilds. She came here from Thailand when she was two and only a baby. She's been two years in this society."

"Cookie came from Bush Gardens. No one could handle her there. She's thirty-one now. She's been at the park for seven years.

"Mary came from Baton Rouge. Another outcast.

"Cindy, she's a real nice elephant. There's no doubt about that. Just screwed up." (Cindy had worked in a



Nevada "entertainment complex" and lived in a shed with a billy goat for company before she was transferred to Tacoma's Defiance Zoo. There she lived alone for seventeen years.)

"Jean came here as a baby. She's been here all her life."

"Nita is forty. She came from the circus. She was given us by a circus family. She's a good animal. Her character is good. Wouldn't hurt a fly, this one." Cindy clucked and chirruped. Roocroft patted her upper shoulder.

TIME HAD COME TO TAKE the elephants into the barn for the night. Roocroft and I went into his office, the wall of which adjoins and affords a view, through thick glass windows, into the cows' stalls. A television monitor glimmered on the desk. On its screen, we watched Hromadka lead Connie into the maternity stall, twice the size of other stalls and protected by bars. While Connie rustled through a heap of hay, sweet feed, apples, and carrots, Hromadka affixed chains around Connie's ankles. (The chains are loomed on alternate

legs and do permit some movement. Chains are switched nightly, to avoid abrasions.)

"We are doing more observation since Connie became pregnant," said Roocroft. "With the help of the videocamera above Connie's stall, I can monitor her nighttime activity." Each morning Roocroft replays videotape of the previous night. He checks the tape for changes in Connie's sleeping and

eating habits. "Here," he said, showing a segment of tape, "she went down at one o'clock and didn't get up until four. Three hours is a long time for an

elephant. The average is about forty-five minutes."

As Connie's pregnancy had progressed, Roocroft came to see himself even less than before in the role of trainer. "Training elephants was a big deal, and it still is. You can train elephants to do this, that, and the other. But it's not a need in my life anymore. Building a relationship with the individual elephant has become more important. Nutrition. Health care. The things that are going to keep them here longer."

He eventually altered her performance routines. "We don't do any off-the-ground movements now — no headstands, no hind leg walks. It came to me one day, really, as if someone wrote it on the wall. I was out in the yard fifteen minutes before a show started, and Ranchipur was mating Connie, and I'm thinking, 'I can't put Connie in the show now. She can't do hind leg walks. What would happen to her?' I asked myself, and the answer came back, 'I don't know what would happen.' Maybe some people don't care if a horse has a hump."

if the fetus drops out or mothers rupture themselves." Roocroft was not sure hind leg walks *would* harm a pregnant elephant, but he felt it better not to continue them. "The consequences," he said, "are potentially too great."

We walked out of his office into the barn. "Let's go down the line," he said. We stopped in front of Connie's stall where a sign on the wall read MATERNITY WARD. "Come around here," said Roocroft, motioning me to stand by him, next to Connie's right foreleg. He took a nipple between a thumb and finger and squeezed liquid into my open palm.

Roocroft smiled, patted Connie's flank resoundingly, and said, "She

We stood at the far end of the barn and looked down through the stalls. With their trunks, the cows lifted up hay from the stacks arranged in front of them. They pushed the stems into their mouths and chewed. The sound of chewing filled the barn.

"The other night I was here by myself until late," said Roocroft. "I looked up from my desk, through the observation panel. It was as if someone had given a command — and they all started to make their beds. First, Mary went down, then Cindy. Then Cha-Cha, then Nita. Then, everyone was down, sleeping. It was the biggest thrill to see them — without any command — do that."

Hromadka joined me. Sweat streaked her bangs, the back of her khaki shirt, her arms. Sweat dripped off her nose and button pearl earrings. "I always warn women who want to work as elephant keepers, 'This isn't a glamorous job. You can't have long fingernails, and our back is going to hurt at night.'" She and I sat down on a ledge opposite the herd. Roocroft, ever restless,

I ASKED WHY THE COWS were chained. "If they weren't on chains," said Roocroft, "they would urinate in their own food. They'd fight. They would intimidate each other

"To be on chains a certain number of hours every night," said Hromadka, "is a necessary part of a captive elephant's existence, if only to reinforce their awareness that they are under control." She added that chains, once an elephant becomes accustomed to them, offer a sense of security. "It's like being tucked in at night. The chains

"Once they leave the wild and come here," said Hromadka, "their lives are

and migrate. They're here for good. Some keepers will argue against chains. They feel that it is too much an interference with natural behavior. I think people who use that argument are fooling themselves."

Roofcraft agreed. "If you are going to admit that you have these animals in an artificial environment, you might as well go whole hog and keep them artificially. Some people romanticize. In the Chester Zoo [where Roofcraft worked early in his career], elephants were not chained at night. They were together, male and female, African and Asian, all the time. The elephant supervisor there was a great zoo-without-bars fanatic. Not a big deal, except that it

fanatic. Not chaining worked to a certain extent. But we didn't have any control over the elephants, and that didn't seem to bother him. And it didn't bother me at the time, because I knew no better."

While Roocroft was at Chester Zoo, the Asian elephant Sheba had the first hybrid baby. Her mate was Bubbles Jumbelina, an African bull. Had Chester Zoo's elephants been chained at night, this most likely would not have happened. "The Wildlife Species Survival Plan people, they throw up when they hear things like that. That's about the lowest you can get, to let an Asian and African breed."

Another use to which chains are put is herd management. Within the herd each elephant's needs have to be cared for, however high or low in the matriarchal system that elephant is. It is necessary to keep the cows in the barn in an order in which they feel comfortable.

in front of the stalls, and he explained the barn order. "Jean cannot go next to Mary. Cha-Cha cannot go next to Cookie. Carol cannot go next to

Cha — are adolescents, they are feeling their oats. The ones that don't give a shit — like Cookie and Carol — are the twenty-one- and thirty-one-year-olds.

"Out in the yard, Jean had begun to hit Nita. Her aggressive behavior is not a matter of *fault*, nor does it indicate she is a bad animal. But Jean has such a strong personality that she doesn't think anything of stepping on Nita. The only time she stops is when Nita kicks shit out of her. I have to let Jean bop on Nita until Nita says, to me, 'Whoa!' because Nita is not really paying any attention to Jean. Jean doesn't pose any kind of threat to Nita's position as matriarch."

I knew it was time to act. I gave Nita the advantage. I put Jean in the same stall overnight with Nita, but I put Jean up against the barn wall, between the wall and Nita, and let Nita play ping-

Jean, he continued, also harried Mary, an animal who is particularly timid and unaggressive. "Mary needs to come up more in the herd. Jean doesn't need to come up any more. She's too far up as it is."

Neither Jean's and Mary's difficulties had yet reached a stage at which Roocroft believed Jean could be chained in a position that allowed physical advantage to Mary. "I've got to wait until Mary comes unglued and knocks Jean over and hurts her. Only then can I put them together and let Mary work

"In the wild, they do this [establish a natural pecking order] themselves. They would be sisters. Here, they are all together, many of them near in age to one another." And the use of chains, said Roocroft, helps keepers adjust the elephants' relationships.

(continued on page 18)



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ELEPHANT

IN THE WILD, THE PREGNANT cow chooses another cow, usually a sister or a relative. That cow will act as "auntie," Roocroft said. "The mother and the auntie will choose a secluded, protected spot, with plentiful grass for fodder," said Roocroft. "There will be a tree, perhaps, for shade. Most often they will choose a spot next to water. But it depends where they are when she's ready to give birth. They'll choose a hairpin bend in the river, so they can defend it or hear anything that comes through the water. They know to do that. It's not just coincidence that they're there, at that bend in the river.

"The mother and the auntie may circle the area, stamping down grass until they have flattened an area the size of a circus ring. That becomes the 'maternity ward.'"

The auntie does not, however, act as

a midwife. "No one helps there," said Roocroft. "In the wild, all the auntie does is to lengthen the odds of the baby living. It's only tigers, tigers and man, that endanger a calf in the wild. And the tiger, it will be a tiger who is pushed beyond a certain limit. The tiger will approach the elephant only when there's nothing else available. It's usually the auntie the tiger tries first to stampede. The tiger will jump on the auntie's back, then attack the mother. Nine times out of ten, the tiger doesn't get the baby."

All at once abashed, Roocroft interrupted himself. "But who knows what goes on in the jungle? I don't."

Noting that Carol had become protective of Connie as Connie's pregnancy progressed, Roocroft felt that perhaps Carol's instinct was driving her to assume the auntie role. "We tried it. I had Carol in next to Connie here in the barn at night. But it backfired. I found marks on Connie's back the next morning. Tusk marks. That was it. I

separated them. I didn't want to see those marks on her back. I wanted to see something more. I wanted to see a bond develop." Roocroft had come to believe, he said, that because in captivity, Carol had never been part of a herd with a pregnant mother, her occasional protectiveness toward Connie was "as far as she can take the relationship."

In the wild, relationships such as those between a mother and auntie evolve. "You'd see more of a unity than we have here. The aunties and other cows would have had babies before and would know what was happening."

Back in the office, Roocroft put on a videotape, in black and white, of the Tokyo Zoo's Asian elephant calf giving birth. This particular elephant was giving birth for the first time. She stood in her stall. From time to time, her face contorted. She lifted a back leg, lifted her tail. "She's having contractions," Hromadka explained. A great flow of water gushed from the elephant's vulva.

As she watched, the water — amniotic fluid that protects the unborn calf — flooded the floor. "Here," said Hromadka, "we will put down lots of hay."

The cow's forehead rose, her brow wrinkled. A contraction passed across her flanks, rippling the skin. This contraction propelled the calf, wrapped in its fetal membrane, out through the vaginal canal and onto the stall floor.

Hromadka and Roocroft gazed intently at the small screen as the cow began to kick at her calf. Hromadka mentioned that at one zoo where a birth had taken place, although the keeper knew mothers kicked a new-born to get it to stand, the mother's violence so terrified him that he jumped in and grabbed the baby.

Still encased under the membranous hood, the calf struggled weakly with its limbs. Using her trunk and forefeet, the Tokyo mother began to peel away the membrane until it was removed. She nudged the calf. After several tries, it

stood up on its own for a few seconds, then tumbled, then stood.

"The birth makes such a mess," said Hromadka, "on the floor — the amniotic fluid, the placenta — that keepers wear boots to assist a birth."

We watched as the calf, its trunk no more than a snout, searched for its mother's teat. Once the teat was located, the calf stood, wobbling, between its mother's forelegs and began to suckle. In a room outside the stall, Japanese keepers smiled, bowed to one another, and shook hands.

Once a calf is born into a captive situation, said Roocroft, "anything can happen. Sometimes, the mother will kill her baby. A new mother doesn't know what to do, so the auntie may want to take over the baby. Say, the auntie goes in and starts to push Connie around. That's the last thing you want. And some of the cow's dispositions may just flip over her head."

We won't know until the baby actually hits the ground and the cows come into contact with the baby and define their role with him or her.

Introducing the baby to the herd will be a slow, careful process. Nita, the matriarch, will get first crack, then Carol, then these two, Jean and Cha-Cha, and then Connie, then Cindy.

"They will have their own little world around the calf. The real test will be the behavior of the herd with the baby, not with Connie. Because of her youth, Connie has got no status in the herd. She's of no consequence as far as the pecking order."

Roocroft, who wants eventually to have twenty cows and two bulls at the park, said, "We've got to get on the bloody road here. Jean and Cha-Cha are next."

A LITTLE MORE THAN TWO weeks ago, on Monday, July 27, Connie appeared to be in labor. She lifted her tail and her back leg. She began to stretch and squat. Alan Roocroft and several of the Asian elephant staff stayed with her in the

barn overnight, as they had since mid-July. But Connie did not give birth that night or the next. She continued to show signs of labor, stretching and squatting, but still no calf appeared. With each day, she became more weary. Six days later, on Sunday, August 2, at 3:51 p.m., having carried her baby for 672 days, Connie delivered a female calf.

The calf, which emerged trunk and legs first, rather than the normal position of rear-end first, was stillborn. She was quite large, weighing 333 pounds (on record, the largest Asian elephant calf born in captivity weighed 370 pounds). After Connie had expelled the calf, said Roocroft, "she just stood there looking at it. She stopped back. Her stepping back wasn't out of any submissive behavior toward us. She seemed not to be interested in it. She allowed us to touch it, and we tried to revive it for about ten minutes, taking water out of the lungs and pumping on

What happened? "It's doubtful we'll ever really have a final answer," said Wild Animal Park veterinarian Jim Osterhaus. "Any time you have a first-time mother in any species, you have the risk of a problem." Osterhaus surmised that the calf had become incorrectly positioned in the uterus and was not able, as it grew larger, to get into proper alignment. Autopsy reports indicate that the calf was alive up to six hours before birth.

"Connie will be 'cycling' again in three months," said Roocroft. "The bull, Ranchipur, is in much at the moment. As soon as he comes out, more cows will be introduced to him. Jean is possibly pregnant. In five months, we'll know."

On July 27, from a list of twelve names given him earlier, Charles Schroeder, the retired Zoological Society director, chose two for the calf: Omar, should it be a male, and Nanihi for a newborn female. "So she did have a name," said Roocroft.

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Johnny Kaye answers the telephone in his cramped Tijuana office. The caller is one of hundreds of Mexican women who have responded to the advertisement — find "friendship and matrimony with American men" — that he places in Tijuana's largest daily, *El Mexicano*. Kaye converses on the phone in fluent Spanish.

"Club Pacifico... yes, you just have to come over to our office and fill out a short form, giving information about yourself, and we also take a Polaroid of you... No, we don't take any nude photos, just a head shot... you come in and pick from a photo file an American gentleman you might like to meet, and the men also see the photos and select a woman they may be interested in... Yes, all of the men are serious about matrimony with a Mexican woman."

Kaye hangs up the phone and comments that the two most commonly asked questions by the female callers are whether they must be photographed nude and whether the men are truly marriage-minded.

THE DAGG GAME, TIJUANA STYLE

BY BOB OWENS

Johnny Kaye is a sixty-one-year-old entrepreneur who was born in Denmark and is fluent in five languages. "When I moved from Florida to San Diego a year ago," he says in accented English, "I started to read *El Mexicano* and occasionally would see ads from American men wanting to meet Mexican women. I followed up on some of these ads, contacted the men, and found that most of them had little success. They didn't speak Spanish, and most of the women that responded to their ad spoke little or no English, so there was this problem of communication. The important initial meeting was very difficult for them to arrange. I thought it would be a good idea to open an office here in Tijuana and actually bring together all the interested men and women, have them meet here in my office for the first date."

Six months ago, he incorporated his Club Pacifico in Mexico City (thereby obtaining automatically a Mexican

work permit) and rented a seventy-five-dollar-a-month office in a somewhat run-down building on Second Street, just off Revolution in downtown Tijuana. The small, cluttered office is garlanded with printed posters, in Spanish, proclaiming the joys of love and friendship, but transnational matchmaking is only one of the businesses that Kaye conducts in Mexico. He also exports furniture and art objects to Germany, which is what motivated him to move to the area in the first place. Mexican restaurants, he says, are being opened all over

Germany, and there's a big demand for the material he exports there. Kaye dabbles in Baja real estate as well. In partnership with one of his male dating service clients, he plans to purchase a parcel of land at Puerto Bandera — about ten miles south of Tijuana — and develop a motel and trailer park on the site. Kaye had at one time owned a luxury hotel in southern Spain, and after immigrating to the United States in the late Fifties, he had been the East Coast import agent for a line of German automobiles. He now lives in San Ysidro with his German-

born wife. Club Pacifico currently has on file about 250 women, ranging in age from seventeen to sixty, all but a few from the Tijuana area. About fifty percent, Kaye says, are divorced or widowed, and less than twenty percent are under thirty.

"When I started out, I had the idea that most of the women answering my ad would be interested in getting married to an American just to get their papers or to have a nice meal ticket. But I was surprised to learn that this wasn't the case. Yes, there's a few

A MATCH MADE IN MEXICO



Illustration by David Doe

who do desperately want to get married, probably just to get to the U.S. But what's interesting is that most of them are very selective. This one is too fat," they say, or "He was a nice man but really too old for me."

Another woman, a teacher in her thirties, is becoming "fed up with the men who are just looking for a nice girl. All the men she's met here haven't been intelligent enough for her, she can't talk to them, even though her English is excellent. She's very disillusioned."

After a male client leans through the photo album and reads through the personal data folder, he selects a woman who interests him, and Kaye brings them together in his office for the first meeting, complete with wine, champagne, and soft drinks. If there's a language barrier, he'll translate their initial comments, and then the couple will depart for a nearby restaurant, usually Bol Corona, to get better acquainted. "One girl came in to the office to meet a man who had picked her from the album. Well, she walked in and took one look at this guy, who was a little overweight and no longer young, and walked out without saying a word. You know, she could have at least gone out and had coffee with him," Kaye states that, as punishment, he put the girl "in a deep freeze" for a month, refusing to line her up with any dates.

Stand-ups and tardiness are another problem Kaye has with his women members, or "my girls," as he sometimes refers to them. "When I started out, some of the girls never showed up for the appointments with the men for the first meeting, or they'd arrive half an hour or an hour late. So to avoid problems and to winnow down to the women who were serious a couple of weeks ago I started charging them ten dollars to join, rather than to let them in free as I had been doing. I don't really like charging them to join — ten dollars to some of these girls is a lot of money — but I can't have my American members being treated like that. After all, the men are the ones who are paying the fee that lets me operate."

About fifty men, most from San Diego County, are members of Club Pacifico. They pay \$200 for the membership, which entitles them to ten dates with different women. The age range of the men is twenty-three to sixty-five, and as with the women, most are over thirty. Their photos are placed in a book, along with some brief personal data, and their preferences in women, as well as their intentions, are checked off on a form they fill out: "smoker or nonsmoker," "interested in friendship only or serious about marriage," and interested in a woman who is "attractive," "very attractive," or "average."

Kaye solicits members with a classified ad in the San Diego dailies and also in German ethnic publications on the West Coast and in Canada. "When I worked in Germany," he explains, "I saw all these Germans going to the Philippines to look for wives. I thought, it's better if they come here to Tijuana, it's not as far, the weather is great, and the women are attractive. Why not? Eventually, I'll advertise in the dailies in Germany and open an office in Hamburg."

The phone rings again and Kaye goes through his standard talk with the

woman on the other end. "No," he replies, "the men that want to meet Mexican women are definitely not buzzing bees, flower-pickers, they want a serious relationship."

Only one American member has had over ten dates, he says. "Some of the men are introduced to one girl, the first date, and they tell me and want to get married. One fellow from San Diego proposed to this girl after only two weeks, and I told this girlfriend that it might be better if they waited a little longer. So she told the guy, and he called me and said, 'Hey, Johnny, are you Margarita's father? Lay off, let her make her own mind up.' So they're married now and I guess are doing fine." There have been eight marriages so far as a result of his service, which is to Kaye's financial benefit: he enters into a contract with both men and women members that stipulates that they must pay him an additional \$100 when a wedding occurs.

Although the Club Pacifico women outnumber the men by five to one, Kaye continues to advertise for them in *El Mexicano*. "The men want to see new faces all the time," he asserts. The disproportionate number of women seems a key ingredient to the success of Club Pacifico, as was demonstrated late that afternoon when a German-born computer programmer from Santa Ana stopped by Kaye's office. Karl was a short, bearded man in his fifties, a good-natured and voluble talker who tended to dominate a conversation. He was, he said, eager to get married again, and he would prefer to marry a Mexican girl. To be sure there'd be no misunderstanding, he had brought along his own interpreter, a co-worker of Mexican parentage who was fluent in Spanish.

"I love the United States," said Karl, "although I hated it when I first came over. But I've been here for twenty-six years, and I've grown accustomed to everything here. Culturally integrated. There isn't that class situation like in the old country; everyone here can talk to everyone else, no matter how high I go back to Germany once a year to visit, and when I return and the plane touches down in the good old U.S.A., I say, 'Thank God, I'm home again.'"

When he speaks, Karl smiles and waves his arms constantly. "But I'm still very German in one thing, and that is that I believe in a strong family. In this respect, there's a greater difference between the Germans and the Americans than between the Germans and the Mexicans, who are also strong on the family unit. I know this American guy, he lives alone and likes it, and he never even calls his parents, much less visits them. He told me that they're always talking of illness, and who's in the hospital, and who died, and he says it depresses him. Can you believe that, his own parents depress him and he won't talk to them?"

"Well, that's one of the reasons I want a real good Mexican wife, and none of this woman's lib stuff. You know, 'I want to go to school,' or 'I want to do this or that.' Well, they can do all that stuff, but since I'm paying the bills, they'll have to understand that I'm the master of the house."

This was Karl's first visit to Club Pacifico, and he appeared to be in a hurry. Earlier that day, Karl had talked in the office with a woman whom he

said he liked, the one big problem being that she had six children. "Because of all the kids," Kaye had said, "he's kind of put her on hold, but she's not completely eliminated."

Three more were scheduled to come by that afternoon. The first to arrive was a woman with bleached blond hair, possibly around thirty, a schoolteacher. She appeared ill at ease, and Karl made some small talk. He asked Kaye about the kangaroo pen on the wall and then explained the difference between a kangaroo and a wallaby. His Mexican-American friend Joe dutifully

American man: 'American women too often say, "Do this, do that, buy me this.' They have too much power and want too much power.'

translated, and there was some stammered and nervous laughter about comments not particularly amusing.

"Do you know that you look a little like Nancy Reagan?" Karl asked. Joe translated, and the woman smiled gratefully. After Karl had told a few more stories, Kaye asked her if she would like to go out with Karl, who immediately interjected that he was serious, not out for a one-night stand. "We can get together Saturday and go to Sea World, or we can go up to my place for the weekend, to know the lawn and all the way to Los Angeles, it's all right with me. You can teach me Spanish, five words a day."

Speaking through Joe, the woman explained that she was busy with her summer job, putting together a fashion magazine for Dorian's department store, and was unable to get away for an entire weekend.

"Well, that's okay," said Karl, "but at least one full day. It's a serious business. It's your future and mine that we're talking about."

The lady nodded when she heard the translation. "I also have a problem with my leg, after a fall, and I'm going to the doctor's every two days." She further explained that her daughter was getting married and she was busy preparing for the wedding.

Karl's ebullience showed no sign of failing under this barrage of excuses. "Hey, that's great," he exclaimed. "My son's getting married next month, too. Finally the woman agreed to meet Karl the following Saturday, and then she departed."

"Well, she's not bad," said the indelibly optimistic Karl. "A little older, but sometimes the older girls have the most dynamic bodies."

The next to arrive was a moderately stout woman, wearing designer glasses, perhaps in her late thirties, who seemed relaxed and at ease. She was the manager at one of Tijuana's leading

seafood restaurants and had come over on her break; her car was double-parked outside. Joe translated a few of Karl's anecdotes, and they made a date to meet at her restaurant at four o'clock, when she got off work. "We can eat at the restaurant," the woman offered. "I'll get us a discount." Kaye invited himself along.

While Karl was talking to the restaurant manager, another woman had showed up and sat quietly, waiting her turn. She was very tense and answered questions in monosyllables, but soon she began to open up a bit under the urging of Kaye and Karl. She had lived in the United States, illegally, for twelve years — she spoke excellent English — and had a daughter of thirteen. And she disliked being called "a Mexican," she said, she preferred the term "Latin."

Karl was quick to respond. "Well, the reason for that is because you used to live in the U.S. That's probably why you don't want to be called a Mexican. But, hey, Mexico's a country and Mexicans live here. What's wrong with that. People call me a sausage-eater, a Nazi, a squarehead, I don't care. Or even a gringo, that's not a bad word, is it? Did you like the United States?"

"Well, yes. You know, they pay better up there."

"Ah, there it is again. They pay better up there. Always the money — 'Wait a minute!' For the first time, the woman showed some animation.

"If you worked ten hours a day and made only twenty-five dollars a week, you wouldn't say 'such things.'"

Karl allowed that this was true, then got down to business with this woman whom he'd met only twenty minutes before. "I have a big house in Santa Ana with a big garden in the back. I'm not looking for a servant, so you can take your choice: you can be the housekeeper and I'll do the gardening, or I'll keep house and you be the gardener. And I'll pay your daughter fifty dollars a week to mow the lawn and pull the weeds. But the wife doesn't get paid — she has me. Do you cook?"

She seemed a bit bewildered by the speed with which this man was moving but did not appear to be put off by it. She and the three men departed to the Bol Corona for lunch. Kaye later reported that Karl had liked this woman, partly because she spoke English and was younger than the others. Nevertheless, he managed to also keep his appointment at the seafood place, to continue his interview with the restaurant manager.

The following day, Kaye was in his office explaining the differences between his way of doing business and the pen-pal and romance-by-mail clubs of which there are at least three in San Diego, which send Americans a list of names and addresses of foreign women, for a fee. "Pen-pal clubs don't work. You have to have a date with the girl, and the man, to see what they're really like, and what they really look like, not just a photo. My way, the people come to the office and the atmosphere is relaxed. I help break the ice for them. I won't give out the phone numbers or the addresses of my girls because I don't want someone they might not like bothering them after service. You have the photos. They have to come here, to the

(continued on page 22)

(continued from page 21)

office, one on one. It's the only way to do this kind of business."

Kaye's main difficulty in arranging the dates is that less than twenty percent of the females speak even a little English, and the percentage of men able to converse in Spanish is even smaller. "I'm thinking of holding English classes. Some of the girls have asked me about it, but I'll need at least twelve girls interested to make it worth my while. I'll have to charge for the classes because teaching someone a new language takes a lot of time."

A story Kaye offers to illustrate the language problem also sheds some light on the reasons why an American male, particularly a younger one, might journey to Tiziana in search of romance. "My first boyfriend's member is a twenty-three-year-old scholarship student at San Diego State, an ex-Marine, but extremely shy with women. I brought him together with two young, pretty girls, but they didn't speak English, and he came back from the Bol Corona very dejected. Then a seventeen-year-old girl who spoke excellent English joined the club. She was perfect for him, very outgoing and aggressive. When I introduced them in my office, he said, very shyly and timidly, 'Oh, yeah, you're Alicia?'" "Yeah," Alicia had shouted, and took his hand and led him out. "They've been nose to nose ever since."

Keye continues his discussion of cross-cultural dating. "The men, some of them are very shy and would like to be married, and it's less of a psychological risk for them to come across the border to meet a woman they may feel would be grateful to marry an American." Other American club members have been widowed or divorced and have been out of the dating scene so long that they chose

Kaye's service as a comfortable and nonthreatening alternative to putting themselves on the line in an American male-female social setting.

Bill, by his own admission, fits this latter category. He's in his sixties, tall and reasonably fit, a retired highway construction worker and supervisor from El Cajon. Bill was married for forty years when his wife died, and he has seven grandchildren. "I was happy with my wife," he says. "They broke the mold when they made her. But when she died, I was sitting around doing nothing, and my kids told me to stop smoking, to go out with women again. Well, I'd worked with Mexicans on construction crews and always got along well with them, and I've traveled

all over the world in my job, and foreign women always treated me very well. I've noticed that American women too often say, 'Do this, do that, have me this.' They have too much power and want too much power."

Bill saw Kaye's ad, listened to the program, and joined immediately. A week later, Kaye informed him that one of the women saw his photo and file and expressed an interest in meeting him. "So I told Johnny, 'If she picked me out, then that's the one I want.' She's the only Mexican woman I've dated. We hit it off fine, and I've had her over to my place, and the whole family loves her."

Luz Maria, his fiancée, is in her forties and works as a nurse in Tijuana's Social Security Hospital for less than thirty dollars a week. She speaks a little English, and that is how

they converse. She'd been married at fifteen, in Mexico City, and became widowed fourteen years later. Her husband, she says, was alcoholic and treated her badly, and although she did date a few Mexican men after her husband's death, she had determined never again to marry another Mexican. "My friends who did date Americans told me that American men were different, more affectionate, more

respectful to a woman. When I saw the ad, I decided to try it, and I picked Bill from the photo book. I never thought it was possible to find a man who would be so perfect for me. Every morning I pinch myself to be sure I'm not dreaming."

Mexican woman:
"I know that the Mexican man is more domineering, more demanding. They think women should

stay home, in the kitchen. I don't need someone telling me what to do."

American man and a Mexican on the first date is respect. "The Mexican man is very, very macho. He wants to head for the bed on the first date. He feels it owed him. Actually, he wants to go to bed in the first moment."

Mexico is a common thread knitting together the comments of the Mexican women who have joined Club Pacifico. Beatriz is a very pretty, sharply dressed young woman of twenty-one. She works as an assistant financial analyst in a downtown Tijuana bank. "When I was a little girl, I saw the problems my mother had with my father, and I knew then that I would never marry a Mexican."

"What kind of problems?" Kaye inquires. "Alcohol and beatings, or

"Well, problems. I don't want to say, but I know that the Mexican man is more domineering, more demanding. I don't like that. They think the Mexican woman should stay at home, in the kitchen, have babies. They want to control her too much. I've made my own way, and when I want to go out, I'll go out. I don't need someone telling me what to do."

Beatriz has had four dates since joining the club, but she says the men have been too much removed from her own age group. She'd been disco dancing the night before with a "charming" man, another German-American, one who spoke a bit of Spanish. But he's fifty-five, a little too old for her, she thought. "I'd like to meet a nice-looking American man, maybe between thirty and forty. I've been a member of Johnny's club for a month, but I'm still hopeful."

A requirement of Club Pacifico is that both men and women report back to Johnny Kaye after the initial date to describe what transpired. One of his ground rules is that the men are not to talk sex on the first date. He says he constantly had to chastise one man for breaking this rule. "He kept talking sex to each new girl I introduced him to, trying to get them into bed. My girls don't want to hear that; hell, they can get that from the Mexicans."

"Mexican women pick their teeth in public. It must be considered good manners down here. A lot of the men told me about this, so I gave my girls a big secret: use Listerine, and leave the toothpicks alone."

In fact, Kaye mails out a monthly bulletin to the women advising them in a number of ways how to make themselves more appealing to the men.

gringos. "It's better to have a suntanned face than one with too much makeup," advises one tip.

Another bit of advice is directed to overweight women. "To be too fat is not good for your health, and no man is attracted by an overweight woman. Just eat less, avoid greasy food, and consume less bread." But since the supply of women exceeds that of men, a double standard is invoked: "We sincerely ask that you do not pay too much attention to the physical appearance of the North Americans. Much more valuable is the person himself, his human qualities, his thoughts, and his heart."

When American answers his ad, Kaye sends him a photocopied description of the club's services, along with six or seven photos of some of the girls. Jay, a thirty-four-year-old machinist at Teledyne-Ryan, is one who responded favorably to the message and has been a member for four months. He had been a high school exchange student in both Mexico City and Puerto Rico and is fairly fluent in Spanish. He'd been married, he said, "to a stubborn hippie girl from Holland. I tried to make everything right, but every night I came home, it was just sheer hell." I has-

two children by his wife and is going through the process of divorce.

"I'm very old-fashioned, I guess. I believe in marital fidelity and a strong family orientation. That's very important to me, and the sense of family is much stronger in most Mexican women than it is in the United States. In California, with the Californian girls close to my age, their career is number one, so we have nothing in common. With me, the family must be number one."

Although comfortable with the Spanish language, Jay decided to go through the club to meet Mexican women. "I've tried to meet women down here, in the shopping malls, for instance, but it's hard. The good girls — and there are a lot of good girls down here — they don't like to flirt. It's not considered proper, and I am very definite. I'm interested in a good girl. I don't mind what she may have done before, as long as she's completely into me."

After a half-dozen dates, Jay met a girl he believes meets his specifications. Maria, he says, is an old-fashioned girl, living in the

La Mesa district, with a large and close-knit family. He's been to her home several times, and she's shown him photos of all her relatives, pointing out that this one or that one just got married. "I know, of course, that she wants to get married, but I did explain to her that my divorce doesn't become final until December."

Kaye plans soon to videotape the members and is trying to rent additional office space in his building, but the landlord won't rent any more space to him unless he comes up with a Mexican property owner as co-signer of the lease. "That's the way they do things down here. The guy's been stalling me around for weeks. In Mexico, once someone moves into a building or apartment house, it's almost impossible to throw him out, for any reason. That's what's got me worried," says one man. "I've suggested me to go to the place I'm in is a good friend, an architect, the only Mexican I've ever met that I could trust. But he doesn't want to co-sign again, and I don't think he should have to. My rent's been paid on time. The way they do things down here is really crazy. I thought the

Mexicans would wake up, and I'm still hoping, but the fact is that they never will.

While Kaye complained about the rape and tortoise pace of doing business in Mexico, the timid twenty-three-year-old showed up to work for his first girlfriend, Alicia, who was a high student and athlete at San Diego State. He is tall, well built, good looking, the kind of guy one might think would have American girls eagerly chasing after him. But he's reluctant to discuss his reasons for joining the Club Pacifico. Prodded, he finally says that he was always interested in women of other cultures. "And I am a little shy. With the American girls, well, you'd get interested in one of them and she leads you on, then she tells you she has a boyfriend already. They want you to commit, and then they play these games." Mark says he gets along fine with Alicia but has no plans to get

Alicia breezed through the door a half hour late, a perky, attractive girl who speaks English like a native. She has no passport or crossing card but

(continued on page 10)

(continued on page 2)

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DATING

(Continued from page 25)

sometimes goes to San Diego anyway, telling the inspectors at the gate that she is American. "I like going to the U.S. and I like American guys, so when I saw the ad, I thought it would be fun to try. My mother didn't like it at first. She thought an American might be too liberal, that is, too interested in just getting sex. But it's really the Mexican men who are too vulgar, making comments in the streets all the time. The American men have more respect and sensitivity to women."

When Mark and Alicia leave and the phone goes down, Kaye pushes back his chair and stretches his arms. "I made a good match there, but I don't know it's going to last very long. You

could see how possessive Alicia is, she takes that guy too much for granted. You saw how she showed up late again. She tells me she loves the kid and wants to get married, but..."

Kaye wishes he had more younger men in his club but feels that many of them may be reluctant to join because of the emphasis on marriage. "The younger men may believe that if a Mexican woman would just want to use them to get American citizenship, but that's just not so in most cases. Anyway, the new immigration law says that if a marriage with a foreigner breaks up [before three years], the foreign partner must return to their country of origin. There's no way a club like this could be considered a phony-marriage business."


Al Washman, the marriage expert at the San Diego office of the Immigration and Naturalization Service, says that the new law, passed

last year to curb the widespread practice of aliens marrying Americans to gain citizenship, permits the alien spouse to apply for citizenship in three years. "Before that they could apply almost immediately, so this revised law should put a damper on the sham marriage racket. I don't know anything about Club Pacifico, but it's probably all right. In the past, our experience has been that most of these foreign dating clubs started out legitimately enough, but some of them led into other things, less savory things, like the sham marriage business."

Johnny Kaye is clearly concerned about the INS and thinks it may someday send in an undercover officer posing as a prospective member to try to close him down. However, he foresees no problem with his business on the Mexican side of the border. "Sure, I talked to this one guy on the phone and he really got mad. He must

have felt I was stealing Mexican women and selling them off to the gringos. But the truth is that my girls prefer not to go out with Mexican men. I showed this one girl a photo of a dark American, Italian I think he was, and she said, 'Oh, no, he looks too much like a Mexican. I want a light-skinned, blond man.'"

Kaye also complains that some Americans still misunderstand the nature of his business. He recalls that he recently received a call from a man in a downtown hotel, who was in Tijuana to celebrate his friend's birthday. "You won't believe it, but he asked me to send a girl over for the night, as a birthday gift for his buddy. I told him there were plenty of bars in town that would provide him with that kind of service. I do a completely different kind of service... it's a totally business business. Where's the problem?"



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One of the most esteemed values of the English Renaissance was "copiousness." Also known as "copy," this was a relish for abundance in language and ideas.

Elizabethan writers were never content to skim the surface of things. They wrote whole anatomies instead, comprehensive investigations of a subject — be it Robert Burton's 1000-page study of melancholy or William Shakespeare's five-act, psychological examination of revenge in *Hamlet*. Each subject was a new world for them, and they were eager to explore it in voluminous detail. Images of fullness and overflowing dominated the period, and the Elizabethans deemed abhorrent anything that was hastily made or scantily thought out. In such a context, a young playwright's

first comedy, even if it has been tailored largely for the groundlings, had better demonstrate copiousness in some form or other, or the writer will fail the equivalent of a Master of Fine Arts exam in playwrighting.

Shakespeare's *Comedy of Errors*, considered by many to be his first comedy (written somewhere between 1589 and 1592), demonstrates copious inventiveness. An "error" in the play is a mistaken identity; someone is thought to be someone else. And the young Bard's task is to see how many of these "errors" he can invent. He took the plot from Plautus's *Menarchmi*, and also that Roman playwright's *Ampylus*. The situation itself is half the fun. Two sets of identical twins, separated at birth, suddenly appear in the same town thirty-three years later. Two are masters, two slaves, and they not only dress

the same, their parents — also separated for many years — are on the scene as well (the musical *A Funny Thing Happened on the Way to the Forum* has also borrowed from these Plautine comedies). Shakespeare's play is essentially a one-joke show: an "error" leads to perplexity. But few could multiply that joke as many times as he into a seemingly infinite number of kaleidoscopic combinations and increasingly dizzying perplexities.

Shakespeare's age valued "copiousness." Ours values efficiency, which is actually a euphemism for speed. Today, quicker is better, even at the expense of thoroughness, and stress occurs when one tries to do both. Years of television have segmented our attention spans, and the computerized future will run at nanosecond speed, with one snap of the fingers equaling 500 million nanoseconds (right now, children raised with computers complain that books "take too long") to read, they also have a low

tolerance for slow readers. But gains in speed, as numerous studies have shown, too often result in a loss of substance. A glaring example of this phenomenon is currently at the Lowell Davies Festival Stage in Balboa Park, where a production of Shakespeare's *Comedy of Errors*, designed for speed alone, has been so trimmed, edited, and cut that it bears the same relation to the original that a postcard does to the Grand Canyon.

The pruning has been so severe, in fact, that where large portions have been kept intact — the exposition at the beginning and the play's conclusion — they seem out of place, far too wordy, and tediously slow. The real play actually gets in the way of this version, which has lopped the five-act structure of the original into two heavily abridged halves. In the process, the themes and the characters have been thinned out as well. Now granted, *The Comedy of Errors* isn't about to usurp a throne in the Bard's pantheon of great dramas, but it is much more than merely a series of "errors" or a bullet morning workout at Del Mar.

Directed by David McClendon, the production feels as if it is in a race with the audience, determined to lead viewers to wire to the finish line. To his credit,

McClendon keeps the pacing and the action appropriately frantic, and he has also provided many visual clues for Shakespeare's numerous puns. The hope is the problem, however. There are many occasions where the serious (like Luciana's now very dated advice to Adriana, or the wooing scene between Egeus and Emilia) and the life-threatening (like the death penalty for Egeus) should intrude into the comic texture of the play and add darker tonalities. But they don't. They're played for laughs, instead, with Those Slooges violence. Much could have been done, as well, with the way each new transformation further alienates the characters from themselves. In many ways, this play anticipates the myriad metamorphoses of *A Midsummer Night's Dream*. At the Globe, however, apparently there is no time for any genuinely emotional delays. Speed is sovereign, and the White Rabbit is running late.

The Old Globe's production, in fact, has altered both the time and the place of the play. Shakespeare's version is set in Ephesus, a large seaport that had a reputation in the Elizabethan era for excelling in sordid behavior. The city is at war with Syracuse, where two of the twin pairs are from (and, as scholars have pointed out long ago, Shakespeare has two more trace the path of St. Paul to Ephesus; Luciana's advice comes from St. Paul's Epistle to the Ephesians as well). At the Globe, the play has been moved forward in time to Monterey, California, circa 1880, to the age, not of Father Serra, but of Zorro. Douglas W. Schmidt's chipper, cartoonish set resembles those insouciant hillroom Mexican restaurants in Old Town, the still-wet adobe trying to look antique, where locals fear to tread, where Conrad Susa's music for the production would fit right in, and where signs on the walls provide the proper pronunciation (tah-ko) for items on the menu. Schmidt's set also sports an old mission that moves forward and backward on cue.

One of the pendants of postmodern theater is to pluck a classic text from its familiar setting and plunk it down on new terrain to the finish line. To his credit,

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(Continued from page 25)

terrain. Along with resisting ossified stagings, these shifts can often reveal new, even startling, insights about the play. But alongside postmodern theater, there exists a copious movement, best described as post-ironic. This movement — and its numbers are legion — imitates the strategies of the P.M.'s but adds nothing in the process. The Los Angeles Theatre Center's recent production of *Antony and Cleopatra* is Exhibit A of this phenomenon. For reasons that still don't make sense, the play was brought forward to North Africa during the World War II (as yet, no one has set a play farther back in time, but why not?). Mark Antony was dressed like Lawrence of Arabia and Cleopatra like a lounge singer, and the production never

once demonstrated a good reason for making the change to this particular period. It was simply "there," by fiat it seemed, and soon one wanted to be anywhere else. Resetting *The Comedy of Errors* in Monterey and having Antifolio I and Dromio I come from San Diego as opposed to Syracuse creates similar problems. A program note says the two cities are "at enmity with each other." Since when? And even if they are, you'd never know it on-stage because there is no element of danger in this production. What gets Shakespeare's comedy its zip is that all these farcical "errors" take place on a tightrope, beneath which is Ephesus, a brutal pit where one false move could be fatal. There are no close calls at the Globe, however, no loud "whens" from the au-

dience after another narrow escape from disaster. Plautus set his play in Epidaurum. Shakespeare changed his setting to Ephesus because even the city's name alone could conjure fear. If anything, relocating it in Monterey actually detracts from the heart of the comedy, unless, that is, there are things about Carmel Bay, the Seventeen Mile Drive, and Cannery Row — even 200 years ago — that history has been remiss in telling us.

Dressed in Robert Blackman's deliberately garish costumes, which would get as many laughs in 1800 as they do today, the cast has limited its efforts to spend and shirk and stereotypes. There are likable performances by Melody Ryan, Joseph Palms, Sody Kelly, Hoffman, and especially René Moren. Mark Moses, who plays both Antifolio, shines as the one from San Diego but pales as the one from Monterey. More differentiation between the two brothers would help, if only to clear the audience's which is which. But the show moves so quickly that knowing which brother is on-stage doesn't seem to matter. The blur is the word. I must report that many members of the audience — those who clearly haven't been favored to dwell by this summer's theater fare (there's a lot of that going around, they say) — seemed to enjoy themselves. I must also report that the production, which has practically evicted Shakespeare and Renaissance "copiousness" completely from the play, had one very redeeming virtue for me. Built as it was for speed, it was over quickly.

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JONATHAN SAVILLE

On my recent trip to New York, I saw two additional shows I have not yet reported on. One of these was the farcical *Les Misérables*, another of the sensational theatrical concoctions of Trevor Nunn, John Caird, and the Royal Shakespeare Company. It was the same collaborators who brought us *Nicholas Nickleby*, the splendid adaptation of Dickens's novel which was at the same time a faithful rendering of the novel, with all its charm, sentiment, and realism, and a stupendous piece of theater, imaginatively exploiting an immense range of nonrealistic theatrical devices. *Nicholas Nickleby* was incomparably wonderful, an emotionally moving, morally inspiring, and theatrically thrilling experience. The adaptation of Victor

witnessing is a work of theater. But from this point on, the two evocations of the past century part company.

A good deal of the fault is Hugo's. When asked who the greatest French writer was, "Victor Hugo" is always replied, "Victor Hugo" — alas! This novel offers an example of what Hugo meant. The greatness is there in the immense historical scope, the array of vivid social types, the moral fervor, and the author's ability to give historical and personal events the power of myth. But — alas! — the sentimentality and melodrama are appallingly overblown. Hugo's passion for the underdog, the pure in heart, and the noble of spirit over-whelms any sensitivity he may have to the colorful, morally mixed, interestingly realistic qualities of human beings, and — the area in which he differs most radically from Dickens — Hugo is totally lacking in sense.

All this is transferred, with admirable fidelity, to the staged version by Alvin Karpis and Jean-Marie Natel, an English translation of which forms the basis for the Nunn-Caird production currently at New York's Broadway Theatre. What makes the KSC *Les Misérables* so much more repellent than Hugo's novel is its music, for this is — God bless us! — a full-fledged opera, with almost everything sung and virtually without spoken dialogue.

Hugo's dramatic virtues (and even his dramatic vices) made him an ideal source for nineteenth-century opera librettos (*Les Misérables*, *Rigolotto*), but composer Claude-Michel Schönberg is a far cry from Giuseppe Verdi, and four hours of his hyped-up easy-listening soft-rock pop, with its endless phony emotional crescendos, is more than any music lover or theatergoer ought to have to bear. Neither in the script nor in the music is there any human truth, any authentic revelation of joy, sorrow, wickedness, goodness, and life, of the sort *Nicholas Nickleby* was so full of, given the seriousness of its themes, this is an extraordinarily shallow show. The spectacle is marvelous, but spectacle is not enough to sustain four hours in the theater. *Les Misérables*, in fact, has the outward appearance of *Nicholas Nickleby* and the soul of *Cats*, Trevor Nunn's notorious, successful tribute to theatrical emptiness.

The *Colored Museum*, which played at New York's Public Theater, is a comic, musical revue devoted to black American history and experience. In the nature of revues, this lively show — by George C. Wolfe and directed by L. Kenneth Richardson — has its ups and downs. Most

of its sketches are satirical pictures of the way blacks have adapted themselves to American racism; the object of the satirical attacks is not white racism, but black reactions to it. This is a bold and interesting idea and, for the most part, the usual finger-pointing one might expect in any show about the black experience in America. Many of the ideas are strong and witty. A big fat brazen-voiced Aunt Jeannine looks up a caudron of black history. A bitchy black female impersonator discusses what it is like to belong to two scorned minorities at once. A Diana Ross figure is raked over the coals. There is a very funny and very savage parody of some of the prominent works of black theater, including *Raisin in the Sun* and *For Colored Girls*. The six-member cast acts, sings, and dances with great verve and presence, and Vickilyn Reynolds, who plays all the Mama figures (unconscious of their existence), is a real star. But almost all the sketches are extended beyond the natural length warranted by their content. There is a compulsion in this show to let things go on too long, to drive a good joke into the ground, to refuse to make the point and get off, so that ultimately things become rather tiresome, even though the material itself is at times extremely good.

The only sketch that completely avoids this pitfall is at the same time the funniest, the wisest, and the deepest in *The Colored Museum*. A young black woman with a shaved head (a fashionable fad these days in New York) sits before her dressing table, preparing for a difficult date, and trying to choose between two wigs, one long and silky, the other a voluminous Afro. The wigs themselves (two actresses with only their heads showing) get into a dispute as to precedence, and as they entertain us with their succulently idiomatic quarreling, it becomes clear that they represent two possible identities for the modern black woman: two ways of thinking about herself, two ways of relating to her love life, two ways of carrying to the white world, two ways of relating to other blacks. The dilemma of the heroine, who cannot make up her mind, is at once hilariously funny and acutely pathetic. For it constitutes the show's most extreme, ironic look at the subject: the ambivalence of American blacks to their African ancestry, to the dominant white culture, and to the general disintegration of values characteristic of American life, whether black or white. This is a comic theater of the highest sort — and it has the great virtue of knowing exactly how long to go on, and when to stop.

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Joe Picerno

Thanks to his work in television, especially radio, film, and beer commercials, thirty-six-year-old comedian/actor Joe Piscopo has become a household name. Yet he remains a show-biz anomaly—a performer whose "just one more time" attitude is not a cliché, but a counterpublic choice nor a contrivance intended to woo the blue-collar audience of his television shows. He has a very real self. The product of a close-knit Italian Catholic family, the affable Piscopo is a devoted father and husband, a fan of his town of having had "a great childhood," and he still makes room in his hectic schedule for his family. He lives in New Jersey, for Mama's Sunday feast of

There is no artifice to Piscopo's performance. He is a man who has been a part of the show business since Piscopo the 1983 Entertainment Joy of the Year award from the National Father's Day Council. He forthrightly speaks of the advantages of living according to the "right values," and he carefully edits from his own material anything that might offend the sensibilities of a person. He doesn't partake of the usual show-biz vices, stays in excellent physical

While Murphy's comedic gifts seemed to flow from a natural wellspring of wit and a strident, fired charisma, Pisco's strength was his ability to re-create recognizable characters from everyday life.

In his four seasons with SNL, Pisco's alter egos — among them the strident sportscaster, the male half of an incessantly whining married couple, and Paul "I'm from Jersey" Herman — provided the deteriorating show with many of its highlights. But it was his uncanny impressions of celebrities and, especially, of Frank Sinatra (complete with tux, doughy complexion, grey hairpiece, and Jersey-jug linguistics), that proved to be his trump card!

Piscopo played his hand smartly, eventually winning roles in the films *Johnny Dangerously* and *Wise Guys* and was featured in his own HBO special, *Joe Piscopo's HBO Special* (live, rerun and available on videocassette as *Joe Piscopo's New Jersey Special*). Unfortunately, that special was anything but. The sketches were predicated on ideas that were only borderline funny to begin with, but Piscopo stretched them to a membranous thinness that exposed his shortcomings as a comedic ball carrier. The production intermittently benefited from the physical energy that Piscopo brings to everything he does, yet there was in the comic's mien the self-absorption of the superstar who believes that his mere presence on the screen is sufficient to enliven

condition, and never is heard bad-mouthing his peers. In short, Piscopo is "a nice-a boy" whose name probably never is mentioned at editorial meetings of the *National Enquirer*. Nor, for that matter, is it likely to be mentioned when people speak of great comics.

An "average Joe" in every sense of the word, Piscopo's giddy enjoyment of his success imparted the impression that he somehow sneaked into show biz when no one was looking and made a killing before anyone was the wiser. It isn't hard to imagine Piscopo's entry into entertainment as he responded to booby, poky, and dare to substantiate his claim that "anyone can become a star." When he excitedly fidgets during talk-show banter — loudly laughing at his own quips and grinning like a jack-o'-lantern — one half-expects Piscopo at some point to face the camera and address his pals back home with a triumphant "See! What did I tell y'all I'm on Carson!"

That regular-guy, punch-on-the-arm conviviality has been a large measure of Pisco's appeal since 1980, when he became one of the crew of hopefuls whose thankless assignment was to replace the original cast of NBC's *Saturday Night Live*. For the most part, SNL's 1980 season was a disaster of bad acting and worse writing, but the public took to Pisco and his equally reluctant castmate Eddie Murphy.

of whatever comedic integrity he once had. Where Piscopo used to disappear into his best character, he now figuratively speaking to stand beside them, his new shtick: to prefer, as one would expect an arduous courtier, so that viewers cannot for a millisecond forget that it is Piscopo they're watching.

That wouldn't be so bad if Piscopo were a great, naturally funny comedian. But he has demonstrated that without the masks of his best personae, his ideas run to the level of elementary humor that earns big boffs at office parties. Piscopo long has been terrified at the thought of stand-up comedy, and it's easy to see why: he is a nonverbal comic who tries to compensate for his lack of wit with frenetic, nonstop razzamattaz — as though he's afraid that without it, he would not be able to hold an audience's attention.

It's bad enough that Piscopo has chosen fit to compromise his modest art to become a carnival barker for a brommer, but even worse is that he has chosen to do so at such a high level of entertainment as to perform last Saturday when he performed at Symphony Hall in a continuation of the Opening for Pisces was comedian Rich Hall, another SNL alumnus best known for his "Dumb Minutes" (frequently used pronounceable words) and "The Dumbest Questions and Foibles that Previously had a Name" (and for his Pizza Hut commercials). The show was a far cry from the kind of props and is oriented more toward cleverness than wit (a traveling jacket made from road maps, a pair of trousers made from a map of Italy), and it was a far cry from the shamelessly accommodating Piscopo; he showed no allegiance to his biggest benefactor, at one point referring to him as "the guy who got me here." Hell, they aren't sponsoring any Rich Hall concerts, so fuck them!" Prop-aid bits were also featured, including a performance at Denny's (where "a waitress asks you if you're gay") got big laughs and in retrospect were the comedic high points of

After intermission, a prerecorded drum beat introduced a video segment in which Piscopo's Lite Beer characters took turns "remembering" Piscopo. The characters seemed even more one-dimensional when removed from their television contexts, and their unfunny "reminiscences" were greeted with silence. Worse, the segment more served the interests of the Miller company than those of entertainment, thus setting the tone for a concert in which the performer would miss no opportunity to mention his sponsor's name.

When Piscopo came bounding, he waved at the dark theater and strode directly to the edge of the stage, apparently to glad-hand his fans. This ill-advised maneuver proved a bit embarrassing, as the comic had not yet won over the audience, none of whom were prepared for such an exchange. Leaning over the footlights, Piscopo finally coaxed one reluctant front-rower to step

forward and shake his hand. That flawed presumption is indicative of the general misconception under which Piscopo toils — that there are certain things that one does in live performance to show that he's "a great entertainer."

Backed by a five-piece rock band, the untamed Presco went right into it as Sinatra tune, "I Get a Kick Out of You," in which he again demonstrated his skill at capturing Old Blue Eyes' vine-ripped baritone and tough-guy mannerisms. "How can anybody work in this town?" Presco asked the assemblage at the song's conclusion. "It's so beautiful here, and the climate is so perfect - I'd never get anything done." Recalling Sinatra's "hat years," Presco donned a chapeau, lit a cigarette, and in Sinatra-ese did a set-up for a ballad ("Dis chick slip from dis cat..."). Presco closed his Sinatra bit with his band over-

As though to prove he's no stand-up comic, Piscopo insists on sharing anecdotes

and observations that would be only mildly funny at the dinner table. Bits about a Texan named "Goobar" who calls Piscopo an "Eye-talian" and about the "murder" a male baby boomer can get away with when dating a younger woman (such as singing

Sam Cooke's "You Send Me" in the car and letting her think that he wrote it) elicited polite laughter. But as he dug deeper into his repertoire, the material gradually lowered to the level of barracks

An "A-and-B" comparison of a hatted, jacketed, jiving black rapper with a pullover-sweatered, white, preppie rapper championed both the obvious and the over-worked, as did a similar piece in which Pisco recounted the time he and Murphy were called on-stage at Radio City Music Hall by Steve Wonder. Predictably, Wonder's and Murphy's soulful solicitations of the crowd got great reactions, while Pisco's came out sounding like Robert Goulet on Methadone. "I've never felt so *white* in my life!" exclaimed Pisco, who found the recollection much funnier than did the audience.

show was a grown-up re-enactment of an oft-repeated, family-room scenario from his childhood. It was easy to imagine Mama Piscopo calling from the front door, "Joey, come in, and play the accordion real nice for Mrs. Donatello," and Joey then responding to the show of appreciation with a one-boy show encompassing an entire repertoire of pint-size impressions, song stylings, and schoolyard jokes.

In Saturday's concert, Pisco performed several bits that seemed to exist only as excuses to show off a musical skill (usually, a lack thereof) or to use a silly voice. A relatively funny bit about the slurred speech of old, black blues cats was

him a chance to play an unchallenging saxophone riff with the band. A bit that promised to parody "every rock and roll drummer you've ever seen" instead turned into a showy drum solo by Piscopo, whose wildly inconsistent sense of time gave the backup band fits. Piscopo's admission that as a young man his only goal had been to become "a black singer, like James Brown," provided him the opportunity to screech a few bars of Brown's "I Got You." The senior Piscopo might have loved this stuff, but midway into the show, Donatello who filled Symphony Hall began looking at their watches.

Only when he dipped into his bag of improvisations did the show rise to a truly professional level. But these suddenly brief impressions were more like flared cards than fully realized bits. They included quick snatches of Ted Koppel (in which to use theme music of Argentine Piscoapo sang "I'm Ted Koppel! this is Nightline!" I look like Howdy Doodly?); David Hartman, late of *Good Morning America* (done in hilarious dumb-hyuk style as the cartoon character Bullwinkle); Phil Donahue, for which Piscoapo, in white hairpiece, strung together a series of Donahue's ballistic remarks about Vietnam; Lernerham. His better moments came when he was alone, dropping impersonations thoughtfully from his bag in which Piscoapo should have said, "Lernerham."

At one point, he climbed a cardboard Empire State Building in a re-creation of a scene from the film classic *King Kong* (complete with a slow-motion strobe light and a small, inflatable airplane); and then did an impression of rocker Lou Reed that

inaccurately portrayed the phlegmatic singer as a musing queen. Following a break during which the band played an off-stage announcer introduced "the clown prince of rock and roll — What Hach dog Roth," and Piscopo came dancing out dressed in striped, purple tights and a woman's blonde wig. In a parody of rock satyr David Lee Roth, Piscopo sang "Baby, I'm a little bit like you (I want to go to Me)" to a quartet of bikini-clad dancers. Considering the uncertain recognition factor (the ill-fitting wig looked nothing like Roth's mane) and the gag's limited lifetime, the protracted bit came off more like a lame sketch from a Bob Hope special than a performance worthy before a presuabable hip young audience.

You could tell that Piscopo was trying to break toward stardom long ago, and this payoff came when he emerged from behind the huge "Joe Piscopo" banner dressed in Springsteen duds. Playing guitar and singing "the Boss's" performance style, Piscopo sang a Springsteen-like tune called "New Jersey." It was decent enough, but the only truly inspired moment came when he stood next to his sax player and jerked his head back and forth in time to the music, thus hurling great splashes of "sweat" at the musician. Even after the staged bombast of "New Jersey," Piscopo's attempt to close the show on a note of high energy by involving the crowd in a sing-along version of the Isley Brothers' "Shout" was anticlimactic and only reinforced one's sense that the show had gone

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Halfway Measures



ELEANOR WIDMER

Everyone wants a second chance: at love, at thinking through childhood experiences, at reconciling with old friends. We long to read books we've neglected, to see movies we've missed, or to try restaurants we intended to visit but didn't. Since we have now come to midyear, it would not be amiss to remind you of some of the gustatory delights of 1987, as well as a few to which you can close your eyes without a sense of regret.

The most exciting and innovative meal I've had this year was at Sheppard's at the Sheraton East, when its Southwestern cooking festival was held. Featuring its resident chef, as well as visiting chefs from the Routh Street Cafe in Dallas, Café Aaite in Houston, and Arizona 206 in New York, this special event was the best the Sheraton had ever offered.

From its imaginative catfish in mini-marigold to pork loin with black-bean enchiladas to barbecued quail with creamy potatoes, the food was unforgettable. The service, ambience, and even the gift recipe book were all part of a class act. Parenthetically, the Inn at Rancho Bernardo proffered diners that utilized chefs who came from far distances for cooking festivals. But now the inn has settled into wine-tasting dinners that have been copied all over the city. Wine-tasting dinners are often too long, too ritualistic, and may become pretentious or even self-congratulatory.

However, if I've whetted your appetite for Southwestern food, which is sure to blossom like wildflowers in the spring, you might try it at Pacific Grill on Kitter Street. The restaurant offers such dishes as

empanadas in carried tank with fresh papaya and mango, lamb mofé with fried potatoes, and soft-shell crabs with pumpkin-seed peas.

During this half year, we've seen the rise of three exceptionally fine gourmet ethnic restaurants. Celadon on Fifth Avenue, an eatery for superb Thai cuisine. Star of India in La Jolla, for outstanding Indian food; and Pawinda, also in La Jolla, for elegant Afghan cooking. Celadon was a smash hit from its inception, both for its cooking and in physical beauty. It bowed to the pressure of making its food more spicy, and one or two people have reported becoming immobilized in their chairs from the volcanic quality of the seasoning. Please bear in mind that you don't have to take the heat that comes out of the kitchen; merely advise your waiter that you like your food mild, and you won't have any problems. The new menu includes several more appetizers and curries.

The excellent news about Pawinda is that it has lowered its prices. Dinner includes salad and starts at \$9.50, which will encourage those who admired the food but declined to dine at Pawinda on a regular basis because of the prices. If you haven't tried this wonderful cuisine, don't hesitate to do so. The woman chef at Pawinda is a marvel. And remember that Star of India serves an all-you-can-eat lunch daily.

Now should those of you who enjoy dining in Tijuana overlook La Taberna Española, located in the new Plaza Fiesta diagonally across the street from the Cultural Center and only one mile from the border. This tavern offers appetizers (Spanish appetizers) from noon to midnight and is presided over by the woman who used to cook for Generalissimo Franco. Much as I enjoy La Gran Tapa downtown, it could well initiate its Tijuana counterpart in both

variety and price.

The Diners for Sleepwalkers awards must also go to the Pump House in Bird Rock, La Jolla; to St. Germaine in Encinitas; and to the French Gourmet Café in Scripps Ranch. The Pump House has a beautiful location and interior, a lively and genuinely concerned staff, but a menu that seems to shout "For Tourists Only!" Its pastiche of hamburgers (best item offered), salads, and fish is a major yawn, and in this spite of the fact that a statue of the Party Animal holds court at the bar! I had a piece of fish that was half blood-meat—that's the brown underpart that denotes poor handling when the fish is caught. Blood seeps into the flesh and colors it brown; it also robs the fish of taste. Restaurants should avoid serving fish with blood meat, even if they buy it that way from the wholesaler. I wish the Pump House well, but what will it do to attract the locals? It might consider a more interesting menu.

St. Germaine, on the other hand, offers a nice outdoor patio and a pleasant dining room, but its chef suffers from a touch of soy—everything seems to be doused with it. The dinner prices are fine (about \$2.00), but even the scalloped potatoes rest in an underbelly of salty sauce.

As for the French Gourmet Café in Scripps Ranch, it has a full bar, a small but elegant dining area, and a menu of the kinds interesting but does not live up to its expectations. The dishes are overly sauced; even the rack of lamb from the butcher. The service lacks attentiveness to detail, and if you order a steak, you have to make do with an ordinary dull knife.

All of these three restaurants can turn themselves around if they understand what San Diegoans want: interesting, fresh food that's not gussied up or so tried that it can be duplicated in a dozen other restaurants in the city. Restaurants are like children: you can have a dozen of them and lose each one in a distinct way. But each must have its own personality and impact. They can't all melt together like watercolors left out in the rain. New restaurants have to make their mark with a particular dish, a style of cuisine, or some other distinguishing characteristic.

As for new restaurants to come, we look forward with anticipation to the renovated Broadway Place downtown; to Presto (formerly Pax of La Jolla), which will be under the aegis of Gustaf Anders and will offer low-cost family dinners of pizza and pasta; and to the Villa d'Este, an Italian restaurant in North County.

Least you think that there won't be any new recommendations in this column, here is one that is a bit offbeat but worth trying. Called La Gourmandise, it's located in the Big Bear Shopping Center, opposite

Flower Hill Mall in Del Mar (2673 Via de la Valle). Unless someone told you about it, this tiny restaurant would be lost in a jumble of shops. It's in the same lane as the post office and is made visible by the large umbrellas that protect the outdoor dining area.

Operated by a couple from Portugal, La Gourmandise is half-restaurant and half-bakery, and as yet it shows few signs of American habits. Although it is open Monday through Saturday, from 8:00 a.m. to 6:00 p.m., and Sunday to 3:00 p.m., its owners cook only enough food to get them past the lunch hour. Breakfast consists of good omelets (\$3.95) and superior French bread baked on the premises, as well as croissants and pastries. The desserts and pastries, which vary daily, are stunning to the eye and the palate, but everything is prepared in small quantities, and once the food runs out, it's not replenished.

We were there for lunch, and by 1:30 p.m. the daily specials were gone, the croissants had vanished, and all that was left were some sandwiches, soup, and the desserts. Why would the place stay open for another four hours with so little to offer its public? This eccentricity can only be attributed to some idiosyncratic concept in the underbelly of salty sauce.

Service here is distracted, and the regulars simply walk into the kitchen, procure whatever they want, and bring it to the tables by themselves. Since we didn't know what the customs were, we sat and waited—a mistake, as we later discovered. Those who frequent the place were heard asking, "What's wonderful today?" and then they picked up their own orders.

Perhaps this is what lies at the heart of the difficulties at French Gourmet Café. It's operated by a Dutch family who may not understand American expectations. At La Gourmandise, you have to get there early before the stock runs out, else you'll just be facing pastries.

We had very fine kale soup (\$1.95) and two lunch specials, stewed chicken and potatoes with an Old World flavor and calamari steak with salad, both \$3.95. I also had a coconut custard drizzled with fresh chocolate, which was delicious. The menu, which includes sandwiches, changes daily so you can't arrive at La Gourmandise with a set notion of what you're going to order. One day there's fresh fruit salad, and another there's not. The food is very good, though not as accomplished as at Vincent Grumel's Gourmet across the street in Flower Hill Mall. But La Gourmandise is inexpensive, and everything is prepared fresh daily. The owners should take the risk of having more food on hand so that anyone who wants a light dinner may have it. The cuisine certainly warrants it.

QUARTER NOTES

BY JONATHAN SAVILLE

SPRECKELS ORGAN CONCERT

Outdoor music in the summer lives in two distinct worlds: the world of music and the world of leisure-time entertainment. Both are worthy, but one must make distinctions. Organ concerts at the Spreckels Organ Pavilion in Balboa Park automatically belong in the second category, although the first is not automatically excluded. The handsome pavilion itself, newly restored and landscaped with comfortable seating, provides a pleasant environment, particularly at night, when the multiple lights of the great central arch and the embracing wings can create a magical effect against the darkening San Diego sky. The organ itself is by no means a distinguished instrument, but it is not contemptible either. It is worlds away from the Baroque organs that today constitute the standard for truly musical organ building, and among grandiose symphonic organs suitable to the playing of the nineteenth-century organ repertoire, it cannot be compared to the great French instruments of Casuelle-Col on which it is loosely modeled. Nevertheless, treated properly by a good musician

with a canny sense of the instrument's strengths and limitations, the Spreckels organ can offer exciting entertainment—and sometimes—even a real musical experience.

The real musical experiences surface more often than one would expect at the popular Sunday afternoon concerts, particularly when civic organist Robert Plimpton is playing. He, they appear in greater concentration in the Monday evening recitals held in August, of which I attended the first a week ago. Here in the relatively quiet park after the daytime crowds have gone and to a relatively small and dedicated audience, the performer can essay a serious program and give it the care appropriate to an indoor recital on a fine organ. I have heard such concerts of high quality in the past and hope to hear them again. But this year's series cannot be said to have begun auspiciously with the recital by Jørgen Jacobsen. Jacobsen was himself civic organist in San Diego from 1978 to 1984 (he is now musical director at a Catholic parish in the Bay Area), but the Monday evening concert here found him alienated from the Spreckels instrument and in a state of musical and technical disintegration. Every musician has the right to a bad evening, now and then, and

this was assuredly one of them.

Whether in Baroque or more modern music, Jacobsen seemed to make no adjustment for the instrument's tendency toward a lack of clarity and a muddling of textures of sound not compensating with suitable virtuosity. This was, as a work like the opening all-groove by Charles Marie Vidier's Sixth Organ Symphony (Op. 42, in G Minor), was something approaching chaos. The oppressively muddled effect of the clogged textures was exacerbated by an unmotivated and mechanical-sounding swellings and diminuendos and by pervasive rhythmic unevenness, with breathless rushing in passage work. The same defects were in evidence, with even more deleterious effect, in the performance of Bach's stupendous Toccata and Fugue in F Major, BWV 540. The phrasing was abrupt, jerky, and often unintelligible, especially in the pedal passages, overlapping notes produced unintentional dissonances, and there was no logical building or delineation of structure, something indispensable in this genre of work. Again and again, throughout the recital, sloppy technique in rapid passages detracted from the musical meaning—for example, in Marcel Dupré's "Spinning

Song," a *motu perpetuo* in which the brilliant excitement necessarily depends on absolute precision in the execution of the "spinning" pattern.

There were stylistic, as well as technical weaknesses in this playing. One may cite as an example one performance of Joseph Jongen's *Sonata Eroica*. It takes a rich sense of style and a deep identification with the late-nineteenth-century symphonic-organ literature to give a work like this structural coherence and to make it express anything but a sense of melodramatic flatulence (the ultimate model is the Last Piano Sonata), with its obsessive hacking at an emotionally souped-up theme. In this performance, however, it was hard to make any sense at all of what seemed like a series of disconnected, bookish meanderings. Jongen, like Liszt, is often right on the brink of being awful—and, like Liszt again, he reveals the splendors of his gaudy, sensual imagination only in the most sensational and committed performances (of which this was not one).

A sense of style is required for lighter music as well (a "Bolero" by Lefebure-Wely by Lefebure-Wely, but here, too, the performances were disappointing. Jacobsen's

use of exaggerated rubatos and hesitations to poke fun at Lefebure-Wely's silly little piece of entertainment music brought a supererogatory campiness to a work in no need of it, and the less said about the *William Tell* Overture the better.

I there was, however, one positive musical experience in this recital, along with the pleasure of being outdoors in a lovely place on a balmy evening. This was the performance of *The Burning Bush*, a modern (1957) work by the German-Jewish American composer Herman Berlinski. This great dramatic composition, a musical representation of the struggle between God and Moses recounted in Exodus 3, is held together by the repeated trumpeting of a motif on the rhythm of "Heylel ahel ehoh." God's self-identification of "I am that I am." The motif itself is thrilling, and the entire piece embodies in an exalting way the "mysterium tremendum" of a theophany. Only in this sensational and committed performance did Jacobsen seem authentically inspired by the music he was playing; everything was transformed, from his technique to the sound of the organ, and, for once, it was the music itself, rather than the ambience and atmosphere, that held one's attention.

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DIVISIVE ADDITION

(Continued from page 4)

what her involvement was, she said she was the landscaper. I suggested she plant a forty-two-foot-high cypress hedge around the entire property."

A woman guest of the Panto, who used to live nearby, offers, "Thank goodness we no longer own a home in this neighborhood. We moved to Linda Vista two years ago because the designs are better protected. Her husband said, 'I came to the house and there was a camper top in the yard. I was sure they were going to integrate that, too.'"

"A man living on Belvedere, a block east of the Meltozoffs, who asked his name not be used, says, 'I'm a builder myself, and this is just plain ugly. Nothing goes together. Look at the roofing materials: tile on top, wood on the bottom. The pitches of the roof don't match, either — the top roof is much steeper than the lower one.'"

And the deck has a bunch of detail work that is not found anywhere else — it looks like a dumpster. His companion, a clothing designer, adds, "I don't think it's that bad, although I'd like it better if the deck walls were white, instead of cream."

A Vista Del Mar resident who also requested anonymity says, "I've lived here for thirty-five years, and I think it's a joke. There are all sorts of styles in this neighborhood — Spanish, Cape Cod, Mediterranean — but I'm not sure what this is. There are two different colors of paint, ugly green bars coming down from the ceiling, and one side window frame that's cream, while the other is all white. It makes no sense; it's a nightmare."

William J. Lance has lived across the street from the Meltozoffs, on a corner of Vista Del Mar and Belvedere, since 1949. "It's the ugliest structure I've ever seen," he concludes. "It isn't symmetrical at all; it's a white elephant, and I doubt whether it's ever going to have any resale value."

"It looks like a crematorium," muses John Beaver, who lives a few doors east. "You stuff 'em in through that door below the deck, they go up to smoke through the chimney, and then you hold the services in the church beside the deck. It's grotesque."

But the Meltozoffs are as delighted as proud parents, and Antonio Meltozoff says, "I think the only reason some people don't like it is because this is La Jolla, and La Jolla is an extremely conservative place."

MAKE LIKE LETTUCE

(Continued from page 4)

located, but land costs there are astronomical. So the current favorite is Gateway East, a new, city-owned business park at the intersection of Highway 94 and Interstate 15 in Southeast San Diego. Six major downtown wholesalers just submitted a joint proposal to add 5.3 acres in Gateway East. They say they'd lease warehouse space there to ten additional wholesalers; city officials will

respond to the proposal within ninety days.

Though relocating the produce industry would be temporarily disruptive, it would give downtown wholesalers who own their properties a chance to cash in on escalating land values. Produce broker Will Williams says he averages a phone call a week from speculators who want to convert his forty-year-old brick warehouse on J Street into loft apartments or build a hotel on his land. "We're being driven nuts by developers," says Williams. James Horn, owner of David Produce on Sixth Avenue, doesn't even bother with the callers. He refers them to no better. I am, a longtime developer and real-estate agent, says Williams. The lure of relocation by offering other possible financial incentives. A May 6 report from the city manager's office suggests that the city might provide bond financing and relocation assistance for wholesalers who move to new quarters. But produce man James Horn remains skeptical of

all the talk. He cherishes a newspaper article that details how Garland-area wholesalers would soon be moving to a newly constructed produce warehouse. The newspaper clipping is sixty years old. ■

MAGAZINE

(Continued from page 5)

block. I gave him our last two dollars. A minute later I hear him telling the next guy that he was from Oklahoma with a sick mother and three sisters broke down in their van up the street." Monk started last fall as a newsletter to their friends and connected others. About 150 San Diegoans have gladly paid the subscription rate, which is now ten dollars. Three issues later, Monk is a sixty-four-page magazine with national advertisers. "We had no intention of being an advertising-based publication," says Michael, talking from a phone booth inside an Arizona RV park. "But we couldn't support the magazine by subscription only." The monks now support themselves and their journey through the magazine's marginal profits. The last press run was 100,000; free copies were distributed in Phoenix, Los Angeles, Sacramento, and the San Francisco Bay area. In San Diego, 20,000 issues were piled in the front of health-food markets, metaphysical bookstores, and vegetarian restaurants.

Issue number four, due out this month, is being put together in Sedona, Arizona. The monks chose Sedona because some of the Earth's energy currents cross there. They picked the Hawkeye Recreation Park because they were desperate for an electricity hookup. "When we come into an area, we open up to it," explains Jim. The pair usually check in with the locals and wait to be led somewhere. But no such place presented itself in Sedona, and the Monk's next deadline approached. "One day we said, 'Okay, we've had it. It's just go find an RV park,'" says Jim.

The future issues of Monk will concentrate on topics other than the authors, they say. But

the next issue will no doubt be dominated by the loss of their cat. "Nurse is gone," laments Jim. Nurse, their first cat, took off last February in Los Angeles, and they had to leave him behind. "We didn't put much effort into finding him," Jim admits. "The journey was easier after he left. Two cats made great copy, but the problem was that he didn't travel very well. It was hard on his nervous system. His understanding is not as clear as Nurse's. Aside [their other cat] that the van is his home."

But Nurse is welcome back, and the magazine is offering a reward for his return: a free week at a macrobiotic health resort near Monterey Bay, Jamaica. Monk's publishers will provide the accommodations (they exchanged advertisement for free food and lodging), as long as Nurse's finders can pay their own air fare. ■

NOT AT HOME

(Continued from page 5)

rod for blame, and home owners in eastern San Ysidro, led by Mima Perez, have made allegations that the group has

violated its bylaws. The city planning department is currently investigating the charges and has organized the workshop to help sort out how many of the group's members should be up for re-election.

Mima Perez says her neighborhood, comprising fifty-three houses about a half-mile east of I-805 at the eastern end of Beyer Boulevard at Enright Drive, was notified last spring that an apartment project was to be built in the hills above Enright Drive. The developer wanted to build 308 units on seven acres. Perez says her neighbors were surprised to learn of the project, and when they contacted the San Ysidro Planning Group, they were told the development had its permits and there was no way to stop it. "Doug Perry said there was nothing we could do, the permits were already issued, we're hanging our heads against the wall," Perez relates. She claims that the home owners found out later that Perry's statements weren't true.

Eventually, the home owners also found out that the planning group had held no election in June of this year, as it was

suggested, and that it often could not meet because not enough members showed up to make a quorum.

The home owners began attending this summer's planning group meetings, and things got ugly. "The second meeting was just abusive," recalls Doug Perry, head of the planning group. "You'd think I'd arrived from some undesirable country somewhere." Ironically, Perry has fought for years against the construction of subsidized housing in San Ysidro. "Where were they two or three years ago, when we were really fighting this?" he asks.

Perry acknowledges that his planning group missed the June election, but he blames it in part on a lack of interest in the community. As for the proposed construction above Enright Drive, Perry denies that he lied to the home owners about the

disposition of the project, but he does say that he thought it was finally going to give San Ysidro some nicer apartments (the developer is now redesigning the project for condominiums). And Perry adds that it wasn't even a low-income housing project anyway. If the home owners want to take over the planning group, that's fine with Perry. "I've never in my life been so involved with so many things, worked so hard, for so little in return," he laments.

Perry says that in order to fight subsidized housing, the community needs the support of its councilman. "We needed help from Uvaldo Martinez, and he wouldn't help us," Perry recalls. "I can show you the scars on my back. They want to right all the wrongs that have happened in San Ysidro in the last twenty years. I welcome that. I understand it. But where were they when we needed

them?" City planners are now deciding whether Perry's own seat on the planning group is up for re-election. Comments: Mima Perez, "If Doug Perry wants to run again, fine. If he gets elected, fine. But we want to have a voice. We're the only community in San Diego with more than our share of low income housing. We're saying, 'Stop.'"

LETTERS

Inside Every Driver

Mr. Bob McPhail should leave the driving to us and perhaps explore the back's struggle with the windmills of the institutions of city government here in

Is Democracy Working?

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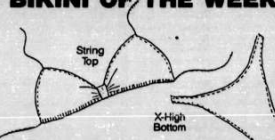
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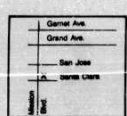
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San Diego: There is a living, breathing human being inside of every taxi driver, which transcends their differences and their work habits. If Mr. McPhail had a more caring approach towards the worth of people, his reporting on the taxi driver would preclude trashing and stereotyping them. His story is primarily founded on the assumptions of

one taxi driver who drove him through miles of the "darker sides" of San Diego in the middle of the night. McPhail personally attacks the drivers and their work, their motivations, and their characters, and his perspectives are "locked into" a traditional context. This provides the reader with a distorted and inaccurate picture.

If taxi drivers were encouraged to present more of their own ideas in their own words to the media, it would eliminate many of the problems of biased coverage. On the opposite side of the coin, if reporters eliminated their motifs of objectivity, they could weave emotion, facts, and themselves into a unique form of reporting, that in form, as well as content, comes closer to the larger issues.

If Mr. McPhail wants to challenge my opinion, he might try driving a taxi for a few weeks. Perhaps he would rediscover and re-evaluate these hard-working breadwinners who often save people's lives. Their taxes become ambulances, hospitals, spaces to transport poor souls to shelters, away from prisons and from lonely bus depots, often without any compensation.

The hackles never get rich and is always in an uphill struggle. They suffer intense negative pressures from both the San Diego police and the harbor police department. The big giant, Yellow Cab of San Diego, treats drivers like a pack of cattle and exploits them like slaves. As of today, they are still not serving

the transportation needs of the San Diego community in a fair way. (Gloria Gilman)

What Price Gory?

The barbarism of bullfighting was amply documented by two recent letters to the *Reader* (August 6). Not only does the *Reader* glorify this cruelty in its pages but goes on to promote it by accepting bullfight advertising. Would you promote pit bull fighting in San Diego simply because it was legal, or encouraging? How about the traditional bull-and-bear contests? Fortunately, these barbaric "sports," as well as bullfighting, have been banned in the United States for humanitarian reasons for many years. Just because bullfighting is legal in Mexico does not make it any less cruel. Mere legality can never make anything humane. Apparently the *Reader's* humanity has a price tag on it — the price of an ad.

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Controlling Nature

Comments printed in the August 6 *Reader* relating to the feature "Bullfight Surgeon" need to be viewed in a slightly different manner than the way those letters read. In my many years of being of the Mexican persuasion, and having spent some time around bullfighting, it still amazes me how some Americans criticize the "sport" so emotionally. They go out of their way to intimidate each and every so-called preflight "treatment."

Never do we hear how a cow feels about being prodded along to be smashed in the head with a clubhammer in a Kansas City slaughterhouse; nor do we know how a steer feels pinned up in Japan, as people can pay twenty dollars a pound for "Kobe" beef; nor do we know how a chicken feels, prior to becoming chicken cordon bleu; or how a trout or catfish feels growing up on a fish farm destined for atmosphere or blackening; lastly, can these fine people tell us how a plant, lettuce, or sprouts, for example, who we are told enjoy being talked to or listening to Mozart, feels about being the object of vegetarianism? Perhaps all the preflight treatments these people write about take place. If so, they are cruel. But are they more cruel than babies being chewed up by rats in the tenements of Chicago, Detroit, et al? Or is it more cruel

than twenty percent of our children living in poverty? These people are sitting at the wrong end of the scale. It has been my experience that those who complain about the bullfight are really complaining about the people who stage them, enjoy them, and perpetrate them. These dastardly, dark-skinned Latin Americans, who have enjoyed the spectacle for over 400 years, since it was imported from Europe, where it has existed since the Minoan culture on Crete before the birth of Christ. As to doctors in attendance as fans at the fights, has anyone ever been to a Charger game and heard all the doctors being paged? It may be a huge surprise to those detractors, but papers exist in "Luzerne."

The bullfight can be called many things by many people. I prefer to equate it to William Faulkner's words when he accepted his Nobel Prize: "Man shall not only endure, he shall prevail." That's what the bullfight is about, man controlling nature (the bull).

Rosal Lovers, Publisher
The Mexico Letter
La Jolla

Refreshment Time

My very thin and shrilly unpleasant secretary recently provided me with an article from your publication written by Bob McPhail on the subject of obesity ("So, What Are You Looking At?" April 9). I was seated at my desk grazing through a dozen donuts and a quart of half and half, when Miss Anorexia marched in and presented the document, hunched in my face, and marched out. It was a beautifully written and highly sensitive piece of work, and while my secretary's attempt at generating high levels of guilt were entirely successful, I was deeply moved by Mr. McPhail's writing style, to say nothing of the emotional impact of what must have been a very difficult childhood.

It is refreshing to find a publication that has time and space to devote to literature, sensitive, and journalistic endeavor, and I commend you and Mr. McPhail for meeting that challenge. Jay Michaels, vice president Corporate & Media Relations, West Coast NBC, Inc. Burbank

An Added Voice

I wanted to add my voice to those who have already written letters to the *Reader* in opposition to bullfighting as glorified in your cover article of July 30.

"Bullfight Surgeon." First of all, if the bloodletting of the bullfight doctors Dr. Rodriguez so much, why doesn't he go to stop these spectacles? Here he is, a doctor who should be dedicated to the alleviation of pain, surrounding himself with avoidable blood and gore. The artificial line we draw between human animals and all other animals causes untold grief. We human animals are always trying to overcome other species, conquer nature, become the hero — thus the bullfight and numerous other activities leading to pain and suffering on all sides. And we cheer. As pointed out in last week's letters, the bull doesn't get an equal chance. Purged by lactic acid, muscles stuck in spasms (would we even do that to human animals?), senses muffled by "Vaseline and paper," the bull is easily overcome by the proud matador. Old, tired, terrified horses are also forced to perform in this spectacle, their good intentions hidden from view by skirts. Likewise, we shoot wolves in Alaska from planes, another really inspired activity where the animals can't win. To those who say the spectacle of bullfighting is part of an ancient culture: that doesn't make it right, or is being against bullfighting a sign of disrespect of another culture? There are plenty of institutions that have gone by the wayside in our and other cultures because people worked for change. Do we really still "need" the bullfight? If, as a species we are insecure and fearful about our place in the universe, should we be dealing with these fears by hurting and killing other animals in a symbolic spectacle of control and domination over "nature"? I think we need to face our anxieties in a more constructive, humane manner.

Please, Mr. Editor, equal time for an article focusing on the cruel realities of the bullfight and those working for its end. Sari Reznick
San Diego

The Audacity To Whine

Just a few words on Bruce Cantieri's article ("Go Build the House of the Lord," July 30). I find it hard to feel any sympathy for any organization that pays no taxes and has the audacity to whine because developers won't discount land enough to suit them. If they can't make it financially with the deck already stacked in their favor, they don't deserve to exist. What will they want next — food stamps? Steve Hubbard
El Cajon

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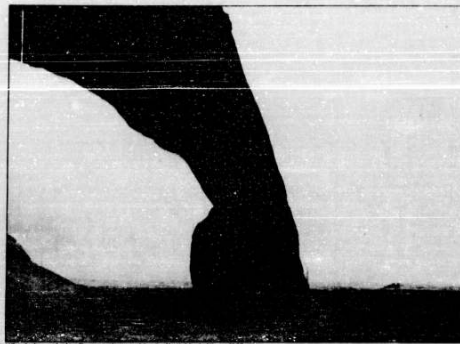
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Joseph Pennington the Great Arch near Monument, Mark Klett, 1982

VISIONS OF THE WEST

"They peered over their reflections and saw nothing but a void," Arthur Ollman, executive director of the Museum of Photographic Arts, is fond of using that quote by Max Kaulby when he talks about the ideas behind "Visions of the West: Two Views from Two Centuries," an exhibit of nineteenth-century and contemporary landscape photography grouped around the theme of the American West, which opens Tuesday.

August 18, at the museum in Balboa Park. "The West has always served as America's psychic vacuum cleaner," says Ollman. "Those who didn't do well elsewhere came West. It has always been viewed as a place of opportunity or alienation." This duality is what joins together two separate shows. One is a collection of fifty-five antique landscape photographs of the American West curated by Ollman. The other is a traveling exhibit of contemporary images by fourteen photographers compiled by the Eberhart Gallery in Tucson, Arizona. Together they compare and

contrast what the West was and has become. "You have to remember that to some guy living in Connecticut during the 1840s," says Ollman, "the West looked like the moon looks to us. These photographers, many of whom were sponsored by the railroad or by the federal government as part of geological expeditions gave Easterners their first views of the wilderness that lay west of the Mississippi River." The sepia-toned photographs in this collection, many of them albumen or platinum contact prints,

(continued on page 14, col. 2)

CASE YOUR STATE

Never mind the Aries and their basketball team. Tell me how Evansville's Purple Aces did against Ball State. Yeah, yeah, we know San Diego will have highs in the mid-seventies with some clouds in the late night and early morning hours. But who cares! Show that national weather map, and let's see what it's going to be like in Indiana. Why? Because that's where I'm from.

You know, no matter where you go in this world, you find that Hoosiers are running things. I'm not just saying that because I'm a Hoosier and damned proud of it, but because it's true. If you don't believe me, read Kurt Vonnegut's *Car's Cradle*; he proves it. (He's a Hoosier too, of course.)

That's why I'm feeling pretty confident about Indiana's chances for success in the contest for the best display and the best costumes at this year's Home State Picnic. The booth sponsors will be dressing up in duds

(continued on page 15, col. 3)



Illustration by John McKinley

WHEN DID YOU FIRST KNOW YOU WERE A CHOCOHOLIC?



Betty Jurus
Bookstore Owner and
Writer
Normal Heights

I was a drive-in car-hop waitress. They called me Little Red Riding Hood. I wore a little red jacket, and I went around hanging trays on cars. All the while drinking chocolate shakes like they were going out of style. That's when I got hooked. Then I'd go to my Aunt Helen's and eat the most incredible chocolate-cream pie with pecans on the bottom. She had no mercy on me at all. I progressed to turtles and chocolate-covered cherries. There was no turning back.



Andrew Shipp
Teacher
Del Cerro

It's genetic, no doubt about it. I was born an addict. I got into the hard stuff as a kid—Sue's suckers and Sugar Daddies. I lost teeth in them, so I had to switch to something softer, like Tootsie Rolls. Now I'm a common man's chocolate eater. I mean, I like Hershey bars. I've made the occasional foray into foil basketballs and gold-wrapped mounds of dollars, but they never tasted as good. I could live on Hershey's Kisses, but I don't have the time.



M.G. Thompson
Genealogy Consultant
La Jolla

My father was frequently away on business trips when we were young. To make it up to us, he always brought home a box of Fanny May's Chocolates. That got me started. I went crazy over the chocolate-covered nuts. Since then, I've always used chocolate as a pick-me-up. I guess I indulged. I reached the point of no return when I began stopping at the doughnut shop for chocolate doughnuts. It started with just one a day, then two, but



Vera Wallstone
Professional Body Builder
Pacific Beach

It hit me between the eyes when I went to make fudge from a mix one day, and before the batter made it to the oven, I had eaten it all. I buy chocolate candy bars and hide them from the kids and eat them after they go to bed. I eat spoonfuls of creamy fudge topping right from the can. I know I'm a chocoholic. I can pop two pounds of M&Ms in an hour. My husband's a hunk, but I'd take a hunk of chocolate over sex any day of the week.

This year's Festival of Chocolate is scheduled for Wednesday, August 19, from 6:00 p.m. to 9:00 p.m. at the Hotel Inter-Continental conference pavilion, West Harbor Drive, downtown. For a single admission fee, unrepentant chocoholics can indulge themselves in cakes, cookies, candies, and about anything else possible that can be made of chocolate. Local restaurants, bakeries, and hotels submit their most alluring concoctions. Proceeds from the event benefit the City of Hope. For more information, call 231-8581.

—Lin Jakary

AUGUST 13 1967

READER'S GUIDE TO LOCAL EVENTS

radio only meet Thursday, August 25, 4:30 p.m. See "Sports" in this section for the week's home schedule. All home and away games are broadcast live on radio: KPNB-AM (670) and in Spanish on KLAS-AM (540).

SPORTS

Padres Baseball, the current home stand ends with two against Cincinnati, Friday, August 14, 5 p.m., a doubleheader with a fireworks show between games, and a single game, Sunday, August 16, 1 p.m. Friday's is the only regularly scheduled doubleheader for the Padres this year. At 11:45 a.m. preceding the game on Sunday, there will be a special Padres' Families Game featuring, who else... the families of the Padres' staff. San Diego Stadium, 281-4494.

Track-and-Field Meet, for all interested noncompetitive, meet and field meet this weekend sponsored by the San Diego Track Club. On Saturday, August 15, negotiation begins at 9 a.m. (day of meet negotiation only for this event). The schedule includes, at 10 a.m., javelin, long jump, and triple jump; and at 10:30 a.m., high jump, shot put, and pole vault. The track events begin at 11 a.m. and include women's 100-meter hurdles, 500-meter run, wheelchair 100-meter race, and women's speed walkers' mile, runners' mile, men's and women's 4 x 400 relay, wheelchair relay, and 200-, 400-, and 800-meter runs. The meet takes place at the Point Loma Natatorium, college track, 3600 Lomas Drive, Point Loma. For information, call 232-2226.

Special Olympics, this countywide meet includes track-and-field events and a softball tournament for handicapped children and adults, Saturday, August 15, 8 a.m. to 4 p.m., Fairbanks Ranch Soccer Field, Fairbanks Ranch, 340-7272.

Midnight Madness Bike Ride, this year's moonlight bike ride sponsored by American Youth Bicycles is scheduled for Saturday night, August 15, midnight. Riders leave the Charles Dail Concerto, 202 C Street, downtown, and ride a twenty-mile course through the city.

Harvest Band, and neighboring communities. Make sure your bike is equipped with night riding safety equipment. For more information, call 234-2444.

Orienteering, This is the sport of navigating a predetermined overland course using a map and compass. San Diego Orienteering is offering all interested beginners to try their hand for their feet at the game in an afternoon meet scheduled for Saturday, August 15, at 4 p.m. There will be instruction for beginners and a competition for those who don't have your own map. Registration and beginners' instruction take place at the Federal Building in Balboa Park, just southwest of Escondido. Walk in the south central part of the park. If you can't follow the signs to the starting area, map orienteering isn't for you. For additional information, call 578-9416 or 451-9174.

Velodrome Bike Racing and Dance Celebration, the San Diego Velodrome Association has planned a celebration for the grand reopening of the Morley Field velodrome, Sunday, August 16. Proceeds from the event benefit the velodrome and a teen suicide prevention project. The event opens at 11 a.m. with a picnic and music by the jazz band.

Colours (food) will be available to purchase, or bring your own. Racing begins at noon. Among the participants will be Dave Grills, an Olympic medal winner. After the races, about 4:30 p.m., there will be dancing to the original music of the Progressive Slap and Drop Concert, used 7 p.m. All this takes place at the San Diego Velodrome, Morley Field, Balboa Park. For more information, call 284-1572.

Boring, Tom "Backs" DeLima takes on Ethel. Tom on the feature boat. The same man who Willie Wilson going after Duane Burch. The opening race David Smith against Amy (4th place). Wednesday, August 14, 7:40 p.m., El Comodoro, 2140 Beach Street, downtown. For more information on seating, call 470-7300 or charge tickets by phone at 278-1783.

Thoroughbred Racing, Del Mar's season continues daily except Tuesday, through September 16. This week's feature race is the \$200,000 Lido Red Handicap for three-year-olds and up, a mile and one-eighth, turf, Saturday, August 15. Free post is at 2 p.m. Del Mar Racetrack, Via de la Valle exit from I-5, Del Mar, 481-1207.

IN PERSON

Comedies, Great Stand-in the headline tonight, Thursday, August 13, through Sunday, August 16. Sakai claims she's such a bad chick, she uses the smoke alarm as a timer. Max Alexander and local letterer Derrick Cameron are also on the bill. Jerry Sandell, a regular on the Tonight Show, begins a six-day engagement, along with David Spade and local comedian Rene Sandval, at the Improvation, 832 Coronado Avenue, Pacific Beach, 453-4520. Show times are 7:30 p.m. and 9:30 p.m. Sunday, 8 p.m. and 10 p.m. Monday and Tuesday, 8 p.m., Tuesday and Wednesday, 8 p.m., 10 p.m., and 11:15 p.m. Saturday, Monday nights are audition nights, when anyone with enough nerve can

take the stage and perform some comedy.

Comedy, Angus Hamilton, Carrie Snow, and James Lee Reeve perform through Saturday, August 15, at the Comedy Store, 916 Pearl Street, La Jolla, 454-9176. Show times are Wednesday and Thursday, 8 p.m., Friday and Saturday, 8 p.m. and 10:30 p.m., Sunday amateur night 8 p.m.

Auditions, the Performance Theatre Ensemble's Sat. Comedy is scheduling auditions for its August 17 auditions for Posing Through a woman's hands in real time in 1944. The play is by John Peter Bales and directed by Charles A. Fisher. The call is for actors, actresses, and five women, ages twenty to sixty. Rehearsals begin September 15. Performances begin in November. Prepare a one- to two-minute monologue, and bring a picture

and resume. For an appointment, call 295-2753.

Antique Cars, members of the Havelock Carriage Club will display five authentic one- and two-cylinder cars from the early part of the century next Thursday, August 20, 10 a.m. to 4 p.m. at the Carriage Museum, 230 Quail Gardens Drive, Encinitas. Free. 436-3036.

SPECIAL

Multicultural Folk Fair, ethnic food, crafts, music, dance, and cultural exhibits are the features of this event, organized by the San Diego Hispanic Federation Commission. Twenty community groups are participating from countries as diverse as Afghanistan, Iceland, China, Greece, Vietnam, Brazil, Africa,

and Austria. One feature of the fair will be a performance of Brazilian carnival music by Escola de Samba de San Diego, PASICAT Philippine Performing Arts Company presents traditional Philippine dances with live accompaniment. The event will be held Saturday, August 13, 10 a.m. to 6 p.m., the Balboa Park Conference Building in the Atropine Museum and the Starlight Bowl in Balboa Park. Admission is free. For more information, call 563-3178.

Navy Ships, this week's ship open house is aboard the USS Anson, a guided missile destroyer. It's open to the public from Saturday, August 15, and Sunday, August 16, 1 p.m. to 4 p.m., B Street Pier, downtown.

C-Note Sale, the second installment of the San Diego Art Institute fundraising exhibit opens Saturday, August 15, at a

reception scheduled to begin at 6 p.m. All art in the exhibit will sell for \$100, all artists who contributed to the exhibit have been asked to contribute a special piece for this reception. The show runs through August 23. The San Diego Art Institute is located at 1449 El Prado, Balboa Park. 334-9446.

Isis Sale, the annual plant sale sponsored by the San Diego Imperial Counties Iris Society is scheduled for Sunday, August 16, 10 a.m. to 3 p.m., Casa del Prado, Balboa Park. 447-9535.

CinFest, Hillcrest's annual street fair features fourteen musical groups, international cuisine, a variety of show fashion shows, a special children's area, and a special live music area. The comedy group Beyond Three performs at 1 p.m., the San Diego Men's Chorus performs at 3 p.m., Joe Satriani

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READER'S GUIDE TO LOCAL EVENTS

historian Robert Thompson and a number of African artists and museum curators. The exhibit includes art works, ceremonial pieces, and everyday objects and can be seen at the San Diego Museum of Art in Balboa Park. Museum hours are 10 a.m. to 4:30 p.m. 232-7931.

"Supreme Instant," the latest retrospective display of the work of Edward Weston, a centennial tribute, was organized by Benjamin Newhall and the Center for Creative Photography of the University of Arizona. The show includes rarely seen prints

and examples of the best of his more familiar work supplemented with letters, journals, and other personal artifacts. The photographs on exhibit range from his earliest landscapes (1913), platinum figure studies (1914-1923), outdoor portraits from Mexico (1927-1929), to engravings and still life photographs taken between 1926 and 1952. The 237 Weston photographs will be on view through Sunday, August 16. Museum of Photographic Arts, Balboa Park, daily from 10 a.m. to 5 p.m., Thursday until 9 p.m. Admission is free the first Tuesday of each month. Guided tours are offered each Saturday and Sunday, at 2 p.m. and 3 p.m. 239-5262.

"Intolerance," a gouache, watercolor, and ink work by Jose Luis Cuevas will be displayed through Tuesday, August 18. The Mexican artist's work comment on social injustice. They can be seen at Tanside Gallery, 820 Prospect Street, La Jolla. 454-3691.

Three Installations, Nancy Burton's "The Power of a Single Utterance" (a collection of some of the best photography from San Diego magazine will be displayed at Jara's bookstore adjacent to the gallery. "Quiet Gallery" is located at 604 North Avenue, downtown. Gallery hours are 10 a.m. to 5 p.m. The sorting show and the gallery close August 23.

"More Than Meets the Eye: History and the Permanent Collection," selected works from the museum's permanent collection will be examined in their local historical context. Daily programs of lectures, tours, music, and handouts demonstrations will highlight works from the Renaissance, the baroque style, Europe in transition, America through the Nineteenth Century, and the Twentieth Century. The exhibition runs through August 23. San Diego Museum of Art, Balboa Park. Museum hours are 10 a.m. to 4:30 p.m., Tuesday through Sunday. 232-7931.

the most contemporary of high-tech design. In conjunction with the show, a selection of some of the best photography from San Diego magazine will be displayed at Jara's bookstore adjacent to the gallery. "Quiet Gallery" is located at 604 North Avenue, downtown. Gallery hours are 10 a.m. to 5 p.m. The sorting show and the gallery close August 23.

"Two Views of Ireland: Recent Photographs," the work of Eric Blau and Roger Camp, can be seen through August 31 at the Photographic Arts Gallery, 1149 Twenty-eighth Street, Golden Hill. Gallery hours are 10 a.m. to 5 p.m., Wednesday through Saturday. 232-7257.

"Bogus Beasts"/"Fish Out of Water," animal anatomy by two contemporary artists working in clay, fiber, gins, and wood, will be displayed through September 4. Ellen Fager's clay vessels in sea-form shapes will be displayed concurrently. International Gallery, 643 O Street, downtown. 235-4255. The gallery is open seven days.

Anniversary Celebration, Arcovado Gallery celebrates its third year with an exhibit of the work of Guillermo Arcovado, Latin American, and artists from the gallery. The gallery is open Tuesday through Saturday, 10 a.m. to 5 p.m., 4512 Goldbach Street, Mission Hills. 296-8748.

"Nudes We Have Known," an exhibition of photographs by David Allen, Ruth Bernhard, Aaron Chong, Chuck Kimball, Fran Serafini, and Brent Weston will be on display at Seedwell's, 1114 North Highway 101, Locustia. The show runs through

September 8. Gallery hours are 10 a.m. to 6 p.m., seven days. 942-5671.

Drawings and Sculpture, colored-pencil self-portrait studies by Frank Daniels and cast hydraulic sculptures of female figures by Diane Derrick will be displayed through September 8 at the Gallery Store, 724 Broadway, downtown. Gallery hours are Monday through Sunday, 10 a.m. to 6 p.m., Tuesday through Sunday, until 8 p.m., Thursday.

"Sculpture Contemporary Ceramics and Basketry," the work of Thomas Kerrigan, who works in clay, and John Garrett, who creates mixed-media baskets, will be displayed through September 12. Gallery hours are Monday through Sunday, 10 a.m. to 6 p.m., Tuesday through Sunday, until 8 p.m., Thursday.

"New Vistas: American Art Pottery," seventy-five pieces of American art pottery made between the years 1880 and 1930 will be displayed through September 13. The collection from the Cooper-Hewitt Museum in New York is a traveling exhibition sponsored by the

Smithsonian Institution. The collection includes many fine examples of Rockwood vases, one basket by Tiffany, delicate incised pieces by Jacques Sicard, and works from Newcomb College, Teo, Weiler, Folger, Grady, and other well-known makers. Included in the show are pottery pieces by San Diego companies, including tiles from the California China Products Company, the company that supplied the tile work for the buildings in Balboa Park and the Santa Fe Depot, and from the Valerian and the Markham companies in National City. The exhibition is at the museum of the San Diego Historical Society, Casa de Balboa, Balboa Park. Museum hours are 10 a.m. to 4 p.m., Wednesday through Sunday. 232-6203.

"Big World, Little House," a wood and colored canvas installation by Maria Lata will be displayed through September 18. The work is an architectural structure extending through the existing gallery space. There are

walls, stairways, platforms, and fences that allow the viewer to examine the gallery space from surprising vantage points. Lata manipulates notions of scale, distance, and perception in both physical and psychological ways and challenges our everyday ideas of how things appear. Centro Cultural de la Raza, Pepper Grove, Park Boulevard, Balboa Park. Gallery hours are Wednesday through Sunday, noon to 5 p.m. 235-6135.

Aero Art, a collection of aviation-oriented paintings, drawings, sculptures, and prints by twenty-four local artists, can be seen by appointment only through October 26. Among the artists exhibited are Amanda Farber, Margate Nadelman, David Reutter, Jon Forman, David Czubicki, Fritz Huber Morrison, and Rob Mathers. The Santa Monica Aeronautics of Aviation Artifacts is located at hangar C-12, Sky Harbor Hangar, Gillespie Field, 425 Kenny Street, El Cajon. For an appointment, call 233-3745.

MUSEUMS

Centro Cultural Tijuana, an exhibition of paintings by twenty-two contemporary Mexican artists shows on display Saturday, August 15, in a show called "Toujours de Buenos Aires." The People of the Sun, screens daily in English at 2 p.m. The Dream is Alive is shown at 4 p.m. daily. A permanent exhibit of artifacts representing all phases of Mexican culture is on view in the Centro's Museum of Mexican Identities. The 751 pieces include Mayan and Aztec antiquities, costumes, crafts, and artifacts from the colonial period. The Centro is open weekdays from 11 a.m. to 5 p.m. and until 8 p.m. Saturdays and Sundays. The Centro Cultural Tijuana is located at Paseo de los Héroes y Mina, Zona Rio Tijuana. For information call 1-708-684-1111 or 1-708-684-1132.

The Museum of Man has a number of exhibits open concurrently. An exhibition of photography, "All the Way in a

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READER'S GUIDE TO LOCAL EVENTS

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 unpaved then. Some of the subjects in the exhibit are the Russian settlement of Guadalupe.

the abandoned British colony of San Quintin, and early views of Rosarito Beach. The photographs of Charles Shaffer will be on view through October 11. "Surrealism to Science: The Museum's Collection" 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 Oaxaca, weapons and archery paraphernalia, and other archaeological and archeological items. The exhibit runs through February 14, 1988.

Mingei Museum of World Folk Art, the work of Southern California artist and teacher Millard Sheets is featured in the museum through October 15. For sixty years, Sheets has worked in oils, ceramics, and watercolor and has executed tapestries, mosaics, murals, and architectural designs. He is the subject of four biographies and has works in fifteen museums in the United States. The exhibition at the Mingei Museum includes works from his own collection and artworks gathered by him during his travels. Museum hours are 11 a.m. to 5 p.m., Tuesday

through Saturday, 11 a.m. to 9 p.m., Friday, and 2 p.m. to 5 p.m., Sunday. The museum is located on the University Towne Centre, 4425 La Jolla Village Drive, University City, 451-5300. **Natural History Museum**, "On the Edge: Threatened—Endangered—Extinct," a new exhibit that studies disappearing plant and animal life, continues through 1988 at the Natural History Museum, Balboa Park. A special working exhibition will also be featured for the next several weeks. At various times during museum hours, paleontologists will be extracting and examining the remains of a 70-million-year-old dinosaur found embedded in marine sandstone at a construction site in Carlsbad. Public viewing hours vary, so call the museum for the day's schedule. The museum is

open daily, 10 a.m. to 4 p.m. Call 233-3823 for more information. **Reuben H. Fleet Space Theater and Science Center**, Moonrock is a program of rock music and laser lights combined with animation sequences using the theater's new projection equipment that surrounds the audience with the visual effects. Moonrock runs through September 7, nights at 9:15 p.m. and 10:15 p.m. Discovery, runs through September 13 at the space theater. The film was produced using the Showscan process, which projects sixty-four frames per second. The effect for the viewer is an ultra-realistic feeling, similar to 3-D processes. This film screened originally at the Expo in Vancouver. It's showing in San Diego in an U.S. premiere. It is predicted that this

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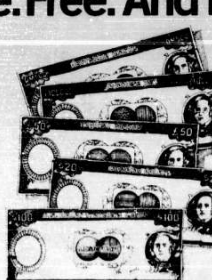
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READER'S GUIDE TO THE THEATER

on northeast corner of Sixth and Laurel at 11:30 a.m. and 1:30 p.m. For information call 231-1941.

THERE'S ONE IN EVERY MARRIAGE

The plot devices of Feydeau's farce (currently in a revival and stylish production at the Old Globe) are exclusively those of adroit deception. Characters make sexual ascriptions with persons they are not married to; their spouses spy on them; they stumble their way into the wrong hotel room; the wrong bed; a wife hides behind one door; a mistress behind another — that kind of thing. Sexual fidelity, along with attempts to undermine it, is a pervasive theme with them, indeed, they think of nothing else. The promiscuous bachelor in this play, whose extreme sexual league provides one of the chief sources of hilarity in the last act, is so to speak, the central symbol of Feydeau's world, in his empty system of values, and in the compulsive repetitiveness of his behavior, and in his frenetic activity leading to exhaustion. A play like this, one obviously does not offer any useful advice about living. But does it engage one's emotions, although the cringeworthy behavior every action is sexual abuse, the actions themselves are utterly unsexual in their effect. All we have is form — but the form is so artful that it is a good production that is that at the Old Globe we scarcely notice the absence of all those other traditional components of drama. Director Sam Wajsbom, Jr., and his absolutely splendid cast show an uncomprehending mastery of the requisite style. The play is fast, the timing precise, the characterization vivid, the physical action rehearsed to a total smoothness, the energy level high and unflagging. Each actor, without exception, makes a strong and colorful impression and is fully to the occasion when the script demands some special timbre of delivery. Also deserving of praise are the designers, the composer, and the translation. This is the best

show in town. (S+) Old Globe Theatre through September 20. Friday, August 14, Sunday, August 16, and Tuesday, August 18, at 8:00 p.m. Matinee Sunday, August 16, at 2:00 p.m.

A THOUSAND CLOWNS

The Mission Playhouse is staging Herb Gardner's popular comedy about Nunnally Burner, a disenchanted New York scriptwriter of the Chappelle's Show who quits his job and still tries to save Rick, his ex-wife, much to the dismay of two concerned social workers. Edythe Prazin has directed the production. List members are Doug MacDonald, Carlo Montana, Jose Arcas, Cheryl Stone, Kirk Laughhead, Sherry Hollingsworth, and Sam Merrill. Dick Snyder is the technical director. (Dm) Mission Playhouse, through August 29. Thursday through Saturday at 8:00 p.m.

THE TWO GENTLEMEN OF VERONA

For its seventh annual — and extremely popular — "Shakespeare by the Lake" production, Octave Productions presents the Bard's comedy of love and betrayal. Martin Gernish has directed. Cast members include Alexia Apostolides, Carol Brinkman, John L. Clark, Sergio San Garcia, Stephen J. Serrano, Allen P. Dunn, William S. Fennell. Allen has also composed original music for the production. (Dm) Paul D. Jennings, Robert Lee Larson, Kevin D. Muller, Donald Pugh III, Amy Anne Rogers, and Dawn Marie Williams. Flame Gernish has designed and constructed the costumes. Octave reminds its patrons that in the past some attenders have come early and propped on the surrounding green areas — and also that, since seating is on concrete steps, the audience is advised to bring pillows for comfort. Admission as always is free. (Sm) El Cajon Plaza Amphitheatre, through August 30. Sunday at 6:00 p.m.

6:00 p.m. For information call either 466-3987 or 465-3520.

A WALK IN THE WOODS

Early in 1962, the chief American and Soviet negotiators at the nuclear disarmament talks in Geneva broke all the rules of diplomacy. Once their open discussions had reached a stalemate, they began meeting in private. By July of 1962, they had worked out a joint package that both governments rejected. The sun of the negotiations, in the eyes of their superiors, was that they were actually trying to do their job. Lee Breuer's play, *A Walk in the Woods*, is an imagined recreation of what may have happened during those talks. Recently voted Best New Play of the 1986-87 season by the American Theatre Critics Association, the play is about survival, but only secondarily about the capital S variety. Like the cold war itself, it is a very funny and ultimately quite touching piece of theater. It begins with the signing of the Strategic Arms Limitation Treaty, which concludes, in the recent past, with a personal experience that clearly is still painful for both to relate. Along the way, Wolfe has couched his stories in the great American tradition of the yarn. The exaggerated style of narration that is a fairly consistent characteristic from the first scene (Italy boomer infamy) to the last (the middle-aged baby boomers today). The Castling has assembled an excellent cast, who sing lustily, dance with as much snap and vigor as is possible with balletic movements, a slow, taffy pulling speech that can enter the meaning of a sentence in mid delivery — and added by the sounds of K.S. Rogers — the ability to pack a moment with unexpected power. Throughout the play, a captivating story that he leads his audience in and out of a series of haunting events — that don't

Presman, as Bonovick and Newman, have achieved a synergy that makes this very important, surprisingly very funny play not only adoring, but completely captivating as well. (Sm) La Jolla Playhouse, Mandel Weiss Center for the Performing Arts, UCSD, through August 23. Thursday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

WARREN'S STORY

The San Diego Repertory Theatre is hosting a return engagement of Kevin Reilly's play about the life of the late President John F. Kennedy. The play is a very funny and ultimately quite touching piece of theater. It begins with the signing of the Strategic Arms Limitation Treaty, which concludes, in the recent past, with a personal experience that clearly is still painful for both to relate. Along the way, Wolfe has couched his stories in the great American tradition of the yarn. The exaggerated style of narration that is a fairly consistent characteristic from the first scene (Italy boomer infamy) to the last (the middle-aged baby boomers today). The Castling has assembled an excellent cast, who sing lustily, dance with as much snap and vigor as is possible with balletic movements, a slow, taffy pulling speech that can enter the meaning of a sentence in mid delivery — and added by the sounds of K.S. Rogers — the ability to pack a moment with unexpected power. Throughout the play, a captivating story that he leads his audience in and out of a series of haunting events — that don't

appear to be collected at all but that are surprisingly integrated and shows that life can be most confounding when it is most symmetrical. (Sm) San Diego Repertory Theatre, Lyceum Space, through September 6. Tuesday through Saturday at 8:00 p.m. Sunday (August 23 and September 6) at 7:00 p.m. Matinee Sunday (August 16 and August 30) at 2:00 p.m.

THE WONDER YEARS: A BABY BOOM MUSICAL REVUE

This musical revue about the "baby boom" generation is intended as entertainment, not understanding. As an entertainment, it's all right. The songs are by the likes of the likes of these energetic and stable songs and ideas consists of Americans born between 1946 and 1961. There are 18 million of them, now between twenty-six and forty-one years old. That is an immense potential audience for a show about themselves, and in order to appeal to as many of them as possible, the creators of *The Wonder Years* have sought to find the most widely shared experiences, the memories everyone in the audience will have in common, which means chiefly pop culture and consumer fashions — bits and pieces of which supply a vast majority of the material. The show has six actor-singers, who in most cases maintain a fairly consistent characterization from the first scene (Italy boomer infamy) to the last (the middle-aged baby boomers today). The Castling has assembled an excellent cast, who sing lustily, dance with as much snap and vigor as is possible with balletic movements, a slow, taffy pulling speech that can enter the meaning of a sentence in mid delivery — and added by the sounds of K.S. Rogers — the ability to pack a moment with unexpected power. Throughout the play, a captivating story that he leads his audience in and out of a series of haunting events — that don't

READER'S GUIDE TO THE MUSIC SCENE

Please send concert information and photographs to Reader Music Scene, P.O. Box 88003, San Diego, CA 92188.

BY JOHN D'AGOSTINO

Beginning one day in 1968, the cosmic gripe has for twenty years tried to induce me to pay particular attention to Carlos Santana. At the end of the day, I stood in line with other bleary-eyed students who had gathered at the Andy Williams Open golf tournament to offer their services as caddies (a



CARLOS SANTANA, Photo: SONY's Open-Ar Photo

But this Columbia guy could think of nothing but his putting game and a New Bay Area group that his company was trying to sign. Santana is gonna make Latin-rock the next big thing," he said several times as he looked and sliced shots all over the course. He was just pushing product as he watched me wrestle his Shamu of a leather bag into the trunk of his Cadillac. "You remember the name Santana," he said relentlessly shallow speech permits them to do — actually offer acting Director James Stein as a tangup job. An enjoyable one, if your expectations are not too exaggerated. (S+) Castling Quarter Theatre, through October 3. Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

one of the 6000 record stores on that street had put its speakers on the sidewalk and was playing Santana at full volume. So proud were the locals of this hometown-band-made-good that each store played the album over and over. By the time I had strolled down one side of Telegraph and up the other, I had every guitar note, drum lick, and vocal melody memorized. The Columbia guy had been right: Santana's sound was a mind-blower you could use that term in those days. A pizante mix of blues, rock, and salsa, stirred by mellow, almost frantic polyrhythms, and heated by Carlos Santana's anguished, ecstatic guitar lines.

Over the next several years, Santana's kaleidoscopic shifts in style and revolving-door personnel changes would make it difficult to pinpoint just what they were doing and who was doing it. In truth, it would be easier to trace the lineage of European royalty than to keep track of the various editions of Santana. The original recorded line-up (as opposed to that of the pre-Columbian Santana Blues Band) featured Carlos on guitar, Gregg Pyle on keyboards, David Brown on bass, Bob Livingston on drums, and Marcus Malone on percussion. By the time of 1976's *Amigos* album, no fewer than fifty-one percussionists, drummers, vocalists, guitarists,

keyboardists, and horn players (among them some of the highest names in music) had passed through seventeen different versions of Santana. More significant than their names, however, were the stylistic changes these musicians wrought. Salsa, fusion, jazz, pop, funk, rock — Santana became a depository of contemporary idioms and so unpredictable in its eclecticism that either Santana lost its creative focus and momentum or I simply lost interest in them. I'm not sure which. But by *Amigos* I apparently was in need of a reawakening and it came in an unusual way. The guitarist in a new band I had formed opened his guitar case on the first night of rehearsal, and I noticed that he had a picture of someone affixed to the inside. He left the lid of the case up while we played, so that the image was prominently displayed, and from across the room, the case assumed the look of a small shrine. I figured that the picture was of a guru or something but was surprised to discover upon investigation that it was a small photo of Carlos Santana.

The guitarist, a guy from New Jersey named Bob Schwartz, explained that Santana represented everything he valued in a musician. Santana, he said, put his emotional life on the line every time he soloed. There was great feeling, melodic

(continued on page 20)

ARTS FEST	
SIO CAESAR with The Buddy Greco Quartet Saturday, September 19	MEL TORME with Leslie Uggams and Peter Nero in "The Great Gershwin Concert" Thursday, October 22
MARK MORRIS DANCE GROUP Friday & Saturday, January 2-3 November 6 & 7	OHIO BALLET Heinz Poll, Artistic Director Saturday, January 2-3 November 6 & 7
SEATTLE SYMPHONY ORCHESTRA Gerard Schwarz, Music Director Friday, January 29	SEATTLE SYMPHONY ORCHESTRA Gerard Schwarz, Music Director Friday, January 29
SEATTLE REPERTORY THEATRE in Chekhov's "The Seagull" Friday & Saturday May 13 & 14	

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AUGUST 30-THE FABULOUS MAR DELS
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Continued from page 10

invention, a natural sense of dynamics, and a wonderful combination of simplicity and sophistication in his playing. He's a marvelous technician. I started listening to my Santana albums again; Schwartz moved to L.A. and changed his name to Bobby Carlos.

I moved to L.A. a few years later and, one night at the Troubadour, got involved in a discussion with several musicians in which each person listed the most "souful" performance he or she had ever witnessed. The predictable names cropped up — Otis Redding, James Brown, Janis Joplin, Aretha Franklin, but the only black woman at the table surprised everybody.

"Carlos Santana gave the most soulful performance I've ever seen," she said. "It was a Santana concert in San Francisco. I've never seen or heard anybody put so much feeling into his music." On my way home from the club, I stopped on Sunset Boulevard and bought Santana's then-latest effort, *Inner Secrets*.

Lately the Santana bell has been ringing again, perhaps louder than ever. On the Fourth of July, Santana joined Bonnie Raitt, James Taylor, the Doobie Brothers, and a few Ruskys jazz and folk groups for a pleasant concert at the Inland Empire stadium outside Moscow. By many accounts, Santana's performance was one of the most stirring in the band's two-decade history, and its participation in the historic event has focused attention on the group at a time when it

seems to be enjoying a resurgence of popularity.

Earlier this summer, San Francisco Mayor Dianne Feinstein proclaimed June 6 Santana Day in that city. For six weeks after that, a Carlos Santana retrospective featuring photos, posters, guitars, rare video footage, and other memorabilia constituted the main exhibit at the Mission Cultural Center's Galleria Museo in downtown San Francisco. Even Governor Deukmejian got in on the action, sending Santana an official congratulatory message on the eve of the band's twentieth anniversary.

Meanwhile, Santana has been playing to sold-out crowds all over the globe as the band continues its tenth world tour. All of which has inspired me to pay more than the usual amount of attention to the group's seventeenth ensemble effort, *Freedom*.

I'm pleased to report that *Freedom* is quite good — not an unqualified success, but very enjoyable. My main problem with the album is that it

features Buddy Miles on lead vocals. A solid enough drummer and background vocalist in his days with Wilson Pickett's backup band and with the great Electric Flag, Miles became a little too self-possessed and obnoxious for my taste when he went solo in 1968 before joining Jimi Hendrix's Band of Gypsys. Miles and Carlos Santana have collaborated on several projects since the early Seventies, and in each case, I thought that Santana's sincerity was compromised by Miles's need

to hug the proceedings with his histrionics.

In that respect, *Freedom* is no different from past Santana/Miles efforts. But there are other things to recommend the record. Santana, for one thing, plays with more intensity than I've heard from him in years, and his supporting cast of hot cats — keyboardists Chester Thompson and Tim Coster, bassist Alphonso Johnson, drummer Graham Leach, and percussionists Armando Peraza, Orestes Vilato, and Raul Rekow (with guest appearance by original member Rolie and Chicago blues greats Buddy Guy and Junior Wells) — turns in some splendid performances. The biggest inconsistency of the Santana catalogue has been the material, which has ranged from the sublime and exciting to the dance-pandering and boring. So it comes as good news that one of *Freedom*'s strong suits is its song list — ten tunes that smoothly homogenize the group's history of influences without flinching down their rough edges.

This week's slightly revamped version of the *Freedom* crew will touch down in San Diego. The thirty-fifth (!) Santana entry will perform at SDSU's Open-Air Theatre Friday night. Santana himself recently put the band's appeal into perspective when he explained that the band sounds the way it does because it's always going for "that unknown feeling — where your hair stands on end." If that isn't sufficient recommendation of a concert, well... For a complete listing of other artists in town this week, see the "Concerts" listings on the following pages.

CONCERTS

Smoker Wilson, Freddie "Abe" Tabb, Robinson, Greg Calves, and the William Clark Band. Belly Up Tavern, tonight, Thursday, 9 p.m. 141 South Cedros Avenue, Solana Beach. 481-9022.

Santana: SDSU's Open-Air Theatre. Friday, August 14, 8 p.m. San Diego State University campus. 278-TIXS.

Ras Michael and the Sons of Negan, Range, and Voices of Fulfillment. Jackie Robinson YMCA, Friday, August 14, 8 p.m. 805 and Imperial Avenues. 231-3827.

Thin Chapter: Old Time Fiddlers. Friday, August 14, 7 p.m. and 9 p.m. 1464 North Highway 101, Leucadia. 436-4030.

Joanie Somers: Bella Via. Friday, August 14, 8 p.m. and 10 p.m. 2591 Highway 101, Cardiff. 942-1108.

New Model Army, Leaving Trains, the Front, and the Sharps: Spirit. Friday, August 14, 9 p.m. 1130 Barnes Avenue, 259-0803 or 481-0841.

The Peter Dinklage Quartet with Kevin Lettice, Eladio, Friday. August 15, 9 p.m. Summer House Inn, 7955 La Jolla Village Drive, La Jolla. 459-0541.

Peter Alampi La Palma Theater. Saturday, August 15, 11 a.m. First and D streets, Encinitas. 436-4030.

John Hartford: La Palma Theater. Saturday, August 15, 8 p.m. First and D streets, Encinitas. 436-4030.

Clara Bryant: Bella Via. Saturday, August 15, 8 p.m. and 10 p.m. 2591 Highway 101, Cardiff. 942-1108.

Spyro Gyra: Humphrey's. Saturday, August 15, and Sunday, August 16, 7 p.m. and 9 p.m. 2363 Shelter Island Drive. 278-TIXS or 224-9438.

Alvin Lee: Bacchanal. Sunday, August 16, 8 p.m. 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022.

Flora Purim and Airtio with Jose Nunez Vicks. Sunday, August 16, 8 p.m. and 10:30 p.m. 7825 Fay Avenue, La Jolla. 456-3789 or 278-TIXS.

Concrete Blonde and the Dancing Hoodas: Belly Up Tavern. Sunday, August 16, 9 p.m. 143 South Cedros Avenue, Solana Beach. 481-9022.

The Crusaders: Bacchanal. Monday, August 17, 8 p.m. 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022.

The Limelites: Old Time Café. Wednesday, August 19, 6:30 p.m. and 8:30 p.m. 1464 North Highway 101, Leucadia. 436-4030.

The Dynastones: Belly Up Tavern. Wednesday, August 19, 9 p.m. 143 South Cedros Avenue, Solana Beach. 481-9022.

Wynston Marshall: Humphrey's. Thursday, August 20, 7 p.m. and 9 p.m. 2363 Shelter Island Drive. 278-TIXS or 224-9438.

Berlins, Cray, and Hildeman: Old Time Café. Thursday, August 20, 6:30 p.m. and 8:30 p.m. 1464 North Highway 101, Leucadia. 436-4030.

Ruth O'Leary with Mike Woodard: Bella Via. Thursday, August 20, 8 p.m. and 10 p.m. 2591 Highway 101, Cardiff. 942-1108.

Jack Mack and the Heart Attack: Belly Up Tavern. Thursday, August 20, 9 p.m. 143 South Cedros Avenue, Solana Beach. 481-9022.



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224-9438.

Ruth Price: Bella Via, Friday,
August 21, 8 p.m. and 10 p.m.,
2501 Highway 101, Cardiff,
942-1108.

The Bonedaddies and Cry On:
Cue! Bella Via, Friday,
August 21, 9 p.m., 143 South
Cedros Avenue, Solana Beach,
481-9022.

Neighborhood Watch: Carpenter's
Hall, Friday, August 21, 8 p.m.,
955 Twenty-third Street, 232-3018.

Keyes Lettau: Bella Via, Saturday,
August 22, 8 p.m. and 10 p.m.,
2501 Highway 101, Cardiff,
942-1108.

Ritchie Sport: Saturday, August 22,
9 p.m., 1330 Buena Avenue,
276-3993.

**GRP '87, featuring Lee Ritenour
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Austine:** Humphrey's, Saturday,
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7 p.m. and 9 p.m., 2303 Shelter
Island Drive, 278-TXSS or
224-9438.

Arlo Guthrie: Bacchanal, Sunday,
August 23, 8 p.m., 8022
Claremont Mesa Boulevard,
Claremont, 560-8022.

**The Pat Metheny Group and
Michael Hedges:** SEMU's Open
Air Theatre, Tuesday, August 25,
8 p.m., San Diego State University
campus, 278-TXSS.

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

**Pats Domino and Jerry Lee
Lewis:** Humphrey's, Wednesday,
August 26, 6:30 p.m. and 9 p.m.,
2303 Shelter Island Drive,
278-TXSS or 224-9438.

**Nick Fleetwood's Zoo and Jack
Templeton and the Seafarers:**
Bella Via Tavern, Wednesday,
August 26, 9 p.m., 143 South
Cedros Avenue, Solana Beach,
481-9022.

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

**Doug and the Slugs and Maggie
Mayall and the Cadillac:** Bella
Via Tavern, Thursday, August 27,
9 p.m., 143 South Cedros Avenue,
Solana Beach, 481-9022.

**Corruption of Conformity, Dr.
Kluge, Reagan Youth, and
Neighborhood Watch:** Carpenter's
Hall, Friday, August 28, 8 p.m.,
Twenty-third Street and Broadway.

Anita O'Day: Bella Via, Friday,
August 28, and Saturday,
August 29, 8 p.m. and 10 p.m.,
2501 Highway 101, Cardiff,
942-1108.

George Winston: Symphony Hall,
Saturday, August 29, 8 p.m., 1245
Seventh Avenue, downtown,
436-4039 or 278-TXSS.

**The James Hornum Band and
Wild Cards:** Bella Via Tavern,
Saturday, August 29, 9 p.m., 143
South Cedros Avenue, Solana
Beach, 481-9022.

Lisa Lisa and Cult Jam: Golden
Hall, Sunday, August 30, 8 p.m.,
Community Center, downtown,
278-TXSS.

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

The Marshall Tucker Band:
Bacchanal, Monday, August 31,
8 p.m., 8022 Claremont Mesa
Boulevard, Claremont, 560-8022.

**"Jazz Live!" featuring Cath
Eckert:** San Diego City College
Theatre, Tuesday, September 1,
8 p.m., Fourteenth and C streets,
downtown, 236-1062.

Bo Diddley: Pina Soup Andersen's,
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Carlsbad, 438-7880.

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**FATS DOMINO &
JERRY LEE LEWIS**
Wednesday, August 26

RICKY SKAGGS
Thursday, August 27

THE EVERLY BROTHERS
Wednesday, September 2

SPYRO GYRA
Saturday & Sunday,
August 15 & 16

WYNTON MARSALIS
Thursday, August 20

**THE CHICK COREA
ELEKTRIC BAND**
Friday, August 21

**GRP '87
LEE RITENOUR &
DAVE GRUSIN**
Saturday & Sunday,
August 22 & 23

JOAN BAEZ
Tuesday, August 25

**FATS DOMINO
& JERRY LEE LEWIS**
Wednesday, August 26
(Shows at 8:30 and 9:00 pm)

RICKY SKAGGS
Thursday, August 27

MILES DAVIS
Saturday, August 30

EVERLY BROTHERS
Wednesday, September 2

CRYSTAL GAYLE
Thursday, September 3

THIRD WORLD
Friday, September 11

ROY ORBISON
Saturday, September 12

B.B. KING
Friday, September 18

BOB JAMES
Saturday, September 19

**THE RIGHTEOUS
BROTHERS**
Sunday, September 30

PIECES OF A DREAM
Wednesday, September 23
(Only new date: September 1
which will be featured)

KENNY G
Saturday & Sunday,
September 26 & 27

JUAN LUC PONTY
Thursday, October 4

THE MYLONS
Sunday, October 11

**RAY CHARLES HAS
CANCELLED HIS
SEPTEMBER 19
APPEARANCE. REFUNDS
AVAILABLE AT POINT OF
PURCHASE.**

HUMPHREY'S INDOOR JAZZ
Sunday, August 16 • HOLLIS GENTRY'S NEON • Monday, August 17 • FATBURGER
Complimentary hors d'oeuvres • No cover charge • Happy Hour at 5:00 pm

HUMPHREY'S CONCERT LINE 224-9438

Humphrey's • 2241 Shelter Island Dr.

Echo and the Bunnymen, New Order, and Gene Loves Jive at Jumbel Sports Arena, Friday, September 11, 7:30 p.m. 378-7440

September 12, 5 p.m., San Diego State University campus, 278-TIXS.

Shores Drive, La Jolla, 459-0541.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach. 481-0022. Smoke, Wilson, the

**The BookWorks/Pannikin
Coffeehouse, Flower Hill Center,
2670 Via de la Valle, Del Mar.**

Loone, Sunday through
Wednesday.

64 Comal, 12644 rinyard road,
Poway, 486-1010: Ron Bell,
contemporary and country.

bop and boogie. Thursday through Saturday, Tony Ortega hosts a jam session Sunday.

contemporary, Friday and Saturday, Midnight Delight, contemporary, Sunday and Monday.

**Tonight
through
Saturday**



Siers Bros.
August 13, 14 & 15

101 KGB FM
TUESDAZE

presents
"Fun in the Sun Party"

* Your KGB card gets you in FREE!

* **PRIZE REWARDS** will be here with lots of prizes and giveaways including limited Surfboard from KC Surflines, albums, cassette, posters and lots more!

* \$10.00 drink specials!

Puerto Nuevo
Lobster Night Every Tuesday Only \$9.95

Includes a whole 7-11 lb. lobster with beans, rice, tortillas, whole 6 drawn butter.



August 18-22



Mark the Edge
August 17



Scarlet
August 18-22

For booking information contact
 Bucks Talent Agency • 566-ROCK

RESTAURANT


"We're closer than you think!"
4014 Bonita Road, Bonita
 (one mile east of 205)
475-3537

**Live Entertainment
Dining & Dancing**

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

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


PARADISE BAY
Paradise Bay
LIVE MUSIC EXTENDED!
 Tuesdays-Saturdays
 Tuesday-Saturday
 August 11-15




FOUR EYES
 Coming Tuesday-Saturday, August 18-22
AUTOMATICS
SUNSET DINNER SPECIALS NIGHTLY
 5:00 pm-7:00 pm
\$8.95

T.I.A. JULIANA Tilly's

2828 Camino del Rio South • Mission Valley
399-2828



Miami 

& THE ERGE

Thursday-Saturday
in T.I.'s Cabaret


**DAVE WALLACE
GROUP**

Friday Happy Hour
in the Fifth Avenue Room

LIVE JAZZ

Clarice's
Restaurant
of La Jolla
presents

"The Best Live Jazz Entertainment"



THE ART RESNICK QUARTET
Wednesday through Saturday: 9 pm to 1 am
Every Friday and Saturday night with vocalist Cath Eckert
No cover charge

MIKE WOFFORD - SOLO PIANO
Sunday, Monday and Tuesday: 8 pm to 12 midnight
Gala Opening Night Party Dinner & Entertainment
\$55 per person

Coming September 20 - **PAPA JOHN CREACH**

Summer House Inn 7955 La Jolla Shores Drive
11th Floor 459-0541

Free Parking

TONIGHT August 13, 9:00 pm

Blues Special
SMOKEY WILSON
ABU TALIB
ROY GAINES
WILLIAM CLARK BAND

Friday, August 14, 9:30 pm

REBEL ROCKERS
and
BRAND NEW WORLD

Saturday, August 15, 9:30 pm

No. Everything
PRESTON SMITH

Sunday, August 16, 9:30 pm

CONCRETE BLONDE
and
BANDING BOOBS

Monday, August 17, 9:00 pm

Classic Rockabilly Rock
MAR DELS

Tuesday, August 18, 9:30 pm

INTERNATIONAL REGGAE ALL-STAR

Wednesday, August 19, 9:30 pm

Warner Brothers Records
DYNATONES

Coming Thursday, August 20, 9:00 pm

Tom Men on a Mission
JACK MACK
and
THE HEART ATTACK

Coming
Thursday, August 27 **DOUG & THE SMOGS**
Thursday, September 3 **JOHN BUTCHER**
Sunday, September 13 **BILLY CORBIN**
Thursday, September 24 **BUSBY GUY & J.B. WELLS**

THIS WEEK'S AFTERNOON CONCERTS
Friday, 5:30-8:00 pm—Daisies Jazz—CHICAGO SEX
Saturday, 5:00-8:00 pm—BOB LONG BAND
Wednesday, 6:00-8:00 pm—Vintage Jaz & Swing—TOBACCO ROAD

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

*Tickets available at:
Rocky's, Belly Up and Off The Record

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

Harbor House, Highway 101 and La Costa Avenue (on the ocean), Encinitas. (From San Diego) 574-6480. (From North County) 942-7114. Mark Augustine, jazz. Sunday brunch (10 a.m.-2:30 p.m.).

Henry's, 304 Elm Street, Carlsbad 728-8244. Tony Serati and Co., contemporary. Tuesday through Saturday. The Dollar Boys, vintage rock. Sunday and Monday.

Ireland's Own, 630 First Street, Encinitas 944-0233. Sean McAvicker and Barbara McAvicker, Irish music, contemporary songs. Thursday: Sean McAvicker, Paul Davis and Mike Tree. Irish and contemporary. Friday and Saturday: Brian Whitaker, contemporary. 4-8 p.m., Sunday followed by Brian Whitaker, Irish folk music. Sunday.

The Jazz Factory, 125 West Grand, Escondido 747-3563. Scott Hopkin, piano sing-along live music. Wednesday and Thursday, jam session. Sunday afternoon and Tuesday evening, live dance music. Friday and Saturday.

Jolly Roger/Oceanide, 1900 North Harbor Drive, Oceanside 722-1831. Denny Warren, contemporary. Wednesday through Saturday.

Kopling's, 927 First Street (in the Lumberland Shopping Mall), Encinitas 942-8183. Doug Randall, pianist, performs Thursday through Sunday.

La Tapatia, 340 West Grand, Escondido 747-8282. Live Latin music. Friday through Sunday, call club for information. The Marachi La Tapatia performs Friday through Sunday beginning at 7 p.m.

La Costa Hotel and Spa, Costa Del Mar Road, Carlsbad 438-9111. The Benny Holman Band, big band swing. Tuesday through Saturday. Tournament of Champions Lounge, Jerry Wilson, piano sing-along. Monday through Saturday.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos 744-4120. Crossover country. Thursday through Sunday (jam session, Sunday). The North Coast Bluegrass Band, country. Wednesday.

Leo's, 1963 East Valley Parkway, Escondido 746-7038. Dakota Marc Bracken, live chess and Tony Tarbois, country rock. Tuesday through Saturday.

Millie Fleurs, 6009 Paseo Delicias, Rancho Santa Fe 756-3080. Joel Nahi, piano show tunes. Wednesday through Saturday.

Mission Inn, 502 East Mission, San Marcos 473-2036. The Dollar Boys, vintage rock. Thursday through Saturday.

Monterey Bay Cannery, 1325 Harbor Drive, Oceanside 722-3474. Polk Salad Annie and the No Fun Band, contemporary. Thursday through Sunday.

Oakvale Lodge, 14900 Oakvale Road, Escondido 749-3393. North Forty, country. Friday and Saturday, and hosting a jam session. 4-9 p.m., Sunday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar 755-6614. Perfect Stranger, rock. Thursday through Saturday. Rhythmic Method, rock. Sunday and Tuesday. Country Casanova, country. Monday. Notice to Appear, rock. Wednesday.

Old Time Cafe, 1664 North Highway 101, Encinitas 436-4030. Tim Calson, folk and Bob Andriels, folk. 7:30 p.m., Thursday. Tim Chapin (brother of Harry Chapin), folk and whimsical sing-along. 7 and 9 p.m., Friday. Tobacco Road, New Orleans jazz, boogie woogie, jazz swing. 7 and 9 p.m., Saturday. Eric Bogle.

Bacchanal

8022 CLAIREMONT MESA BLVD. 560-8022

All tickets available at **MONKEY JAMES** and the **Bacchanal**

THURSDAY, FRIDAY & SATURDAY

AUGUST 13, 14 & 15

"Absolute Perfection" with

PRIVATE DOMAIN

EVERY FRIDAY IS MAGIC! HOSTED BY MAGIC 102'S CHRIS RYAN

NO COVER BEFORE 9:00 PM • DRINK SPECIALS

SATURDAY HOSTED BY JOHN LESLIE

\$1.00 OFF COVER WITH 101 RED CARD

Special debut performance of Pat Martin & Richard Hill's new band

BLACK OYSTER PRIEST

EVERY THURSDAY FROM 8:00-10:00 PM NO COVER

SATURDAY FROM 5:00-9:00 PM

LAMES, CALL FOR RESERVATIONS

BACCHUS DANCERS

THURSDAY, AUGUST 14

Lead guitar & vocal from

TEN YEARS AFTER

ALVIN LEE

Plus: RICK GAZLEY & THE SUPER BARRACUDAS

MONDAY, AUGUST 17

THE CRUZADOS

SUNDAY, AUGUST 23

ARLO GUTHRIE

"Alice's Restaurant"

MONDAY, AUGUST 24

Vinyl Frontier Artist

OMAR

and

HOWLERS

MONDAY, AUGUST 31

MARSHALL TUCKER

SUNDAY, SEPTEMBER 6

MOLLY HATCHET

SUNDAY, SEPTEMBER 13

PAT TRAVERS

UPCOMING CONCERTS:

NABILLION 9/15 JOHN HATT 9/21

JOHN CAFFERTY & THE BEAVER BROWN BAND

skies

Runway Buffet

weekdays

1 Skies there's nowhere to go but

there's a **RUNWAY BUFFET**

the largest selection of complimentary food you'll find

in the city. Served every Monday through Friday night

from 5 to 7 pm

BEAT THUR.

Thurs. "Jaws the Revenge" Win movie

passes and giveaways. 7:00 pm

With Bob Montague from **THE**

Complimentary Belair Buffet featuring

dogs, sliders, Cracker Jacks, French

fries and gravy, etc.

Dance "If you drop and win dinner or

brunch from Amelia's by knowing your

odds trivia.

\$1.50 Shark's Tooth. 7:00 pm 'til closing

STOCKMARKET FRI. & SAT.

Put on an "Options" button bearing

your initials if you wish to do some

trading with a certain "commodity."

Just get his or her initials and our

broker will send your bid over our

quote board.

FRI. Beach Party Night

\$1.50 wine coolers, 7:00 pm 'til closing

Beach & casual wear fashion auction

by Gabriel Fashions

SAT. Complimentary Moonlight to Midnight Buffet Brunch

Join us for a late breakfast every

Saturday at 11:00 pm!

\$1.75 Bacardi drinks

SUN. Late Night Happy Hour

9:00 pm-11:00 pm

With \$1.50 well drinks!

MON. Shooters, Shots, Schnapps

\$1.25 Budweiser on tap

\$1.75 Coronas

Hourly Schnapps shooter specials.

Win prizes shooting free throws

TUES. Fashion Auction

By Gabriel Fashions

Fantastic bargains on the

newest fashions

\$1.00 champagne mimosas.

7:00 pm 'til closing

WED. Sneak Preview

The latest music, movies and

drink specials

Win movie passes from AMC Theatres

\$1.25 Seagrams wine coolers. 7:00 pm

'til closing

Skies is located in the new

Montgomery Field Holiday Inn.

Located at the corner of County Vista Road and Aero

Drive, where 1805 and Hwy. 163 intersect at

Montgomery Field Airport

277-6688

Australian singer-songwriter, and Brent Miller and Andy McGinnis, folk. 7 p.m., Sunday. Old Time Hot Night. Tuesday. The Lameeters, popular folk, and contemporary. 6:30 and 8:30 p.m., Wednesday. Sunday brunch concert. Melissa Morgan, harp music.

Pea Soup Anderson's, 850 Palomar Airport Road, Carlsbad 438-7680. Windmill Lounge. The L.A. Rednecks, contemporary. Thursday through Sunday. Crossover country. Monday and Tuesday. The Shakers, contemporary. Wednesday.

The Pomodoro Club, 12231 Pomodoro Road, Poway 748-1115. The Savory Brothers, country. Thursday through Saturday. 7:00 pm. 6:30 p.m., Sunday.

President, 1670 Coast Boulevard, Del Mar 755-0345. Gary Ramon, contemporary. Friday and Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad 729-2989. Danny and the Dingo play rock and roll music. Friday and Saturday and host a jam session. Sunday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo 727-2146. Darcy Daniels and Flakback, contemporary. Tuesday through Saturday. The Rod Credit Band, oldies music. Sunday and Monday.

The Red Coach Inn, 135 North Pine Street, Escondido 743-9796. Justin Case, rock. Thursday through Saturday. Rumors, rock. Sunday and Monday. Midstate Express, rock. Tuesday and Wednesday.

San Luis Rey Downs Golf Course Country Club, 31473 Golf Club Drive, Bonita 758-1762. Live music. Friday through Sunday. Call club for information.

Santitas' Downtown formerly the Barn N Ranch House, 119 East Broadway, Vista 724-0510. Persimmon, contemporary. Friday and Saturday.

Stage Coach Inn, West 1865 Vista Way, Vista 724-6690. C.W. Express, country. Friday and Saturday.

Tepper Room, 1270 Main Street, Ramona 789-3755. Live music. Friday and Saturday. Call club for information.

The Pizza Place, 2622 E. Camino Real, Carlsbad 434-3121. Bluegrass Ex., bluegrass. Saturday.

Time Machine/Chez Orleans, 302 Midway, Escondido 743-1772. The Agoric, rock. Thursday. Friday, Sunday and Monday. The Rednecks, rock. Tuesday and Wednesday.

The Top Spin, 205 Lastrite Lane, Fallbrook 728-9508. Live rock. Wednesday through Saturday. Call club for information.

Valley Center Inn, 27555 Valley Center Road, Valley Center 749-1460. Dina Preston and Chaser, country. Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista 941-1012. Jockey Room. S.R.O. rock. Friday and Saturday.

Whiskey Flats, 14240 Poway Road, Poway 748-7433. Newmarket, 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: chugging lessons, Monday and Tuesday; country and western dance lessons, Wednesday and Thursday.

Whiskey Flats, 1260 West Valley Parkway, Escondido 745-6660. Live. Sausalito, rock. Thursday through Sunday. Nasty Habit, rock. Monday through Wednesday.

TIO LEO'S

"NAPA/MORENA"

Mexican Restaurant & Cantina

5302 Napa Street, San Diego 542-1462

(Near the Morena Hotel Home Paraship district, the old Kinney's Shoe Store)

Thursday, Friday & Saturday

the procrastinators

Sunday & Monday

CLUB TIO

2 nights of fun & dance

No cover charge! Drink specials!

11 p.m. spinning the jams

"Where people rock - check to check"

Tuesday & Wednesday

THE SCORE

TIO LEO'S

IN MIRA MESA

10787 Camino Ruiz

Mira Mesa 695-1461

Thursday, Friday & Saturday

FINE LINE

Sunday & Monday

GREG GLOVER!

MIDNIGHT EXPRESS

Tuesday & Wednesday

STARWIND

Thursday - Lead Toss \$2.00

Sunday - Bloody Mary \$1.50

Tuesday - Restaurant Employee Night

Drink Discounts

Margaritas \$1.25

Cuervo Shooters \$1.25

Coming Soon

August 30-22 FOOLISH PLEASURE

August 21-24 DUSTY & ALAN

August 25-26 STARWIND

Beaches

Anthony's, 3129 La Jolla Village Drive, La Jolla, 437-5000. Perfect Balance, contemporary. Thursday through Saturday. Live music. The Live Wallace Trio, jazz, Tuesday and Wednesday.

Anastasi's Restaurant, 675 Prospect Street, La Jolla, 454-4288. George Rene, pianist performing pop, jazz, blues, and boogie 7 p.m., Tuesday through Saturday.

"Babla Belle", at the dock, Bahia Hotel, 968 West Mission Bay Drive, Mission Bay, 454-6553. The Rockaways, contemporary music for dancing, Friday and Saturday through Saturday. Live music. The Rama Lama Rock & Roll Revue, vintage rock, Tuesday through Saturday. True Grit, contemporary, Monday.

Bay Leucis/San Diego Princess, 1404 S. 4th Vacation Village Road off I-15, San Marcos, 437-5000. Perfect Balance, contemporary. Thursday through Saturday. Live music. The Live Wallace Trio, jazz, Tuesday and Wednesday.

Buttricks, 5046 Newport Avenue, Ocean Beach, 222-5300. The Importers, vintage rock, Thursday. Circles, rock, Friday and Saturday. The Fact, vintage rock, Sunday.

Casey's Pub, 714 Garnet Avenue, Pacific Beach, 273-9555. Tim Price, rock, Tuesday on acoustic guitar. Friday and Saturday. Live music, Sunday through Thursday. Circles, rock, Friday and Saturday. The Fact, vintage rock, Sunday.

Carlos Murphy's, 1904 Quince Bawn, Marina Village, 223-8001. Reggie, night, live or recorded music, Thursday. The Sugar Trio, jazz, Sunday. Tom Collins and the Show, rock, Monday through Wednesday.

Casey's Pub, 714 Garnet Avenue, Pacific Beach, 273-9555. Tim Price, rock, Tuesday on acoustic guitar. Friday and Saturday. Live music, Sunday through Thursday. Circles, rock, Friday and Saturday. The Fact, vintage rock, Sunday.

Catamaran Hotel, 3990 Mission Boulevard, Mission Beach, 454-1081. Carnival Lounge: The Dave Wallace Band, jazz, Thursday. Roney and the Classics, vintage rock, Friday and Saturday. The Mar Bell, vintage rock, Sunday. Hollis Gentry's Neon, jazz, Wednesday.

Coaster Saloon, 744 Ventura Place, Mission Beach, 408-4438. The Young Urban Blues Band, blues and rhythm and blues, 5-9 p.m., Sunday.

The Daily Planet, 1200 Garnet Avenue, Pacific Beach, Mike Reese and the Commodores, blues, rhythm and blues, and rock, Sunday.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0540. The Art Bern's Trio, jazz, Wednesday through Saturday with vocalist Cath Eckert. Friday and Saturday. Saturday: Mike Wolford, solo jazz piano, Sunday through Tuesday.

Helmer's Sea House, 4250 West Point Loma Boulevard, Loma Point, 223-0138. Johnny's, blues, contemporary, Friday and Saturday.

Hilton Hotel, 600 La Jolla Village Drive, La Jolla, 437-5000. The Young Urban Blues Band, blues and rhythm and blues, 5-9 p.m., Sunday.

Holmes Hotel, 1550 Orange Avenue, Coronado, 435-9611. Ocean Terrace Lounge: The Elements, contemporary, Tuesday through Saturday. Jerry Melnick, pianist, performs at 9 p.m., Sunday and Monday evenings. Crown Room: Jerry Melnick, pianist, 6-10 p.m., Friday and 6-10:30 p.m., Saturday and Sunday brunch, the variations, contemporary, 10-11 p.m., Sunday. Palm Court: Ron Singer, pianist, performs 5:30 p.m., Tuesday through Thursday, James

Parish, pianist, performs 5 p.m.-midnight, Friday through Sunday and 5-10 p.m., Monday.

Hyatt Inn, 1441 Quince Bawn Road, Mission Bay, 223-1234. Live piano bar music, Tuesday through Saturday.

Jazz Nine Records, 5726 La Jolla Boulevard, La Jolla, 454-9832. The Finest City Jazz Band, jazz, 7-10 p.m., Thursday. Cottonmouth Dancers Jazz Vipers, Oldworld jazz, 7-10 p.m., Friday. The Bobby Gordon Quartet, jazz, 7-10 p.m., Sunday. The Joe Angelino Quartet, jazz, 7-10 p.m., Monday. The Joe Marino Quartet, jazz, Wednesday.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 273-9555. The Rockaways, contemporary, Tuesday through Saturday. Live music, Monday, the Stars Brothers, rock, Tuesday and Wednesday.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 273-9555. The Rockaways, contemporary, Tuesday through Saturday. Live music, Monday, the Stars Brothers, rock, Tuesday and Wednesday.

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Every Thursday
THE SIDEWINDERS
and special guests

Fridays and Saturdays
KING BISCUIT BLUES

Tuesday **HERE AND NOW** • NO COVER
Wednesday **SOME GIRLS** Rock 'n' Roll • NO COVER

11:30-2:30 LUNCH SPECIALS
\$2.50-\$4.25 DAILY
HAPPY HOUR 4-7 DAILY

THE NEW MANDOLIN WIND
3rd & University Avenue, 297-3017
Where good music and good food abound

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WITH SPECIAL GUESTS
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MUST BE 21

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REAGAN YOUTH
NEIGHBORHOOD WATCH
FRIDAY • AUG. 28 • 8 PM
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Monday and Tuesday
August 17 & 18
ZZAJJ

Every Wednesday-Sunday
FORWARD MOTION

Monday-Friday the finest
seafood Happy Hour in San Diego

Anthony's Harborside
Acoustically rated as one of the finest showrooms lounge
Larger dance floor • Wide screen TV • More room to dance & party
Free validated parking • Check it out 232-6358

Thursday, August 13
CARDIFF REEFERS

Friday August 14
MANUAL SCAN & THE TREBLES

Saturday August 15
RICK GAZLAY and his
SUPER BARRACUDAS

Sunday, August 16
BIG CITY BLUES / OPEN JAM
11:00-7:00 pm 8:00 pm-1:30 am

Monday, August 17
LIVE ROCK
Call for details

Tuesday, August 18
RHUMBOOGIES-ALL STAR CAST
formerly Rhythm-A-Jazz

Wednesday, August 19
THE TREBLES

192 Bacon Street
Ocean Beach • 222-6822

Winston's
OCEAN BEACH, CA

Sundays 9pm
533 Mission Center Rd
The Piranha Room
21 and over
291-1785

Bikini
MISS DIEGO'S BIKINI CONTEST
AT SOLANA BEACH CLUB
Diego's
Monday, August 17
1st prize \$300, 2nd prize \$150, 3rd prize \$100
Sponsors include:
Name _____
Address _____
City _____ State _____ Zip _____
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DANCE
Live band every Friday night
JACK COSTANZO BAND
8:30 - 11:30 pm
Singles & couples welcome
Admission \$5
Also ask about our dance classes

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9184 Gramercy Drive, San Diego
MARY MANZELLA, owner/director
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TUESDAY THROUGH SATURDAY • CLASSIC CLUBS
RAMA LAMA
(formerly The Jet)

Complimentary hors d'oeuvres beginning at 6:00 pm
Dancing begins at 9:00 pm
GABRIEL SUPER FASHION AUCTION
Wednesday-Friday 7:00 pm

MONDAY • CLASSIC HITS •
TRUE GRIT
August 16 & 17
Complimentary hors d'oeuvres beginning at 6:00 pm
Dancing begins at 9:00 pm

BAHIA BELLE MOONLIGHT CRUISE

2 FOR 1 PASSAGE
with this coupon
Tuesday & Wednesday
August 18 & 19
Buy one \$4.50 passage
and get the second
one free.
Board dockside at the Bahia Resort Hotel, Mission Bay

COCKTAILS
DANCING
Sailing Tuesday through Saturday
in August at
7:45 pm and every
hour on the half hour
through 12:30 am.
Passage \$4.50 Tuesday-
Thursday, \$5.00 Friday
and Saturday.


998 W. MISSION BAY DR.
488-0551

week, call club for information.

THE

Sounds in Fusion, light rock and jazz, Sunday through Tuesday.

RUSTY PEL



The Haji Baba Band, Arabic music and dance. Thursday through Sunday; the Flamenco

Kathy Lloyd, harpist, performs Friday and Saturday evenings.

orig
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Send us an official entry form and songs? For details, call SOUND-
check Competition at 1-800-451-
WE'RE READY TO PLAY, YA
judged on musicianship and integrity, not recording sales
orders

Issues From
CHECK: The Veruca

SOUND


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HEARD**

CONCERT

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MONK'S

(10875 San Diego Mission Road) 561-0060 (3 blocks east of the stadium)



DEVOCIAN

Tonight,
Thursday, 8/13
& Friday, 8/14
Wednesday, 8/19
Saturday, 8/22

BASEMENT BLUES BAND Saturday, 8/15

Friday Happy Hour with
THE SOUTH MARKET STREET JAZZ BAND
4:30 pm-7:00 pm

Every Monday & Tuesday is
HAPPY HOUR ALL NIGHT
Dance to the sounds of
LANA DEE

No cover until 9:00 pm

Thursday-Saturday, August 13-15



BEAT CLUB
Sunday afternoon, August 16, 3:30-8:00 pm
RICK GAZLAY & THE SUPER BARRACUDAS

Sunday, August 16

VANDLES 

Monday-Wednesday, August 17-19
PROCRASTINATORS



HAPPY HOUR
Monday-Friday
4:00-7:30 pm

Every Monday, 8:30 pm-1:30 am
WIN FREE MOVIE PASSES
featuring Miller Genuine Draft \$1.25




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"The beach bar with a heart"

Live Entertainment
7 days a week

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 **SAN DIEGO CHARGERS** **FOOTBALL TICKETS**

PRESALE TICKETS ON SALE NOW! CALL 262-SEAT, DALLAS COWBOYS • L.A. BRAVES • NEW YORK JETS

"YOU X-ZONE SEATING ALSO AVAILABLE—CALL FOR DETAILS"

"YOU CAN NOW PURCHASE YOUR PADRES TICKETS UP TO 1 HOUR BEFORE TO NIGHT GAMES AT PRICES AS LOW AS \$24-SEAT"

SEE THE GIANT PANDA BEARS AT THE S.D. ZOO. CALL TELESEAT NOW!

CURRENT

PADRES

HOME STAND

vs. Atlanta
August 13, 1:05 pm
vs. Cincinnati
August 14 & 16




PADRES SPECIAL EVENTS

• DOUBLE HEADER / FIREWORKS 6/14
• ROSS SPECTACULAR 7/11
• FAN APPRECIATION NIGHT 10/3

CALL THE SEAGUINE & CHARGE

262-SEAT San Diego
462-SEAT North County Coastal
745-SEAT North County Inland

LOWEST SERVICE CHARGE IN TOWN

S.D. HARBOR EXCURSION
One- & two-hour excursions
Dinner & champagne cruises

S.D. ZOO & WILD ANIMAL PARK
Now offering discounts on S.D. Zoo & Wild Animal Park Tour Packages

SPECIAL EVENTS

• New Model Army
August 14, 9:00 pm
Spirit Nightclub

• San Diego's New Music Festival
August 14, 9:00 pm
Wabash Hall

• Peter Alopo's Concert
August 15, 11:00 am
La Paloma Theater

• John Hartford
August 15, 8:00 pm
La Paloma Theater

• Frank Stallone "HIT!"
August 29, 8:00 pm
Spirit Nightclub

ATMOSPHERE
TELESEAT®
FOOTBALL SEATING

San Diego Stadium • SDSU Area Center • UCSD University Events Office
• 32nd Street Naval Station • Inland World Oceanview • Bill Gammon Inland City
• Men's Stores Fashion Valley • San Diego Convention Center • San Diego, Greenwood
• Shopping Center North County • Carls • Stereo Stores • Gerry's Music
• Cal Mart Stores Chula Vista • The Symphony • Carlsbad • San Marcos • Poway
• Valley Sport • Horizon Plaza

All tickets subject to availability. Service charge.

CLUB
Diego's
 SOLANA BEACH
 1005 S. Highway 101 • 709-437-1777

LADIES' NIGHT AT THE BEACH
 MEN'S BLUE JEANS CONTEST

FREE & SAIL - NO COVER UNTIL 9:30 PM AT BOTH DIEGO'S
 1005 S. Highway 101 • 709-437-1777

9/1X MAUI & SONS NIGHT
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 MISS DIEGO'S
 BIKINI CONTEST
 1005 S. Highway 101 • 709-437-1777
 1005 S. Highway 101 • 709-437-1777
 1005 S. Highway 101 • 709-437-1777

Patron, August 18
 29 & HOLDING PARTY
 NO COVER ALL NIGHT
 1005 S. Highway 101 • 709-437-1777

DUDE GROOVY &
 THE PAISLEY PEOPLE


Upstart Crew and Company, 835
West Harbor Drive, Seaport
Village, 232-4855: Sonny and
Tina, contemporary Monday
through Wednesday.

U.S. Grant Hotel, 326 Broadway
downtown, 232-3121: The Robin
Henkel and Richard James, jazz
and blues, Thursday through
Saturday; Peter Ribbenrich, tea-
time pianist, performs from
2:45-3:30 p.m. in the lobby, Monday
through Thursday and Saturday;
and from 2:45 p.m. Friday. Also
performing in the Grant Grille
Lounge is pianist Doug Lynch,
from 5 to 7 p.m., Tuesday through
Friday.

Via Veneto Restaurant, 1745
India Street, downtown, 233-6206:
Friday and Saturday: Luigi
Laurani and others sing Italian
pop songs at your table,
accompanied by Avanti, pianist,
after 10 p.m., songs by Herman
Salerno accompanied by Eduardo,
pianist, and Manny, guitarist; opera
highlights by Herman Salerno and
the Salerno singers accompanied
by Dan Copenhawer, pianist,
Sunday, 6:30 p.m.

Westgate Hotel, 1055 Second
Avenue, downtown, 238-1818:
Lobby: piano bar entertainment,
4:45 p.m., Monday through
Thursday; tea dance 4:45 p.m.,
featuring a musical trio, Friday.

Piazza Lounge, Sylvia Lemaire,
show tunes and light classical
piano music, Wednesday through
Saturday evenings; Peggy Keller
show tunes and light classical
piano music, Sunday through
Tuesday evenings. Le
Fontainebleau, candlelight dining
with jazz piano music,
6:30-10:30 p.m., nightly; piano
music is featured during the
Sunday brunch.

The Whistle Stop, 2236 Fern
Street, Golden Hill, 284-2845: Live
music, Friday, call club for
information.

Winters Restaurant and
Nightclub, 5800 El Cajon
Boulevard, 582-1813: Live music,
Wednesday, Friday and Saturday;
call club for information.

Words and Music Bookstore,
3806 Fourth Avenue, Hillcrest,
268-4011: James Morton,
percussionist, 8 p.m., Saturday.

East County
Alpine Stage Depot, 2154 Alpine
Boulevard, Alpine, 445-2550:
Southern Comfort, country,
Wednesday through Saturday.

Antonio's Hacienda, 700 North
Johnson, El Cajon, 442-9827:

Duffy Best, contemporary, Friday
and Saturday.

Harvey Stone Trio, 7050
El Cajon Boulevard, college area,
41-2263: Whitey, jazz, Wednesday,
contemporary, Thursday; Brian
Connolly, Irish music, Friday and
Saturday.

The Boathouse, 5500 Grossmont
Center Drive, La Mesa, 589-5333:
Vince Warren, jazz, Friday and
Saturday.

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

Dirk's Horseshoe Tavern, 7654
Broadway, Lemon Grove,
469-6344: The Ducktail Revue,
vintage rock, Thursday through
Sunday.

Don's Landing, 1185 East Main
street, El Cajon, 442-0258: Dale
Pearson, pianist, performs
Wednesday through Saturday;
Carol Crawford, contemporary,
Sunday through Tuesday evenings;
Don Miller plays piano, Monday
through Friday happy hours.

Don's East, 13321 Business
Highway Eight at Los Cochinos,
El Cajon, 443-2444: Elton J.R.,
and the Country Gold, country,
Friday and Saturday.

Don's West, 5286 Baltimore
Drive, La Mesa, 462-0533: Don
Beck and Passage, rock from the
Fifties to the Eighties featuring a
variety of rock, blues, and
contemporary, Tuesday
through Saturday.

Flinn Springs Inn, 15505
Highway 80, El Cajon, 443-9566:
Big Sky, country, Friday through
Sunday.

George Joe's Restaurant, 9508
Murphy Drive, La Mesa, 469-4258:
John Garcia, pianist, performs
Friday and Saturday (performing
at Pine Valley, 29144 Old Highway
80, Pine Valley, 473-8727: The
Wanderers, vintage rock, Friday
and Saturday).

Kelly's Pub, 5344 El Cajon
Boulevard, college area, 286-0100:
Hrent Flowers, pop favorites on
acoustic guitar, Thursday; Live
music, Friday; call club for
information; Second Wind, rock,
Saturday; Subo, contemporary,
Monday; Brian Whitaker, pop
favorites on acoustic guitar,
Wednesday.

Live Oak Springs, 101
Highway 80 Boulevard, Jacumba,
766-4288: Live music, Saturday;
call club for information.

Magnolia Mahoney's, 8861
Magnolia Avenue, San Diego,
448-8550: Pratts, rock, Friday and
Saturday.

Marrakesh, 8238 Parkway Drive
off Jackson Drive and Fletcher
Parkway, La Mesa, 462-3667: The
Harem Caravan Bellydance Revue,
Moroccan dance and music,
Thursday through Saturday.

Nite Owl East, 667 North
Mission Avenue, El Cajon,
447-3854: Prime Suspect, rock,
Tuesday through Saturday; live
music, Sunday and Monday; call
club for information.

Of Mill Inn, 7941 Mission Gorge
Road, San Diego, 448-8858: Andy and
Tonia, contemporary and blues,
Friday and Saturday.

Ole Wagon Wheel, 8646 Mission
Gorge Road, San Diego, 448-8249:
E. J. Does II, contemporary, Friday
and Saturday.

Park Place, 1280 Fletcher
Parkway, El Cajon, 448-3473:
Flywheel, rock, Thursday through
Sunday; live rock, Monday through
Wednesday; call club for
information.

Pelican Pub, 7828 Broadway,
Lemon Grove, 464-5244: Split
Second, rock, Friday and
Saturday; the J. Vonde Blues Band,
blues and rhythm and blues,
5 p.m., Sunday.

Peter Jay's, 9325 Mission Gorge
Road, San Diego, 562-2429: Jerry

Pavillon Lounge...

One + One

Tuesday-Saturday nights
beginning at 8:30 pm

The elegant Le Pavillon Lounge
overlooks the lights of Mission
Valley, while presenting San Diego's
finest contemporary dance music.

Pavillon Lounge

Top of the East Highway
at the Town & Country Hotel
500 Hotel Circle North • 294-7131

DEL RIO BAR & GRILL
presents:

MISSION VALLEY JAZZ
Every Wed. thru Sat.

Tonight—BUD SHRYOCK TRIO
Fri. & Sat., August 14 & 15

DAVE WALLACE GROUP

911 Camino Del Rio South • Mission Valley
692-0094

Coconut's Weekend Bash

Friday, August 14
D.J.—DANCING
9 pm-1 am

Saturday & Sunday, August 15 & 16
Original Reggae

CARDIFF REEFERS
Live at Coconut's 9 pm-1 am

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Cause it's a Jungle out there!"

KGB FM

LATE NIGHT ROCK 'N' ROLL PARTY CRUISE

with Bryan Schock aboard
Live Rock 'N' Roll with Wild Fire
Lots of prizes and giveaways

San Diego HARBOR EXCURSION

FRIDAY NIGHT, AUGUST 14
Board 10:30 pm • Cruise 11:00 pm

Special Saturday Night Cocktail Cruise August 15
Live Rock 'N' Roll with Wild Fire
Board 10:30 pm • Cruise 11:00 pm-1:00 am

\$10.00 admission • \$7.50 with your KGB card.
Must be at least 21 with valid I.D. Purchase your tickets early—
seating is limited. Advance tickets available at San Diego Harbor
Excursion and all other travel outlets (619) 278-7133.

PARK PLACE

LIVE ROCK EVERY NIGHT

FLYWEIL

Now through
August 17
(Fri. Sunday & Monday too)
No cover!

• Every Thursday
• **CHINA F.M. NIGHT**
JIM MCNEES
Southern lead 10:00-11:30 pm
All you can eat \$1.00

• Mon. August 14
DR. DOWNS
The Rock 'n' Roll Hornet
has 2 shows 10:00 pm &
12:00 midnight

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—8GB spaghetti feed \$1.00.
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.

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The Heros
Thursday—Saturday from 8:30

Unity
August 18-22

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 Jets

Free Parking
No cover—No minimum
291-2900

Sheraton-Harbor Island East
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MIKISAN
Traditional Japanese Restaurant

NEW LUNCH MENU

SUSHI BAR

LIVE JAZZ at Our Place

Thursday, August 13
JAIME VALLE
Friday & Saturday, August 14 & 15
BRYAN LYNCH
and
GUNNER BIGGS
Sunday, August 16
JAIME VALLE

2424 Fifth Ave., Hillcrest (South of Laurel)
Dinner 235-6144 • Music 232-1773
Free Parking

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FEASTS FOR A BUCK! HAPPY HOUR!

Monday-Friday 4-7

Monday ... PEEL YOUR OWN SHRIMP

Tuesday ... FIESTA TACO BAR

Wednesday ... PIZZA FEAST

Thursday ... SEAFOOD BONANZA (SHRIMP, CLAMS, FISH)

Friday ... BEEF BROCHETTES

Next to Vici's Restaurant, atop the La Jolla Village Inn, corner of I-5 and La Jolla Village Drive. 547-0556.
Live entertainment begins at Happy Hour.

La Hacienda Cantina for Entertainment Excellence!



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Coming August 18
TWO TONES
LA HACIENDA
RESTAURANT
AND CANTINA
Mission Valley
At the Mission Valley Inn
875 Town Circle, Suite 200
San Diego, CA 92108

JESSIE DANIELS
Tuesday-Saturday nights
9:00 pm-1:30 am

Monday night entertainment
Judy Taylor Duo
Free Dance Lessons
Tues., Wed., Thurs.
7:00-9:00 pm

ABILENE
The Original & Western Song
At the Town & Country Hotel
500 Hotel Circle No. 1, Mission Valley
291-7131

Complimentary Hors d'oeuvres
Mon-Fri 4:00-7:00 pm
Happy Hour Prices
Mon-Fri 4:00-9:00 pm

SHINE IT ON
Tuesday-Saturday from 8:30

THE ISLANDS
LOUNGE
Hanaie Hotel 2270 Hotel Circle North, Mission Valley • 297-1101

Burchard, imaginal and suburban songs, 8 p.m. to midnight, Wednesday and Thursday, the Peter Jay Band, variety, featuring Burchard on vocals and guitar, Saturday.

Straw Hat Pina, 163 Fletcher Parkway, El Cajon, 460-1537. The Billy Ray Band, Murgas, 8 p.m.-midnight, Saturday.

Van Winkle's, 10055 Mission Gorge Road, San Jose, 449-0060. Country, country rock, Friday and Saturday.

Win Cody's Saloon, 240 West Main Street, El Cajon, 440-9247. Jam session, Thursday, musicians welcome. Fast Forward, rock, Friday and Saturday.

South Bay

The Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161. The Southern Express, country, Tuesday through Saturday, live. Pili and Sotelo rock with the Rockin' Bullfrogs, Sunday and Monday.

The Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161. Scarlet, rock, Thursday through Saturday. Here and Now, rock, Sunday and Monday. Circle, rock, Tuesday and Wednesday.

Da Vinci's, 626 E. Street, Chula Vista, 427-6080. Nick Montana, contemporary, country, oldies and Latin music, Friday and Saturday. Juan Robles, contemporary, Sunday through Thursday.

Duck's Cocktails, 317 Third Avenue, Chula Vista, 422-1566. Live music, Wednesday and Thursday, call club for information. Wayne Gire, country, oldies, and contemporary, Friday and Saturday.

El Torito, 271 Bay Boulevard, Chula Vista, 425-6052. The Portugal, Latin and Top 40, Tuesday through Sunday.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479. Linda Thorndyke and Scarlet, country, Friday and Saturday.

Joe's, 415 Broadway, Chula Vista, 424-4828. Louie and Louie, Wednesday through Sunday. City Lights, contemporary and oldies, Monday and Tuesday.

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

Landmark Cocktail Lounge, 2512 Sweetwater Road, National City, 475-7233. Whiskey River, country, Friday and Saturday.

The Lancers, 1321 Third Avenue, Chula Vista, 427-4200. Live rock, Friday and Saturday, call club for information.

Marisol Lounge, 1690 Broadway (at Main Street), Chula Vista, 429-8045. Bobbie Cardono y El Golpe, and mariachi, Latin music, Thursday. Coloso, Latin music, Friday and Saturday. Bobbie Cardono y El Golpe, Latin music, 4 p.m. and Monday, salsa and Cancun music, 9 p.m., Sunday evening.

Oasis Bar, 1121 Third Street, Chula Vista, 426-2977. Midnight Fire, country, night.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537. The Steve Brothers, rock, Thursday through Saturday. Mari and the Edge, rock, Sunday and Monday. Scarlet, rock, Tuesday and Wednesday.

The Outpost, 652 Grand Avenue, Spring Valley, 464-9007. Night Moves, country, Friday and Saturday.

The Ox Bow Inn, 3816 Camino Campo Road, Spring Valley, 469-9676. Dan and Terry, contemporary, Tuesday through Thursday. Alan and the Ox Bow Country Lads, country, Friday and Saturday.

NOW OPEN
CABLE'S NIGHT CLUB

• Sunday night dance floor & Appetizer menu
• Drink special nights • Live entertainment • 5 nights, Thurs.-Mon.
Happy Hour Mon-Fri 5 p.m. - 7 p.m. live covers

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Friday, Saturday & Sunday 8 p.m. to 12:00 am
Contemporary 427-7636, 7636, 7636
Friday, Saturday, Sunday 8:00 pm

Thursday, 8:00 pm to 12:00 am
Friday, 8:00 pm to 12:00 am
945 Bay Road & Irving

DJ: "Doc" Hildebrand & Tackle, 7:00 pm to 12:00 am
Singing and dancing to 80's
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LIVE ROCK & ROLL NIGHTLY
THURSDAY, AUGUST 13

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FRIDAY & SATURDAY, AUGUST 14 & 15
SATURDAY 42-00 RED TEAS
SATURDAY 42-25 4 HAMBURGERS

THE FACT
WEDNESDAY, AUGUST 19
NO COVER SUNDAY THROUGH THURSDAY
ONLY \$2.00 FRIDAYS & SATURDAYS
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ABC-Alphabet City LP • **BOUSIE & THE BANGSHES**—Song from the Edge of the World 12" • **MINACIE LESION**—Surprise LP
MARILLION—Sugar Mice 12" • **UB40**—Live in Moscow LP
SCIO & THE BURNING—Lips Like Sugar 12" • **DIANA RAMA**—Box Office Bomb LP • **NEW ORDER**—Joy Faith 12" • **THE CURE**—Catch & Live Tracks 12" • **THELONIOUS MONSTER**—Next Saturday Afternoon LP • **BOBBY WALKER**—Rule Dance Hall LP • **G.K. SUBS**—A.W.O.L. (62 tracks never missed) • **EXPLOITED**—Death Before Dishonor LP (you gotta see this cover) • **GRN**—No Need to Panic LP
CELTIC FROST—Into the Pandemonium LP • **HEATHEN**—Breaking the Silence LP • **KING DIAMOND**—Family Ghost 12" (with unreleased B-side) • **CORONER**—415 (this sucker conks!) • **INFANITY**—Coming the Fire (sucker dunder)

DON'T FORGET CD SATURDAY \$1.00 OFF ALL NEW CDS IN STOCK
CASH PAID FOR ALBUMS, CASSETTES, 45s, VIDEOS & CDS

PERFORMERS

(performer listings are compiled by Don Jennings. If you wish to be included, please call 263-9292. Thursday afternoon or Friday before 5:00 p.m. The listings are free.)

Perico's, 8062 Bonita Road, Bonita, 473-6322. Sergio Diavolo, vocals and guitar, Wednesday through Sunday. Los Travellers, Latin jazz, Friday and Saturday.

Zorilla's, 603 Palomar Street, Chula Vista, 425-1626. Los Furences, Latin music, Thursday; Los Latin music, Friday through Sunday.

Rock & Roll

The Accessories: Spirit
The Agents: Time Machine/Jez
Alkimis, featuring Rockin' Al and Kim Redmond: Stage
Alliances: Paradise
Automatics: Survival
Backstage: The Wellhouse
The Best Club: Mary's by the River
Don Beck and Passenger: Don's
The Belaire Boys: Henry's the Mission/Don Marcos
The Belaire: W.D. Puhar
Black Oyster Priest: Backchannel
Burning Bridges: White Ship
Circle's: Bullfrogs, Dance Machine
Clouds: Spirit
Tom Collins and the Show: Carlos Murphy/La Jolla and
Quinn Davis
Concrete Blondes: Kelly Up
Evening
The Cruzados: Backchannel
Crystal: Mary's
Chic: Nargo Inn
The Dancing Hoode: Kelly Up
Dance and the Dogs: Kelly and
Edgie's
Die Savage: Whiskey Flute
Draw Control: San Diego
Edgarbone: Spirit
The Ducktail Revue: Dirk's
Horshoe: Taven
The Dynamites: Kelly Up Taven
Electric Bulbhouse: Spirit
The Fact: Bullfrogs
Fast Forward: Win Cody's
Festival of Musicians: Spirit
Flavor: Spirit
Flowers: Punk Place
Four Eyes and: Murphy's
Barracudas: Mary's by the River
Backchannel
Duke Groovy and the Paisley People: featuring Woodstock
Debonair: Club
Dogs/Dogs: Beach
Here and Now: Dance Machine
Hidingplace: Spirit
Dick Hippo: Spirit
The Hydromatics: Carlos
Murphy/La Jolla
The Imposters: Bullfrogs
The Jacks: Club Mirage
The Sins 'n' Joe: Rock 'n' Soul
Show: Carlos
Murphy/Amusement Center and Escuderos
Justin Case: Red Couch Inn
Kamellies: Cammie House
Mike Keene and the Commotions: M.P.'s, the Daily Planet
Kicks: Nargo Inn
Komets: Spirit
The Leaving Train: Spirit
Alvin Lee: Backchannel
Mad Dads: Capital Tr's Emporium
Makers of This: Spirit
The Mar Del: Kelly Up Taven
Camie House
Mero Train: Spirit
Nero and the Erges: Tiquina
A.W.O.L.: Old Bonita Store
Nidalee: Express, Red Couch Inn
Time Machine/Jez: Oceanside
Country Dick Montana: Joey
Harris and David: (401) 297-1101
Douglas Farrage: Mandolin
Wind
Nasty Habits: Whiskey Flute
New Army: Spirit
Notice to Appear: (401) Del Mar and Pacific Beach Carls

Contemporary/Top 40

Judy Ames: the "Invader"
Dean Adkinson: Mexican Village
Devlin Bailey: The Leo's Blouse
Goats
Bandy Beecher: Mexican Village
Dusty Best: Antonio's House
Deez: Taven
Bogart: La Hacienda Cantina
Bordertown: Bay Lounge
Brant Bowers: Kelly's Pub
The B Street Band: with Judy Ames, the "Invader"
Jerry Burchard: Peter Jay's, Bonita
Grace Case: Frenchy Marmelles
Chase Reaction: Holiday Inn/Mission Valley
Joey Chess: the Wellhouse
City Lights: Joey's
Norman Clifford and Friends: Viceroy's
Club Tiki: The Leo's/Nargo/Morero
Doris Cole and Countdown: Holiday Inn/Mission Valley
Coloso: Mission
Ray Correa: the Wellhouse
Diana Cote: Tom Ham's
Lighthouse
Carol Crawford: Doc's Landing
Darci Daniels and Flashback: Rancho Bernardo Inn
Deanna: Peter Jay's
Lana Dee: World's
Deleese: Anthony's/Rancho Bernardo
Dovecote: Monk's
Dunn/Warren: Kelly
Edgarbone: Backchannel
Dusty and Melissa: Tom Ham's
Lighthouse
East Coast: La Mesa
Paul Eastland: Viceroy's
Ed Ellis and Tapestry: Sundrby
La Jolla
E-Z Does It: the Dragon Wheel
First Effort: the Leo's/Nargo
Gorge
Fortune: Ralph J. Lee's
Hill Fowler: the Leo's/Nargo
Full Coverage: Ralph J. Lee's
Wayne Lorie: Doc's Cocktails
Gary Glover: Honeycomb

PERICO'S, 8062 Bonita Road, Bonita, 473-6322. Sergio Diavolo, vocals and guitar, Wednesday through Sunday. Los Travellers, Latin jazz, Friday and Saturday.

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with locking tremolo
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• All new
• All new
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Wayne Lorie: Doc's Cocktails
Gary Glover: Honeycomb

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AUGUST 13, 1987 39

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• 12 station pre-set
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warranty on dash, lifetime
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AM/FM STEREO WITH AUTO-
REVERSE

• 12 station pre-set
• 120 Watt amplifier and 16 stereo
indicators
• Loudness control
• 120 Watt 2 year warranty on dash,
lifetime warranty on installation

\$125

CLIFFORD
REMOTE CONTROL
CAR ALARM

• Shock sensor
• Door and trunk
lock/unlock
• Instant trigger
• 120 Watt
lifetime warranty
on installation

\$99

CLIFFORD
REMOTE CONTROL
CAR ALARM

• Shock sensor
• Door and trunk
lock/unlock
• Instant trigger
• 120 Watt
lifetime warranty
on installation

\$149

**MAD JACK'S
GIVES
YOU
MORE!
WE
MEAN IT!**

SERVICE
Factory authorized in or
out of warranty service —
In San Diego, call 583-
4005

5 YR. WARRANTY
5 Yr. Warranty on all Alpine, JVC, Denon,
Sony & Technics Automotive Electronics.
Including all related circuitry and parts.
Mad Jack's 1 year warranty on dash,
lifetime warranty on installation.

PRICE GUARANTEE
Difference + 10%
If you can find it advertised for less with
any other dealer in San Diego within 30
days, we'll refund you the difference
plus an additional 10% of the difference.

FINANCING
No payment for 90 days
Interest credit 7 days a week, on 7
installments O.A.C.
From \$200 to \$5000
Easy credit for Military E-1 and up
(bring your I.D.S.)

COMPLETE CAR SYSTEMS

COMPLETE CAR SYSTEMS

• 7 watts per channel
• FM local-distance switch
• Full range speakers
• Mad Jack's 2 year warranty on
audiovox in dash, lifetime warranty
on installation

\$99

COMPLETE AM/FM CASSETTE STEREO
WESTPORT
CONCORD
SYSTEM

• 12-power
• Back Scan tuning
• Separate bass and treble
• Full range speakers
• Mad Jack's 2 year warranty
on in dash, lifetime warranty
on installation

\$199

JVC
DIGITAL SYSTEM WITH AUTO REVERSE
AND 15 PRE SETS

• Separate bass and treble
• Fader for 4 speaker systems
• Scan tuning, as well as per set scan
• Mad Jack's 2 year warranty on JVC,
lifetime warranty on installation.

\$249

ALPINE

• Separate bass and treble
• Full front on design
• Key off glow
• Mad Jack's 5 year Alpine
warranty, lifetime warranty
on installation

\$359

ALPINE
AUTO REVERSE DIGITAL
SYSTEM WITH DOLBY NOISE REDUCTION

• 12 station pre-set
• Full front on design optional
• Separate bass and treble
• Mad Jack's 3 year Denon
warranty, lifetime warranty
on installation

\$399

DENON
150 WATT BRIDGEABLE
CAR POWER AMP

• 100 watts per channel
• 120 Watt bridge
• 120 Watt bridge
• Mad Jack's 3 year Denon
warranty, lifetime warranty
on installation

\$289

CLIFFORD
REMOTE CONTROL
CAR ALARM

• Shock sensor
• Door and trunk
lock/unlock
• Instant trigger
• 120 Watt
lifetime warranty
on installation

\$179

CLIFFORD
REMOTE CONTROL
CAR ALARM

• Shock sensor
• Door and trunk
lock/unlock
• Instant trigger
• 120 Watt
lifetime warranty
on installation

\$369

NOBODY BEATS

MAD JACK'S

WE MEAN IT!



SAN DIEGO READER FREE CLASSIFIEDS

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

MAILING DEADLINE

Free classifieds must be mailed to the following address and must be received by 8:00 am Monday, three days in advance of the intended issue. Reader Classifieds, P.O. Box 80803, San Diego, CA 92138. No free ads will be accepted at the Reader office or over the phone.

LATE CLASSIFIEDS

Private parties and nonprofit organizations may place classifieds over the phone or at the Reader office, 635 State Street, downtown, at the rate of \$12 for 25 words or less plus 60¢ per extra word. The deadline is 6:00 pm Tuesday.

DON'T CALL US

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



PAID CLASSIFIEDS

Businesses (including paid services or functions and on-going profit-making enterprises) must pay in advance for classified ads at the rate of \$12 for 25 words or less plus 60¢ per extra word. Ads will be placed before 1:00 pm. The Reader will not be responsible for failure to run an ad or for errors in an ad except to the extent of the cost of the first insertion of the ad.

MAILING DEADLINE

Paid classifieds can be mailed to the following address and must be received by 8:00 am Monday, three days prior to issue. Reader Classifieds, P.O. Box 80803, San Diego, CA 92138.

WALK-IN DEADLINE

Paid ads may be brought to the Reader office, 635 State Street, downtown, before 6:00 pm Tuesday, two days prior to the issue. Office hours are 9:00 am-5:00 pm, Monday through Friday, except Tuesday when the hours are 9:00 am-6:00 pm.

PHONE DEADLINE

Paid ads may be placed over the telephone before 6:00 pm Tuesday, two days prior to the issue. Phone orders are with Visa or MasterCard only. Phone hours are 8:30 am-5:00 pm Monday through Friday, except Tuesday when the hours are 8:30 am-6:00 pm.



235-8200 (Display advertising 231-7621)
Please do not call us regarding free classifieds.

PHOTO CLASSIFIEDS

Photo classifieds cost \$3.00 each and are available to private parties and businesses selling cars or real estate. Ads include copy of no more than 25 words (including headline), and a photo to be provided by the advertiser. Additional copy and special graphics are not allowed.

Photographs must be prints, preferably high-contrast, black and white, and snapshot size (3 1/4" deep by 5" wide). All photos are subject to Reader approval. Sorry, photos that are accepted for publication will not be returned.

All ads must be submitted by mail to the address shown below, and photo and payment must accompany ad. The

deadline is 8:00 am Monday, three days prior to issue. Ads received after the deadline will be printed in the following week's issue.

Photo classifieds may be placed for multiple insertions provided proper payment is received in advance. Cancellations may be made by calling the number below between 8:30 am and 12:00 noon Monday, three days prior to issue.

Photo classifieds must be mailed to: Reader Photo Classifieds, P.O. Box 80803, San Diego, CA 92138.
Cancellations: 235-6656.



SECTION 2 SAN DIEGO READER AUGUST 13, 1987



CLASSIFIED ADS

BIKES	21
CARS	33
CAR SERVICES	36
COMPUTERS	12
FOR RENT	29
FOR SALE	12
HELP WANTED	4
JOB TRAINING	3
LESSONS	1
MOTORCYCLES	32
MUSIC	8
NOTICES	6
PERSONALS	21
PETS	19
PHOTOGRAPHY	18
REAL ESTATE	36
ROOMMATES	24
SERVICES	1
SPORTS	19
TRADE	18
TRAVEL	12
WANTED	17

DISPLAY ADS

AUTOMOTIVE	24
RESTAURANTS	37
SERVICES	2
SPORTS AND FITNESS	21

FEATURES

DRINK YOURS COME	5
LIFE IN HELL	7
PUZZLE	9
OFF THE CLIFF	11
PICTURE STORY	13

PHOTO CLASSIFIEDS

CARS	34
REAL ESTATE	36

RESTAURANTS

BEGIN ON	37
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SERVICES

ADVERTISING	1
FOR RENT	29
FOR SALE	12
HELP WANTED	4
JOB TRAINING	3
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PHOTOGRAPHY	18
REAL ESTATE	36
ROOMMATES	24
SERVICES	1
SPORTS	19
TRADE	18
TRAVEL	12
WANTED	17

LESSONS

ACHIEVE YOUR VISION. You can make it without giving up. We'll help you. Call 235-8200. Free information. 235-8200.

ACT IN TEEN WORKSHOP. Designed for teenage girls and young women. Work with film, video, and audio. Learn to act, write, and produce. Call 235-8200.

ACT WITH DIRECTOR. Act in a professional setting. Learn to act, write, and produce. Call 235-8200.

ACTING AND VOICE COACH. Learn to act, write, and produce. Call 235-8200.

ACTING FOR FILM AND TV. Learn to act, write, and produce. Call 235-8200.

ACTING FOR THEATRE. Learn to act, write, and produce. Call 235-8200.

ACTING FOR TELEVISION. Learn to act, write, and produce. Call 235-8200.

ACTING FOR RADIO. Learn to act, write, and produce. Call 235-8200.

ACTING FOR COMMERCE. Learn to act, write, and produce. Call 235-8200.

ACTING FOR MUSIC. Learn to act, write, and produce. Call 235-8200.

ACTING FOR DANCE. Learn to act, write, and produce. Call 235-8200.

ACTING FOR THEATRE. Learn to act, write, and produce. Call 235-8200.

ACTING FOR TELEVISION. Learn to act, write, and produce. Call 235-8200.

ACTING FOR RADIO. Learn to act, write, and produce. Call 235-8200.

ACTING FOR COMMERCE. Learn to act, write, and produce. Call 235-8200.

ACTING FOR MUSIC. Learn to act, write, and produce. Call 235-8200.

ACTING FOR DANCE. Learn to act, write, and produce. Call 235-8200.

ACTING FOR THEATRE. Learn to act, write, and produce. Call 235-8200.

ACTING FOR TELEVISION. Learn to act, write, and produce. Call 235-8200.

ACTING FOR RADIO. Learn to act, write, and produce. Call 235-8200.

ASTROLOGY. Astrology classes. Call 235-8200.

BALE LESSONS. BALE lessons. Call 235-8200.

BALLET FOR BEGINNERS. Ballet lessons. Call 235-8200.

BALLET FOR ADVANCED STUDENTS. Ballet lessons. Call 235-8200.

BALLET FOR PROFESSIONALS. Ballet lessons. Call 235-8200.

BALLET FOR TEACHERS. Ballet lessons. Call 235-8200.

BALLET FOR STUDENTS. Ballet lessons. Call 235-8200.

BALLET FOR ADULTS. Ballet lessons. Call 235-8200.

BALLET FOR CHILDREN. Ballet lessons. Call 235-8200.

BALLET FOR YOUTH. Ballet lessons. Call 235-8200.

BALLET FOR SENIORS. Ballet lessons. Call 235-8200.

BALLET FOR SPECIAL NEEDS. Ballet lessons. Call 235-8200.

BALLET FOR PHYSICALLY HANDICAPPED. Ballet lessons. Call 235-8200.

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BALLET FOR BEGINNERS. Ballet lessons. Call 235-8200.

BALLET FOR ADVANCED STUDENTS.

[illegible]

**ADOPTION
CENTER OF
SAN DIEGO**
Comprehensive Educational
and Counseling Services
for all those involved in
Independent Adoption
4926 La Cuesta Dr.
Suite 200A
San Diego, CA 92124-2608
279-3811

The Package

Two years ago we pioneered the idea of providing everything from your new contact lenses to vision examinations and follow-up care at low prices.

The Package includes:

- All professional services
- Complete eye examination including glaucoma
- Lens evaluation and fitting
- Pair of contact lenses for myopes (nearsighted)
- Solution Care Kit
- Full instructions and training
- Personal Vision Report
- Two-month care program and money back

PACKAGE PLAN PRICES

Daily Wear	\$79
Extended Wear	\$109
Fashion Tints	\$119
(daily wear)	
Brown Eyes Blue.....	\$179
Gas Permeables	\$149
(daily wear)	



PROFESSIONAL
visioncare
CENTERS

La Jolla Center
(Near UCSD)
1251 Holiday Ct. Suite 203
La Jolla, CA
(619) 457-1181

Mission Gorge Center
(Near Stadium and SDSU)
10405 San Diego Mission Rd.,
Suite 107 San Diego, CA
(619) 283-9201

AUGUST 13, 1987 3

SERVICES

PSYCHOLOGY CAREERS

Stuck in a boring, impersonal job?

- You could
- Work with people
- Be your own boss
- Make a difference

Chapman College's accelerated evening programs allow you to earn your bachelor's or master's degree while maintaining your current job.

"Thanks for helping!"
If these words are important in your life, call



CHAPMAN COLLEGE

SAN DIEGO
549-3771
SAN DIEGO
225-0073

CORONADO
435-6272
MIRAMAR
271-0421

CARLSBAD
931-0444
OCEANSIDE
235-6533

8 locations throughout San Diego County
Chapman College is accredited by the Western Association of Schools & Colleges

COLONIC THERAPY

Colonic Irrigation is a very pleasant, safe and natural procedure of cleansing and detoxifying the large intestine of colitis, varicose veins and poisonous matter that may cause directly or indirectly conditions such as arthritis, headaches, faulty digestion, asthma, constipation, skin disorders, tiredness, loss of energy, various types of muscular pain and many other health related problems.

Strict hygienic and sterile conditions are enforced.

Make your appointment today or ask that a free brochure be sent to you



The Institute of Energetic Medicine
201 Lomas Avenue, Suite 210
Solana Beach, CA 92075
(619) 481-3314

- The Best-stocked Pharmacy in Tijuana
- HERPES ISOPRINOSINE
 - AIDS & ARC RIBIVIRIN (15% DISCOUNT)
 - ANTI-AGING KH3, ETC.
 - HORMONES
 - BALDNESS MINOXIDIL

- FELDENE - ZANTAC
- TAGAMET - ANTIBIOTICS
- ANTI-DEPRESSANTS
- ZUMBA (GERMAN SEX RESTORATIVE)
- AND GENERIC HYDROGEN (250 TABLETS FOR \$30.00)

AMERICAN PHARMACY

7 days 9:00 am-9:00 pm
1808 3rd Ave.
(Right of Revolution)
10% OFF WITH THIS AD
Expires August 31, 1987

CAREER CHANGES - Looking for a new challenge? We have a variety of positions available in the field of computer science. Call for details.

COURT REPORTING - We are seeking experienced court reporters for various courts in the San Diego area. Call for details.

DEVELOPMENTAL DISORDERS - We are seeking experienced therapists for various clinics in the San Diego area. Call for details.

FREE SEMINAR - TRAVEL/TOURISM - We are seeking experienced travel agents for various agencies in the San Diego area. Call for details.

TECHNICAL SUPPORT - We are seeking experienced technical support staff for various companies in the San Diego area. Call for details.

MASSAGE THERAPY - We are seeking experienced massage therapists for various spas in the San Diego area. Call for details.

POSTAL SERVICE AND AIR FREIGHTMENT - We are seeking experienced postal workers and air freight handlers for various companies in the San Diego area. Call for details.

TRAVEL AND TOURISM CAREERS - We are seeking experienced travel agents for various agencies in the San Diego area. Call for details.

WELDING CAREERS - We are seeking experienced welders for various companies in the San Diego area. Call for details.

FREE PAIN RELIEF CLINIC - We are seeking experienced pain management specialists for various clinics in the San Diego area. Call for details.

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FREE PAIN RELIEF CLINIC - We are seeking experienced pain management specialists for various clinics in the San Diego area. Call for details.

FREE PAIN RELIEF CLINIC - We are seeking experienced pain management specialists for various clinics in the San Diego area. Call for details.

HOUSEKEEPER MATCHMAKER SERVICE

We find housekeepers, child care and companion/aid in exchange for rooms. Have a live-in all year, 581-2127, 4236, Balboa Ave, Suite A & B.

NEW ACUPUNCTURE PROGRAM

• License and technique training
• Techniques of Oriental medicine
• Sports and circulatory massage
Meets Holistic Health Practitioners
Classes begin September 3, 1987, 544 Pacific College, 4 Pacific College.

TELEPHONE JACKS INSTALLED

See time, money and frustration. TEL-JACK will expertly install your telephone jack where you need them. Custom wiring in just 30 minutes. Over 20 years in the telephone wiring business. Free estimates. For your small business or residence. (619) 289-2395.

Next Best Thing to a Dermatologist!

DERMACLEANSE with Shirley Becker
454-8897

ORIENTAL MASSAGE

• Good massage
• Hot baths
• Bed service
• Come see us, you'll love it!
New location!
New hours
10pm-1am, 11-3pm
8759 La Mesa Blvd (at Jackson Dr)
461-9224

Lowest prices on salon hair care products

Focus 21 - Estetica - Nevas
Pous Mitchell - Estetica - Lanza
Portfolio private label
Tottifolio
1727 University
Just west of Park Blvd
291-1190

ELECTRONICS - SENIOR ASSISTANTS

Electronic Sales - Senior Assistants. We are seeking experienced sales assistants for various electronics stores in the San Diego area. Call for details.

PAIDWORKER - SENIOR ASSISTANT - We are seeking experienced paidworkers for various companies in the San Diego area. Call for details.

TECHNICAL SUPPORT - We are seeking experienced technical support staff for various companies in the San Diego area. Call for details.

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ERNIE POOK'S COMEEK

By Lynda J. Barry ©1987

MOVIE AWAY

UP THE STREET ON THE DIST PART OF THE ROAD, WAS THE HOUSE OF LOUIS CHIEF AND HIS SISTER JANDRA CHIEF. NENE OF US EVER LIVED THERE BECAUSE THEY HAD BAD TALENTS. SO BIG DAD, & ALL WE THOUGHT WHEN LOUIS TOLD US THEY WERE MOVING AWAY.

LOUIS YELLED AT US THAT WE WOULD NEVER EVER SEE HIM AGAIN FOR THE REST OF OUR LIVES. HE WAS STANDING ON THE PORCH WHEN HE YELLED IT. HE HAD HELD IT ABOUT NINE HUNDRED THOUSAND TIMES. 'TIL HIS NOME AOM CAME OUT THE DOOR AND YANKED HIM INSIDE. WE WERE TOTALLY USED TO LOUIS'S YELLING ANYWAYS.

WANT TO TELL YOU THAT NONE OF US EVEN KNEW WHAT MOVING AWAY WAS UNTIL WE ALL WALKED OVER TO LOUIS'S HOUSE AND SAW IT WAS TOTALLY EMPTY. MY BROTHER AND MABEL BOOSTED ME UP THROUGH THE WINDOW SO I COULD GO INSIDE AND OPEN THE DOOR. MABEL I NOTICED A SWEET, THE SMELL OF LOUIS AND HIS SISTER AND SEEING STUFF ON THE FLOOR, LIKE A BLUE CURLER AND SOME MATCHES. IT GAVE ME THE SHIVERS.

AND EVEN THOUGH WE NEVER LIVED LOUIS WE DIDN'T THINK IT WAS AS FAIR THAT WE WOULD NEVER, FOR THE REST OF OUR WHOLE ENTIRE LIVES, GET TO SEE HIM AGAIN. BUT YOU KNOW WE NEVER DID. AND EVEN THOUGH A BUNCH OF DIFFERENT FAMILIES LIVED IN THAT HOUSE LATER ON WE STILL CALLED IT LOUIS CHIEFS HOUSE. THAT WAS THE REAL NAME OF IT. AND SINCE WE NEVER THERE THE LONGEST, WE MADE THE RULES.

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LIFE IN HELL

By Mutt Groening ©1987



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DO YOU JUST THINK A ROCK AT ME?

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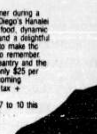
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terrace and bar, and the patio area for dining. Project Street provides ample choices for dining, including a bar, a lounge, a cafe, and a full-service restaurant. The menu is a mix of the availability of products, and well-splended fish and seafood predominates beef, pork, and lamb. The bar is a well-stocked, and the seafood are the highlights. Caring City is a casual, family-style eatery with a focus on the upstairs bar. Open daily lunch and dinner, Lunch, look to moderate, dinner, moderate to high.

GUSTAV ANDERSON 2182 Avenida de la Playa 815-755-1111. A casual, family-style eatery and sophisticated restaurant in San Diego, this growing dining room may be quite small, but the food and service are excellent. The restaurant, the La Cumbre Sanderson, and the adjacent La Cumbre Sanderson are a mix of fish and seafood, and some dishes may be brilliant. The separate seafood bar and lounge is a must for those who want to enjoy the view. Open daily lunch and dinner, a must for those who want to enjoy the view. Open daily lunch and dinner, a must for those who want to enjoy the view.

HARRY'S CAFE GALLERY, 1545 Grand Avenue, 1950-1960s. Harry's is noted for its breakfast, served from opening to closing hours. The menu features a variety of waffles made from scratch, and egg combinations are all generous and well priced. The cafe also has a full bar. Harry's can still get first omelette or cream of wheat, but it's not the same. The breakfast menu is still great, with fresh apple sausage, eggs, and a choice of toast. The cafe is a good place to get a quick bite, and the service is friendly. The cafe is a good place to get a quick bite, and the service is friendly. The cafe is a good place to get a quick bite, and the service is friendly.


L'ESPRESSO, 642 La Jolla Boulevard, 1950-1960s. The parallel to the original Pierre is L'Espresso, which is a small, intimate cafe. It is the longest-running French restaurant in the area. The cafe is a good place to get a quick bite, and the service is friendly. The cafe is a good place to get a quick bite, and the service is friendly. The cafe is a good place to get a quick bite, and the service is friendly.

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Cast off your cares this Sunday aboard the Hilton Grand Vacations® Cruise at 11 a.m. for two hours of good times, great food, champagne and the spectacular scenery of the Mission Bay. Reservations are recommended and at \$195.

\$12.95 (children under 12) this has to be the best cruise value on the waterfront. Call right now to reserve about this Sunday. 776-4311 ext. 7500.



THE SAN DIEGO HILTON



BEACH AND TENNIS RESORT!
1775 East Mission Bay Drive, 276-4010

WEDNESDAY-SATURDAY
9 p.m. to 1:30 a.m.

There's music in the air
dancers on the floor and the
stage is filled with

**THE
"PEOPLE MOVERS"**

The Cargo Bar

LOWE'S
900 S. ...
3 to 5 ...
... 20 ...

[illegible]
SHRIMP &

CHICKEN DINNERS
FOR TWO \$7.95

Dinner served every day after 3:00 pm and includes:
Fried Shrimp, Egg Roll, Fried Wonton, Egg Flower or Hot
Soup and a choice of any of the following entrees:

- Cashew Chicken
- Sesuechon Chicken
- Lemon Gai Chicken
- Sweet & Sour Pork
- Buddha's Delight
- Broccoli Beef
- Peppercorn Steak
- Moo Shu
- Pepper Steak

Offer good with this ad for **entire party** through
August 31, 1987. Specials available to go! too!

金 華 漢

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

Mandarin and Szechuan Cuisine
Elegant and relaxing atmosphere. Friendly, fast service.

EARLY BIRD SPECIAL
COMBINATION PLATE

\$4.95 per person

SUNDAY-THURSDAY 4:30 TO 6:00

Choice of Chinese chicken salad or soup,
egg roll, paper-wrapped chicken,
fried won ton, fried rice and choice of one:

- Chow mein
- Chop suey
- Sweet and sour pork
- Almond chicken
- Beef with broccoli

Offer expires August 27, 1987.

Sunday Night



Champagne Dinner
5:00 to 8:00 pm
Dinner includes champagne, soup, appetizer and 2 entrees for only \$5.50 per person

Daily Luncheon Specials \$3.75



PEKING PALACE
Mission Valley Shopping Center

298-2181

READER'S GUIDE TO RESTAURANTS

Friday, Saturday or Sunday, when the dining room is open from 10:30 a.m. to 11:30 p.m.

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CENTRAL SAN DIEGO
A BUREAU RESTAURANT 324 Main Avenue, San Diego 288-4420. This is a favorite of many. The menu is extensive, and the atmosphere is lively. The bar is open from 10:30 a.m. to 11:30 p.m.

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San Diego's Newest Wine & Cheese Bar
Enjoy select California wines in our intimate atmosphere

♥ Cheeses ♥ Desserts
♥ Fresh fruits ♥ Appetizers

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BALCON
2737 San Diego Ave. • 291-7833
Old Town State Historic Park
Friday & Saturday 3 pm-12 am
Sunday 2-8 pm

Just Voted S.D.'s #1 Japanese Restaurant
(San Diego Magazine, 1987)

Buy 1, Get 1 FREE
Buy one Special Combination Dinner and receive a second Special Combination Dinner FREE

Yakitori 112
Featuring San Diego's finest sushi bars
\$3.99 Lunch Special daily • Steaks • Seafood • Chicken

DOWNTOWN LA MESA
1533 Pacific Highway • 239-8013 8024 La Mesa Blvd. • 462-3100

Valid San Diego 5:00-10:00 pm, Sat. 5:00-10:00 pm. Excludes lunch, special and takeout.
Valid at La Mesa or downtown locations only. Please present coupon before ordering. Expires August 29, 1987.

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ROSE CANYON Cafe
This is a progressive Art Deco atmosphere.
Dinner for two \$14.95
Choose from any two dinner entrees on menu each valued at \$10 or less.

Announced the 1987 Silver Certificate for outstanding service
Awarded by the San Diego Restaurant Association

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to local homes or businesses
to take or place order

Tahiti Nui Yogurt
100% OFF ANY SANDWICH ORDER
Good through 8/31/87

2 FOR 1 FROZEN YOGURT
Topping not included. Buy one get one FREE of equal or lesser value, any size. Valid 8/1/87 through 8/31/87. Good through 8/31/87.

2 FOR 1 FRESH JUICE
Includes carrot, apple or celery. Good through 8/31/87.

ALSO TRY OUR FRESH GOURMET COFFEE, PASTRIES AND HUGH SANDWICHES
Summer hours: Mon. Sat. 8 am-5 pm, Sun. 10 am-5 pm
2474 South Highway 94, 2nd floor South of the Plaza. South of 481-1168

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Sunday Brunch
A la carte menu 10 am-2 pm
Includes champagne
lunch and patio dining
Featuring violinist ROBERTO VALDEZ
Call for reservations 291-4779

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