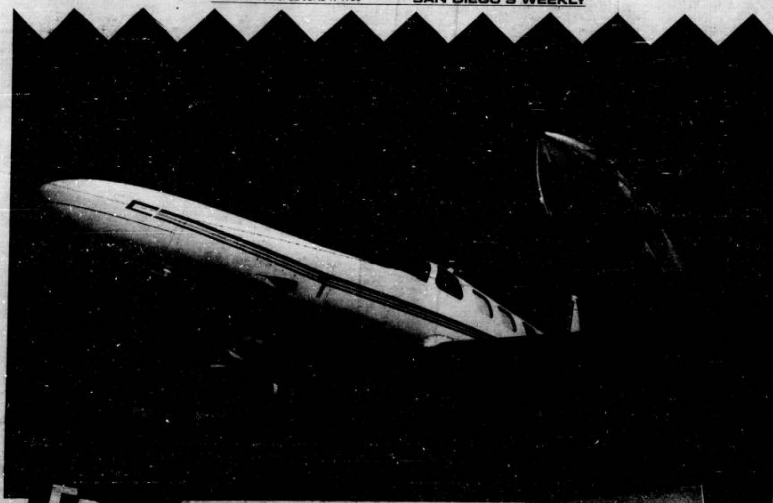


# READER

VOLUME 17, NO. 22 JUNE 9, 1988

SAN DIEGO'S WEEKLY



**FREE IF  
BY  
AIR**

**IS AIR INTERDICTION A FUTILE  
ATTEMPT TO SOLVE AMERICA'S  
DRUG SMUGGLING DILEMMA?**

By Lauren Simon Ostrow  
Photographs by Robert Burroughs

**L**ast year the San Diego Union published an enthusiastic how-very-they-praised the United States Customs Service and the Drug Enforcement Administration (DEA) for their investigation and capture of a San Diego drug smuggler. The man was subsequently convicted of trafficking for his part in the seizure of cocaine seized by San Diego agents.

The man's attorney, Edmundo Espinosa, remembers vividly the morning he read the story. "The Union comes out with an article saying how the good work of the cops gave all the tools to be able to get my client," he recalls. "I was pissed," he recalls. "I was pissed because I had all the cops over there for the cocaine case, and I told them, 'You guys have got to be kidding.' I said, 'You're talking about justifying your budget, telling the people of San Diego what a good job you did.' That's the biggest failure. That's what I have exactly what the facts were."

The facts, according to sources on both sides of the case, illustrate the difficulty and complexity of the government's aerial drug interdiction program.

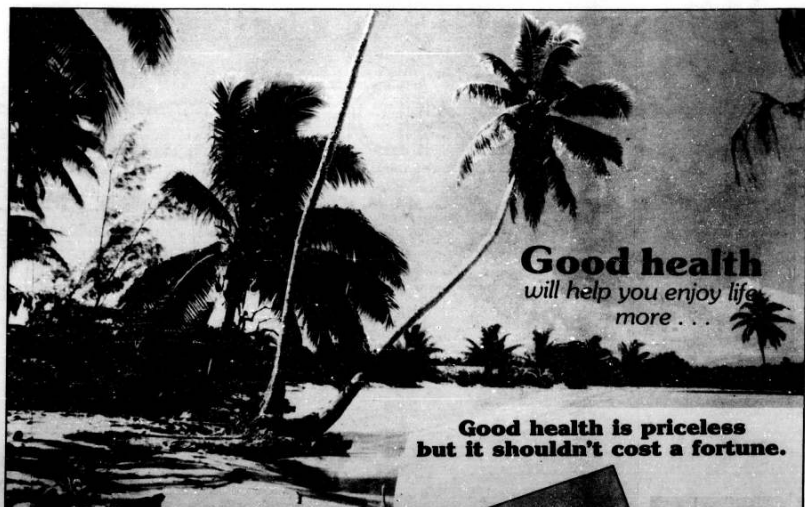
» Despite the success of the government's efforts against Espinosa's client, Henry Peralta, was not discouraged by customs officials when he flew 250 pounds of cocaine from Mexico into the U.S. on the night of November 25, 1986.

Peralta was neither apprehended nor followed when he crossed the border, even though Espinosa claims he was flying with lights and transponder on at 8000 feet, an altitude easily detected by ground radar. (Federal agents dispute the attorney's statement, claiming that Peralta never went above 5000 feet.)

» At midnight, when Peralta first attempted to make his connection in a remote spot near Twentynine Palms — a dry lake bed in southern San Bernardino County popular with drug traffickers — federal agents again failed to apprehend him after they spotted his

U.S. Customs  
Chevyvan parked  
at North Island

(Continued on page 20)



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#### Duck Tale

Biological charlatans made the  
tale of Buena Vista Lagoon's  
"duck gene pool" ("City Lights,"  
June 2) read like a worn sci-fi  
mag. First, use of the term  
"mutant mallard" was a terrible  
way to refer to the wild-domestic  
hybrids. Mutations are random  
changes in the DNA base  
sequences of an individual's  
somatic or germ cells. Many  
mutations have no discernible  
effect upon the individual, and  
only changes in the latter cells  
can be passed along to  
descendants.

California Fish and Game  
biologists said that the "half-  
breeds" lose their "wild genes"  
and no longer behave like wild  
mallards. Let's consider the  
multifarious assumptions inherent  
in such a statement. This notion  
assumes that migration (and other  
behavior) is completely controlled  
by genes. Further, such a premise  
implies that the supposed  
"domestic behavior" genes are  
dominant, the "wild behavior"  
genes are recessive, and that the  
result of every wild-domestic  
mating will be individuals cursed  
with a DNA sequence that says  
"loser."

The introduction of domestic  
ducks probably has not  
"poisoned" the lagoon's gene  
pool. Instead, it has promoted  
goofy behavior by both humans  
and half-mallards. Eliminate the  
duck-feeding ones.  
John Canfield, department of  
biology  
San Diego State University

#### LETTERS

The Reader welcomes letters for  
publication. Address them to  
Letters to the Editor, Box 80893,  
San Diego, 92188. Please include  
your name, address, and  
telephone number. Letters may be  
edited for length and clarity.

#### Nooks And Crannies

A big smile played upon my  
face when I picked up the "Hot  
Your Typical Tourist Guide" in  
the May 26 issue. I'd been waiting  
a long time for you to publish  
something like that. Your front-  
page stories have almost always  
been controversial. It was time for  
a breather.

Jeannette De Wyse wrote a real  
gem in her "Offbeat Spots."  
San Diego residents and visitors  
who want to stay away from  
tourist trap glitz will gain a lot  
from her personal research of the  
county's secret places.

For years, I've wondered how to  
get down into the San Elijo  
Lagoon. Now, thanks to  
De Wyse, I have that much-  
desired information.

My husband and I enjoy  
exploring the nooks and crannies  
of San Diego. Last Sunday we  
embarked on a journey to  
downstream and found the Spruce  
Street suspension bridge. This  
historical site, number 18, did  
indeed tremble under our feet, as  
De Wyse promised!

Sometimes the smaller,  
inconspicuous spots of San Diego  
yield the greatest joys. Thanks  
again for a memorable issue of  
the Reader.  
Cynthia G. O'Neill  
La Mesa

#### Borrow A Cup Of Philosophy?

Have Krishna. Thanks for the  
coverage of our temple ("Offbeat  
Spots," May 26). Somewhere the  
address was printed as 1060  
Grand Avenue when it's actually  
830. I hope the neighbors are  
expecting company.

As far as proselytizing at our  
dinners, I fear that some people  
may interpret this wrongly. I don't  
want people to think that if they  
come to the temple for dinner,  
inevitably they'll be preached to.  
We only speak to people about our  
philosophy who express  
interest. The others are left to  
peacefully take their meals and  
enjoy the temple atmosphere. I'm  
not certain that your description  
conveys this message.

For persons interested in our  
philosophy, we hold classes every  
evening at 7:45 and maintain a  
video lounge which is open all  
day. I hope this clarified this  
point.  
Mahama deasa, temple director  
Pacific Beach

#### If It Please The Crowd

So the Hall of Champions is  
one of San Diego's boring  
museums? ("Boring Museums,"  
May 26). Reading Eric Canten's  
humorous, though one-sided,  
piece as someone unfamiliar with  
the hall, I'd be forced to agree.  
After all, she carefully described  
aspects of the museum which  
seemed somewhat less than  
scintillating.

But boring things are easy to  
find if that is what one is  
predisposed to do. Disneyland is  
boring if all one chooses to ride is  
the monorail or the choo-choo  
train. So's the San Diego Zoo if  
you only recall the animals asleep  
at the time of your visit. All it  
takes to draw these ill-conceived  
conclusions is a sarcastic  
personality and a memory which  
is both selective and short.

My point is rather than  
characterize the Hall of  
Champions as a museum which  
simply offers "pictures of people  
bowling," why not cite the  
museum's many crowd-pleasing  
exhibits: the video capsule of the  
Padres' dramatic 1984 World  
Series season; the endearing  
portraits of our community's  
Special Olympians; or the  
informative and humorous look at  
San Diego's own Over-the-Line,  
to name just a few.

Though I don't know  
Ms. Canten, I suspect that she is  
not a sports fan. That's her  
privilege (and, I'd argue, her  
loss). Fortunately for the Hall of  
Champions — and the San Diego  
community at large — our  
museum's more than 100,000  
annual visitors are.

Philip A. Beaumont, public  
relations coordinator  
San Diego Hall of Champions

#### New Shocks

It would be gratifying to think  
that you and your staff were well  
enough educated to use correct  
English and refrain from  
profanity. What do you prove by  
using obscenity? Do you write for  
a low-class audience?

Sometimes you only seek to  
shock, as in the May 26 map of  
condemned houses. I assume  
the Big Shots Live! These  
individuals will not see the  
Reader. If they did, they might  
object to your inclusion of a  
convict among "important"  
people. The city is terribly hard  
up for celebrities if it must list  
jailbirds.  
K. Bennett  
San Diego

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<b>EDITOR</b> Jim Holman	<b>PRODUCTION MANAGERS</b> Elizabeth Haines Sandy Hoffman, assistant
<b>ASSISTANT EDITORS</b> David McElroy, Dennis Parker	<b>PRODUCTION ARTISTS</b> Thomas E. Arnold, Ben Canine, Thomas Doreau, Ben Paul-Hughes, Carol Glabe, Laurie Gorman, Carol O'Neil, Paul Thomas, John Ward, David Zander
<b>CONTRIBUTORS</b> Thomas E. Arnold, Ben Canine, John D'Agostino, Jeannette De Wyse, Sam Gorman, Lin Johary, Ben Jennings, Paul Krueger, Eleanor Widner, Ben Lewis, Bob McNeil, Paul Haines, Judith Moore, Linda Novak, Bill Owens, Jonathan Saville, Dennis Shepard, Jeff Smith, Steve Sorenson, Eleanor Widner	<b>CLASSIFIED MANAGERS</b> Gary Beckman Barbara Christensen, assistant Don Burkett, editor
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## BY NEAL MATTHEWS

**Tom Ehman says that Sail America is undergoing a routine audit, not an IRS investigation. Pickthall counters that his IRS sources used the word investigation.**

**We call it a charter**

America's Cup racing, calling them a "money-go-round." *The Times* noted that Conner himself profits by taking fifteen percent of all monies raised through commercial sales of America's Cup knickknacks.

Sail America officials reacted with outrage, calling the stories a "cheap shot" and "grossly inaccurate," and point by point they refute allegations that officers were paid while bills went unpaid. Last Wednesday *The Times* published a story reacting to the reaction, with quotes from Pickthall rebutting quotes from Tom Ehman, executive vice president of Sail America. Dwarfed by the legal

managers under my wing" says Sail America's Michael Pichall. "I'm a New Zealand challenge for the America's Cup, the dispute with the London Times received little notice in San Diego."

Reached in his home in southern England, Pichall says that Sail America's protestations about his story are an effort to "cloud the issue"—the issue being that Pichall is not a member of Sail America as a tax-exempt charity. "The statement in their tax returns reads that Sail America was formed 'to foster international understanding by conducting national and international amateur sailing competition, and by supporting and developing amateur athletes in international sailing,'" Pichall remarks. "If America wants to call it a charity, so be it. But in going over three years of accounts, nowhere can I find a payment to me. I can't find a line item for these things: charity, can you? And is Dennis Conn an amateur yachtsman? That's the point, isn't it? It may not be ethical, but it's not illegal."

Pickthall says that he has sources in the IRS who confirmed that an investigation of Sall America was under way. "As I understand it, it was that letter that set the IRS to looking into Sall America," Tom Zhran says that Sall America is undergoing a routine audit, not an IRS investigation. Pickthall counters that his IRS sources used the word *Investigation*. He also claims that members of the San Diego Yacht Club were particularly eager to give him damning information about Conner and Sall America. "There were five or six prominent members who gave me most of the evidence," he says. Relations between Sall America

(continued on page 53)

**F**RE

For years, music stores have been in a reputation-building exercise with Sam the baritone saxophone player, Nixon, the Beatle, and the Martini. Several international companies owe the store a debt of gratitude for their equipment, and during the past few years, how fragile the shop has become. The shop's owner, Critchfield, says that thirty years ago, the

the Guitar Trader store has vacated a space as a successful partner with Diego Inciscent in the area of business development. Mejo Country Dick Montana of Picken, and Warren De Picken, and Warren De Picken are but three of locally based and recognized artists who are offering their services with gratitude for showcasing and open access to their work. Inciscent demonstrates the idea that goodwill has since Eric Denton bought the store. Comments about the old Denton, who represented a major record companies (A&R) is the signing arm of most record companies. Included in the mailer was a cherry stencil of a man wearing sunglasses, sitting beside an electric guitar and a sack of cash,

[illegible]

local musicians, including several members of American Steel, the local hard-rock band, they have been playing in the same music circles. "We were really worked up about this, convinced we were going to get a [record deal] from American Steel's lead singer, Dan McBride. Roger Perry, lead singer of another local rock band, had been in the studio on the record company filled our heads with good stuff, too, and we were convinced American Steel would come out of these parties." At this party, Kelly McCluskey, then an employee at Los Angeles' *Billboard* magazine's Chrissy Records (home to such artists as Billy Idol and Huey Lewis and the News), was one of the platons of phloons, a few were called back, including McBride and Perry. McBride says that he and his band just showed up five days after the first party and told him how much he liked the tape and to prepare another one of his tapes.

"We're talking about a personal call from an A&R rep at a major record company who we told was looking for what we did. I didn't sleep for a week after the call, and neither did the rest of the band," says McBride. He subsequently dropped most of his classes at Mesa College, as did his roommate and fellow band member, Mike Leece, and he got time to cut a more refined demo for Chrissy.

find out about his band's status. Farrell says, "Muchoney told me that he was a record producer on her [sic] on her [sic] as: That's exactly what she said. But when I tried to get anything else out of her, she was so depressed that 'Muchoney' had instructed me to go to her home address, not to Chrysalis, which immediately raised suspicion in Farrell's mind. That following Monday [the party was] at Chrysalis, and Farrell called Chrysalis and was told that Muchoney was no longer employed there."

According to Jeff Lawler, Chrysalis Records' promotion director for albums, Muchoney's last official day at Chrysalis Records was Friday, April 1 — a day before the second record in the album was released. Lawler adds that he was not made aware of either event and that no tapes ever made it to Chrysalis.

"She [Muchoney] came in the next day," says Shaon Shaon, saying, "She [Muchoney] came in that following Monday to train me, but she said nothing about

any tapes or any persons. Kenny really didn't have much signing power — our main function is booking studio time and things like that. As far as I know, she was down there on her own accord, and she was not formally representing Chrysalis."

In a phone interview last week, Muchoney said, "It was not my job to develop acts, it was a seminar only. I never misled anyone."

Devito says he had no knowledge of Muchoney's curiously timed resignation until "a few days after the second party. I realize it doesn't look good, but I just didn't know. I suppose I should have told the bands who submitted tapes that she was no longer with the

## BY MICHAEL CASLES

shopping trips to Rodeo Drive. Listed below are the hotel bills for just one of those days. These receipts were allegedly signed by Brooks and Klecha, both of them using false names, according to the district attorney's office.

**Tuesday, June 30.**  
**Manicures:** \$152 plus \$45 tip.  
**Barber service:** \$40 plus \$11 tip.  
**Drug store purchases:** \$514.  
Items included two pairs of sunglasses (\$134 and \$120), a robe, a bottle of Polo cologne, Lancome lotion, magazines, a carton of cigarettes, and gum.  
**Late lunch (for two):** \$149.58.  
Included five appetizers, two

Brooks and Klecha have been charged with grand theft; a trial date will be set at their arraignment today. Both defendants said they could not comment on the case based on their attorneys' advice. But Klecha did wonder why she had been singled out for prosecution while the other two women in the group at the hotel. And Brooks blamed the whole fiasco on student body president Michael Bang, who had possession of the charge card and allegedly gave authorization for his friends to sign for goods and services. Brooks, who is age twenty-seven, has already pleaded guilty to grand theft and is awaiting sentencing. His phone has been disconnected.

Bang has also been blamed by Larry Humphal, the fourth defendant in the case. (The other defendants all served as officers of the student government. Peggy Klecha worked as their secretary. She is

International finance and economics major, has also pleaded guilty to a single count of grand theft. Listed below are the hotel bills that the district attorney's office credits to his signature (under an alias) on June 30.

---

**Drug store purchases:**  
**\$287.04. Items included**  
**two bottles of Azzaro**  
**cologne, a bottle of**  
**Aramis cologne, and a**  
**bottle of Polo cologne.**

---

**Poolside cabana:** \$225 (daily rental).  
**Barber services:** \$129 plus \$26 tip.  
**Florist:** \$106.50 plus \$20 tip (for two desktop arrangements).  
**Flowers:** \$58.  
**Manicures and pedicures (including tips):** \$230.

**Food and drink (including tips):**  
\$1283.38

Humpal will be sentenced (along with Bang) on June 13; both men may be ordered by the court to make restitution to the Associated Students, which got

*(continued on page 25)*

**G**A) It was the virtue of pink onesies. Pfingsten Saturday, past years always we they come Pfingsten one volunteer shirts "be aggressive" of the four parade in democrats process the choice was instead, it

**PARADE TAKES WRONG ROUTE**

BY PAUL KREIGER

AN HOUR-long debate over the red T-Shirts versus the white ones that ran in the Gay Pride Parade. In the parade marshals wore red shirts "because of the red shirt," because it explains, but this year they argued for pink because they're less "because organizers of the annual Hillcrest celebration" and an extremely heated decision-making session, the T-shirt wasn't put to a quick vote; it was patiently discussed

until the disaster released. That was too much for Pfingsten, a former parade vice president who says the parade group has "wasted much more time squabbling than they've spent working together."

The debate continued after Pfingsten's departure. A suggestion that a "spiritual celebration" be held at the post-parade festival was opposed by three parade volunteers, including a self-described pagan who "abhors" the invocation of moonism and a radical feminist who told the group she'd be offended by "hearing any

reference to Jesus Christ, or Our Saviour or God ... as a 'He.' " A group discussion of potential post-parade speakers kicked off a

**Not everyone's in step**

spirited sixty-minute debate in which one would-be speaker was

made and it created a well-defined leadership. But Albert

Former organizer Pfingsten thinks such discussions are an "utterly idiotic way to squander time that could be better spent

ParadiseFest '88. Bell notes that a compromise was reached on both the spirit of the event (a more "general" ceremony will be held) and the speakers' list (which will be expanded to include two lesbian activists). And though he praises Pfingsten as a "real worker," Bell denounces the more traditional methods favored by the "consensus" process that gives rise to ruling clique. In fact, Bell blames this year's extended debate over T-shirt color on his predecessors, noting that if the color dispute "had been properly hashed out before, it wouldn't have had to be done again this year. Because when you quash minority opinion, it comes back the next year, and the next, and the next."

Bell and his allies say the criticism aimed at the "consensus" process, including a

negative story in a recent issue of the gay weekly *Bravo!*, is the work of several *Bravo!* staffers who organized last year's parade but resigned after being publicly accused of mishandling parade funds. ■

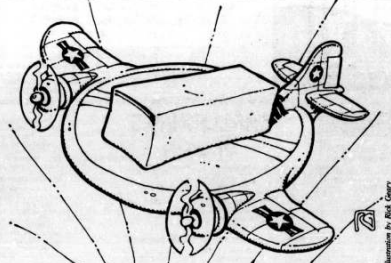
## STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:  
Musing over my toast this morning, I suddenly recalled that during my second-world-war childhood, we ate only margarine (white stuff into which we mixed the coloring) because butter was either unavailable or highly rationed. So what were they doing with all that butter? Feeding it to the troops? Or mixing it with all that other fat and grease we used to save? And what did they do with that?

Gordon Myers  
San Diego  
Given the old guns-or-butter controversy, it does seem ironic that the grease that was saved during World War II was used to make explosives. But don't worry about detonating your bacon, Gordon. Your breakfast is several chemical steps away from disaster. From fats one extracts glycerol. And one uses glycerol to make nitroglycerine. The butter was sent to the troops, but bacon grease and other animal fats went to the munitions industry. Perhaps, equally strange, during the war, San Diego had the stinky job of fermenting kelp for the manufacture of explosives... Remnants of the seaweed waste can still be seen on Gunpowder Point in Chula Vista.

Dear Matthew Alice:  
In places where the sun doesn't set, does the sun appear to go from east to west and then west to east, or does it appear to go in a circle in the sky?  
Tom Hlegible  
Somewhere

No, Tom (as) really from a family of folks named Hlegible. You see, the letter was checked into the wrong post office box and delivered to some other company. The Boulder and KFMB-TV, among others, have a lively and ongoing mail exchange, strengthening our misadventured correspondence. Whenever received Tom's letter sent it through one of those mechanical mail slitters that automated the return address. Once the letter was returned to me, all I was left with was the signature "Tom Dhoumim," or maybe



"Lohruun." Sorry, Tom. But about the mid-night sun. It appears to describe a circle around the horizon in a more or less unbroken path. It's visible from mid-March to mid-September at the North Pole (reverse that for the South Pole), gradually decreasing to a few days around June 21 at the Arctic Circle and September 20 at the Antarctic Circle.

Dear Matthew Alice:  
While driving through North County the other day, I happened across the cute little community of Elfin Forest. Although very scenic, there was nothing resembling a forest. Name origins for Pacific Beach, Lemon Grove, or La Jolla are self-explanatory. What's the story behind Elfin Forest?  
Al Sargent  
University City  
In case anyone is taking a vote, my ballot for the most tranquil stretch of road in the urbanized part of our county would have to

go to the easternmost four miles of Queshavan Road as it winds down into the Elfin Forest, just east of Encinitas and Olivenhain and south of San Marcos. Once you get past the dump trucks in the rather unpromising vicinity of the San Marcos landfill and climb to the top of the 540-foot rise above the valley, the two-lane blacktop narrows and snakes through tunnels of live oaks and hills covered with chaparral and bright red and orange wildflowers. Two or three wide places in the road allow you to park your car and enjoy what is probably one of the few places in the western part of our county where you hear no freeways, no airplanes, no televisions or stereos—just the wind in the trees, bugs buzzing, choruses of birds, and the sound of the small creek that runs down the eastern slope of the hill. The area is all privately owned, and the roadside is nicely fenced for most of its length, but it's still a cool and peaceful place to visit. But all of this isn't getting your question answered, is it, Al? Let's say first that you're

concentrating on the wrong half of the name. "Elfin" is the operative concept here. An elfin forest is in the eye of the beholder, and if an elf is doing the beholding, well then, all of Southern California's back country is forest, right? Elfin forest is an old-fashioned sort of botanical nickname for our native chaparral—the tough, scrubby manzanitas, greasewood, sage, sumac, lilac, and oak that covers the hills of much of the southwestern United States. The plants are stunted by our hot, dry summer climate.

A woman named Francis Fultz may have helped popularize the name when she chose *The Elfin Forest* as the title of her 1923 book about the Southwest's native chaparral. She notes in her foreword that California's Giant Forest (the Sequoias) seemed to get all the press, and she wanted to even up the score. There are only a few other areas of the world that have elfin forests (Chile and parts of Africa, the Mediterranean coast, and Australia), but none is as dense, uniform, or extensive as the chaparral land of the southwestern United States. Of course, much of the ground cover now has been sacrificed to developers, but at one time of Southern California looked like our country's back country.

As for how our North County Elfin Forest got its name, one story goes that it was conferred by the people who run the Queshavan religious retreat, a 600-plus-acre compound on Queshavan Road. But there is every chance that the name predates them. Over the years, the area has been the location of several religious communities, ranches, and of a stagecoach stop on the nineteenth-century route from Ramona to Escondido, Encinitas, and San Diego. But no matter who actually assigned the name, the forest in question is the surrounding chaparral.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o Reader, P.O. Box 80803, San Diego, California 92138.

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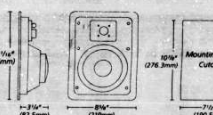
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Boston Acoustics 360 Designer Series speakers bring true high-fidelity music reproduction to a variety of listening spaces. The result is a sound that is rich, warm, and full. The 360 series is available in two models: the 360-1 and the 360-2. The 360-1 is a 2-way speaker with a 6.5" woofer and a 1" tweeter. The 360-2 is a 3-way speaker with a 6.5" woofer, a 1" tweeter, and a 1" super tweeter. Both speakers are available in a variety of finishes, including black, silver, and gold. The 360 series is a true high-fidelity speaker that will give you the best sound possible.



As a result, the 360's sonic performance takes its small size and uncompromising appearance as well as Boston Acoustics' high-fidelity reputation, frequency response is smooth and accurate. Some things to note: The 360 series, compact design and size are ideal in most areas of the home. The 360 series is available in two models: the 360-1 and the 360-2. The 360-1 is a 2-way speaker with a 6.5" woofer and a 1" tweeter. The 360-2 is a 3-way speaker with a 6.5" woofer, a 1" tweeter, and a 1" super tweeter. Both speakers are available in a variety of finishes, including black, silver, and gold. The 360 series is a true high-fidelity speaker that will give you the best sound possible.

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## THE INSIDE STORY

BY PAUL KRUEGER

**LOCATING OUR STATE LEGISLATORS ON THE liberal-conservative spectrum is easy, right? Assemblyman Steve Peace may be a Democrat in name, but he's as good as a Republican when it comes to voting. GOP opponents may brand Assemblywoman Lucy Killea a "Willie Brown liberal," but her record proves she's a moderate. Republicans Larry Stirling and Bill Craven are dependable conservatives.**

Wrong, according to a recent analysis of legislators' voting patterns conducted by the *California Journal*. Killea, a three-term Democrat, received a ninety-seven percent "liberal" voting rating this year, up from ninety-two percent in the *Journal's* 1987 survey. Despite his much-publicized split with Assembly Speaker Brown, Peace cast liberal votes on ninety-one percent of the selected bills, up from his previous fifty-six percent rating; and Democrat Peter Chacon took the party line on eighty-six percent of the votes reviewed by *Journal* researchers.

Republican Sonny Mejoanier sided with assembly conservatives just sixty-two percent of the time, making her the second most "liberal" of the thirty-six-member state GOP delegation. According to the

*Journal's* analysis, Stirling cast conservative votes on seventy-two percent of the bills surveyed, up from sixty-four percent last year. North County Representatives Bill Bradley and Bob Frazee sided with their GOP colleagues more frequently (seventy-six and seventy-seven percent of the time, respectively) but scored lower on the loyalty scale than twenty-four GOP colleagues.

Among San Diego County's three state senators, only Republican Bill Craven was given a surprising rating in the *Journal* survey. He cast a greater percentage of liberal votes (seventy percent) than any other GOP senator, a pattern that ranked him higher up the liberal scale than one senate Democrat. Craven's "liberal" vote rating was just forty-three percent in last year's *Journal* survey. Democrat Wade Daddah landed in the middle of the Democrat pack with an eighty-six percent rating, while Jim Ellis, who recently announced his retirement, voted with his GOP colleagues eighty-six percent of the time.

The *Journal* analysis has its critics. Legislators interviewed by the magazine disagreed with its conclusion that many of them are more liberal than they were last year; and they argued that some of the bills identified as "liberal" were in fact

"moderate" measures. Assemblywoman Mejoanier and Killea agree with that critique; Killea notes, for example, that "Republicans of all stripes" joined her in voting for a "liberal" law requiring motorists to wear helmets, while certified liberal Maxine Waters opposed that measure. (Killea, who's worried that her current Republican opponent might use the *Journal* article against her, has undertaken a vote-by-vote review of the survey.)

An aide to Republican Senator Craven also thinks the *Journal's* liberal-conservative labeling is "purely arbitrary," although he says his boss's high liberal score fits with Craven's "moderate" stance and "unpredictable" political nature. Assemblyman Stirling has no quibble with the survey results, saying he'll sometimes vote for liberal measures proposed by the assembly's Democratic majority because he "wants to make the system work and not be [a political] hand-grenade thrower."

Assemblyman Peace wasn't available for comment, but his high liberal rating may be deceiving, since his current challenge to Speaker Brown has kept him off the assembly floor at times. When an assemblyman misses a roll call, his seatmate will cast a vote for him, and such substitute voting is done along purely partisan lines.

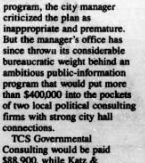
WHEN CITY COUNCILMAN BRUCE Henderson wanted to spend a measly \$5000 to alert local home owners that their water bills could triple if the city embarks on a proposed \$1.5 billion sewage-treatment



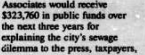
Assemblyman Steve Peace



Assemblyman Larry Stirling



Assemblywoman Lucy Killea



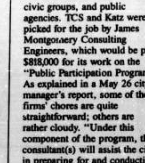
Assemblywoman Sonny Mejoanier



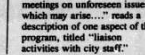
Senator William Craven



Senator William Craven



Senator William Craven



Senator William Craven



Senator William Craven

When the million-dollar-plus education program was first presented to the city council two months ago, some councilmembers balked. Abbe Wolfheimer expressed doubts about the need for it and suggested the job could be done

less expensively by city employees. Wolfheimer and her colleagues declined to approve the proposal and instead asked for more details about its cost and content. But while the "public participation" campaign is a bit mystifying to some councilmembers, the consultants who would run it are no strangers.

TCS Consulting is a subsidiary of TCS Enterprises, which is controlled by Tom Stickle, a Republican heavy-weight who contributes generously to many GOP candidates. The directors of TCS Consulting — Mac Strobl and Scott Harvey — are both former city employees. Strobl served on the city council for a year with Mayor O'Connor and remains very close to the mayor. Harvey supervised the city's

state and federal lobbyists before joining Stickle's firm, and he seriously considered running for the Second District city council seat last year. When Republican leaders anointed Ron Roberts for the job, Harvey put his political ambitions on hold, though the victorious Roberts has since appointed him to the prestigious Charter Review Commission.

Sarah Katz of Katz & Associates is the daughter of Chief Deputy City Attorney Jack Katz and is a well-known GOP campaign consultant. She helped elect Councilwoman Gloria McCall and supervised Councilman Roberts' campaign. She also worked for Bob O'Neill, who was defeated last year by Councilman Henderson. TCS Consulting has plenty of experience in government

relations, but Katz's exposure to such programs as the sewage-treatment project is quite limited. And neither firm was subject to a competitive selection process before it was tapped for the job by their colleagues at Montgomery. John Somerville, Montgomery's local project manager, says he simply had "informal discussions" with TCS, Katz, and four other companies before making his selection. But Somerville stresses that such a process is "typical" in the consulting business, where firms don't have to follow the more rigorous public bidding process required of government agencies. (The Montgomery firm had to compete against other companies to win its master \$9.5 million sewage consulting contract with the city

council.) It's not clear whether TCS and Katz's relationship with O'Connor, Roberts, and McCall will help win eventual council approval for the "public participation" program. O'Connor's friendship with TCS executive Strobl didn't keep the mayor from asking some tough questions about the proposed expenditure at the March hearing. But Katz's former client McCall came to the consultants' rescue last week when the proposed contract was debated by a city council committee. Though Councilman Henderson asked his colleagues not to move the matter up to the full council for a vote until it could be thoroughly debated, chairman McCall pushed the issue on to the council without discussion.



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## AIR

(continued from page 1)

AeroCommander overhead. "They heard the engines of the plane," Espinoza says. "They heard the plane, and they saw the plane go down close to 400 feet from the ground. They could not distinguish through the [night-vision] goggles exactly what kind of plane it was." Because of the lack of identification and because Peralta flew away after one pass over the site, an arrest was aborted.

Peralta finally did land, and he mistakenly unloaded nineteen duffie bags of ninety-percent pure cocaine at Laguna Army Airfield, a restricted U.S. military installation a few miles northeast of Yuma, Arizona. But for the third time in less than twelve hours, agents failed to capture him. In fact, when Peralta was awakened at 6:45 the next morning after having fallen asleep in his plane, he persuaded a U.S. Army major to give him enough fuel to leave the airfield and fly back to San Diego. The cocaine, Peralta figured, would have to be retrieved at another time.

It was not until ten days later, on December 4, that a helicopter pilot on a routine

U.S. Customs photo of plane carrying marijuana that crashed while trying to land in desert



landing at the airfield discovered the cache Peralta had left behind in some bushes. "The agents at the desert happened to be there by a fluke," Espinoza claims in retrospect about the same drug-enforcement operation the Union later dubbed "one of the best-kept secrets in law enforcement in San Diego County."

The U.S. Customs Service's annual budget for air interdiction was \$200 million last year, with the figure split fairly evenly between East and

West Coast operations. For that price, in fiscal year 1987, air interdictions were responsible for the seizure of more than 22,329 pounds of cocaine and 89,819 pounds of marijuana nationwide. Also seized last year were 53 aircraft, 455 vehicles, 419 vessels, and \$1.5 million in cash. The San Diego Aviation Operations unit, a branch of the Customs Service based at North Island Naval Air Station, accounted for seizures of one pound of cocaine, 497 pounds of marijuana, two aircraft, one vehicle, and \$700,000 in cash.

Yet even with these apparent

Peralta persuaded a U.S. Army major to give him enough fuel to leave the airfield and fly back to San Diego.

successes, the customs air-interdiction rate is extremely low. "The U.S. government claims that it seizes only ten percent [of the drugs being flown across the border], and I think that that's max,"



Expinoza says. "They catch a really minimal amount. That's why whenever they're going to handle a case, the U.S.

government is going to give a kind of a name to the operation, and it's going to make a big deal out of the seizure."

Confronted by a mere ten-percent success rate, legislators have responded by throwing more money at interdiction efforts. More money means hiring more people, buying more airplanes and helicopters, and installing more radar systems to keep an eye on more territory. Beefing up manpower and adding high-tech equipment makes it appear, at least on the surface, that the government is doing something to battle what public-opinion polls deem the nation's number-one problem.

Currently the federal air-interdiction effort in Southern California relies on a three-part operation as defined by the U.S. Customs Service: detection, interception, and apprehension. The operation begins at March Air Force Base, near Riverside, which is the reception site for all ground radar signals in the western United States. There are sixteen federally owned, fixed-base radar systems close to the border with Mexico, such as the one atop Mt. Laguna in San Diego County. Radar information is also collected by military

(continued on page 12)

## TRUE STORY

Klipsch speakers weren't the first I owned. Fact is, I had another 'highly touted' brand and thought they were wonderful. Those speakers were almost new when a friend came to live with me for a few days between apartments. He'd put all his furniture in storage, but brought his KLIPSCH FORTÉs with him and hooked 'em up next to my speakers. I was ready for the duel and confident my speakers would win. On the very first CD, the FORTÉs made it clear that I'd been missing a lot in my music. They delivered so much more detail and articulation. So much more dynamic range. The sound was alive. There was no contest. As soon as my friend moved on, I sold my speakers and bought a new pair of FORTÉs. I was pleasantly surprised at the price. I could have bought them to begin with and saved some money. I think FORTÉs are just great. No component in my system, not even my CD player, ever made such a vivid difference. Music never sounded so good to me.

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# AIR

(continued from page 18)

planes that surveil the area regularly. Most airport approach-control radar systems, including those at both military and civilian airports, also feed into the customs control center at March.

Twenty-four hours a day, seven days a week, some thirty "detection system specialists" monitor the radar screens at March, watching the blips that cross in and out of Mexico. These blips are checked against flight plans filed with Federal Aviation Administration computers by both commercial and private pilots. If a private pilot is planning to fly into the U.S. from Baja California, for example, he is required to call the FAA and state where he expects to cross the border and at what point of entry. There are two such points of entry: Brown Field on Olay Mesa and in Calexico. The flight plan is "opened," or activated, when the pilot is airborne, and it stays open until landing. "They're looking for your radar when you cross the border, and they know who you are," explains Rick Severson, airport manager at Palomar Airport in Carlsbad. "If they get an unidentified radar blip crossing over, they watch it closely. In this area, it's almost impossible not to be on the radar. You've got to go quite a ways inland toward Tijuana, El Centro, that area, and then fly low and stay within the hills."

Once a suspicious aircraft is detected at March, a call goes out to San Diego Aviation Operations at North Island, one of seven such units in the U.S., where a staff of fifteen agents rotates shifts for duty on the "intercept crew."

Armed with automatic rifles, the crew responds to a call by immediately going "on scramble," which means the men have eight minutes to run to their planes, throw on their headsets, check their maps, crank up their engines, and take off. A code word gets them take-off priority from the control tower.

Five aircraft currently are based at North Island, including a Jet Ranger helicopter and two twin-engine Beechcraft King Aircs, on temporary stand-in for other disabled aircraft. North Island also is home base for a CHET, one of the agency's \$6.5-million Piper Cheyenne high-endurance trackers, equipped with radar and a forward-looking infrared (FLIR) imaging system. Able to seat four armed agents and two pilots, a CHET can fly at more than 200 mph for about seven hours without refueling, roughly the distance from San Diego to Dallas.

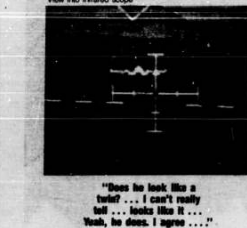
Customs agents assigned to the air-interdiction unit say business has been slow for the last few years. In the early Eighties, about a third of the staff was re-assigned to Florida in a concentrated

Inside the Cheyenne with infrared tracking equipment



effort to stop aerial drug smuggling there, and for the last four years, the unit's operations have been slowed as the customs control center was moved from Phoenix to Riverside. (The air-interdiction budget was in fact cut from \$200 million last year to \$163 million this year, which has caused delays in purchasing new aircraft and repairing older ones. One agent says customs needs twice the number of aircraft it currently has stationed at North Island; it's all they can do to get one routine patrol up per day. Plus, last November, two agents were killed and a Cessna 441 Conquest was destroyed in a crash near Calexico.)

View into infrared scope



"Does he look like a bird? ... I can't really tell ... looks like it ... Yeah, he does. I agree ..."

So far this year, according to Aviation Group Supervisor Bill Thompson, only two or three busts have been made on "cold" interceptions. That is a term used for aircraft intercepted either when the customs planes are flying routine patrols along the border or as the result of the unit being "scrambled" to intercept a suspicious target seen on the radar screens in Riverside. Thompson says he keeps track in all the times he about the same number of apprehensions, two or three, have been made as a result of ongoing investigations this

December of 1986. "That's all he said, just that there'd be a plane coming across that'd be loaded."

The last-minute call from Simon's informant did not come as a surprise to the agents at North Island, who are accustomed to running interception missions in the early evening, the most common time for smugglers to fly across the border. "We keep track in all the times we detect targets, and we build profiles based on that," explains Joe Maxwell, West Coast director of aviation

operations for the Customs Service. Maxwell oversees the North Island branch and three other units west of the Mississippi River. "Basically, [smugglers prefer] dawn, dusk. The moon really doesn't have anything to do with it. Weather, of course, does. If it's bad weather, they don't do it. Most of it, for whatever reason, seems to be midweek — Tuesday or Wednesday. And generally in the valleys in the desert... We've caught everything from Catholic priests to airline pilots, military pilots, pilots with very minimal number of hours who think they're gonna make a lot of quick money and retire... We've got men. We've got women, old people, young people."

Special Agent Simon remembers that 1986 mission. "We took off around four o'clock, got up around the general vicinity where we thought the plane would cross. I had my bulletproof vest with me, and I was carrying an AR-15 [automatic rifle] and my flight jacket."

In a Cessna 421, Simon, two pilots, and an air officer arrived in the El Centro region around 4:30 p.m. and began a series of continuous orbits of the area while they waited for the suspect. The CHET, meanwhile, was on patrol about 2000 feet above them, searching for the target on its radar.

"... 5490, can you come up on uniform control frequency and give me radar location? ... He's about forty-five degrees and about 2.7. We're holding pretty good distance-wise. ... Now he's about twenty degrees... Does he look like a twin? ... I can't really tell... looks like it... Yeah, he does. I agree..."

"Boring is a very good word" to describe the early part of an air-interdiction

mission, says Joe Penders, one of the customs pilots who flew with Simon on the mission. Simon adds, "You just kinda sit there, and before it gets dark, you can watch for airplanes just wait, just watching, keeping notes, just waiting, hoping we pick up the target." To pass the hours, pilots monitor various radio frequencies to help them sort out legitimate air traffic. Other times they might turn on a ball game on the Automatic Direction Finding radio.

Even if the agents have looked on to the target by nightfall, the games end when darkness sets. "Everybody's flying with their lights off at night, so you can't see anything and you don't want the bad guy to see you," explains Simon. "There were four airplanes [on the December mission], and every once in a while, you'll hear... somebody tells 'em to turn on their strobe [light] so they can see if they're too close to them or not..."

"We came pretty close to the top of a mountain in our sightscope... You have a lot of adrenaline building up. Penders, who has been flying for customs since 1972 when he retired as a navy anti-submarine warfare pilot, agrees that the feeling in the planes is tense, especially at night. "There's a lot of emotion because you're so totally involved, especially knowing that you make the slightest mistake and the whole thing's over and gone. We're lost."

Any idea what kind of speed he's doing, 92? Yeah, we're showing 150 to 160 [knots]... He hasn't bailed [the border] yet... No yet..."

Besides tracking the target aircraft and surviving in what to an outsider looks like a game of aerial chicken, customs pilots constantly

struggle to keep their aircraft steady in shifting winds. "When you're out over the desert," one agent explains, "you have what they call thermals — different areas where more hot air is rising than others. When you get into a thermal, that'll lift the aircraft, and then you'll drop out of the thermal. There's a lot of going up and down like that."

All units from 85, we have... an intruder who is just about to bust the border at 800 feet, 150 knots, heading 330. He's a twin-engine and no lights that we can see... Nice job, CHET... 85, copy that we're proceeding direct to Thermal... Looks like a long AOR, Harry... Just keep coming."

About 5:30 p.m., the CHET located its target just south of the border and radioed the Cessna with the suspected smuggler's heading and vectors. Within minutes the Cessna moved in behind and above the plane and was following it northward. Agents have followed planes as far north as Reno. Sometimes, if the contraband pilot spots the customs aircraft or hears the agents' conversations on the radio (which would be a common problem, before the customs radios got frequency scramblers), the smuggler turns around and returns to Mexico. Customs officers are prohibited from entering Mexican air space.

slower than you, you've got a real problem... To stay behind him, you have to S-turn first to the left, then the right. We have to cover more ground than him because we're going faster."

Drug traffickers typically fly single- or twin-engine planes that are slowed considerably by large loads. Also they often rely on makeshift parts to stay aloft, such as filling a waterbed mattress with fuel and pumping it into the tank through a garden hose. One of the most reliable ways for customs officers to gauge how much aerial smuggling is taking place is the number of crashes reported on both sides of the border. "We're hearing of quite a few crashes in Mexico now," says Penders.

85 from 81... 85... Okay, to 85. I want you to relay to 91. I have a case officer on-board, and this is what he wants. If the aircraft lands at a civil airport in the Yuma area, he wants everybody to back off, and he wants to go in after he lands, a short time after. He doesn't want to burn this thing, so 91 is calling the shots...

Many smuggling flights end up at commercial airports, from Ramona to Las Vegas including Lindbergh Field. About a year ago, Penders chased a smuggler to the Hemet airport, but after the smuggler landed, he spotted the customs planes coming in

smuggler's aircraft and unload the arresting officers. Should the suspects try to escape on the ground, the Blackhawk can hover over the area and light up the sky with a 12,000-candle-watt searchlight called the Night Sun.

Gumplay has occurred only once between aerial smugglers and customs agents in the West. One agent said that while following a smuggler's plane in 1978, he fired shots after the target plane made threatening maneuvers. Even though almost all the smugglers who are apprehended are armed, they are a little better educated than their average dope dealer," operations director Joe Maxwell explains. "They know the consequences of trying to shoot it out with federal agents." Adds Bill Thompson of the North Island unit, "They'd rather take their chances in court than in a shoot-out."

Okay, looks like he may be landing... He's on the deck right now, and we're showing the 200-degree radial at 60.4 miles from Daguerre. He's on the deck...

In a procedure that on radio sounds very much like an

There are three general areas that smugglers favor — the Guadalupe Valley, the Laguna Salada, and the Colorado River itself.



If the plane doesn't turn around, the agents say they follow him until he lands or runs out of gas or crashes. At speeds of close to 200 mph, it is a tension-filled chase that often leads customs pilots to perform sudden maneuvers to track the target closely without being seen. "It takes a lot of skill to maneuver to keep the target in contact," Joe Penders explains. "The forward-looking infrared imaging system is not a 360-degree system. You have to stay behind him. He has to be in front of you. If he's going

behind him, and he took off again from the taxiway. He disappeared back into Mexico. By now, two customs planes from Arizona had joined the two San Diego aircraft over the desert. As the hour grew later and the four customs planes trailed the target northward, Brian Simon radioed to Riverside to launch the Blackhawk helicopter. The Blackhawk is an apprehension helicopter with long-range fuel tanks that can keep it airborne for five and a half hours carrying six armed agents. Its job is to land behind a

Apollo lunar landing, the CHET radar operator guided the Blackhawk to the target's landing site on a dirt runway in the darkness. If all had gone well, within minutes, the helicopter would have landed and the agents made the arrests. But in this case, the Blackhawk could not find the target for well over fifteen minutes because the helicopter was flying behind the CHET and therefore not showing up on its FLIR imaging system. "It was hard for us to direct him. We could only tell him where we were," Penders recalls.

Listen, everybody turn their lights on, and get this thing lit up so we can get Dick in there. If he doesn't see us, we're not ever gonna get on him... 85, are there any lights on the ground?... 1404, 1403... I can't see any... We don't see you guys at all... 85, I don't even see you. You sure you got your lights on?

"There's a lot of people talking at the same time, and in the dark, you don't know what's going on," Simon cautions. "They're all monitoring the same frequencies. It's kind of like organized chaos." Indeed, the seizure was delayed long enough to allow the ground crew to unload the drugs and permit the smuggler to get off again. (The plane was followed and apprehended later that evening; the ground crew was also arrested.)

Even with over a billion dollars' worth of equipment, the Customs Service is still having difficulty in intercepting illegal drug flights coming into the western United States. Apprehensions are complicated by the desert topography that runs from eastern San Diego County to Arizona and north into Riverside and San Bernardino counties.

Pilot Joe Penders says there are three general areas that smugglers favor when crossing

lake beds definitely favor the smuggler. "If we haven't picked him up by the time he reaches Palm Springs, he's gone," Penders says.

The smugglers land on those dry lake beds, as well as roadways, dirt airstrips, abandoned military airstrips, and at small airports that are closed after dark. Rick Severson, airport manager at Palomar, acknowledges that he has only one guard on duty at night to cover the entire airport; landing and unloading an illegal load is easy to do. No one staffs the control tower after 8:00 p.m., although the airport is open and runway lights stay on all night.

"There's no requirement [about announcing one's position on the tower frequency]," Severson adds. "You can get out, taxi down the runway, and take off and not get noticed. You can take off and fly wherever and never talk to anybody."

The Customs Service used to station men on mountain tops with binoculars who would look into Mexico and send back radio messages when they spotted suspicious aircraft. Today customs has two portable radar stations situated on mountains near Jacumba, but these systems are only effective up to the horizon; at the desert mountain top, they are rendered useless. According to Joe Maxwell, "The radar goes out and his hand sitting [on a hilltop] looking out this way, it can't see through the mountains. This radar goes out and his hand sitting [on a hilltop] looking out this way, it can't see through the mountains. This radar goes out and his hand sitting [on a hilltop] looking out this way, it can't see through the mountains."

To combat the gaps in radar detection, the Customs Service is installing a series of tethered balloons along the length of the border to carry down-looking radar systems specially designed to track low-flying aircraft in the desert valleys. Called aerostats, the huge blimp-like balloons, about two-thirds larger than the Goodyear blimp, will float at 15,000 feet. A cable, marked every 500 feet with flashing strobe lights, will enter the balloons to the ground. "The aerostats will cover every mountain, valley, everything," Maxwell explains. "And we're going to put a bunch of these along the [entire] border to do this, and then there's no way anybody can fly under the radar coverage."

The first aerostat was installed at Ft. Huachuca, near Tucson, in late 1987 and is becoming operational this week. The Customs Service has funding for five more, at about \$17 million each. In October of 1989, one is expected to go up about the Yuma Proving Grounds to cover the Southern California border. Maxwell's radar has not yet been put to the test in the West, although two aerostats are in use in Florida and have proved extremely effective. Yet even if it makes a dent in the drug problem, he admits, "Our informants [the smugglers] are already aware of what we're doing, and they're looking for other ways to [smuggle their cargo]."

(continued on page 14)



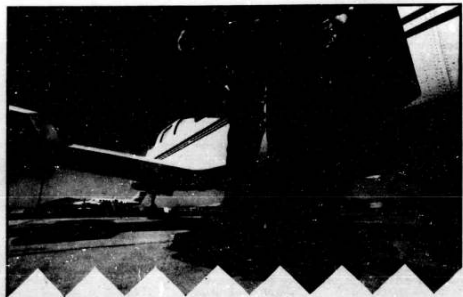
# AIR

(Continued from page 13)

They won't fly it. They'll bring it up to within the proximity of the border and off-load it in Mexico onto vehicles or boats. Drug traffickers in Florida already are making more frequent air drops to avoid being detected by the radar balloons installed there.

For all their anticipated (though perhaps short-lived) successes, aerostats and additional high-tech solutions offered by the American military are also very expensive propositions. In Congress last month, Ohio Senator John Glenn, a Democrat, estimated that the cost of enforcing a pending Senate bill to authorize the use of military equipment in the drug fight would be \$6.2 billion, plus another \$14 billion to purchase a minimum of sixty-six additional ANW-3 radar planes. Republican Senator Lowell Weicker of Connecticut cited a more conservative figure of \$5 billion.

The diversion of military equipment and personnel from the nation's defense is also a hotly contested cost and one that Joe Maxwell feels will be unnecessary once the aerostats go up. "I told the Senate Armed Services Committee



two weeks ago that we will not need military support the way we do now," Maxwell says. "I told them we need to get the aerostats fully operational, and then leave us alone."

Along with the controversial, much-publicized zero-tolerance program, recent outgrowths of the fight against drugs are the election-year attempts on Capitol Hill to amend the fiscal year 1989 defense-spending bill to beef up the role of the military in pursuing and apprehending

traffickers along the border. A House amendment, written by San Diego Republican Duncan Hunter, gives the president forty-five days "to substantially halt the unlawful penetration of the United States borders by aircraft and vessels carrying narcotics" and requires the military to monitor by airborne radar all vehicles approaching the nation's southern border. A similar measure had passed in the House in 1986, but it was struck down in the more conservative Senate on the grounds that it would be too costly.

On May 5, Hunter's amendment passed in the House by a 385-23 vote. It also seeks to permit U.S. military personnel to pursue and arrest suspected drug traffickers by revising the posse comitatus Act, a law prohibiting the military from enforcing civilian laws (in 1878 the act was inaugurated to keep federal troops from interfering in Southern state elections after the Civil War). This year's Senate bill, which passed 83-6 after two days of negotiations with Defense Secretary Frank Carlucci and Attorney General Edwin Meese, again is less

sweeping than the House version, but it also seeks to permit the military a greater role in fighting drugs along the border. In the Senate amendment, the president is mandated to select a federal agency to oversee all anti-drug trafficking operations. Passed on May 13, about a week after the House's bill, the amendment also authorizes \$30 million to the Coast Guard and, for the first time, gives the navy the authority to arrest drug traffickers in international waters, eliminating one handicap that local customs officers say is particularly hampering in San Diego. (Maxwell says this issue has been discussed each time the presidents of Mexico and the United States meet and claims that recent signs of an agreement are encouraging. Such an agreement would also permit aerial chases of suspected drug runners a certain distance back into Mexico.)

Actually, the military has been a part of the drug war since 1981, when President Reagan lobbied for and was successful in loosening up restrictions on the posse comitatus Act, so that it went from banning military intervention in civilian law enforcement to permitting the Defense Department to assist indirectly in drug interdiction by providing intelligence, equipment, and training to civilian agencies. The value of

"If we haven't picked him up by the time he reaches Palm Springs, he's gone."

that help was estimated at \$67 million last year.

The role of the military in interdiction continued to deepen in the Eighties, according to published reports. In 1983 two air force special-operations helicopters were assigned to assist authorities in the Bahamas in interdicting traffickers there. In 1985 the air force reportedly flew more than 10,000 hours in support of drug-interdiction efforts. The

army has been running two programs on the Arizona/Mexico border to train personnel to use OV-10 Mohawk surveillance aircraft and ground radar systems to cover that region.

Then came Operation Alliance, announced in August of 1986 and spearheaded by Vice President George Bush. A \$266 million program designed expressly to combat trafficking from Mexico,

Operation Alliance added close to 550 law-enforcement officers and federal prosecutors to government posts along the 2,000-mile border (including ten additional agents at the North Island Aviation Interdiction Unit). Operation Alliance also promised a bevy of new equipment, including the five radar balloons, four E-2Cs, six Blackhawk helicopters, and two C-130 transport planes.

Also in 1986, local customs officials announced that private aircraft could no longer land at Lindbergh Field without first stopping at either Brown Field or Calexico, the two customs checkpoints near the border. Later that year, private flights from Mexico were banned completely from landing at Lindbergh because, according to Representative Hunter, it was too easy for smugglers to unload their

cargo in the congestion of a major airport. Media attention to the drug issue along the border waned in 1987 in the wake of the Iran contra scandal, yet the year was to see some action in the formation of the National Drug Board, chaired by Attorney General Meese. In May of last year, the board named the Customs Service the "lead agency to interdict

(Continued on page 16)

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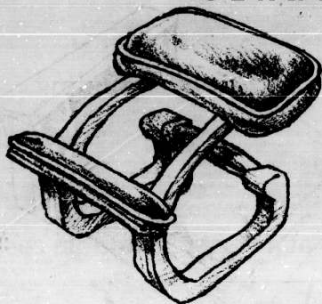
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## COLONIC MACHINE

Free-standing, gravity controlled. Home/business. \$500.  
The ad would have caught anybody's attention, anywhere, but the fact that it was in the classified section of the newspaper *Wholesale Living News*

BY STEVE  
SORENSEN  
ILLUSTRATIONS BY  
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made it irresistible. Did "free-standing" mean the machine levitated? And what about "gravity controlled"? Were there other colonic machines that controlled gravity?  
For about ten years now, colonic irrigation has been one of the more popular new-age fads — along with crystal-healing therapy and prosperity visualization. But in an era when people are afraid to eat in a restaurant for fear of catching AIDS, what future could there possibly be for a device that's used to rinse out the lower intestines of any paying customer? Was this ad evidence of the dying of a fad? I called the phone number to find out.

"It's a very gentle machine," the soft male voice on the other end said. "Very nice-looking, too. It was custom made about five years ago. We used it in our business. We had it hooked up to the plumbing in our garage, next to the washer and dryer."

"How does it work?" I asked.  
"It has two tanks that hold five gallons of water each. You can run the controls by yourself, in private. It has a very slim speculum that's inserted into the anus. The waste is washed out around it."

I could tell the guy was desperate to dump the machine. It was only a matter of time until some consumer advocate did an exposé on the safety of colonic

machines, and overnight the market would be flooded with them. Colonic machines would be cheaper than an Audi 5000S after 60 Minutes did their piece on faulty accelerators.

"Why are you selling it?" I asked.  
"Well," the man sighed, "I realized a lot of people can get the same effect from an enema. But obviously enemas aren't that convenient. Some people need a machine like this to get them started with colonics."

"Thanks," I said. "I'll think about it."

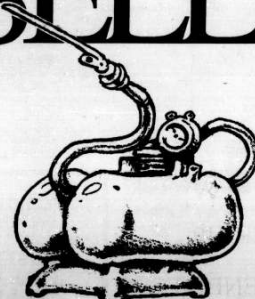
**I** love classified ads. I love bulletin boards. I love yard sales, and I love "For Sale" signs. I hate buying things, but I love to see what's available out there. I have a theory that you can chart the course of a culture by what it's trying to get rid of, what it's willing to sell cheap. True, this is a little bit like looking at the world through a rear-view mirror — it tells you more about where you've been than where you're going. But sometimes you have to know where you've been to understand where you're at.

For example, I've never seen a yard sale yet that didn't have at least one crock pot for sale. Just fifteen years ago, the crock pot was supposed to be the salvation of the working woman. What happened?

Other common yard-sale items are waterbeds, food processors, eight-track tape players, bell-bottomed pants, paisley ties, Rod Stewart albums, and mini trampolines. It's no coincidence these are all fads of the late Sixties and Seventies. If you go back any earlier than that, to the Fifties, the fads become collectors' items — cat-eye sunglasses, moon hula hoops, and Hula Hoops — and are considered valuable again.

One fad of the Eighties a lot of people are already trying to get rid of is private campground memberships. The idea of

# MUST SELL!



private campgrounds, you recall, was that you would pay a flat fee — usually several thousand dollars — and you would have access to a chain of exclusive campgrounds across the country. They're still being pushed pretty hard at the RV trade shows and in the trailer magazines, mostly to retired people, even though there are thousands of public campgrounds available for moderate or no cost. One ad in the *Pennyaver* listed a Pioneer camping membership for \$2000. Another had a Thousand Trails membership for \$4000. I called that party and learned that they had bought the membership from somebody else who had originally paid \$5000 for it. The reason they wanted to sell? "We've had it two years now and haven't used it once."

It's amazing how many things are bought by people and then never used. Could that be a sign of having too much disposable income, too little savings, or just wanting more than you can use?

Pianos are another example. A lot of people think of a piano as an absolutely necessary piece of status furniture, then they never bother to learn how to play it. I called a woman about her ad in the *Pennyaver* for a baby grand. She knew a lot about her piano: "It was made in Korea in the 1950s, it's tuned to concert pitch, it has no sliding notes, the action and regulation were good... but," she confessed, "I haven't played it in two and a half years." She was asking \$4200.

Exercise equipment is yet another example of something people buy but never use. I know a man whose bedroom is crisscrossed with a weight-lifting set, a mini-trampoline, an exercise bike, and one of those contraptions you use for dangling by your ankles. He never uses any of the stuff. I suspect he keeps it around to impress his girlfriends. To relax after the workout he never takes, he installed a hot tub. He never uses it, either. My guess is that in a few years there will be a lot of hot tubs turning up at yard sales.

I called an ad for something called a "Fitness Master Exerciser," which sounded as if it might be a device used by Nazi drill instructors — a collector's item. As it turned out, the \$250 exerciser was a simulated cross-country ski machine. "And a very good one, too, if you want my honest opinion," the man assured me. Cross-country skiing has been described by fitness experts as an almost perfect aerobic exercise, which is why a simulated cross-country skiing device was created. But the absurdity of living in San Diego and training for cross-country skiing is enough to drain anybody's enthusiasm. "We just wanna get it out of our storage locker," the man pleaded.

I found an ad in the *Pennyaver* for "Collectors' Beer and Wine Mirrors." I wasn't exactly sure what a beer and wine mirror was, so I called the number.

"We used to own a liquor store," a woman with a Southern accent explained. "If we'd buy so many cases, the distributors would give us a free beer, wine, or liquor mirror. We've got Old Bushmills, Seagrams, St. Pauli Girl, two Heinekens, Smirnoff, and, oh, a whole lot more."

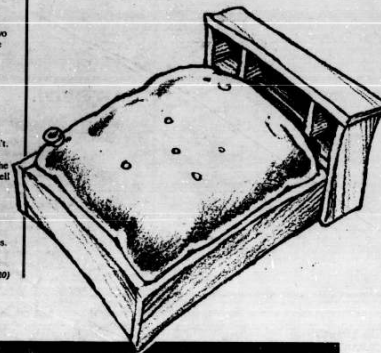
"You just don't want them now?" I asked.

"No," she said. "We aren't drinkers anymore."

**P**eople lie, but their junk doesn't. The abandoned weight-lifting set, the junior encyclopedia, the Spanish-grammar cassettes — they all tell something about a person's abandoned ambitions, even their failures.

On the bulletin board of the West Village Shopping Center, near Rascho Square, I saw the following notice: "Mercedes 360 SEL, 1986. 30,000 miles. Colour — silver smoked topaz. One owner. Excellent price for quick sale."

(Continued on page 20)





# SELL! AMERICAN CULTURE

(continued from page 19)

\$43,000. Telephone for appointment." The notice was so perfectly typed, I assumed it had been prepared by a secretary. And I loved the British spelling, "colour." Very classy. But at the bottom, scrawled by a nervous hand, were the words, "Owner must sell!" Besides the stony tone of the ad, that final desperate plea made it irresistible. I called for an appointment.

"Hello," I said. "You have a Mercedes for sale?" A woman answered in a refined British accent. "There was one for sale," she said, "but it has since been disposed of." And she hung up, leaving me to wonder what she meant by "disposed of."

Repossessed? Pushed off a cliff to collect

the insurance? Buried with the owner along with his credit cards and radar detector? I'll never know.

Another classified ad that seemed to tell a story was this one: "IVORY WEDDING DRESS, long train, pearled top, \$250."

"It has short, puffy sleeves and little pearls on it," the young woman explained. She sounded very sweet. "It has a V-neck waist, it's kinda see-through on the top, and it's about a size eight."

"Is this a used dress?" I asked, coming right to the point.

"Well, I've just used it once," the woman said, and laughed. In the background, another young woman laughed even louder.

"This obviously isn't for me," I said, "but I was just wondering, do you think it's had luck to buy a wedding dress?"

"I don't see why," she said in a practical tone, not at all offended. "It would take more than once to wear it out."

On the bulletin board at Scripps Memorial Hospital, in La Jolla, I saw this strange notice: "Beachside commode. Excellent condition, \$25." I had already dialed the number before it occurred to



me there were only two reasons somebody would be selling such an item: Either the ill person has recovered and no longer needs the commode, or — a voice came on the phone. "The number you are calling has been disconnected or is no longer in service," the recording said.

Another ad I found to be intriguing was: "RAD BIKE FOR SALE." The crudely written notice was posted on the bulletin board outside the Astor Center at San Diego State. "1987 VFR 700; Honda Interceptor," it continued. "90 in second gear (has six gears), \$300."

I called the number. "You have a bike for sale?" I asked.

"Yeah, I do!" The young man's voice was trembling with enthusiasm.

"What can you tell me about it?"

"The bike goes fuckin' fast!"

"How fast have you had it?"

"I've only had it up to 125. I don't know how fast it can go."

On a hunch, I asked, "Has the bike ever been in an accident?"

"Well, yeah. I guess the guy I bought it from laid it down on the left side. That's why it's painted black. But it still goes fast!"

Anybody who's ever bought anything used knows there's a litany of standard

questions you have to ask. It's a ritual we practice to ward off bad luck. I asked the toughest one: "Why are you getting rid of it?"

He laughed, as though it were a stupid question. "I need the money more than I need the bike!"

Maybe it was a stupid question. His answer pretty much describes why anybody sells anything.

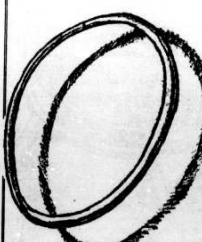
"TALKING WHITE FRONTED AMAZON!" wailed playground. "The ad sounded as though it could be a cleverly-written solicitation for phone sex, but when I called the number, the kindly female voice assured me it was for a parrot."

"He's about three years old. A very nice bird," she said. "He'll go in the shower with you, and he'll take a toothpick out of your mouth. It took him about a week to warm up to us, but he is talking now."

She explained that she was selling the bird because her family just couldn't take care of another pet. The price was \$275, including the cage and playground.

There are a lot of pets for sale, which seems sad to me. A pet should have just one owner. Probably the most common pet bought and sold in San Diego are horses. I called one ad for a horse.

It was for a quarterhorse, in Del Mar. The man came



to the phone out of breath, as though he'd just been unloading bales of hay. "He's gentle, sixteen hands, eight years old, name of Reagan" — but don't hold that against him. He was born the same day Reagan was inaugurated.

"You figure eight years is enough?"

"No, no. See, I've gone through about five phases in horses: show horses, stallions, mares, then riding horses. And now I want a roping horse."

I wished him luck trying to sell his horse — it wouldn't be easy in an election year, even at the bargain price of \$2150. And I wished him luck finding a good roping horse. I hope he has the good sense not to name it "Bush."

Calling classified ads can be fun, and it saves a lot of gas, but to find out what kind of junk is really out there, you need to go window shopping. I recently spent all Saturday attending yard sales up and down the coast, from Oceanside to Chula Vista. As near as I could tell, a lot of other people were doing the same thing.

What I like about yard sales is that they give you an excuse to invade the

privacy of a total stranger. Not only will the strangers allow you to rummage through their personal possessions — old underwear, post cards — but they'll stand there all Saturday and Sunday answering questions that are none of your business.

I hit the jackpot at my first stop, when I found a neighborhood yard sale. This was just off the freeway, in Oceanside. Within about three blocks there were a half-dozen yard sales with, I would guess, a dozen families participating.

It was still early for a Saturday, but the first commandment of die-hard yard sale addicts is "get there early, 'cause all the great deals go first."

A lot of the buyers seemed to know exactly what they were looking for. One older gentleman went from yard to yard asking, "Got any Oriental stuff, Japanese prints, things like that?" Nobody did, but he didn't seem discouraged. He'd obviously spent a lot of Saturday mornings asking that question.

Another older man almost got distracted into looking at a bone-wood rocking chair. "It looks fine," he said. "Price is right... but it just isn't old enough. Got any World War II medals? German helmets, stuff like that?"

There were a few novelty items for

(continued on page 22)

**A CHECKLIST FOR YOUR GRADUATION PARTY:**

- Invitations • Balloons
- Banners • Streamers
- Plates • Cups • Napkins
- Autograph books

One handles the food, friends and fun!

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M-F 9-5, Sat. 9-5, Sun. 9-5

**FUTON OUTLET**  
1053 First St., Encinitas • 942-6066  
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**LARGE INVENTORY IN STOCK WE CARRY ZENKURA FUTONS**

Hours: Mon., Thurs., Fri., Sat. 11:00-5:30  
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**COAX**

100% cotton knit  
**GODDARD SHORTS**  
Black, white, grey & blue  
**SALE \$19.95 Reg. \$24.95**  
Suits available

Free delivery  
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If you have NO willpower  
The Weight-Guard is  
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**GALTWEIGH WEIGHT LOSS CENTER**  
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50% OFF ALL DIAMONDS  
All shapes and sizes available  
Custom-designed wedding rings

**David of California**  
David of California • Designer Jewelry  
640 University Ave., S.D. 291-4977  
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Antiques, collectables, seasonal merchandise (Halloween, Christmas, etc.), furniture, gifts, greeting cards, toys, limited edition plates, comic books, lamps and repairs, electric shaver repairs, and much more.

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**291-4644**

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**DECLARES FURNITURE WAR!**  
ON THE COMPETITION FOR 1988  
WE WILL NOT BE UNDERSOLD

**DAY BED**  
with mattress Available in white and brown  
Special! **\$89.95**  
Reg. \$129.95

**5-PC. DINETTE SET**  
Oak and glass, good looking and comfortable  
Cash only! **\$89.95**  
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**NEW MATTRESS SETS**  
5-year warranty!  
Twin set ..... \$79.95  
Full set ..... \$129.95  
Queen set ..... \$149.95  
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**CHEST BED**  
Including mattress  
**\$129.95**  
Reg. \$199.95

**SOFA & LOVESEAT**  
**\$399.95**  
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**BUNK BED**  
Solid pine. Includes rails, guard rails and mattresses Great for kids!  
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Single size  
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Full size available

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Not including mattress  
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**BOOKCASES**  
2-shelf ..... \$39.95  
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**5-PC. BEDROOM SET**  
Almond, grey or mahogany with white trim  
• Half-moon headboard • 2 nightstands  
**\$229.95**  
Reg. \$399.95  
• 3-drawer dresser • Vertical mirror • Armchair • Egg  
Expires 6/10/88  
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**JETCO DISCOUNT FURNITURE WAREHOUSES**  
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**NO PAYMENTS UNTIL SEPTEMBER '88. \$200 MINIMUM PURCHASE.**

ALL ITEMS SIMILAR TO ILLUSTRATION. PRICES GOOD THROUGH 6/10/88.

**CelluLand's First Ever WAREHOUSE Sale...**

**1 DAY ONLY!**  
Saturday June 11th.  
Miramar Autoport location ONLY!  
10:00 am til 5:00 pm  
COME EARLY FOR BEST SELECTION

**LARGEST CELLULAR CAR PHONE SALE IN SAN DIEGO'S HISTORY!**

**Savings up to 60%**  
on new, used and demo phones, portables and transportables

**Car Phones from just \$199.00\*** All sales final  
\*Quantities limited to stock on hand. Installation not included.

**FREE GIFTS**  
for everyone while supply lasts  
**PRIZE DRAWINGS**  
every hour for car alarm system valued at \$199

**Lots of accessories on sale including:**

- handsfree units
- car phone covers
- batteries
- second installation kit
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- lots more!

**Quality manufacturers including:**  
NEC, Mitsubishi, Audiovox and many more!

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The Cellular Car Phone Center

**5812 MIRAMAR ROAD 450-1900**



# SELL! AMERICAN CULTURE

(continued from page 21)

sale: a box full of foam falsies (I didn't ask, but I assumed they were relics from the Fifties, when all women had to be busy); a collection of porno films; a ceiling mirror. One woman was trying to sell a box of old TV Guides. I couldn't imagine why anybody would want old TV Guides, so I asked.

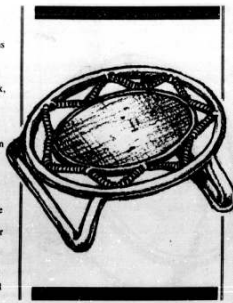
"The crossword puzzles in the back," she nodded. "Without that, they'd be trash."

At another yard sale, just down the

block, the seller was having an anxiety attack. It was nearly nine o'clock in the morning, and he was stirring down his first cup of coffee for the day. As soon as he opened his garage door, the buyers swarmed toward him. "Oh, God," he said, stumbling through the maze of boxes and crates. "I've got so much junk, I don't know what to put out."

It's a common problem. At most yard sales, there's an invisible line, usually between the garage and the driveway. Behind the line is the junk the sellers can live with, in front of the line is the junk they can live without. But in the eagerness to buy and sell, of course, anything's negotiable. One man said to me, "My wife's gonna kill me when she comes home and finds I sold her exercise bike."

"She can always pick one up at another yard sale," a friend suggested. Remember back in the early Seventies when it seemed as though just about everybody made their living selling used candles? Well, you can't give away a sand candle now. The same with Johnny



Mathis records. In fact, all records are hard to get rid of, cassettes, and now CDs, have made them obsolete. It seems every yard sale has an eight-millimeter movie screen and projector for sale. Everybody has some Christmas decorations they want to get rid of. There are also a lot of used typewriters out there these days, most people are switching to word processors.

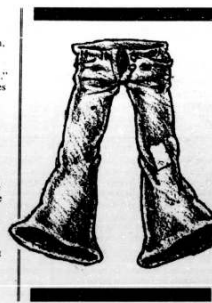
Just about every yard sale I went to had one of those backless, perfect-posture chairs that came out about the same time as Earth Shoes. At a yard sale in Encinitas, a man told me, "If you have any kind of back problem, this chair will cure it."

"If it's that great, why would you ever want to get rid of it?" I asked.

He didn't hesitate for a second. "Because it already cured me!" At a yard sale in Cardiff, a young man with exceptional sales talent tried to sell me a set of yard chairs he said were designed by Leonardo da Vinci. "Did you pick them up at his yard sale?" I asked.

"Ha, ha," he answered sarcastically. "No, seriously. Da Vinci didn't make them, he just designed them. Me and a partner were going to manufacture them, but we never got around to it. Now another guy's making them, so we're going to give him for stealing our design."

One thing I've noticed about yard sales is their festive atmosphere. With their hand-painted banners, music, and spirit of celebration, they resemble a carnival more than a market place. I don't think the joy comes from the buyers, though, who are by nature suspicious. It comes from the sellers, who are excited to see so many strangers arrive at their home, and because they're thrilled finally to be getting rid of their junk. It makes people so happy to be free from their possessions, you wonder why they ever bother to buy anything in the first place. I've noticed that personal items don't sell very well at yard sales. People aren't so interested in owning somebody else's clothing. Everyone is suspicious of another person's mattress stains. Wallets are a one-person item — once they've



been molded to a particular rear end, they're difficult to retrain. Shoes learn to walk the way their original owner taught them to walk, and they resist another person's style.

Toys, on the other hand, never get to be very personal. A shovel handle can be stained with the oil and sweat of one person who used it for years, but it somehow still belongs to everybody. And I can't imagine a computer taking on one owner's personality, the way a dog or a pair of underwear can.

In Leucadia I happened onto a yard-sale junkie's yard sale. The driveway was filled with more oddities than even a very eccentric family could possibly have accumulated. At the head of the driveway was sitting a middle-aged woman with a look of resigned hopelessness. Until then I had avoided buying anything, but at that yard sale I found myself being seduced by a wonderful

little hatchet that had to be seventy-five years old. I'm indifferent to crock pots, electric hair curlers, and mini-trampolines, but I'm a real sucker for a good-looking hatchet. I took it to the woman and said, "This hatchet has character."

"That's what I thought, too," she replied, looking depressed. I turned the hatchet over in my hands. The wooden handle had been badly hung, but that only made it more interesting. "It's gotta be a collector's item," I said.

"That's what I thought, too," the woman shrugged.

"How much do you want for it?"

"I paid five dollars. I'd like to get five dollars."

I frowned. The whole point of going to a yard sale was to buy something for less than the previous owner paid for it. The woman sighed and stared at the sky in frustration. "Why won't anybody pay what I paid?" she asked, more of God than of me.

I gave her the five dollars then started myself being seduced by a wonderful

(continued on page 24)

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**2nd & 3rd CHICKEN DINNERS FOR \$9.95**  
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Freshly roasted gourmet coffee twice the caffeine, twice the flavor!

**Fresh Roasted Coffee**  
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HEIGHT	WIDTH					
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48	15.30	17.10	18.90	21.30	23.70	26.10
54	18.30	20.10	21.90	24.30	26.70	29.10
60	21.30	23.10	24.90	27.30	29.70	32.10
66	24.30	26.10	27.90	30.30	32.70	35.10

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See the directory in front of Vons



Private **Sale**  
Selected Cosmetic Items

For a limited time only. Pick a fresh new look and have the fun of fabulous special savings. A wide assortment of Merle Norman's famous exclusive cosmetics.

**MERLE NORMAN STUDIO**

3027 Clairemont Drive, San Diego • 276-0080

# SELL! AMERICAN CULTURE

(continued from page 22)  
locking around some more. Everything she had was as unique as the hatchet: a butterfly collection mounted inside a glass tray, a colorful picture of parrots, all sorts of oddball lamps, stools, and hats.  
"I buy all this stuff thinking it'll be collector's items," she explained, "then I end up selling it for half of what I paid for it."  
I was immediately sorry I hadn't offered her \$2.50 for the hatchet. I looked around for a real steal to make up

for my loss. "This is a great old leather briefcase," I said. "I mean, if you needed a leather briefcase for anything."  
"I'll tell you what you do," the woman suggested. "You buy the briefcase, then fill it up with all these Afro combs." She pulled out a shopping bag filled with what may be fifty Afro combs.  
"You don't even have an Afro," I pointed out.  
"Neither do you," she replied. "But that's not the point. They'll be collector's items someday!"  
I suppose if you had a barn to store the stuff in and you didn't mind waiting most of your lifetime, almost anything obsolete could become a collector's item — hi-fi record players, telephones with rotary dials, polyester shirts. But by the time the junk had any value, you'd be dead, and your children would have to hold an estate sale. Then they'd curse you because they had to pay taxes on the money they made from it.  
That term "estate sale," by the way, once described the sale of a person's belongings after his or her death. But

now the term is rapidly evolving into something else. People who live in Oceanside haul their junk out on the driveway on a Saturday morning and sell it, and they call that a yard sale. People who live in La Jolla do the same thing, except they hire a middle man to deal with the public, and they call that an "estate sale." I suppose the difference has something to do with the quality of a person's junk.  
Still, yard sales are mostly a middle-class phenomenon. The closer you get to the affluent communities of San Diego, the fewer yard sales you find. And lower-income communities don't have a lot of yard sales, either. I drove around National City for an hour before I found one small yard sale, and even there the sellers didn't quite seem to have the hang of it. Their sign, mounted on the nearest telephone pole, advertised "Yard For Sale."  
I was the only person there. Maybe everybody else in National City had gone to Cardiff, which probably has more yard sales per square block than any

community in the county.  
In Chula Vista, I found my favorite yard sale. It was being given by an older couple in their seventies. They didn't seem to have anything at all worth buying: thirty-year-old washing machine agitators, electronic components from TVs that died about the same time as *The Ed Sullivan Show*, crates of driftwood that had never been made into lamps or mobiles. These people had never thrown anything away in their lives, which I found refreshing after seeing the voracious consumption at yard sales in North County. Instead of selling junk to buy more junk, these people had used their junk until it wasn't even junk anymore.  
The husband caught me eyeing an old laundry sink with a crack down the middle. "If you have any use for that, it's a dollar," he said. "If you don't have any use for it, it's only fifty cents."  
I offered him twenty-five cents, but he shook his head, no doubt thinking if he held onto it for another twenty-five years, he might get his price after all.

Where your adventure begins . . .

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TWO DAYS ONLY - SATURDAY, JUNE 11 &  
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SPORTS  
and  
CAMPING  
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Suggested Retail

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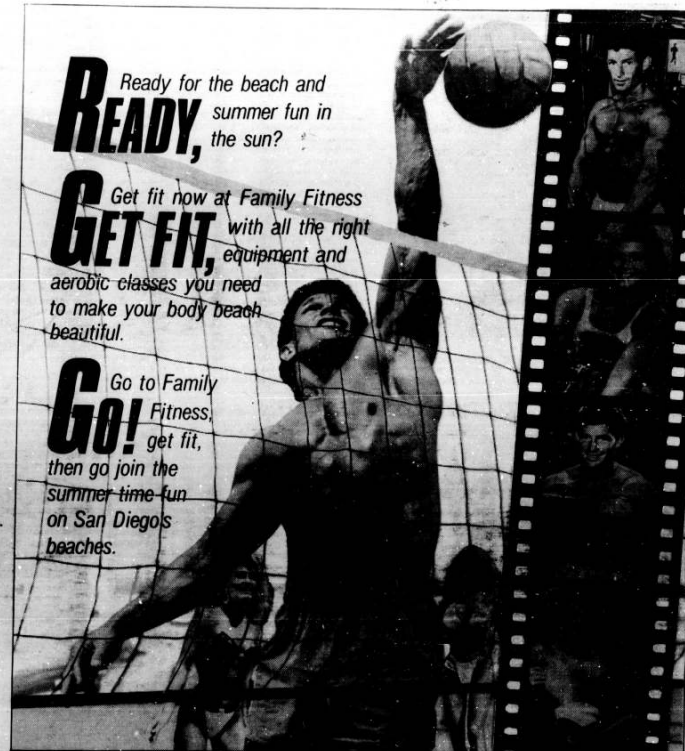
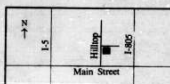
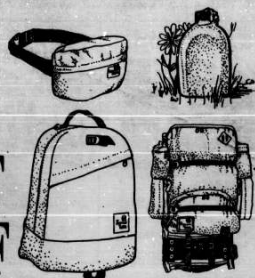
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# The Sigmund Freud Show



Harold Gould

Authentic theater recognizes that the inmost core of being is unknowable.

JONATHAN SAVILLE

Harold Gould appeared at the Hahn Cosmopolitan Theatre last week in the one-man show *Freud*. The chief value of this enterprise was the exhibit of Gould's impressive acting skills. From his first entrance and his first words, he established himself indelibly as a humorous, dignified, mid-European scientist of sixty years ago. The German accent was perfect; the bodily and facial mannerisms were numerous, well-chosen, vivid, and consistent; and the character was so firmly centered that Gould could not replace a book on a shelf, adjust his watch chain, or light a cigar without making each of these actions appear unmistakably to belong to this one specific man, with his distinctive way of interacting with the world. The pervasive repetitions of an expressive

vocal grunt ("hmp") served a bit overdone, but this was (if anything) merely a minor lapse of judgment in a characterization of great technical skill.

In addition to his polished technique, Gould has that innate, incalculable quality of the truly gifted actor that makes his presence on stage an intense and irresistible source of theatrical energy. When he (in his role) stepped to the apron and addressed the audience, the sense of a direct personal connection between the speaker and every one of the spectators was as sharp and strong as a steel wire. But even his most trivial gesture, his pauses, his minutiae of stage business, had the same compelling power, not only because they were so accurately calculated but also because the person executing them (or, rather, the character he was portraying) was so overwhelmingly alive. Whether this living being, created by the actor's craft and talent, was exactly Sigmund Freud is another question. The script of *Both*

*Sides of the Couch* (in this show was subtitled by Lynn Roth, a television producer and writer *The Paper Chair, All in the Family*, etc.). Extensive experience in television constitutes poor preparation for the art of theater, or for any of its sort. It conditions the creative mind to seek the easy path: light entertainment, the quick laugh, the simplified idea, the obvious emotion, the world-view conventional enough to be unobjectionable to whatever public is aimed at. Nothing must be genuinely controversial, the audience's basic preconceptions must never be seriously challenged, their intelligence must be coaxed rather than strained, every potential mystery must be neatly solved, accepted verities about life and reality must be confirmed, and wherever possible the tested stereotype must take the place of the unique truth. These guidelines, dictated by commercial considerations (for television is a business, like the manufacture and marketing of automobiles), can be discerned in television news programs, educational programs, interviews, documentaries, sitcoms, soap operas, and "serious" dramas; and Roth, whether intentionally or because she can't conceive of them in any other way, has systematically carried them over into *Both Sides of the Couch*.

So the script contains a self mixture of staid comedy (Freud as borscht-belt comedian, telling jokes with perfect timing), elementary education (capsule summaries of the psychoanalytical doctrines everybody already knows about), heroic struggle (Freud against the uncomprehending and hostile world), personal suffering (the disappointment in Jung, the cancer of the mouth, the Nazis), and utilizing gossip (the relationship with the sister-in-law, the troubled friendship with Freud's experiments with cocaine). The familiar pity quotations are there ("Sometimes a cigar is just a cigar," "What does a woman want?"), and so are a variety of biographical facts, though with their chronology blurred and muddled. Mini detective stories, with Freud-Police using his little grey cells to solve the riddle of a patient's neurotic symptom, rapidly lead to the discovery of repression, infantile sexuality, transference, and the meaning of dreams, all of which are given brief definitions, accompanied with expressions of amazement.

The scientific drama of problem-investigation-hypothesis-testing-revision-restatement-confirmation, which, if shown in detail, could have been so fascinating and so revelatory of the relentless, imaginative, and intellectual power of Freud, is condemned to the more telegraphic format of problem-illumination-solution.

If the show gives one little insight into the processes by which Freud made his scientific discoveries, it is equally superficial in its presentation of Freud the man. Not incorrect — Roth has done a competent job of research — but resolutely keeping to the stereotypical structure that has become the norm for single-actor dramatizations of the lives of great men and women. Whether the person in question is Theodore Roosevelt, Emily Dickinson, or Mark Twain, these shows move regularly from the aspirations of a young person, through the conflicts and triumphs of the mature adult, to the inevitable sorrows of age, always ending with an affirmation of the overall excitement and gratification of the life that is now coming to an end. It does not matter whether the accomplishments that have made the person's life worth dramatizing are in poetry, in politics, or (as here) in medicine; it is the whole shape of the life that counts, and that shape is always the same, as is the meaning it carries.

These shows resemble each other the way family comedies on television do. Alex and Mallory, Wally and the Beaver, change the names, change Dad's profession, change the town in which the amusing and heartwarming domestic adventures take place — it makes no difference, the view of the life is identical, and the audience's stock responses can be counted on in every case, like a laugh track. Similarly, *Both Sides of the Couch* is not really an exploration of the unique character, mind, life history, and cultural achievements of Freud. It is an application of a formula, slickly and competently engineered, with confidence that a machine of this type, when fed the relevant facts and quotations, will produce the predictable reaction.

What is absent in such shows, entertaining and attractive as any particular one may be, is any decisive vision on the part of the

playwright. Writers such as Lynn Roth have nothing of their own to say. They have let scholars do the work of assessing, assembling, and shaping the data. They have tacitly accepted the unquestionable judgments of the subject by the blandest of the biographers. Instead of critical inquiry into the experiences of the person they are writing about, and without any driving creative urge to learn and express something new about life, they have rested content with the most general clichés that come to them from previous examples of the genre: great people are bound to be scorned by their narrow-minded contemporaries, public greatness does not prevent personal suffering, old age comes to everyone who lives long enough, and with all its ups and downs, the life of a great person is worth

living. Once again, the clichés are true — but the artistic representation of universal truths requires that the artist learn them afresh, and shaping the data. They have tacitly accepted the unquestionable judgments of the subject by the blandest of the biographers. Instead of critical inquiry into the experiences of the person they are writing about, and without any driving creative urge to learn and express something new about life, they have rested content with the most general clichés that come to them from previous examples of the genre: great people are bound to be scorned by their narrow-minded contemporaries, public greatness does not prevent personal suffering, old age comes to everyone who lives long enough, and with all its ups and downs, the life of a great person is worth

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## On the Hour



Emma Cerio, Bruce Davison and Nancy Marchand

The production of *The Cocktail Hour* is so outstanding that one realizes only after the fact that — like the time Wordsworth crossed the Alps without ever seeing one — between journey and destination, something is missing.

JEFF SMITH

In many of his plays, A.R. Gurney, Jr., has chronicled the decline of upper-middle-class institutions: on the East Coast, country club life (*The Middle Ages*); THE party, at which THE party critic from a major New York newspaper arrives (*The Perfect Party*); and the room that used to be the hub of family life (*The Dining Room*). In his latest play, having its world premiere at the Old Globe Theatre, Gurney examines another hallowed institution that may (or may not) be on the wane: the cocktail hour. Through almost fifty years of marriage, at 6:00 p.m., Bradley and

his wife Ann have taken time out to unwind with a cocktail or two while the "help" prepares dinner. The institution is "sacred" to her; to Bradley it's a King's X from the concerns of the day. If the dining room used to be the place where all family decisions were made, then the cocktail hour is its opposite. The most serious issues during this period are the hierarchical ranking of a certain brand of scotch and the relative aridity of the martini.

To their son John, a publisher-playwright in his early forties, the cocktail hour is a metaphor for the way his parents have conducted their lives — and his. The second born of the family's three children (with all the unrequited yearnings for attention second

borns are said to have) (trust me), John is convinced he's a founding, that his "father" has always hated him, and that, like the cocktail hour, his parents have tried to keep their children's lives "in a state of suspended animation." Propriety reigns — muzzling feelings, ambitions, and dreams. As does money. The family may be staunch Republicans, but they solve internal problems like the Democrats of the Sixties: they throw money at them. This "gray train" has kept their children living "decent" lives, even though Nina, their eldest, would rather be commuting to a seagull-dog school in Cleveland and Jigger, their youngest (whose name pays homage to the 6:00 p.m. tradition), wants to build boats in California. Less repressed but hardly free, John has returned to his parents' home to obtain their permission. He has written a play about them that promises to tell all.

That John, himself a father, has to ask permission speaks volumes about his family's dynamics (for the other side of that coin, try envisioning Eugene O'Neill, on bedrock knee: "No, Pop? It's about *Long Day's Journey*..."). For this family, the status quo has been etched in marble. To retain their own youth, the parents treat their children as eternal teenagers. Bradley still calls daughter Nina, in her forties, "Pookins," a name that sheds twenty-five years from both of their lives and that retains the imbalance of power he has always held over her. But thanks in part to a new maid — Sharon? Cheryl? Sheila? — who simply isn't working out at all well in the kitchen, the cocktail hour wanders far more deeply into the evening than usual and, in cocktails written, John, Nina, and even Jigger confront the old demons that stand between them and certified adulthood and make a surprising number of bold new choices for such a short span of time.

Gurney's play is called *The Cocktail Hour*. So is John's, a plump manuscript of which sits on a coffee table throughout the play. Thus into a rather rapid domestic comedy-drama Gurney has grafted a self-reflective, meta-dramatic level of meaning. Gurney's play is about the writing of John's play. Each scene is unfolding on-the-spot and John, like a narrator in search of a through-line, frets about where the play we are watching — Gurney's and his — should go next. This technique

(which begins to boggy when one tries to connect the written play on the coffee table with the one being written before our eyes) not only adds a rich texture to Gurney's piece, it also enables the playwright to inject many a very observant about the theater — plays, the Broadway scene, critics — into his dialogue.

And what dialogue! Gurney's always acute ear has never been sharper. He has captured the mannerisms, speech habits, traditions, values, and quirks of this upper-middle-class family beautifully (possibly because his own family may have served as the model; the play is set in the mid-Seventies, at a point where the playwright would have been John's age). Line by line, *The Cocktail Hour* is engrossing, even though very little actually happens, and very funny. Individual moments, like Ann's about a book she tried to write, or Nina's complaint about being only a minor character in her brother's play ("I don't buff," she bluffs) are exquisite. But while Gurney is adept at creating accurate speech and atmosphere, when the promissory notes come due in the second act — four turnabouts in two hours (including a huge *volte face* by Bradley) — they are too facile, almost sitcom in their swiftness, and smack more of wish fulfillment on the part of the playwright than actual truth.

The Old Globe Theatre's production of *The Cocktail Hour* is so outstanding that one realizes only after the fact that — like the time Wordsworth crossed the Alps without ever seeing one — between the journey and the destination, something is missing. The conclusion is too abrupt, and the internal logic of the drama is missing a syllogism or two. Along the way, however, the precision of the production is almost hypnotic. Jack O'Brien's direction is so expert that one soon forgets that the play is being staged for the first time. Steven Rubin's set, Bradley and Ann's tastefully appointed living room, abounds with details, each in its proper place. This house has been so orderly for so long, Rubin's set convinces us, that if a single knockdown were knocked slightly ajar, Ann or Bradley would feel the change instinctively. Rubin's costumes and Kent Dorney's lights, including an almost imperceptible twilight fade, also reflect the production's relish for accurate detail.

The acting is also top-notch. This is a show in which the mance is all, and the unsaid — as in a play by Pinter — is often as interesting as what is said. Holland Taylor is very likable as Nina, the dutiful daughter hankering to be more than just a bit player in her own life; Her trade against Nina's small part in her brother's play is one of the highlights of the evening (and also one of the first signs that Nina wants things otherwise). It's hard to talk about Keene Curtis and Nancy Marchand's efforts separately because, as Bradley and Ann, so much of what they do, they do as a unit. Both are excellent: Curtis as a gruff hypochondriac — and household tyrant; Marchand as a quiet, seemingly dainty being who is much more aware and who controls much more of the territory than she pretends. Together, like Rubin's set, Curtis and Marchand behave as if they have literally been together for decades. Each move is habitual, ingrained, and completely interwoven with the other's. You could set your clock by them, especially around six.

As John, the one stung most by his WASP

father, Bruce Davison does what he can with the least developed role in the play. If John is in fact an autobiographical character, then Gurney has tempered himself too much (or stuck too close to the real facts), the last third of the script, in particular, John needs more definition and more strength. For example, he initially turns down several offers for a drink. He says alcohol unleashes his anger. But when he finally does have a couple of scotches, instead of the rage he claims is lurking within, John becomes even more controlled. This discrepancy between what we hear and then see happens quite often in the play (another example: John's play promises to "tell all" — but does it?). Currently, John's character is in keeping with the overall tone of the play. Warm, loving humor surrounds the family. But the immense changes in the end would be more believable if John and Nina (and even Jigger by telephone) were allowed to work more against the play's essentially comical underpinnings. At present, *The Cocktail Hour* sails smoothly, at least until the harbor comes into view.

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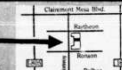
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# Tull Today



Jethro Tull

The rock and roll coder came out in a wheelchair — a sly tie-in with the huge banner: "Oh, no! Not another 20 years of Jethro Tull!"

JOHN D'AGOSTINO

If their concert Sunday night at San Diego State's Frigid Open-Air Theatre is any indication, Jethro Tull's current tour should provide a jolt of smelling salts to a career that's been fairly comatose for several years. Welding the now-oxidized iron of the British group's Seventies work to the polished steel of their latest opus, *Crest of a Knave*, Ian Anderson and his mates — old Tull cronies Martin Barre on guitar, Dave Pegg on bass, Martin Alcott on keyboards, and Californian Doane Perry on drums — left a capacity

crowd of more than 4000 begging for more after a two-hours-plus show dominated, at times, by Anderson's rough antics. Following a lively set of Celtic folk-rock by Fairport Convention (featuring some former members of Fairport Convention, including Pegg), Tull's entrance onto the darkened stage was heralded by a prerecorded synthesizer-drum-guitar fanfare. By the time the lights came up, all but Anderson were onstage, playing the opening bars of "Cross-eyed Mary" from the band's cornerstone 1971 album, *Aqualung*. Where once Anderson might have dramatically bounded into view, this time the rock and roll coder emerged from the wings in a wheelchair, a costumed "nurse" and attending "physician" pushing

him toward the microphone as he played the flute. It was a sly tie-in with the message on a huge banner hung across the stage's backdrop: "Oh, no! Not another 20 years of Jethro Tull!" It wouldn't be the last time during the show that Anderson would have the audience laughing.

Two decades after the band's debut, the Tull mainstay and creative wheelwright is wearing a few extra ounces, and his hair is shorter and thinning on top. Sporting a derby, a tan-colored country longcoat, baggy denim breeches tucked into boots, a blue-and-brown plaid vest, and a salmon-colored shirt, Anderson looked like what he's become — the squinty owner of a salmon fishery in Scotland who's decided to press the flesh with his old (and some new) fans. "We haven't played that one in twelve years," said Anderson at the conclusion of "Cross-eyed Mary." "The next one we haven't played in nineteen years." When the crowd cheered the announcement, Anderson joked, "Waddya mean, 'honey?' You old buggers!" The crowd erupted at the recognition of "Nothing Is Easy" from 1969's *Stand Up*.

Anderson strapped on an acoustic guitar for the sprightly "Thick as a Brick," then in mid-song switched to electric guitar as the band segued into the well-received "Steel Monkey" and eventually "Farm on the Freeway" from the new album. Always known for his flamboyant showmanship, Anderson seemed to limber up as the show progressed, and if the forty-year-old wasn't quite as gymnastic in his moves as he once was, his fencing-master's poses and arm-waving bating of the other musicians was as archly entertaining as ever. After a solid version of "A New Day Yesterday" (*Stand Up*), Anderson picked up a mandolin and, seated on a stool, turned raconteur.

"In the winter of '68, we were taking a freighter from Scandinavia, and I was sharing a cabin with our guitarist, Mick Abraham. Now Mick had some rather awful personal habits; he was a stinky blighter, actually — always farting and such. I'd just bought my first mandolin and was trying to write a song on it while Mick slept, but I couldn't concentrate because he was making all sorts of disgusting noises. So finally I woke him up and told him I was writing a

song about him called 'Fat Man.' This, of course, made him very angry." With the keyboardist playing second mandolin, the drummer playing bongos, and Barre playing flute, Tull did a very faithful rendering of the tune from *Stand Up*.

As the twenty-year banner lowered to reveal a mammoth version of the crest that adorns the cover of *Crest of a Knave*, Anderson discussed the inspiration of one of the album's songs, "Budapest." It seems that years ago, the band was in that city, where Anderson met a stunning sixteen-year-old girl who "got Martin and me in quite a bit of trouble when we got home." Anderson then introduced a comely young lass named Randy, who strode out wearing black high heels and a white bathrobe. "We'll see more of Randy later," Anderson smirked. "In a purely nonsexist way, of course," he assured with mock-urgency before muttering, "We'll get our visual jollies, just the same." During the song, Randy reappeared in fishnet and panties and, with a great deal of bending and flaunting, enacted a line in the lyric in which the girl fetches drinks from a refrigerator.

The pattern was now set: both verbal and visual gags would be interspersed with well-played versions of the best material from the Seventies and from the new release (significantly omitting music from their lackluster early-Eighties efforts). After Alcott and Pegg played a lovely baroque instrumental on mandolin and guitar, Anderson led the band through an abbreviated, all-acoustic rendition of "Mother Goose" (*Aqualung*). Then Anderson introduced an altogether new song.

"We recorded this song, 'Part of the Machine,' a couple of months ago," he said. "It'll be one of sixteen unreleased songs on a Jethro Tull compilation coming out soon. Now, I have to tell you that the song begins with a bastard of a part on tin whistle, which on a night like this — see, there's a freezing wind blowing across the stage, and when it hits this tin whistle, it makes it, uh... 'Cold!' yells someone in the audience. 'In a word, yes,' shot Anderson excitedly. 'I was searching for the right descriptive, and by Jove, you found it, sir!' The song was vintage Tull in sound and structure and whetted one's appetite for the compilation.

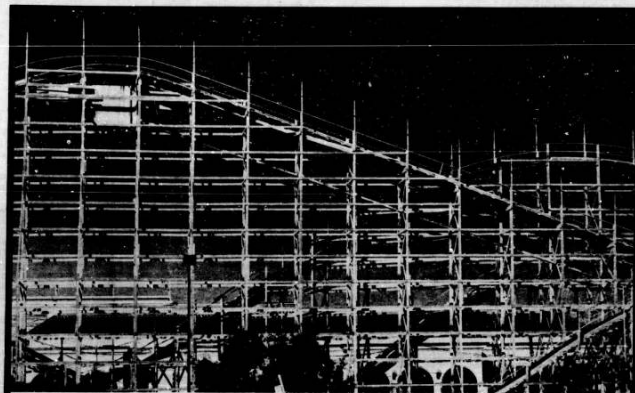
An extended version of *Aqualung*'s "My God" seemed a condensation of the show's variegated approach. Anderson sang the anti-organized-religion lyrics with exaggerated swagger and contempt and took a long flute solo during which three of the musicians stood at a microphone wearing Viking helmets and singing the "la-las" from the original recording. When Anderson segued into "Bourne," the Bach-derived instrumental from *Stand Up*, the crowd roared, but Anderson soon led the band back into a rousing conclusion to "My God." The hijinks

escalated during the new album's "Jump Start," when the concert's stagehands — wearing white hats and frocks — formed a long line across the stage and played fake guitars.

Late in the show, Anderson said, "We're going to play something that wasn't supposed to be autobiographical, but in a funny sort of way. I guess it's turned out that way." The title track from 1976's *Too Old to Rock 'n' Roll: Too Young to Die* seemed a fittingly self-deprecating choice, especially after the next two songs from *Aqualung*. The crowd was on

its feet throughout forceful readings of both "Wind-Up" and "Aqualung," after which the Tulls collapsed in their respective positions. Several costumed "medics" emerged to hand Pegg crutches, carry Barre out on a stretcher, and wheel Anderson away in his wheelchair, but the audience demanded more and got it. "Locomotive Breath" (*Aqualung*) was greeted with a roar, and during its instrumental break, Anderson went backstage and came out with a massive white balloon balanced on his head. He floated the thing into the seats, where it was bashed around and eventu-

ally popped. Anderson fetched another, and that one lasted a little longer. As song's end, Anderson led the boys through the coda of "Thick as a Brick" and then disappeared. If nothing else, he and the others had proven that not all of the senior citizens of rock's heyday are content to go through the motions as a means of picking up some quick nostalgia money. This was an entertaining Jethro Tull concert as I've seen, and both the band's energized performance and the audience's reaction to it made it perfectly clear that they're not too old to rock and roll. □



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# Fifth Dimension



Illustration by Greg Saperstein

ELEANOR WIDMER

**The Restaurant:** Fifth and Hawthorn  
**The Location:** 515 Hawthorn Street, Uptown at Fifth Avenue. (544-0940)  
**Type of Food:** Fish and seafood; some Japanese specialties  
**Price Range:** All items à la carte, entrees, \$10.75 to \$25.95  
**Hours:** Open daily. Lunch, Monday through Friday 11:00 a.m. to 2:30 p.m.; dinner nightly, 5:30 p.m. to 10:00 p.m.  
**The Restaurant:** Safari

**The Location:** 2770 Fifth Avenue, Uptown, between Nunez and Olive (295-0304)  
**Type of Food:** American. Cajun specialties on request  
**Price Range:** Complete dinners, \$8.25 to \$14.95  
**Hours:** Open daily. Breakfast, Monday through Friday, 7:00 a.m. to 11:00 a.m.; breakfast and brunch Saturday and Sunday, 10:00 a.m. to 4:00 p.m.; lunch, Monday through Friday, 11:00 a.m. to 3:00 p.m.; dinner, Monday through Saturday, 5:00 p.m. to 11:00 p.m.; Sunday to 10:00 p.m.  
**The simple question is, How can you finger**

the names of two chefs, one of whom is called José Kelley (with an e, he reminds you) and the other Michael Jackson? The more complex riddle is why they are playing musical restaurant chairs. José Kelley used to be the chef for Café Pacifica in Old Town, and he now runs the kitchen at Fifth and Hawthorn, a restaurant that until recently was called Jilly's. Michael Jackson, who owned Jilly's, is now working up the street on Fifth Avenue at another new restaurant, Safari, which he does not own.

In a telephone interview, Michael Jackson attempts to explain. "Life changes," he says. "Circumstances change. This was a good opportunity, so I took it." He pauses, then laughs. "Some months ago, an article was written about the restaurants on Fifth Avenue. A lot of that has changed." Indeed it has. Deborah Helms, who so ably performed her duties as executive chef at the Abbey, has left that establishment and taken a job in another state. Michael Jackson, the founder of Jilly's, decided to look for a buyer for his restaurant. He found Ed Nicholson, who felt it was time to leave Café Pacifica, where he served as maître d'. "My wife made me do it," Nicholson explains with an ironic grin. Then he corrects himself. "The truth is that everyone in this business wants his own place. We heard Jilly's was for sale, so Dan West and I, along with José Kelley, decided to go for it."

The new owners spruced up the place and renamed it Fifth and Hawthorn. It's not a name that trips off your tongue with ease, but the food is wonderful. All the dishes are fish and seafood, and since José once studied in Japan, they have a painterly look—visually as well as gastronomically, they are gorgeous. In addition, the physical plant is soothing, all muted pastels and quiet elegance.

On the two nights I visited, dinner business was less than brisk. That should change very soon, because the food is so good and the prices for these times are moderate. Appetizers range from \$4.50 to \$7.50, and many of them are Japanese: shrimp and vegetable tempura, sushi, and sashimi—there's even a sushi roll of salmon, cream cheese, and avocado prepared tempura style. The top price for an entrée is \$15.95, but pasta dishes with chicken or seafood are approx-

imately \$12.00 and cassini is \$12.95. Salads are à la carte.

That's the only aspect that bothers me a little. I think a salad, however small, should be included with the price of the entrée, not just at Fifth and Hawthorn, but everywhere. A house salad is \$2.50 and it's excellent, but I look for symbolic gestures.

Since it was the end of the month on both my visits to Fifth and Hawthorn, my friends and I were flat-out broke. Therefore, we dined "creatively," which is another word for sharing dishes. It really helps you get through the night.

On the first occasion, we started out with gravlax sushi (\$5.50), which proved to be a treat. Gravlax is the name given to a preparation in which the salmon is cured in salt with a sprinkling of sugar. It's just wonderful and cleanses the palate beautifully. We then shared one order of white sea bass that was steamed with ginger and arrived with finely julienned vegetables, cut Japanese style, and placed over the fish.

The preparation was most felicitous, the fish delicate, the sauce perfect. Our dish was divided in the kitchen. I had Anna potatoes, and my assistant, who was having a birthday, was presented with rice. Opt for the potatoes. The sea bass is \$15.50 and shouldn't be missed. We ended dinner by having a house salad; it, too, was delightful. The management provided two strawberries dipped in white chocolate and a slice of chocolate cheese cake to the birthday celebrant, compliments of the house. Our experience was enchanting.

A few days later, I brought a friend who was reluctant to go with me because she wanted to eat at Jilly's—an obvious impossibility. She was all smiles an hour later, especially since I agreed, in order to soothe her, to sit in the smoking section. (One day I hope we follow the lead of other cities and ban all smoking in restaurants. My friends and I were slightly ill from the fumes, but that isn't the restaurant's fault.)

Our fresh Eastern scallops prepared with sautéed artichokes and julienned vegetables were a wonder (\$15.95). We played with our shrimp garpacho for quite awhile. The garpacho (\$2.50) has quite a kick to it, which we tamed with a little lemon. However, I

would be inclined to order the house salad instead.

During both visits, we had impeccable and loving service, and I must confess that I had to restrain myself from eating two baskets of crusty bread with soft, sweet butter. A nutritionist once told me to end the meal with bread, and I always do. Good bread is better than good dessert, especially when it's crusty.

In any event, you'll be very pleased with Fifth and Hawthorn. How much everyone at this enterprise is indebted to Café Pacifica is a moot point. The crew at Fifth and Hawthorn are on their own now, and I wish them the success that they deserve.

Safari at Fifth and Olive, where Michael Jackson and several other chefs work, is quite different from Fifth and Hawthorn, but it's fine in its own way. Safari is open for breakfast, lunch, and dinner, which as musicians say is a "rough gig." It means that the restaurant has a large overhead with many shifts of personnel. In order to make it, they have to have steady business round the clock. Those of you who know Fifth Avenue may recall that Safari was a bar in a building that was torn down. This time around, Safari wanted more than a bar, and they hired Michael Jackson to provide American specialties or any Cajun delight that you request.

Unfortunately, it's hard to find Safari. It's across the street from the Abbey, but its sign is on the side wall, not at the entrance. With its tired windows in front, the building looks like an office (which it once was), and you don't even know it's a restaurant until you're told about it. There's a big glazed ceramic giraffe at the front of the restaurant, and toy animals hang from the palms. The walls are done in subdued paper, and the banquettes are black leather and deep. A full separate bar is found in the next room. All the young people who have been hired are cheerful, attentive, and knowledgeable.

To begin at the end, Safari is a splendid place to have breakfast. On Saturday and Sunday, breakfast is served until 4:00 p.m., and you may order from the breakfast list (top price \$5.95 for steak and eggs) or the brunch menu (top price \$7.95 for sirloin and eggs).

On Saturday and Sunday, you have all the champagne you can drink free of charge.

The portions, whether for breakfast or dinner, are huge. For breakfast I had a skillet dish with potatoes, fresh tomatoes, bacon, and cheddar cheese topped with two baked eggs (\$4.95). I love bacon but eat it about once a year because I try to avoid fat, salt, and preservatives.

The skillet held more fresh, well-prepared food than one person could possibly eat. Since I didn't have champagne, coffee was served instead. Both my skillet dish and my friend's omelet with sausage and mushrooms plus potatoes (\$6.95) came with fresh fruit slices. On weekends you can sit at Safari all day—you won't be rushed—and you can eat slowly and drink bubbly. Nice! Weekdays the breakfasts are served until 11:00 a.m., and coffee is à la carte. The coffee could bear improvement; it's too weak.

As for the dinners, they are a great bargain. All dinners come with a large salad, and the portions of the entrees are unimposing. Two of us actually ordered three entrees. We had the baked ziti pasta with Sonoma sausage and two cheeses for our appetizer. Pasta is always soothing for openers, and this ziti has a lot of bounce to it. For \$8.95 it makes a good dinner selection, and it arrives with soup or salad as well as a medley of beautifully done fresh vegetables.

I had the chicken breast with Japanese straw mushrooms as my entrée. You can have a large salad, chicken, baked potato, and vegetables for what is in today's market the minuscule sum of \$8.25. My friend had the most expensive item on the menu, fresh ahi, for \$14.95. All the food was fresh, nicely prepared, and well worth the money.

Comparing Fifth and Hawthorn to Safari is like making evaluations between two of your children. Each has its virtues. The food at Fifth and Hawthorn is elegant, artistic, and moderate in price. The dishes offered at Safari are earthy, large in size, and low in cost. The two restaurants complement each other, each providing a different culinary perspective. The ownerships on Fifth Avenue may have changed, but both of these restaurants deserve your attention.

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## LETTERS

(continued from page 1)

### Check In Mailbox

Regarding the item on where the bug shoes live, the person who did it should have done some checking. Arnold Smith has been split from his wife for a long time. She used for divorce when he was released from camp. He now lives with daughter Carol in Rancho Santa Fe; has for a long period.

We always enjoy the Reader Thanks.  
Zari Keller  
San Diego

### Judge Not

For shame! Such a rare and timely opportunity to inform the voters about all eight of the candidates for judge of the San Diego Municipal Court ("The Inside Story," May 26).  
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### The Infidelity Factor

"The Death of Dave Adams" ("City Lights," May 26), the most tragic AIDS story I have read, did not cover the fidelity or infidelity factors of Dr. Adams and Mr. Warlick's relationship. As a philosophical heterosexual with ambivalent feelings about homosexuality, I want to know more about gay habits and how they affect our nuclear society.

"Dude, discussing one's sexual evolution — especially in a state of bereavement — is much too personal," someone might say. But I don't think so, based on the extremely personal nature of the article. I mean, what could be more personal than Mr. Warlick's deathbed account: "I had my arms around him...?"

I'll get personal about my feelings pertaining to the AIDS incubus. In Alaska I let a gay neighbor give me a massage once, but to his argumentative disappointment, that was the only physical thing we did. Although the particular nurse had a brilliant mind, I thought his liberal attitude about "making any cute Tom, Dick, or Harry" bordered on insanity. Today I think such an attitude transcends insanity into the demonic realm. I mean, what could be more demonic than turning love-making into a horrible death ritual?

Let's get personal. I met a transvestite in Frisco during the Humphrey-the-whale era. We walked down Broadway and some sailors whistled at him. Then the gossamer man looked at me and said, "You're a handsome gentleman. I'd like to go to bed with you." Well, I told him I wasn't interested in bailing him. So after giving me a cold look, he strutted into a gay bar. What's my point? There are homosexuals practically begging for a virus.

We must also explore the bisexual phenomenon. Once again, I'll get personal. I met a female, bikini-clad roller skater with an obscure tattoo on her right thigh last weekend on the boardwalk. My face sweated and flushed when she — uh, what she did would be considered. Anyway, she easily denoted my condition and said, "I prefer girls, but I think you and me can have a helluva good time. Get enough for a bottle of tequila?" I was shocked. I had never been approached by a woman like that before. However, I declined her offer because I found that she carried some kind of ABC or herpes.

Sensationalism? Not if you get AIDS from the Doris Day or Oliver North prototypes of "normal" sexuality. We're at a point where a homonym and an ordinary may be the same thing. "I want to marry a good old girl not into anything weird," an upright man might say. Then he gets AIDS because she used to make lust with her alcoholic aunt.

"I want to marry a clean man who sings in a church choir," an upright woman might say. Then she gets AIDS because he used to make lust with a Bakker/Swaggart tag team. Can someone tell me there's no difference between a pervert and a preacher?

Can someone tell me what the hell is wrong with our government spending billions building places like Cuba, Libya, and Siberia when our own people are dying and propagating sexual diseases from coast to coast? Dakakis says he will "wage a real war on drugs, not aphony one."

Bush, based on a particular retired Arkansas detective's story, may be America's top kingly. But dope, which in my opinion should be legalized through psychiatric institutions, is not the issue in 1988; the issue is AIDS. I, as a humble taxpayer, want the majority of my taxes directed towards AIDS research until the cure happens. Contributing 100 percent of the national budget is not good enough. Liz Taylor's \$800-million benefit dinner are not good enough. A Bono, Gabriel, and Nelson AIDS

(continued on page 38)

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To help you understand how your body functions physically, we can compare it to a sophisticated high-performance gasoline engine. In order for the engine to perform at maximum efficiency, the fuel must be of the highest quality, the proper amount of air is necessary, the carburetor must be in proper adjustment, the electrical system must be free of interference, and there must be no obstruction in the exhaust system.  
Likewise, your body in order to function to its maximum ability, must have the best fuel possible (food, water, air, vitamins, minerals). Maximum air consumption is required (oxygenation of tissue cells) and the electrical controls (nervous system) must be in proper adjustment and free of neurological interference. Also, the exhaust system of your body (bowels, kidneys, lungs, skin) must be free of obstruction.  
Simply stated, the food that you eat, the water you drink, the air you breathe make up your intake of fuel. The life force that travels over the billions of nerve circuits in your body is the controlling electrical system. The waste products of metabolism (combustion) are eliminated largely through the lungs, kidneys, bowels and skin.

Not all engines require the same fuel mixture because they have different requirements. Likewise, the perfect fuel formula for your fuel mixture is different than for other people, because the demands you place on your body through your lifestyle are not the same as theirs. The basic fuel formula for all people is similar, but the special additives and restrictions used in each individual case make the difference between poor health, mediocre performance or maximum health efficiency. No two people in the world are alike, and no two fuel formulas are the same!  
In order to determine the perfect fuel mixture (food, vitamins, minerals) and oxygenation (exercise) for you, it is necessary to evaluate your specific situation. In my clinic, the latest in diagnostic equipment is used to determine the underlying "cause" of your symptoms and your health problem. Likewise, a physical examination of your spine is vital in order to reveal any nerve conduction problems which might be interfering with the "electrical control system." Your nervous system controls all of the other systems in your body.  
Because I believe that every person deserves the very best health care that science can provide, I recommend to people who are serious about their health a complete "Ecological Orthomolecular Holistic Health Care Examination." If you have any questions, I would be happy to talk to you about this "total approach to health." In the interest of your health, I hope you will see yourself the opportunity.

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implications. Then Jamie Reno's piece on Mills appeared and gave me insights which not only answered my questions but gave me information which will be indispensable in "writing Critique" (sorry) in the future.

I believe Mr. Williams' letter betrays her own politically based subjectivity, and I thank the Reader for publishing Reno's piece, which was certainly no disservice (since Mills's behavior is at least in part a matter of public record) but rather something the nay-sayers of the world usually relish: an exposé. That is, they relish it until it is aimed at one of them, which is when it becomes a mean-spirited diatribe. I also hope Mills continues to publish A Critique, albeit truer to his stated purpose than recent issues reveal. I will read every issue as I do the Reader.

Daniel J. Abilio Jr.  
La Mesa

**Palming Off The Fatuous**  
The story of David Alden the Marxist scion of the Dow Chemical Company fortune, has a very predictable ring to it. Mr. Mill's attraction to Marxism

and socialism merely puts him in a long line of intellectuals, as noted by Thomas Sowell in his book *Marxism, Philosophy and Economics*.

In that book, Thomas Sowell pointed out how the bookish nature of Marxist theory appealed to certain kinds of armchair intellectuals, often the inheritors of wealth, and usually without the necessity of earning their own living. So many of the leaders of Communist states around the world started out as rich kids. Marx, Engels, Lenin, Mao, Castro, Ho Chi Minh, and Pol Pot all presumed to speak for the workers and rule for their benefit, even though all of them were the offspring of privilege.

Campus and industry intellectuals enjoy an insulation from the consequences of being wrong that no businessman, engineer, scientist, or doctor ever could. When fatuous ideas are palmed off as scientific theory in university campuses, the harm done is limited. When such thinkers achieve power, whole countries become vulnerable to the effects of their theories.

It is not surprising to hear about one more rich kid Marxist playing at being an intellectual theorist. It's a pattern as old as Marxism itself.

Robert Houghton  
Downtown San Diego

**The Krueger Surprise**  
I was shocked to read "The Inside Story," May 1974 that the gay activist Nicole Murray is coming back with a vengeance. While no responsible party would dispute that Murray is full of vengeance, I am surprised that such a normally able writer as Paul Krueger has been taken in by one of Murray's typical publicity plays. If Murray put one percent of the energy he expends on publicity and backroom maneuvering into actual work for gay causes, perhaps the gay community would get further done in limited. When such thinkers achieve power, whole countries become vulnerable to the effects of their theories.

Murray's basic objective is attention for himself, regardless of any incidental impact — positive or negative — on the larger gay community. As Jeri Dittus is quoted, Murray is simply "searching for another public platform."

It is too bad that the Reader's writers do not pay more attention to serious gay community leaders such as Rick Moore and ignore Marxism in the country and possesses a reputation and authority in his field that most lawyers, in this city or elsewhere, generally can only dream about achieving.

This regulation and public control of land use continues to roll inexorably forward, proving to be one of this century's most persistent and clearly defined trends and showing no signs of abating. Growth management, as the collection of techniques and concepts aimed at regulating the pace and direction of growth has come to be called, is a relatively recent addition to this century-long public policy. Fortunately and unfortunately, depending on your views on growth, but especially if you are a city like San Diego, trying to deal with the complications of rapid growth, and given the existing political and legal structure of land-use decision-making, you probably do in fact bring in a law professor from Missouri to do growth management in San Diego. One of these battles, described in every basic land-use planning text and familiar to every planner, was the case of Ranapo, a suburban town on the outskirts of New York City.

### Planting Mazes

Regarding Sanford Goodkin's comment in the May 5 Reader ("Let There Be Building") about Robert Freilich, the city's legal adviser on growth management, that "You don't bring in a law professor from Missouri to do growth management in San Diego," I found myself in both disagreement and agreement.

Fortunately and unfortunately, depending on your views on growth, but especially if you are a city like San Diego, trying to deal with the complications of rapid growth, and given the existing political and legal structure of land-use decision-making, you probably do in fact bring in a law professor from Missouri to do growth management in San Diego. One of these battles, described in every basic land-use planning text and familiar to every planner, was the case of Ranapo, a suburban town on the outskirts of New York City.

professor. Freilich not only teaches but conducts one of the most prestigious national land-use planning courses in the country and possesses a reputation and authority in his field that most lawyers, in this city or elsewhere, generally can only dream about achieving.

This regulation and public control of land use continues to roll inexorably forward, proving to be one of this century's most persistent and clearly defined trends and showing no signs of abating. Growth management, as the collection of techniques and concepts aimed at regulating the pace and direction of growth has come to be called, is a relatively recent addition to this century-long public policy. Fortunately and unfortunately, depending on your views on growth, but especially if you are a city like San Diego, trying to deal with the complications of rapid growth, and given the existing political and legal structure of land-use decision-making, you probably do in fact bring in a law professor from Missouri to do growth management in San Diego. One of these battles, described in every basic land-use planning text and familiar to every planner, was the case of Ranapo, a suburban town on the outskirts of New York City.

The City of Ranapo was among the first to tie development approval to the provision of landscaping and public facilities. The city was sued over its plan, as expected, but successfully fought each legal round, finally winning its case before the United States Supreme Court, which again affirmed the constitutional basis for public land-use authority. Since then, techniques like these, once considered radical, have become established features of land-use regulation, widely employed on the national landscape, and regularly upheld in court. Not surprisingly, Ranapo's attorney also became an established feature on the national landscape, widely retained to assist both public and private clients alike. And to that end, Robert Freilich continues to play a significant role in the still-developing field of land-use planning law, guiding his clients through its maze, a maze in no small part planned by him.

Having said this, I nonetheless agree with the general directive of Goodkin's comment. While the frequently combative nature of local government land-use decision-making has provided substantial grist for the legal mill and made sure that lawyers had a

place at the table, we must question the wisdom of letting legal rationales determine or guide the substantive issues involved in land-use policy. This may seem less clear in land-use planning than in other professional areas, where examples are stark. Just because lawyers can sue doctors for malpractice or airlines for faulty maintenance does not mean they can perform surgery or pilot aircraft. Land-use planning is a relatively recent combination of art and science, all overlaid with a political process which, in this country, barely provides minimal support for professional objectives. Knowledge of land-use standards and relationships is still developing as we continue to learn about our environment and how to make it better. We are still a long way from being able to correctly gauge the environmental impact of our actions, or even in understanding what kinds of places we really want to be living in and how we can possibly build them. In some ways, the understanding, tools, and techniques we are using are blunt and crude, suitable for the task at hand much like the tools once available to nineteenth-century

surgeons. The danger of having lawyers do planning is that the creativity and innovation necessary to develop better understanding and more accurate tools may be short-circuited for fear of their unknown consequences. The environments we build will then reflect the minimum standard rather than the pursuit of excellence.

There is perhaps no area in which inertia is so strongly established than in the way land is developed and inhabited. And as a result, no industry where the mundane product is so difficult to upset. Every opportunity to create, to inject new ideas, to understand more or add beauty where none exists should be considered both a public and private goal, helped, not hindered. Management is a part of every human activity but should be considered a support for goals and not an end in itself. To this end, the planning of cities is the rightful place for ideas, not rules.

William H. Malone  
La Jolla

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## RESIST LIFEGUARD ON DUTY

Location: Ocean Beach, Lifeguard Tower #2  
Date: 03-31-88  
Time: 11:30

**Crime Description:** Ramirez resisted lifeguard's order to leave the lifeguard's tower and fought back while being arrested. Victim's Statement: Everhart, a lifeguard on duty at Ocean Beach, said he drove the lifeguard's truck with Ramirez, also a lifeguard of San Diego City, to Tower #2 to clear the children off the tower. Everhart waited for Ramirez in the vehicle while Ramirez came to the tower and a while male, who was later identified as Ramirez, remaining there. Ramirez walked to Everhart and told him that Ramirez would not leave. Everhart and Ramirez walked to the tower. Everhart identified himself to Ramirez as a lifeguard on duty and advised Ramirez to leave the tower. Ramirez said to Everhart, "I'm not going to leave. I sleep here all the time and nobody told me to leave." Everhart re-advised Ramirez that he must leave the tower or Everhart will take action. Ramirez said, "Do whatever you want. I'm not going to get off this fucking tower!"

## ASSAULT WITH DEADLY WEAPON

Weapon: Knife  
Location: Clay, San Diego  
Date: 05-07-88  
Time: 11:15

**Crime Description:** Campbell pushed Torrey down inside his residence where she had been visiting. She got on top of him and held a box cutter to his throat. She was pulled off by neighbors and removed from the apartment. She then cut a window screen with the knife, took a water hose, turned the water on and stuck it in the open window. She hosed down Torrey, the livingroom and kitchen. She fled across 28th St. where she was detained.

## GRAND THEFT

Item: Windurfer  
Location: Pacific Beach, north shore  
Date: 04-09-88  
Time: 10:15

**Crime Description:** Two white male adults, approximately twenty years old, took Brandt's unoccupied windurfer from the water at 4000 Evers (no. above).

**Victim's Statement:** Brandt stated she was out on the water on her catamaran at approximately 8:00 hrs. Her son was out on the windurfer as well. Brandt said when her catamaran tipped over her son came to her aid. While the two were trying to "right" the catamaran the two white males came by in a silver-blue "Rayline" inboard speedboat. They stopped next to the windurfer, which was now unoccupied and approximately 200 yards from Brandt and her son. They leaved over the side of the boat and



picked up the windurfer, rolled up the sail and took off heading southbound on the bay. Brandt notified Harbor Patrol and advised her to file a report with the Police Dept.

## SUICIDE

Location: Fourth Ave., Downtown  
Date: 04-16-88  
Time: 15:20

**Narrative:** B. S.'s mother, told me the following: she and S. had

been arguing about her recent marriage and it's break up. While the argument was going on S. was drinking heavily. S. told his mother he would go to Palm Springs and take care of her husband. B. told me that S. had a gun in a grey bag. S. called the bus company to find out the time of the next bus. B. went to the small room just off the living room. She heard S. say "I am not going to Palm Springs." B. had just reached the doorway when she saw S. take the gun out of the bag. He brought the gun up to the right side of his head and pulled the trigger.

## CARELESS/NEGLIGENT FIRE

Location: Montezuma Rd., San Diego  
Date: 04-30-88  
Time: 02:00

**Crime Description:** Arthur started a careless/negligent fire that resulted in property damage.

**Victim's Statement:** Harper said that he had been drunk and fell asleep on his bed. He was awakened by the fire alarm (smoke detector) in his room. He saw flames at the foot of his bed. The flames went out but his blanket was smoldering. He looked out his open door. He saw Arthur standing in the hallway. Arthur started laughing and walked away.

Harper said Arthur had given him a "hot box" a couple of other times. Harper got mad this time because his bed and blanket got burned.

## THEFT OF UTILITIES

Item: Electricity  
Location: Coronado Ave., San Diego  
Date: 04-16-88  
Time: 02:00

**Crime Description:** O'Connor was stealing electricity from Pina's apartment building.

**Victim's Statement:** O'Connor had her electricity turned off by SOGAS. Pina told her that she was stealing electricity and he wanted her to stop. Several times over the past two weeks Pina contacted O'Connor about the electricity stealing. Each time Pina contacted her, he unplugged the extension cord. Pina told me that he used O'Connor arrested for the theft.

**Officer Investigation:** We walked into the complex and saw an extension cord plugged into the west wall. We followed the cord into the apartment. I pulled the extension cord out of the socket and the light in the apartment went out. I plugged the cord back in and the light came back on. Sgt. Henderson, Off. Kopper and myself knuckled on the door. O'Connor answered door. We told her why we were there and she closed the door on us. We pushed the door open and saw the end of the extension cord plugged into another extension cord. The cord entered the apartment through the front window.

**Suspect Statement:** In an unscripted statement O'Connor asked if she could get the extension cord back because she borrowed it from a friend.

## THREATENING A TEACHER

Location: Claremont Drive, San Diego  
Date: 04-06-88  
Time: 12:50

**Crime Description:** C.M. said that she was threatened by a student, who said (I am going to kill you).

**Charges:** M. was arrested for threatening a teacher.

**Suspect statement:** I admonished M. of his Miranda rights, and he told me the following story: I got up from my seat and walked up toward my teacher "C.M." I asked her for my work that I had missed, because I was absent the day before. C.M. said no, and I walked back to my seat. When I started to sit down, I fell backward on the floor. This Mexican guy had pulled my seat out from under me. Everybody in the class laughed at me, and I felt embarrassed. I told C.M. that if that was me who did that, I would receive a referral. At this time I held my head down and said "I should get out of my friends to kill you." One of the guys in the classroom told C.M. "He said that he should get one of his friends to kill you." C.M. didn't hear me say anything.

## DEATH

Location: Imperial Ave., San Diego  
Date: 04-15-88  
Time: 02:00

**Narrative:** B. stated that he got up to get ready for school. He said he saw his mother on the floor but thought she was sleeping. He said he watched her for a few minutes and thought it was strange

that he could not see her breathing. He said he touched her and she was very stiff. He said he then called the police. M. was found on the floor lying on her back. She had a bump on her forehead that appeared to be old. There was no sign of any foul play.

## BATTERY

Weapon: Hands  
Location: Euclid Ave., San Diego  
Date: 05-09-88  
Time: 23:30

**Crime Description:** Lane states that Cruz hit her.

**Victim's Statement:** Lane states that she lives with Cruz. They have a two week old baby who is in the care of a foster home. She wanted a beer tonight and for no reason Cruz slapped her in the face. She phoned the police.

**Suspect Statement:** Cruz states that Lane is paranoid and under the care of a psychiatrist. Thine she was behaving very strange. She told Cruz she was going to go out for a beer. Cruz tried to stop her. She started to hit him. In self defense he hit her back.

## BATTERY ON TROLLEY OFFICER

Weapon: Foot  
Location: 32nd St., San Diego  
Date: 04-08-88  
Time: 02:00

**Crime Description:** Thompson battered and resisted arrest from Meyer.

**Origin:** On 04-08-88 at about 0200 hours Officer Burgess and I received a radio call to the trolley station at 1800 S. 32nd St. to meet with Trolley security about a prisoner that they were holding. Probable Cause: When we arrived I talked to Meyer who told me basically the following: I was checking him on the trolley this evening. I saw Thompson get on the trolley without getting a ticket. I asked for a cover unit and Diaz (Heritage Security) arrived to assist me. Thompson took a swing at me but missed. Thompson took a swing at Diaz and missed. Thompson kicked me on my left leg below my knee. I told him that I was going to handcuff him, because he was under arrest. I told him again but he would not comply. I maced him then handcuffed him.

## ASSAULT WITH A DEADLY WEAPON

Weapon: Ruger Security Six, 357 Mag Revolver  
Location: Sumo Drive, San Diego  
Date: 02-03-88  
Time: 02:00

**Crime Description:** K. Marion shot her husband, C. Marion in the left leg with a Ruger 357 Magnum revolver. Suspect Statement: I advised K. Marion of her certain constitutional rights per PD form 145 to which she answered "yes" to both questions.

While talking with K. Marion during the transport to the northeastern station she asked me if this would be on TV. I told her that only murders get on TV. K. Marion then said "I didn't want to murder him only to hurt him."

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## SECTION TWO EVENTS THEATER MUSIC & FILM

### SOUNDS INTERESTING

"If I could right now, I'd go before the United Nations to convey what I'm doing with sound," says Los Angeles artist Richard Lawrence, "because it brings about such a calming settling, centering effect. Lawrence would also be on the road 365 days a year, he insists, the power of sound is that important to him. The co-director of Los Angeles Sound Healers, a network of people intensely concerned with the spiritual well-being of humanity, brings his avant vision to the Sonic Arts Gallery for a "sound concert" tomorrow, Friday, June 10.

Sound healing Lawrence explains, "Many times [at his audience-participation ceremonial performances], people literally have an experience where, 'Oh, I had a sense of release in my pelvic region,' or 'My neck was stiff before now. It's not anymore.' Other times I'll apply the sounds directly to areas of the body, like the chakras, the energy centers of the body that animate our being and activate our subtle bodies. So people begin to remember things about themselves, maybe in this life, or in other lives, who knows? While he says he can't say whether a physical affliction, such as a rash, for example, would vanish, sound "is going



Richard Lawrence

to bring a lot of things to the surface, and healing could be one thing."

But what is the body but a mere shell for the soul? Lawrence's consuming interest is in the spirit, "from which everything emanates," and he wants to teach us "to resonate with one another and to begin to increase our capacity to communicate, to cooperate, and to synthesize everything we hold sacred in our hearts." His sounds, like music, are meant to elevate us. "Sound," he explains, "is music in the element of spirit." In a sense, it's music, but it's more directed, more sustaining.

The tools of his healing are chants in English, along with Tibetan instruments, including drums, temple horns, gongs, and "singing bell bowls," of which he has ten. Lawrence

says such bell bowls haven't been made for the last hundred years; his own are several centuries old. Made from an alloy of seven metals that is meteoric in origin, "the bowls are played by rubbing sticks around their rims, much like running one's fingers around the rim of a crystal goblet. The sound itself is rich and resonant, and Lawrence augments the tones by placing his mouth near the rim. "I'm not making any sounds; it's actually the sound of the Tibetan bell resonating within the cavity of my mouth," he explains. "That's why they're called singing bell bowls."

Lawrence hasn't yet been to Tibet, but he has been an eager student of "exotic philosophies" for the last fifteen years. In fact, he explains, "It is said that there

is, in northern Tibet, an abbot in some monastery who has these ancient [sound ceremonial] manuscripts. I would accept the challenge to go and search out these manuscripts and bring them back to the Western world. If I thought it was necessary."

Lawrence's demonstrations are a twentieth-century version of arcane rituals. "Can you imagine going into a corporation and doing a workshop on sound?" He has and envisions a time when not only harried executives, but world leaders will perform their own private ceremonies to control stress. In the meantime, Lawrence tours through California giving sound performances that may or may not include audience-participation rituals, depending

(continued on page 14, col. 2)

### ALUS FAIR

The way I see it, the people running the Del Mar Fair just wasted a pile of money. They wanted to know what people like to do at the fair, so they hired a marketing firm to conduct a survey. They should have just asked me. I've been pushing a broom on the morning cleanup crew for years now, and I know where to find the answer. Just look down at the ground when you're walking around out there — trash talks.

What do the fair visitors most want to do? They like to eat. And eat and eat and eat. The survey says ninety-five percent buy food at the fair. Believe me, that figure is low. I spend most of the day sweeping up half-eaten caramel apples and hot dog-on-a-stick. This year's official theme is "Beef at the Beach" — some kind of tribute to the cattle industry and Del Mar's seaside location. I don't know. I say the fair's theme never changes. It's always "Let's Eat!"

What's the meanest part of the fair? Easy: the midway. Take it from me, those fun

amers are real slob. This year thirty or so of the 143 rides and games are just for children, but I think they overestimated the average age out there. After all, I'm the one who has to deal with all that cotton candy and Coke littering the ground.

Sticky stuff. And I won't even mention what I have to clean up over by the more adventurous rides, like that hellacious Zipper thing.

Let me say I'm no snay. I just happen to like flowers. And year after year, the flower and garden show is my favorite place (ditto with seventy-two percent of the visitors, says the

fancy survey). For some reason, people who visit here are tidier than elsewhere on the fairgrounds. There's far less trash, and the place is downright peaceful. It's a long way from the fun zone.

I'm not sure what to expect in the rest of the exhibits, since many have been moved to different buildings this year because of the new off-track betting. (Arrgh! Those datted parimutuel tickets are impervious to brooms.) I used to hate the hobby show — the floor was rough and hard to sweep, and the stuff on display got pretty weird to look at day after day. This year it's just as weird — more dolls and teddy bears, collections of hubcaps, armadillos, Coedilla monsters, shot glasses... But it's in a new building, which will make my life easier.

The rest of the exhibits are the same old stuff with the same old trash. Gems and minerals (usually clean), home arts (more scale cakes we can't swipe a trace of, gaudy quilts, and just of jelly — but very tidy), commercial exhibits touting everything from California oranges to instant handwriting analysis, (and distinguished solely by an amazing number of grimy handprints on the glass cases), "technical education," etc. Unexciting to watch and unexciting to sweep. Naw, give me the livestock any day. I love the "rabbit barn," with its chickens, rabbits, and pigeons.

(continued on page 15, col. 1)

### BELIEVERS IN SKEPTICISM

A traveling UFO tour was supposed to come to town this weekend, bringing with it a coterie of housewives, former advertising executives, and other earthlings who claim to have been abducted by extraterrestrials. But the planners have dropped San Diego from their three-city tour. The reason, according to a spokeswoman, is a lack of advance ticket sales.

The Southern California Skeptics couldn't be happier with the news. On June 11, the same day the spinship group was scheduled to gather, the Skeptics are holding a lecture at Southwestern College. While it's doubtful that the two events would have competed for the same audience, the Skeptics like to think there is a link between themselves and the local indifference towards UFOs. Maybe, just maybe, they have penetrated the public's gullible skull and infused some

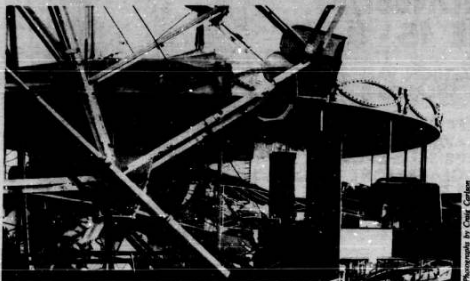


Illustration by Jeff Hines

doubts about extraterrestrials, astrology, faith healers, and anything else not based on sound scientific principles.

One of their favorite areas of investigation is parapsychology. The Skeptics believe that the majority of psychics are simply tricksters in a turban, as believable as Johnny Carson rubbing his forehead and answering the audience questions that Ed hands him in sealed envelopes. While Carson's "Carnegie the Magnificent" hasn't done much for the image of psychics, the frequent appearance of psychic investigator James Randi as a guest on Carson's show have damaged the credibility of mental telepathy even further.

(continued on page 14, col. 2)



Photograph by Craig Carter



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## READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to: READER EVENTS EDITOR, P.O. Box 80823, San Diego CA 92138.

## OUTDOORS

**Bird Walk**, this week's Audubon Society hike should produce some sightings of various types of woodpeckers, nuthatches, purple martins, green-tailed towhees, mountain chickadees, and various other summer mountain resident species. The moderately strenuous, hilly seven-mile walk is set for Sunday, June 11, 8 a.m. to midday, in Coronado Rancho State Park. Meet at the day-use parking area just inside the entrance of Pico Pico campground. Take I-8 east to Highway 56 (Dana Point Junction). Go north 11.3 miles to the entrance. Driving time is about an hour and a quarter from Mission Valley. There is a day-use fee for parking, but the hike is free. Bring binoculars, lunch, a container for water, and wear sturdy shoes for hiking. \$31.00.

**Volunteer Orientation**, the Chula Vista Nature Interpretive Center is holding a volunteer orientation meeting. Learn about volunteer opportunities on Sunday, June 11, 10:30 a.m., at the center at 1000 Garwood.

**Point Drive, Chula Vista**, Park in the parking lot at the corner of E Street and Buena Vista, and take the shuttle bus (which runs five minutes after the hour and half hour) to the center. \$2.50.

**Laguna Mountains Hike**, the Canyoners nature guides from the Natural History Museum will lead a walk along the Wooded Hill Nature Trail in the Laguna Mountains on Sunday, June 12, 2 p.m. The trail winds through pine and oak forests to a viewpoint from which you can see the ocean on clear days. From I-8, take the Sunrise Highway (S-1) north 8.3 miles to Wooded Hill Road, and turn left. Proceed one-quarter of a mile and park in the clearing on the left side of the road, and meet the guide there. This is the next-to-last hike of the season for the Canyoners. Like all the others, it's free. For information call 332-3821.

**A Spectacular Celestial Gathering** involving the thin, waning crescent moon and the Pleiades is set clustered will be visible low in the eastern sky between 4:15 a.m. and 5:15 a.m. on the morning of Sunday, June 12. Several stars in the Pleiades will be

occulted (covered, then uncovered) by the moon during this interval. Because of the usual early-morning overcast over San Diego at this time of year, mountain and desert sites with unobstructed eastern horizons are recommended viewing locations. Use binoculars for an optimum view.

**The Earliest Sunrise of the Year** occurs on Tuesday, June 14 (about 5:40 a.m.). This event occurs about a week before the longest day of the year — the summer solstice — because of factors related to the shape of the Earth's orbit and the angle between Earth's axis and the plane of its revolution around the sun.

**Cobbled Shorelines**, the legacy of powerful storm waves that chewed up San Diego County's coastline last January — are greeting many beachgoers this season. North County beaches face the most dismal prospects, as natural sand replenishment in the area continues to be disrupted by the sea walls and jetties of Oceanside Harbor. In the south, the outlook is better. The widest beach in the county, Coronado's (adjacent to the Hotel Del), is somewhat shielded from the damaging swells by the

Point Loma peninsula, and as always it continues to be the recipient of sand drifting in currents northward from the mouth of the San Juan River.

**Chander**, a consistent spring/summer blower widely planted along roadways and in back yards throughout the county, is putting on a fine show in the median of Interstate 5 through much of North County. Alternating white, pink, and red buds flash by the fast-lane traveler, with an occasional splash of out-of-sequence color, perhaps a subtle attention-getter designed to keep sleep drivers awake. Most gardeners are aware of chander's toxic characteristics; all parts are poisonous if ingested.

## DANCE

**Student Concert**, jazz, tap, modern dance, ballet, and musical theater dance are on the program in this year's student recital by the MiraCosta College dance troupe. Instructor Doreen Amelia and Bernice Gleason and students Kim Greig, Jesse Gorman, and Lee

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Friday, June 10, 8:00 pm and  
Saturday, June 11, 7:30 and 9:45 pm  
Admission: \$5



The Museum will present extremely rare and unseen footage of performances by The Beatles. The more than thirty songs (shown in their entirety) will include selections such as:  
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I Saw Her Standing There (The Cavern Club, Liverpool, 8/22/62)  
I Want to Hold Your Hand (The Cavern Club, Liverpool, 8/22/62)  
A Hard Day's Night (The Cavern Club, Liverpool, 8/22/62)  
Help! (The Cavern Club, Liverpool, 8/22/62)  
Paperback Writer (promotional clip, London, 6/66)

The La Jolla Museum of Contemporary Art is located at 300 Poinsettia Street in La Jolla. For more information call 434-3343 or 434-3347.

TICKETMASTER

Tickets now available at May Company, Macys, Civic box office, Perkins Book Worm and Artistic. Ticketmaster charge (\$10) 218-TICK. Tickets also available at the La Jolla Museum.

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# READER'S GUIDE TO LOCAL EVENTS

Wood are the choreographers. The concert is set for tonight, Thursday, June 9, 8 p.m., at the MinCasta College Theatre on the campus at One Burnside Drive, Oceanside. For ticket information, call 757-2121 x415 or 757-5155.

**Ballet.** USFJ's International Ballet Corps, accompanied by the school's symphony orchestra, will perform in Glazounov's *Rhapsody Variations*, Beethoven's *Robbery*, and the *Boys and the Girls* by Beethoven arranged by Bob James, and Mendelssohn's *A Midsummer Night's Dream*. Performances are tonight, Thursday, June 9, 8 p.m., and Friday, June 10, 8 p.m., at the

County Performing Arts Center, 210 East Main Street, El Cajon. For ticket information, call 286-0282.

**Country Dancing.** The monthly session of contra dancing and square dancing to music by the Village Music Company with caller Joseph Tardone will be held on Friday, June 10, 8 p.m., at Silvergate Masonic Lodge, 3795 Utah Street, North Park. 444-6813 or 422-1276.

**Polka.** Dance to Stan More and his polka band, Friday, June 10, 8 p.m. to midnight, Santa Sophia Church Hall, 9800 San Juan Street, Spring Valley. 463-6161.

**Philippine Dancers.** Members of the PASACAT troupe will perform as part of the independence celebration sponsored by the House of Representatives, Sunday, June 12, 2 p.m., House of Pacific Relations, Balboa Park. They perform dances that reflect the Spanish, Muslim, and native influences in the islands and are accompanied by the Rondalla and Percussion Ensemble. Free. 334-4994.

**"The Beatles: Rare Tapes."** If you missed it the first time around, this presentation of rare and unusual footage of the Fab Four will be repeated this weekend, Friday, June 10, 8 p.m., and Saturday, June 11, 7:30 p.m. and 9:30 p.m. The show includes the earliest known film of a Beatles performance ("Some Other Guy" at the Cavern Club in Liverpool in 1962) and the 1965 Ed Sullivan Show appearance, where they were "helped" by other clips from European television and concert appearances and some special promotional films. The co-anchors are David Peel, rock film and video archivist; Greg Kato, film curator at the La Jolla Museum of Contemporary Art; and John D'Agostino, music critic of the *San Diego Union*. Screenings will be held again in Sherwood Auditorium, La Jolla Museum of Contemporary Art, 720 Prospect Street, La Jolla. Advance tickets are available through TicketMaster (278-8477).

**FILM**

**"The Beatles: Rare Tapes."** If you missed it the first time around, this presentation of rare and unusual footage of the Fab Four will be repeated this weekend, Friday, June 10, 8 p.m., and Saturday, June 11, 7:30 p.m. and 9:30 p.m. The show includes the earliest known film of a Beatles performance ("Some Other Guy" at the Cavern Club in Liverpool in 1962) and the 1965 Ed Sullivan Show appearance, where they were "helped" by other clips from European television and concert appearances and some special promotional films. The co-anchors are David Peel, rock film and video archivist; Greg Kato, film curator at the La Jolla Museum of Contemporary Art; and John D'Agostino, music critic of the *San Diego Union*. Screenings will be held again in Sherwood Auditorium, La Jolla Museum of Contemporary Art, 720 Prospect Street, La Jolla. Advance tickets are available through TicketMaster (278-8477).

**Dinosaurs** are the subjects of the recent exhibit at the Natural History Museum this month. On Saturday and Sunday, June 11 and 12, two films examine the history of the dinosaurs, from their first development to their extinction, and the methods paleontologists use to locate, excavate, and reconstruct the dinosaur bones in a museum exhibit. *Dinosaurs and Dinosaurs: The Terrible Lizards* will screen at 1 p.m. and 2:30 p.m. each day in the museum in Balboa Park. The films are free with museum admission. 232-3821.

**"Seduced and Abandoned."** Ferno Gerni's 1966 comic novel tells the story of a woman who gets what's coming to her. It will screen in Italian with subtitles on Monday, June 11, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 496-3927.

**Italian Double Feature.** The next films in the La Jolla Museum of Contemporary Art's "Liberated" series will be Roberto Rossellini's *The Machine to Kill* and *Indignation of an American Wife*. In Rossellini's 1948 epic, a photographer is given a camera that has the power to kill

anyone it "shoots." Jennifer Jones and Montgomery Clift star in the 1954 De Sica film about an American woman ending an affair with a young Italian and returning to her family in the United States. Machine screens at 7:30 p.m.; Indignation will be shown at 9 p.m. Wednesday, June 15, in Sherwood Auditorium, La Jolla Museum of Contemporary Art, 720 Prospect Street, La Jolla. 454-0267.

**Jewish Marriage Traditions.** An Israeli film, *I Love You, Rosa*, is the dramatization of a true story set in Nineteenth Century Jerusalem. A twenty-year-old widow is forced by Jewish tradition to marry the brother of her late husband. That brother is only eleven years old. The film depicts the next ten years in the woman's guardianship of the boy. The plot is based on the story of the mother of the film's director, Moshe Mizrahi. Following the screening, Jackie Telly, director of Jewish Campus Centers at SDSU, will discuss how traditions such as this have affected the lives of women in Jewish society. The screening will be Wednesday, June 15, 8 p.m., M.L. Lawrence

**MUSIC**

**Wind Ensemble.** Cindy Earnest conducts the UCSD ensemble in a program that includes Strauss' *Concerto No. 1*, featuring horn player, Ken Earnest. The ensemble often composes by Shostakovich, Persichetti, and Scriabin. Friday, June 10, 8 p.m., Mandeville Auditorium, UCSD. Free. 534-5424.

**Organ Concert.** John Badinger will appear in recital on Friday, June 10, 8 p.m., at the Cathedral Church of St. Paul, 2728 Sixth Avenue, Hillcrest. His recital is part of a four-day reunion of former members of the Cathedral Choralists. The evening's program includes works by Bach, Beethoven, and Mendelssohn. 298-7261.

**Tibetan Bells** are part of the instruments to be played by Richard Lawrence. He also will play various other percussion bowls and gongs in the last of a five-concert series sponsored by the Sonos Arts Gallery. The performance is set for Friday, June 10, 8 p.m., at the gallery at 612 F Street, downtown. 237-9982.

**Baritone.** Chris Havett offers a variety of folk and other popular selections in a concert to benefit the AIDS Assistance Fund, Friday, June 10, and Sunday, June 12, 8 p.m., First Unitarian Church, 4190 Forest Street, Hillcrest. For ticket information, call 284-4282.

**Bruch's "Scottish Fantasy"** is the featured composition in this year's seasonal concert by the Palomar Community Orchestra and Chorus. Acclaimed violinist Nina Schiff is the soloist. The chorus will offer selections from Shostakovich. Robert Gilson conducts the orchestra. Joe Staudt directs the chorus. The concert is set for Sunday, June 11, 7:30 p.m., and Sunday, June 12, 3 p.m., Palomar College Theatre, 1140 West Mission Road, San Marcos. 744-1155x1245. Seating is limited, and reservations are suggested.

**Classical Trio.** The German Trio—Ilse Moser, piano; Mary Lindholm, cello; and Ronald Goldstein, violin—plays at the Sonos Arts Gallery. The concert, set for Sunday, June 11, at 7:30 p.m., will benefit the First Unitarian Church's grand piano fund. The program will be held at the church at 4190 Forest Street, Hillcrest. 298-9978.

**"Music Everywhere."** The San Diego Choralists, a hundred-voice chorus, present an abbreviated production of South Pacific, along with music from other Broadway shows, some jazz, and choreography on two consecutive weekends, Sunday, June 11, 8 p.m., and Sunday, June 12, 2 p.m., and again on June 18 and 19, San Diego City College Theatre, C Street at Esplanade Street, downtown. For ticket information, call 449-4476, 286-2007, 232-9271, or 277-8980.

**Mandolin.** The San Diego Mandolin Orchestra plays international music, Sunday, June 12, 12 p.m. to 3 p.m., Squash Square, Old Town. Free.

**Organ Concert.** civic organist Robert Plington offers compositions by Bach, Elgar, Liszt, and others, and other Sonos Arts Gallery. Free. Friday, June 12, 2 p.m., Squash Square, Old Town. Free.

**Black Mountain Road.** Folk music is the order of the day, played by several local favorites—Sam Hinton, Peter Alpert, and Paul and Carla Roberts. The event is geared for kids and adults and will include some folkloric humor, and international and American music. Bring a picnic and blankets or lawn chairs and join the fun on Sunday, June 12, 2 p.m., Camarillo Park, Black Mountain Road between Mira Mesa Boulevard and Rancho Penasquitos Boulevard, Rancho Penasquitos. For more information, call 673-3912.

**Music of Jerome Kern.** "The Song Is You." "All the Things You Are." "Smoke Gets in Your Eyes." Kern wrote some classics. They will be sung by Bill Wright in his new presentation of *Words and Music*, Sunday, June 11, 2:30 p.m., and Monday, June 13, 7:30 p.m., 3820 Fourth Avenue, Hillcrest. For ticket information and reservations, call 298-4312.

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Sunday, June 12, 1:00-6:00 pm

**WORKSHOPS**  
Tuesday, June 14, 7:00-9:30 pm, \$5.00  
"My UFO Experience" - Joseph Ostrow  
Thursday, June 16, 7:00-9:00 pm  
"Shielding & Psychic Protection"

Pre-registration requested  
For further information call 477-6260  
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EARTH, WIND & FIRE 8:15  
BILLY OCEAN 17 • BB KING 8:23  
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This is Hypnosis, 2:00 pm  
Trance Channeling, 3:00 pm  
How Sound and Music  
Affect Your Body, 4:00 pm  
Understanding Your Role  
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"My UFO Experience" - Joseph Ostrow  
Thursday, June 16, 7:00-9:00 pm  
"Shielding & Psychic Protection"

Pre-registration requested  
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# READER'S GUIDE TO LOCAL EVENTS

**Spring Ensemble**, the young student members of the Academy of Springs (ages five to twenty) present a spring recital on Sunday, June 12, 3 p.m., Mendocino Auditorium, USCD. The program includes selections by Bach, Mendelssohn, Mozart, Sarasate, Brahms, and others. Isaac Malkin conducts. Free. 571-6922.

**Spring Concert**, Keith Brown narrates Prokofiev's well-loved Peter and the Wolf in the spring concert by the North Coast Symphony Orchestra, Sunday, June 12, 4 p.m., at the church at 7713 Diaper Avenue, La Jolla. 454-1605. Child care will be provided.

**Organ Recital**, Robert Powers, winner of the 1987 For West Regional competition of the American Guild of Organists, offers works by Nikolai Bruch, J.S. Bach, Paul Hindemith, Cesar Franck, and Louis Vierne, Sunday, June 12, 4 p.m., Grace Lutheran Church, 643 West Thirteenth Avenue, Escondido.

**A Varied Program** of vocal music, including art songs, selections from musicals and operas, and some ensemble selections will be performed in the last concert of this year's Sacred Music Series of the La Jolla Presbyterian Church. Singers are Mary Esther Nicola-Peck, soprano; Patricia McAfee,

mezzo-soprano; Joseph Corwin, tenor; and Martin Wright, baritone. The accompanist is pianist Robert MacLeod. The concert is Sunday, June 12, 4 p.m., at the church at 7713 Diaper Avenue, La Jolla. 454-1605. Child care will be provided.

**Concert Organist** Hector Oliveira, a native of Argentina and a renowned concertist, will perform twice in San Diego this week. On Sunday, June 12, at 3:30 p.m., he performs the works of Bach and other masters of composition for the organ at the First Presbyterian Church's 101-rank instrument. The church is located at Fourth Avenue and Date Street, downtown (232-7513). On Monday, June 13, at 8 p.m., he performs classical and popular selections on the recently enlarged, seventy-three-year-old, seventy-one-rank Austin organ in the Spreckels Organ Pavilion in Balboa Park. This event is a celebration of the unique public

instrument. Members of the new Spreckels Organ Society will be announcing future plans for the organ, the largest outdoor instrument in the world.

**"Jazz Live"**, the next concert in the ongoing series sponsored by KSDS-FM will feature pianist Glen Hutchins, who counts as his influences musical styles from John Coltrane to Japanese folk melodies. Hutchins is equally active in the music and political scene. His band performs on Tuesday, June 14, 8 p.m., San Diego City College Theater, C Street at Fourteenth Street, downtown. Free. 232-2481. If you can't make it in person, the concert is broadcast live over KSDS-FM (88.3).

**Feeling the Psychics**, Steve Shaw is one of two professional psychics who teamed up with indefatigable debunker James "Amazing" Randi to instill themselves into university study of parapsychology as research subjects. Their effort was to prove that it is possible to use methods known to disavow to appear to be psychic. Shaw will detail his experiences and the efforts of the researchers to expose the rational explanations for the

falling in a deserted forest makes a sound—whether anything exists in the absence of an observer. Physicist Bill Lindley promises to reduce the arcane world of quantum mechanics into laymen's language and explain how modern physics can shed light on old philosophical questions. He does all this at a meeting of the Humanist Fellowship of San Diego, Friday, June 10, 7:30 p.m., at the Herby George Center, 2340 Morley Street, Linda Vista. Free. 232-4801.

**LECTURES**  
A Child's Guide to Quantum Mechanics. You've heard the old question about whether a tree

research results. The talk, at the next meeting of the San Diego Skeptics, is set for Saturday, June 11, 10:30 a.m., room 801, Northwestern College, 930 Olney Lakes Road, Chula Vista. Take the 11 Street exit from I-805 in Chula Vista, drive east four miles, and turn right onto Olney Lakes Road. 277-1466. Free.

**"Feminism in Spain,"** anthropologist Terry Tumbhag investigated the topic while studying for her Ph.D. in that country. She's the speaker at the next installment of the Museum of Man's "Women Bag Lecture Series," Monday, June 13, noon to 1 p.m., in the museum's Hewitt Hall, Balboa Park. Bring lunch; coffee is provided. The lecture is free with museum admission. 239-2021.

**"Trekkling in the Annamites,"** Bob Terkelstein narrates a slide presentation on his travels in Kamanda and west Nepal, including visits with Tibetan monks and Nepalese hill people.

He'll be speaking at the next meeting of the Torrey Pines Coastal Group of the Sierra Club, Tuesday, June 14, 7:30 p.m., Solana Beach Community Center, 115 Pacific Avenue, Solana Beach. Take Lomas Santa Fe west to the ocean. The center is located one mile north of the Solana Beach County Park. Free. 944-0386.

**"Immigration/Emigration and Free Trade,"** Steve Alexander, chairman of the Santa Clara County Libertarian Party and treasurer in the Libertarians' state organization, is well known for his stirring speeches on Libertarian issues. Steve believes we're living in an era of "nation-states," where it's more important that your government is than who you are as an individual. He may not get much of an argument when he addresses a meeting of the San Diego Libertarian Supper Club, Tuesday, June 14, 5 p.m. (preceded by an optional dinner at 6:30 p.m.).

at the Sweden Restaurant, 2850 El Cajon Boulevard, North Park. For reservations by June 12, please call 276-7186.

**Rock Talk**, Muscade record store owner Todd Loren aims to challenge what he sees as San Diego's repressive music atmosphere. All like-thinking music fans are invited to hear him offer his views on the subject in weekly discussions, Tuesday nights at 9 p.m. at the store. This week's subject is "San Diego—Moscow on the Pacific," Tuesday, June 14, 9 p.m., 567c Rosemead Street, Loma Portal. Free. 222-5282.

**"Angels Fear,"** this book by the noted anthropologist Gregory Bateson will be the subject of a review and discussion led by San Diego teacher Jerry Moorman. The event is set for Wednesday, June 15, 7:30 p.m., D.G. Wills Books, 7197 La Jolla Village Drive, La Jolla. Free. 456-1800.

**"The Top of the Bottom of the Earth,"** climber Dave Tillakson shares tales of his scaling of Vinson Massif, the 18,000-foot peak in Antarctica, next Thursday, June 16, 7 p.m., Spinnaker, 3695

Midway Drive (in the shopping center south of Sports Arena Boulevard). Loma Portal. Free. 234-0777.

**"Context and Memory: Venturi's Addition to the La Jolla Museum of Contemporary Art,"** the first lecture in the year's "San Diego by Design" week, sponsored by the San Diego Chapter of the American Institute of Architects, brings David Raphael Singer to the Coast Room of the museum to discuss the plan for the museum's new wing. A model of that addition is on display in the museum. The lecture is set for 7:30 p.m., next Thursday, June 16, in the museum at 700 Prospect Street, La Jolla. For additional information, call 454-0267 or 454-3541. "San Diego by Design" week continues through June 17 and includes lectures, exhibits, tours, design awards, and workshops. For information on the week's events, call 232-0109.

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## READER'S GUIDE TO LOCAL EVENTS

Laurel Street, proceeding south a few blocks, then west, and north on Fifth Avenue, and heading back east into Balboa Park to end at a rally at the Spreckels Organ Pavilion. 244-9179 or 692-2380.

**Don't Wash that Car, why do it yourself?** when you can have the chief of police polish up the chrome? A benefit car wash is scheduled for Saturday, June 11, 10 a.m. to 4 p.m., in the parking lot for the San Diego Trout and Savings Bank, 7331 Grand Street, in La Jolla. Among the notables wading the rap are the decommissioned Bill Kollerder,

editor Gerald Warren and columnist Tom Blair of the San Diego Union, co-chairman Bill Clinton, sportscaster Ron Fenton, USDF Richard Arkinson, and banker Robert Addison. Included in the price of the wash are refreshments and entertainment by one-man band Ira Cobb. Proceeds benefit the San Diego County Mental Health Hospital Auxiliary.

**Family Fair, the Arroyo Center of the Association for Retarded Citizens-San Diego** will hold a family fair, with games, drawings, food, and entertainment. Saturday, June 11, 11 a.m. to 5 p.m., at the center at 3030 Market Street, Golden Hill. Free. 574-7573.

**Concours d'Elegance, Deer Park's** spring classic car show is set for Sunday, June 12, 9 a.m. to 5 p.m. There will be live (Duesenberg) jazz, an antique bicycle display, a field of a hundred classic, antique, and special-interest cars from around Southern California, and a beer period costume competition, so come dressed in your favorite time gone by. Deer Park, 28013 Champagne Boulevard and old Highway 959, Encinitas. Free. 435-6240.

northbound, take the Deer Springs exit, from I-5 southbound, take the Copley Canyon exit. 749-1666 or 688-1666.

**Victorian Home Tour,** in conjunction with Coronado's centennial celebration for the Hotel Del, five of the city's vintage buildings will be open to the public for self-guided tours: the Hotel del Coronado, 1500 Orange Avenue (including a suite of rooms and the garden); the John Spreckels suite at the Glenside Bay Inn, 1630 Glenside Boulevard (former home of the Spreckels family); Kirk House and Graham Memorial Presbyterian Church, 959 C Avenue, the Bailey House, 725 Ardella (built in 1888, and the gardens are filled with exotic, tropical plants and fresh. Ronni Marie Dance Studio, 1000 Eighth Street (an 1894 Victorian that has been modified to accommodate the studio but still has some original interior touches). The starting point for the tour is the studio at 1000 Eighth Street, Coronado. The event runs from 1 p.m. to 5 p.m., Sunday, June 12. 435-6260 or 435-6240.

**Watercolor Demonstration, Betty Brang,** an artist from Phoenix, will demonstrate her watercolor technique at the next meeting of the San Diego Watercolor Society. Tuesday, June 14, 7 p.m., in the auditorium of San Diego Gas & Electric, 101 Ash Street.

**Adopt-a-Cat Month,** the San Diego Humane Society is providing free cat adoption kits (discount coupons for food, cat care book, safety collar, and ID tag) with each cat or kitten adopted this month. The society's open seven days from 9 a.m. to 4:45 p.m. and is located at 8875 Sherman Street, off Morera Boulevard, in the Bay Park-Morera Center. 299-7012.

**"Landscape by Design,"** this exhibit continues daily through July 4. Three of San Diego's landscape-design firms have created

an exhibit of drawings, photographs, models, plans, and text that explain how a landscape architect approaches the design of a new project. Adams Design Associates, Land Studios, and the Palmdale Group are the participating companies. The exhibit also includes drawings, models, and documentation on the Museum of Seasonal Change, a proposed public park developed by a group of landscape designers and visual artists. The exhibit can be seen from 11 a.m. to 11 p.m. daily at an outdoor, 150-foot art wall, dubbed "ArtSpace," at the Southern commercial center at 2010 Johnny Durnane Boulevard, Del Mar, just south of the racetrack. Free.

## FOR KIDS

**Puppets, the Family Tree Puppets** present *Another Fairy Tale* Friday, June 10, 10:30 a.m., and Sunday, June 11, 11 a.m. and Sunday, June 12, 11 a.m., 1 p.m., and 2:30 p.m. Balboa Park in the Palisades Area near the Antelope Center. 466-7128.

**"The Plain Princess,"** the dramatization of Phillis McGinley's book will be presented by the Pato Playhouse Youth Theatre. The story is about a rich, spoiled princess who has everything but good looks. But Dame Goodall knows how to turn the frowning princess into an attractive young lady. Performances are scheduled from Friday, June 10, through Sunday, June 12, repeating next Friday, June 17, through Sunday, June 19, Friday and Saturday shows are at 1:30 p.m.; Sunday shows are at 2 p.m. All are at the theater in the Vineyard Shopping Center (above Clementine's Choice Restaurant), East Valley Parkway and Rose Street, Encinitas. The cast is from Encinitas and Poway. Tickets are available at the door.

**Mystery Films for Children, The Case of the Electric Duck, Miss Nelson is Missing, and Donald's Crime** are three of the short films to be shown for preschoolers and younger elementary-age children, Saturday, June 11, 10:30 a.m., and Sunday, June 12, 10:30 a.m. University Community Branch Library, 4155 Governor Drive, University City. Free. 435-5722.

**Days in the Park,** as part of the Hotel Del's anniversary celebrations, kids are invited to a dress-up parade, a soul race, a watermelon-eating contest, and other festivities. Saturday, June 11, 11 a.m. to 4 p.m., Spreckels Park, Orange Avenue between Sixth and Seventh streets, Coronado.

**"Rainbow Serpent,"** The Wizard, and Let's Give King a Bath are three of the five short films to be shown at this month's children's film event. Saturday, June 11, 2 p.m., in the children's room at the San Diego Public Library, downtown. It is also a chance for kids to sign up for the summer reading program. This year's theme is "Passport to Danger! Spy," and kids are encouraged to dress up with masks or as spies when they come to view the films. The library is located at 820 E Street. The program is free. 236-5469.

**"Fourteen Rats and a Rat Catcher,"** this short, funny film will be shown during preschooler's story time, Wednesday, June 15, 10:30 a.m., National City Public Library, 202 East Tenth Street, National City. Free. 336-6260.

## MUSEUMS

**Centro Cultural Tijuana,** paintings by twenty-two contemporary Mexican artists, work completed between 1970 and 1987, are displayed in a show called *Tránsito de Regiones*. The exhibit remains through June. Continuing in the Chumash theater are the films *People of the Sun* and *The Dream is Alive*. They screen in English at 2 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, cornucopias, crafts, and artifacts from the colonial period. The Centro is open weekdays from 11 a.m. to 7 p.m. and until 8 p.m. Saturdays and Sundays. The Centro Cultural Tijuana is located at Paseo de los Héroes at Avenida Independencia, Zona Rio Tijuana. From the San Ysidro border crossing, follow signs to "Rio Tijuana/Rio San Felipe," and then to the "Ave. Paseo de los Héroes" and look for the Chumash dome on the left. For information call 1-706-684-1111 or 1-706-684-1132.

**La Jolla Museum of Contemporary Art,** two shows will run simultaneously. *Imagined Journeys*, paintings, and mixed-media wall ensembles by Call Arts professor Douglas Heister can be viewed through August 7. Heister is one of the pioneers of the conceptual art movement, and his work explores the relationship between words and images and art as a communication medium. Paintings by Venezuela-born New York artist Meyer Vassan can be viewed through July 17 at the museum. Vassan's work mocks the act of painting itself and combines traditional "art" images with images from the consumer marketplace. His slick, bright narratives are executed in printer's ink in intense shades of cyan, magenta, and yellow. The museum is located at 700 Prospect Street, La Jolla. Hours are Tuesday through Sunday, 10 a.m. to 5 p.m., and until 9 p.m. on Wednesdays. Admission is free on Wednesdays from 5 p.m. to 9 p.m. 454-0267.

**Mingel International Museum of World Folk Art,** fifty prize-winning contemporary artists based on themes of the American heritage, a traveling exhibit from

the Museum of American Folk Art in New York City, can be seen through July 15. The museum is located at 4825 La Jolla Village Drive in the University Towne Center mall. La Jolla Hours are 11 a.m. to 5 p.m., Tuesday through Sunday (until 9 p.m. on Fridays) and 1 p.m. to 5 p.m. on Sunday. 453-5300.

**The Museum of Man** has a number of exhibits running concurrently. The featured exhibit is a show of more than one hundred pieces of twentieth-century Mexican folk art from the Rockefeller Collection. The works include lacquerware, ritual objects, artistic fantasy, ceramic ware, toys, and glassware. The exhibit runs through September 5. A ten-minute slide show, "Great Cave Murals of Baja California," with documentation by Ken Hedges, the museum's chief curator, runs through February of 1989. The slides show ancient Indian cave paintings, some of them from Cuicuilco, a cave in central Baja with over 500 feet of painted walls. The Museum of Man is located at 1183 El Prado, Balboa Park. 239-2021.

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Ten giant keys will be placed in ten store windows, June 10-18. Find the keys. List the stores and win a \$200 gift certificate. Registration blanks are available in all La Jolla Village Square and Convenience Center stores. Place entry forms in the registration box located at the information booth in La Jolla Village Square. Drawing will be held Saturday, June 18 at noon.


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# READER'S GUIDE TO LOCAL EVENTS

**Museum of Photographic Arts**, a dual exhibit of early works of French photographers Jacques-Henri Larregue and Henri Cartier-Bresson can be viewed through June 26. Both artists, who were at first painters, not photographers, were fascinated with capturing spontaneous, unstaged action. Larregue chose to his subjects the French aristocracy, while Cartier-Bresson recorded Paris street life. Accompanying the photographs will be four early paintings and a collage by Cartier-Bresson. The gallery is open daily from 10 a.m. to 5 p.m., until 9 p.m. on Thursday. Discount rates are available on Saturdays and Sundays at 2 p.m. and 3 p.m., and are included in the price of admission. Museum of Photographic Arts, Balboa Park, 239-5262.

**Natural History Museum**, "Dinosaur" is a new display of hands-on exhibits, demonstrations, and videos to give viewers information about every aspect of the life of dinosaurs and the science of paleontology. You can "dig" for fossils in one exhibit, watch a museum paleontologist recovering and restoring fossil remains in another. And there are moveable models of full-size dinosaurs. This educational show runs through October 2.

The museum's new Chapman Grant Hall of Desert Ecology is now open to the public. The exhibit illustrates the evolution and adaptation of plants and animals to the Southwestern deserts and includes visual, audible, and tactile displays. A 120-foot dome depicts life in the desert from dawn to midday, and an interactive videodisk display teaches the natural history of some of the desert's plants and animals. The videodisk is part of the hall's learning center. There's even an exhibit of tarantulas that turn fluorescent green under ultraviolet light.

The museum also has a permanent educational exhibit of endangered plants, animals, and habitat. And paleontologists are reconstructing a dinosaur in an area set up for public viewing. Viewing hours vary, so call the museum for the day's schedule. The museum is open 10 a.m. to 5 p.m. Call 232-3821 for more information.

**Reuben H. Fleet Space Theater and Science Center**, Water and Man is a new Omnimax film about man's fascination with water. It was filmed in locations as diverse as a floating town on a lake in Africa, inside a cave in Greenland, and the Arizona desert. The film screens daily through July 15 at 11:30 a.m. (except Mondays), 2 p.m., 3:30 p.m., and 7:30 p.m., with a 10 a.m. show added on Saturday and Sunday. Niagara Movies, Music, and Magic is a new Omnimax film that gives a historic look at man's relationship with Niagara Falls. It screens daily at noon, 1 p.m., 2:30 p.m., 4 p.m., 5 p.m., and 6 p.m., with a 10:30 a.m. show added on Saturday and Sunday. A 10:30 a.m. show is added on Saturday and Sunday. The Laserium show is launching, the best of fifteen years of the Laserium rock shows, which screens Wednesday through Friday at 9:15 p.m., with an additional show at 10:15 p.m. on Fridays. At 6 p.m. on Saturday and Sunday, the computer-animated laser-rock show *Mannequin* will be shown through Sunday, June 12, Pink Floyd. Then and Now, which features some of the group's most popular songs with laser choreography, plays Saturday through Sunday at 9:15 p.m., with an additional 10:15 p.m. show on Saturday. The theater and science center is located in Balboa Park. To confirm current show schedules, call 238-1168 or 238-1233. The

science center is open from 9:30 a.m. to 5:30 p.m. daily; hours are extended to 10:30 p.m. on Fridays and Saturdays.

**Tinkler Gallery**, a special exhibit of work by Jean-Baptiste Camille Corot, inspired by the landscape of Italy, can be viewed through June at the museum in Balboa Park, 239-5546.

**Villa Montezuma**, an exhibition of Victorian pastel shades — one of the decorating obsessions of the late Nineteenth Century — will be on display through August 7. Villa Montezuma, operated by the San Diego Historical Society, is located at 1935 K Street, Sherman Heights, 239-2211.

**"Bullnose VII: The Last Picture Show,"** the last arties in the Bullnose Group — Stuart Burton, Tom Frank, Bill Griggs, Allan Morrow, Ron Williams, and guest photographer Philip Abel — are displaying their work through Saturday, June 11, at Rogue Graphics. The group is proud to proclaim it has no collective art to grid and no group manifesto, except perhaps anarchy. The works include paintings, sculpture, constructions, photos, and an installation. The gallery is located at 303 Ray Street (on North Park Way), in North Park. Viewing hours are 10 a.m. to 5:30 p.m., Tuesday through Friday, and 10 a.m. to 2 p.m., Saturday, 298-0929.

**"Diversity and Presence,"** twenty-two women artists from the facilities of the University of California western display selected new works in an exhibition that runs through June 19. UCSD artists represented are Eleanor Antin, Helen Harrison, Patricia Peterson, and Faith Ringgold. Antin's work is *Fall Hospital*, a mixed-media installation; Harrison's work is represented by the book of the Seven Legions from her series executed in collaboration with Newton

attendance at a reception on Sunday, June 12, from 4 p.m. to 6 p.m. in conjunction with an exhibit of his work at the Brunkan Gallery, 119 North Main Street, Fullbrook. The show remains on view through June 30, 723-1185.

**Three Exhibits**, a joint show of their work, wood, metal, enamel, and glass art by the Allied Craftsmen of San Diego, an exhibit of figurative sculpture by Roma Neuenhauer, and sculpture and jewelry by Bruce Anderson, Ron Copelman, and Earl Fardon can be viewed through June 22 at the Wira Gaudin Gallery, 519 Fourth Avenue, downtown. Exhibit viewing hours are Tuesday through Saturday, 10 a.m. to 6 p.m., 231-1366.

**"Landscapes/Bodyscapes,"** photography by Dana Fox will be on view through June 24, Seewald's Gallery, 1114 North Highway 101, Leucadia, 942-5671. The gallery is open seven days, from 10 a.m. to 6 p.m.

**Paintings and Drawings by Terri Engel**, inspired by native art and nature, will be shown through June 25, Otis Gallery, studio A, 111 Eighth Avenue, downtown. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m., 696-0382.

**"Collections Series 5,"** this multimedia show includes jewelry designs by Steve Bissinger, concrete and porcelain sculpture by Santa Kravetz, leders by Frank and Neil Kravetz-France, Ray Seikach, and Vivian Vaughn; and clay works by Karen Mazon. The show runs through June 25 at Gallery Eight, 7464 Grand Avenue, La Jolla, 454-9781.

**"Sculpture San Diego '88,"** a joint show of twenty-two works by twenty-two San Diego and Tijuana artists will be displayed at the Circle Gallery, 2501 San Diego Avenue, Old Town. Among the artists included in the exhibit are Ellen Phillips, Madlyn Engle, and Stuart Flamm. The show remains through June 25 and is co-sponsored by the gallery, the San Diego Foundation, and Tijuana's Centro Cultural. The gallery is open from 10 a.m. to 6 p.m. daily, and until 8 p.m. on Thursday, 296-0613.

**Paintings by three San Diego artists**, Jim Bess, Barry Brown, and Ted Meyer, will be displayed through June 26 at the Brunkan Gallery, 425 Market Street, downtown. Viewing hours are Tuesday through Saturday, 11 a.m. to 6 p.m., 232-7329.

**"Fantastic Nonentities,"** surrealist sculpture in fiberglass, rope, and acrylic paint by Colombian artist Jaime Correa will be displayed through July 2, Graydon Gallery, 7825 Fay

Avenue, La Jolla. Gallery hours are Monday through Thursday, 10 a.m. through 7 p.m., and Friday and Saturday, 10 a.m. to 10 p.m., 446-3177.

**"A Sense of Place,"** the second part of the retrospective exhibit of the work of Richard Allen Morris, will be on display at the La Jolla Museum of Contemporary Art Downtown on through July 3. The exhibit includes paintings, assemblages, and sculpture, selected from thirty years of work by this San Diego artist. Some of the sculptural works are made from pieces of the downtown building in which Morris worked for many years, before the building was demolished. Morris' art is a witty, offbeat look at the contemporary world, often using ordinary, discarded items. The LMCA Downtown gallery is located at 838 O Street, downtown. Gallery hours are Monday through Sunday,

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11 a.m. to 5 p.m. (and 8 p.m. on Thursdays) and Sunday from noon to 5 p.m. 454-0267 or 454-1541.

"In the Spirit of Wood," this exhibition of contemporary and primitive works in wood includes furniture, boxes, chests, bowls, and accessories by twenty-seven contemporary artists. International Gallery, 641 G Street, downtown, through July 3. 235-8255.

"Border Realities IV: Casa de Cambio," this year's show is a collaborative installation by twenty artists from San Diego and Tijuana. The show runs through July 17. A special video prepared by artist Michael Schenker and others from Southwestern College and the Centro Cultural de la Raza is a documentary of interviews with people who live and work along the border between Mexico and America, for whom the imaginary line is not an area of conflict, but one of ordinary daily life. One of the people interviewed is Padre Ragon, who regularly gives Mass to undocumented workers in the so-called soccer field area at the border. The exhibit is at the Centro Cultural de la Raza, Pepper Grove, Park Boulevard, Balboa Park. 235-6135.

## SOUNDS INTERESTING

(continued from page 1)  
upon what he serves in the room. He will perform for about two hours tomorrow, Friday, June 10, beginning at 8:00 p.m. The concert will be held at Sonic Arts Gallery, 612 F Street, downtown. For ticket information, phone 337-9982.  
— Dinah McNichols

## BELIEVERS IN SKEPTICISM

(continued from page 1)  
Randi has spent more than a decade debunking claims of otherworldly powers, spoon bending, Uri Geller was one of the people interviewed at Padre Ragon, who regularly gives Mass to undocumented workers in the so-called soccer field area at the border. The exhibit is at the Centro Cultural de la Raza, Pepper Grove, Park Boulevard, Balboa Park. 235-6135.

experiment called the Alpha Project, which will be the subject of the Skeptic's upcoming lecture.  
The Alpha Project was conducted in the early 1980s with a \$500,000 grant from James McDonnell of the McDonnell Douglas corporation. The grant was given to Washington University in St. Louis, Missouri, to set up a lab for psychic research. A Calling-All-Psychics bulletin went out, and two young men were accepted as research subjects. They had showed some promise in early testing.

Both men were amateur magicians sent by James Randi. In Randi's published account of the event, he warned the researchers beforehand they should be wary of magicians posing as psychics and use strict scientific methods during the course of their experiments. His advice was ignored on both counts, he says.

The subjects were allowed to take items out of the lab overnight, with no concern over whether they might tamper with them at home. (They did.) The subjects were often left unattended to complete certain tasks, which gave them the opportunity to switch identification tags on boxes or remove and then replace staples on envelopes. In one instance, they put a researcher's watch in the microwave and then convinced him they had melted it with psychic heat. Straight of hand tricks were also used, and when nothing else worked, the young men threw temper tantrums to remove conditions they couldn't surmount.

The lecture starts at 10:30 a.m. and will be held in Room 801 of Southwestern College, located at 900 Olney Lakes Road in Chula Vista. For more information, call the Southern California Skeptics (which now encompasses both the San Diego and Los Angeles chapters) at 277-1466.  
— Brice Canlen

when the researchers set out to prove what they already believe.

One of the young magicians, Steve Shaw, is coming to San Diego on June 11 to demonstrate the methods used to fool the Alpha Project researchers. Local Skeptics will tell some of their own psychic war stories, and someone will undoubtedly explain how Uri Geller bends his spoons, a trick every true Skeptic knows by heart. The event is free and open to the public.

The lecture starts at 10:30 a.m. and will be held in Room 801 of Southwestern College, located at 900 Olney Lakes Road in Chula Vista. For more information, call the Southern California Skeptics (which now encompasses both the San Diego and Los Angeles chapters) at 277-1466.  
— Brice Canlen

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Fri., June 10 • 7:30 pm  
Peterson Gym, SDSU

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## ALLS FAIR

(continued from page 1)

The animals are never boring, and all we've got to do is sweep up the sand on the floor. Animals are a lot neater than people, you know.

Then there are the "special events." I won't get to see many, since I'll be home asleep by then, but I will see the trash left behind. I don't anticipate any mudslinging here. After all, it's a clean crowd that would attend a "Best Moo" contest — between people, not cows (5:00 p.m. Saturday, July 2). A contest for best hat (5:00 p.m. Friday, June 17), one for most macho matches (5:00 p.m. Saturday, June 18), another for laziest feet (5:00 p.m. Wednesday,



June 29), one for ballroom dancing (4:00 p.m. Thursday, June 23). . . . Piece of cake. Things could get a bit sticky at the pig races (1:00 p.m. Saturday, July 2) though, and at the diaper derby (finals at 5:00 p.m. Monday, July 4) and the bubble-gum blowing contest (noon, Tuesday, June 28).

Finally, there's the grandstand parade. Lots of music again this year. I'm going to ask for duty when the Johnny Mann Singers perform (2:00 p.m. Thursday, June 23), and maybe Bobby Vinton (1:30 and 7:30 p.m. Sunday, June 19) or Neil Sedaka (2:00 and 7:30 p.m. Sunday, June 26). I'm

staying away from REO Speedwagon (7:30 p.m. Thursday, June 10) and Kim Carnes (7:30 p.m. Thursday, June 23). Not your dainty, light-trunk kind of audience for those rock acts.

The Del Mar Fair will run from June 16 through July 4, 9:00 a.m. to 10:00 p.m. Call 259-1355 for event schedules and information.

— Mr. Clean

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## READER'S GUIDE TO THE THEATER

Playhouse, one is never aware of these difficulties, instead director Stephen Zuckerman has achieved an impressive fluidity of movement, on top of which, as if he were conducting the Tower of Babel Choir Club, Zuckerman has filled the stage with all these strange voices. Everyone has an accent or erratic inflections or glibly glissando, and much of the fun of the production lies in the sheer cacophony of its sounds. And, as expected, all of the design work (Bob Shaw's Art Deco sets, Richard Winkler's lighting, Susan Denison Geller's Art Deco costumes, over-the-top costumes — and another fine score by Arthur S. Roth) is first-class. So much of the acting. The large cast, which offers some wonderful cameo performances, is headed by Natalia Nogulich as May and Ralph Bunson as George. Both are outstanding — two key reasons why this light, undemanding show is highly indeed (Sm).

**DOLLYMANA**  
The Christian Youth Theater presents the classic children's musical about an orphan whose "sunshine spirit" transforms an entire town. Other cast members include Sarah Ewing, Chanté Eubank, Scott Marquart, Robbie Walters, Amy Thompson, Wendy Marquart, Jeffrey Stephens, and Kevin Saltman. Paul Russell is scenic and lighting designer, and Kathy Borgh has designed the costumes. (Sm)

**CHRISTIAN YOUTH THEATRE: Escondido Parkway, Escondido, through June 11, Friday, June 10, at 7:00 p.m. Matinee Saturday, June 11, at 2:00 p.m. For information call 743-7392.**

**SIX WOMEN WITH BRAIN DEATH, OR EXPIRING MINDS WANT TO KNOW**  
This hilarious "adult musical comedy" was devised, so says its PR, at a kitchen table in Kansas City, where six women and composer Mark Houston declared satirical war against the increasing barrage of images, empty slogans, and unbridled hype that assaults Americans daily (and that, according to the show, can cause "tabloid dementia," a condition of disinformation overload so severe that it up seems down, down up, and so on).

**THE OLD GLOBE THEATRE** is staging the initial rushes of *Boatman's*. The distinctive "Boatman sound" that George Harrison produced was with some justification identified with his Grutch "Country Gentleman" guitar. With a little sleuthing, one discovered that the instrument had been named after the Tennessee credited with pioneering the modern guitar-playing technique known as finger-style (and who helped in the development of the instrument that bears his nickname).

The runaway popularity of the "Country Gentleman" as at one point, the Grutch company was pumping out 20,000 of them per week! But Atkins only peripheral notice: it was not the first nor would it be the last time Atkins would benefit indirectly from his handwork. In the days when radio ruled, he was hard to play hide on an NEC radio program that featured the Fred Waring Orchestra, mainly because he was the brother of one of Waring's soloists, Jimmy Atkins. One night Jimmy, Chet, and the show's

scops per outfit — all an women in the cast perform with grace by Another plus is Bob Murphy's guitar set it well by Peter Dinklage's design, which puts us inside an "expiring mind." Literally. The stage is the interior of an enormous brain whose frayed synapses have become so clogged with graffiti and shrieking headlines that it can't distinguish between sacred (God, the pope) and secular (the Constitution, FBI) cues. At present there is no cure for tabloid dementia. About the best thing one can do is to go to the Lyrium Space and see the most articulate articulation of the problem (Sm)

**THE RAINY SEASON** is a production of the San Diego Repertory Theatre, Lyrium Space, through June 25, Thursday and Friday at 8:00 p.m. Saturday at 6:00 p.m. and 9:00 p.m. Sunday at 8:00 p.m.

**TIMON OF ATHENS**  
The Old Globe Theatre is staging Shakespeare's seldom produced tragedy about a generous and wealthy nobleman who has surrounded himself with flatterers who accept his lavish gifts. But when Timon is threatened with financial ruin, his followers abandon him, and the production, Old Globe Associates. Artist Jonathan McCarty is Timon. Other cast members include Robert Phalen, Tony Amendola, and Julian Cliff. Frazier is the scenic designer. Robert Wojewodzki is the costume designer. Tom Hefner is the lighting designer, and Nathan Wang is the stage manager. (Sm)

**CASUS CENTER THEATRE Stage, Simon Edition Centre for the Performing Arts, through July 24, Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.**

**"A TERRIFIC SHOW."**  
Wilton Jones, San Diego Union

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R111 Hapov, San Diego, 14 Home

**"RALPH BRUNEAU AND NATALIA NOGULICH CAPTURE THE INNOCENCE OF EARLY HOLLYWOOD AND RUN WITH IT."**  
Sylvia Drake, L.A. Times

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## READER'S GUIDE TO THE MUSIC SCENE

Please send concert information and photographs to Reader Music Scene, PO Box 80803, San Diego, CA 92138.

BY JOHN D'AGOSTINO

Because amateur musicians of the 1950s were almost obsessively interested in the equipment used by the day's rock stars, it is probable that many rock guitarists first heard the name **Chet Atkins** during the initial rushes of *Boatman's*. The distinctive "Boatman sound" that George Harrison produced was with some justification identified with his Grutch "Country Gentleman" guitar. With a little sleuthing, one discovered that the instrument had been named after the Tennessee credited with pioneering the modern guitar-playing technique known as finger-style (and who helped in the development of the instrument that bears his nickname).

The runaway popularity of the "Country Gentleman" as at one point, the Grutch company was pumping out 20,000 of them per week! But Atkins only peripheral notice: it was not the first nor would it be the last time Atkins would benefit indirectly from his handwork. In the days when radio ruled, he was hard to play hide on an NEC radio program that featured the Fred Waring Orchestra, mainly because he was the brother of one of Waring's soloists, Jimmy Atkins. One night Jimmy, Chet, and the show's

producer were driving home from a gig when Chet began playing guitar in the back seat. On the spot, the producer decided that Atkins would be Waring's new guitar soloist, even though he could play only two songs on the instrument.

What the producer heard has since become legendary in the modern history of the guitar. Atkins, who listened to Merle Travis, Les Paul, George Barnes, and Charlie Christian and idolized Django Reinhardt, played without a flatpick, instead using his fingertips in a complex technique that utilized all five digits simultaneously to execute melody, harmony, and bass lines. The slightly muted tone and attack produced by that technique lent itself to a lyrical style that since has become Atkins's calling card.

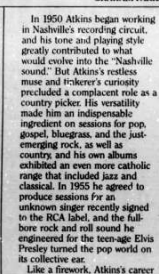
In 1950 Atkins began working in Nashville's recording circuit, and his tone and playing style greatly contributed to what would evolve into the "Nashville sound." But Atkins's restless muse and friskier curiosity precluded a complacent role as a country picker. His versatility made him an indispensable ingredient on sessions for pop, gospel, blues, and the just-emerging rock, as well as country and his own albums exhibited an even more catholic range that included jazz and classical. In 1955 he agreed to produce sessions for an unknown singer recently signed to the RCA label, and the full-bore rock and roll sound he engineered for the teenage Elvis Presley turned the pop world on its collective ear.

Like a firework, Atkins's career was arcing higher but in four different directions. His playing prowess made him the king of studio stringers; his production innovations the was one of the first both to use multitrack stereo recording methods and to maximize their potential by toying with mixes, emphasizing different instruments in different situations brought him work knob-turning for Frank Williams, Waylon Jennings, Perry Como, Al Hirt, Bobby Bare, and others; his inventor's bent led to his collaboration on the introduction of various groundbreaking tonal effects for the guitar among them reverb (1955), tremolo (1956), wah-wah (1959), and fuzz-tone (1960); and his success in all these endeavors made inevitable his 1957 move into RCA's executive suites.

After twenty-five years spent making others famous, Atkins in 1982 took off the necktie and returned to performing. Because RCA wasn't terribly interested in backing a fifty-eight-year-old guitar geener's creative experiments, Atkins broke his four-decade association with the label and signed with Columbia Records. Since then, he has recorded two albums, *Stay Tuned* and the recent *Sails*, working with many of the same younger players who had built solid, even spectacular careers on the guitar foundations laid by Atkins: Eric Klaff, George Benson, Larry Carlton, and Dire Straits' Mark Knopfer.

*Sails* is a "sleepers" an album that at first seems little more than a collection of pretty tunes played with precision and concise improvisation but whose delights slowly unfold until one

(continued on page 21)



CHET ATKINS

GRAHAM PARKER

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Churnin, L.A. Times

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The BAYVIEW BROS. BAND  
Wednesday, June 29, 8:00 pm  
JACK RACK & THE HEART ATTACK  
Thursday, June 30, 8:00 pm

**THIS WEEK'S AFTERNOON CONCERTS**  
Friday, 5:30-8:00 pm: DIXIELAND JAZZ CHICAGO SIX  
Saturday, 5:00-8:00 pm: LONG  
Monday, 6:30-9:30 pm: THE BAYVIEW BROS. BAND  
Wednesday, 6:00-8:00 pm: TOBACCO ROAD

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\*Tickets available at:  
Belly Up and Off The Record

(continued from page 19)

realizes that Atkins's triple-threat genius (singer, producer, technical innovator) has hatched yet another Fabergé egg. Technique can be learned (although achieving Atkins's level of proficiency is another matter), but a melodic sense—the innate ability to lathe shapely lines from the raw materials of notes available to all musicians—is something you either have or you don't. Atkins has it and demonstrates it and his morning-clear tone in abundance on the new release. Although he hates the "road," Atkins is currently on it and will appear at Humphrey's tonight. Thursday on a double-kill bill with another guitar virtuoso, Leo Kottke.

Those of you who happened to read the "Calendar" section of the local edition of the *Los Angeles Times* last week and are consequently rearranging your schedules to allow you to see guitarist Joe Pass playing "acoustic jazz" at Elmer's in La Jolla, take a breather. That the *Times*'s illustrious local free-lancing music critic (and we really needn't name names again, need we?) should thus categorize Pass demonstrates that all he's never actually heard the man; he was in such a hurry to turn in something that he didn't bother to check his press releases to ascertain the kind of music Pass plays or if he doesn't know the difference between "acoustic" and "electric." Actually, it's probably a combination of the three. For those of you who thought that Pass might be sinking out some new ground, no, he'll be playing in as usual when he's joined by the great local rhythm section of bassist Bob Magnusson and drummer Jim Plunk for shows tonight, Thursday, through Sunday, continuing through June 19.

There are some other fine shows in town this week, among the best being those featuring two female vocalists of note. On the heels of an outstanding album (*Get Here*) and his single ("Piano in the Dark"), Brenda Russell hits Rio's Friday night. On Tuesday night, Polish-born pop-jazz-Latin-gospel-and-back-to-pop singer Basia (pronounced "Bashia") makes her local debut at Humphrey's, where she'll undoubtedly perform most of the material on her acclaimed album, *Time and Tide*.

Tu Juana 101's nightclub will host an attractive Latin music package this week, bringing the Brazilian jazz combo funk band Azymuth to Mission Valley on Wednesday night, where they'll be joined by San Diego's Coral Three Quartet, which features pianist Randy Porter, bassist Bill Anderson, and drummer Duncan Moore. Stay tuned for other Latin fare at the establishment in the weeks to come.

John D'Agostino

Graham Parker has proven himself a sporadically brilliant artist. But as is so often the case with crassly malcontents who believe that they were denied their oyster at birth, he has firmed two discomfitingly—for this former zealot—with professional suicide. The crying, the whining, the moribund will, the lack of self-deprecation, so evident on his early albums, has found Parker tap-dancing in a locked cell. No wonder this guy is depressed; when the door of your life is wide open and you will yourself into agoraphobia and misanthropy, then eventually you are going to have to wonder if, yes, maybe they're right, you're an asshole.

Enix Castello never understood this: that is why no one seems to remember what in the world he ever did that was interesting. You can only get

(continued on page 23)

**Rio's**  
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**BRENDA RUSSELL**  
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**RICK ELIAS & SKID ROPER**  
Saturday, June 18

**WILD CHILD**  
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# CHET ATKINS & LEO KOTTKÉ

Thursday, June 9  
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KJEM 98.1



"I Love A Rainy Night" "The Wanderer"



# EDDIE RABBITT

Friday, June 10  
One show: 9:00 pm  
7:00 pm tickets may be exchanged  
at point of purchase

## NEXT WEEK ...



# BASIA

Tuesday, June 14  
One show: 7:00 pm  
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# CRYSTAL GAYLE

Wednesday, June 15



# SPYRO GYRA

Thursday & Friday  
June 16 & 17  
(shows at 6:30 & 9:00 pm)  
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# KENNY G

Sunday & Monday  
June 19 & 20  
KJEM 98.1

## COMING SOON ...



# CHUCK MANGIONE

Wednesday, June 22  
KJEM 98.1



# GROVER WASHINGTON, JR.

Tuesday, June 28  
KJEM 98.1



# AMERICA & THREE DOG NIGHT

Friday, July 8  
(shows at 6:30 & 9:00 pm)



# DAN SIEGEL

Friday, July 15  
One show: 8:00 pm  
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June 9	CHET ATKINS & LEO KOTTKÉ (shows at 6:30 & 9:00 pm)	July 21	ANDY MARELL GROUP & MONTREUX (one show: 8:00 pm)	August 11	THE FOUR TOPS
June 10	EDDIE RABBITT (one show: 9:00 pm)	August 12	LOU RAWLS	August 12	LOU RAWLS
June 14	BASIA (one show: 9:00 pm)	July 22	EMMYLOU HARRIS	August 14	LAURA NYRO
June 15	CRYSTAL GAYLE	July 26	PAT METHENY	August 19	LEE RITZOUR
June 16 & 17	SPYRO GYRA	August 23	SPECIAL QUARTET (with Charlie Haden, Ernie Watts & Tom Wertz)	August 26	B.B. KING
June 19 & 20	KENNY G	August 30	CHUCK MANGIONE	August 26	YELLOWJACKET'S
June 22	GROVER WASHINGTON, JR.	July 28	RONNIE MILAP	August 30	MICHAEL TOMLINSON BAND
June 28	AMERICA & THREE DOG NIGHT (shows at 6:30 & 9:00 pm)	July 29	CHUCK MANGIONE	September 9	DAVID BESHT
July 8	DAN SIEGEL	July 31	RONNIE LAWS & KIRK WHALUM (shows at 6:00 & 8:30 pm)	September 18	WAYLON JENNINGS
July 15	DAN SIEGEL	August 3	THE GATLIN BROTHERS	September 21	RESTLESS HEART
July 17	THE NYLONS	August 5	DEZZY GILLESPIE	September 25	JUDY COLLINS & DONOVAN
July 20	NATALIE COLE	August 7	All-Star Big Band DIANE SCHUR	September 29	MITTY GRITTY DIRT BAND

2 SHOWS NIGHTLY, 7 & 9 PM • ALL AGES WELCOME  
DINNER SHOW PACKAGE AVAILABLE

Sunday & Monday, June 12 & 13 MOST VALUABLE PLAYERS

HUMPHREY'S INDOOR JAZZ

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

HUMPHREY'S • 2241 SHELTER ISLAND DRIVE

(continued from page 21)  
angry at things that prevent you from fulfilling your potential: when you make a career of hating, then all you are doing is justifying temper tantrums and premenstrual syndrome as proper responses for a favored sports team getting blown away, et cetera. Much ado about nothing, indeed.

In other words, it is belaboring the point. Parker's best album, *Squeezing Out Sparks*, and the centerpiece of his albums on the Mercury label allowed him to be his favorite, sardonic self in a way that was cathartic and meaningful; the man had reasons to be loud — he was poor, his career was at an impasse, and his "bitch" was "shutting out" on him. Hardly profound topics, but when expressed with the searing, scary rage of which Parker and the formerly great members of the Ramones were capable, you realized, this guy knows me, he's been reading my mail. Ten years ago, his stuff made real the preposterous claim John Lennon made during his "primal scream" period.

Sad to say then, that all Parker's new RCA album, *The More Lisa's Sister*, offers is an occasional bright reminder of what he was like when he wasn't a boor and a bore; it just isn't stimulating. The record aims for the stark, earthy sound of *Houston's* *Wind and Heat* treatment, but after attempting to draw exact comparisons between this effort and those you are forced to conclude that it is not enough for Parker to replicate himself. I no longer see the genuine progress represented by such unduly disparaged albums as *Another Grey Area* and *The Lip Escalator*. Parker has acquiesced to silly, fickle critics who equate complaints with profound commentary and think that well-

played and arranged music indicates that a slew of prostitutes has invaded the recording studio. This set of 11 always-getting-it-in-the-ass songs is nauseating. The closer, a full version of "Cupid," only serves to remind me of how much Tony Orlando's version was underrated.

If I have not completely lost my enthusiasm for Parker, it's only because I value the gifts that he and Brinsley Schwarz and Andrew Bodnar exhibited in the days when they were more concerned about their music and less preoccupied about how mean the record companies and critics

were to them. He could regain the old spark, of course, but it won't happen as a result of promoting this percolan. When I attend Parker's concert Monday night at the Flacanal, I'll be hoping that my current depression is just the result of being burned once. But if hopes for this guy's artistic development rest on deck like *The More Lisa's Sister*, then it will not be a case of once-burned, twice shy; it will be by-bye and that's that.

— Steve Emedina  
For a complete listing of other artists in town this week, see "Concerts" following.

**Bud Presents**  
"Live in Concert"  
★ **MORRIS DAY** ★  
and introducing ...  
**PEBBLES**  
Sunday, June 18th, 8:00 pm  
Golden Hall  
202 C Street, Downtown  
Tickets are available at all TicketMaster outlets, including Tower Records, May Co., A.M. Jax's, Also, San Diego Center Sex Office, Hot Wax, On Target and Lady Cheryl Beauty Salon.  
Produced by Boulder Productions  
\*THIS BUD'S FOR YOU\*

EVEN THE CRITICS AGREE .....  
"MANILOW'S BACK IN FULL SWING!" ★  
SOME MAY HATE TO HEAR THIS BUT MANILOW WAS FABULOUS!  
Chicago Tribune  
MANILOW'S GIVING THE PERFORMANCE OF A LIFETIME  
Los Angeles Herald Examiner  
MANILOW: SET OUT TO PROVE WHAT A GIFTED PERFORMER HE REALLY IS. HE MADE HIS CASE.  
Los Angeles Times  
LIKE IT OR NOT, BARRY MANILOW IS HOT!  
The Hollywood Reporter  
**Barry Manilow**  
**BIG FUN**  
ON SALE NOW!!  
THREE PERFORMANCES JULY 8, 9, 10 TICKETS: \$32.50, \$25.00  
CHARGE BY PHONE: 236-6510 or 278-TIXS  
Tickets available at Theatre Box Office and all Ticketmaster locations.  
GROUP SALES: 231-8897  
Presented by James M. Nederlander  
**SAN DIEGO CIVIC THEATRE**  
SWING STREET...The newest Manilow album on ARISTA chrome cassettes, records, and compact discs.

**CRYSTAL T'S**  
"Live"  
Social Hour  
Mon - Fri  
4:00 - 8:00 p.m.  
\$1.50 Drinks  
\$1.75 Wells  
Now appearing  
**Miami & The Erge**  
Contemporary Dance Music  
Tuesday - Saturday 9:00 p.m. - 1:00 a.m.  
Coming to Crystal T's Live  
Scarlet, June 14th  
Tuesday - Free dance instruction 7:00 pm  
Wednesday - "Healthy Set"  
Non-Smoking Dance Party 8:00 pm  
Thursday - Thursday Night Club 5:30 p.m.  
Fantasy Fashion Auction 8:30 & 9:30 p.m.  
Saturday - "Healthy Set"  
Non-Smoking Dance Party 5:00 p.m.  
Dance to the Sounds of Mark Anthony  
Only at the "T"  
Bonacci's Pizzeria & Pasta  
Lunch 11:30 am - 2:00 p.m. M-F  
Dinner 5:00 - 10:00 p.m. every night  
try our delicious soup & salad bar!  
500 Hotel Circle North  
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(619) 291-7431  
Town & Country Hotel  
ATLAS HOTELS  
JUNE 9, 1982 23

## CONCERTS

**Chet Atkins and Leo Kottler:** Humphrey's tonight, Thursday, 8:30 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-7133.

**The Bus Boys and Cry On Cue:** Billy Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**John Hammond:** Bella Via, tonight, Thursday, 8:30 p.m. and 10:30 p.m., 2591 Highway 101, Cardiff, 942-5108.

**Joe Pass, with Jimi Peak and Bob Magnusson:** Elatio's, tonight, Thursday, through Sunday, June 19.

Thursday and Sunday, 8 p.m.: Friday and Saturday, 9 p.m.: Summer House Inn, 7950 La Jolla Shores Drive, La Jolla, 459-4201.

**Brenda Russell:** Rick's, Friday, June 10, 8 p.m. and 10:30 p.m.; 4258 West Point Loma Boulevard, Loma Portal, 225-9559.

**Edie Rabbitt:** Humphrey's, Friday, June 10, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-7133.

**Martha Davis:** Backlund, Friday, June 10, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**Ivan Madden and Cane N' Bone:** Sports Arena, Friday, June 10, 8 p.m., 278-7133.

**Peter Spraggon and the L.A. All-Stars:** Bella Via, Friday, June 10, and Saturday, June 11, 8:30 p.m. and 10:30 p.m., 2591 Highway 101, Cardiff, 942-5108.

**Otis Day and the Knights, Escola de Samba Sol y Mar, and Barrocho y Loco:** Broadway Pier, Saturday, June 11, 6:30 p.m., downtown, 699-4205.

**Joe Satriani:** California Theatre, Saturday, June 11, 8 p.m., 1122 Fourth Avenue, downtown, 233-0392 or 278-7133.

**Peter Alonso:** Del Mar Shores Auditorium, Saturday, June 11, 8 p.m., Ninth Street and Stradford Court, Del Mar, 436-8030 or 283-5847.

**The Wild Seeds and Gears for Hire:** Backlund, Saturday, June 11, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**The Looners:** Spirit, Saturday, June 11, 9 p.m., 1153 Buena Avenue, 276-3901.

**The Roundabouts:** Billy Up Tavern, Saturday, June 11, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**The Black Mountain Music Festival, featuring Sam Hittner, Peter Alonso, and Paul and Cindy Roberts:** Canyonside Park, Sunday, June 12, 2 p.m., Black Mountain Road (north of Mira Mesa Boulevard and south of Rancho Palos Verdes Boulevard), 436-6701.

**Hurricane:** Backlund, Sunday, June 12, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**Zodiac Mindwarp add the Low Reaction and Shogun Hartrights:** Rick's, Sunday, June 12, 9 p.m., 4258 West Point Loma Boulevard, Loma Portal, 225-9559.

**Graham Parker:** Backlund, Monday, June 13, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**Basia:** Humphrey's, Tuesday, June 14, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-7133.

**"Jazz Live," featuring Glass Hornet's Double Bass Quartet:** San Diego City College Theatre, Tuesday, June 14, 8 p.m., Fourteenth and C streets, downtown, 230-3062.

**Mike Metheny:** Bella Via, Tuesday, June 14, 9 p.m., 2591 Highway 101, Cardiff, 942-5108.

**Azymuth and the Coral Throat Quartet:** Tia Juana Tilly's, Wednesday, June 15, 8 p.m., 2628 Camino Del Rio South, Mission Valley, 296-7473 or 234-3062.

**Crystal Caples:** Humphrey's, Wednesday, June 15, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-7133.

**Taylor Dayne:** Rick's, Wednesday, June 15, 8 p.m. and 10:30 p.m., 4258 West Point Loma Boulevard, Loma Portal, 225-9559.

**Only Child, New Frontiers, and DV8:** Billy Up Tavern, Wednesday, June 15, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**RED Speedwagon:** Del Mar Fairgrounds Grandstand Stage, Friday, June 17, 7:30 p.m., 1.5 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

**Hook and the Seashells:** Billy Up Tavern, Thursday, June 16, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Sproy Gynn:** Humphrey's, Thursday, June 16, and Friday, June 17, 8:30 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-7133.

**The Fishbones:** Thunderbolt, Del Mar Fairgrounds Grandstand Stage, Friday, June 17, 7:30 p.m., 1.5 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

**David Lee Roth and Poison Sports Jena:** Friday, June 17, 8 p.m., 278-7133.

**Pencho Sanchez and His Band:** Tia Juana Tilly's, Friday, June 17, 8 p.m., 2628 Camino Del Rio South, Mission Valley, 296-7473 or 234-3062.

**The Jets, Jermine Stewart, and Sherry Q:** SDC's Open Air Theatre, Friday, June 17, 8 p.m., San Diego State University campus, 278-7133 or 205-0847.

**Rich Elias:** Rick's, Friday, June 17, 9 p.m., 4258 West Point Loma Boulevard, Loma Portal, 225-9559.

**The Mighty Flyers, featuring Rod Piazza and the Neptunes:** Billy Up Tavern, Friday, June 17, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Nicolette Larson:** Del Mar Fairgrounds Grandstand Stage, Saturday, June 18, 2 p.m., 1.5 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

**The Pointer Sisters:** Del Mar Fairgrounds Grandstand Stage, Saturday, June 18, 7:30 p.m., 1.5 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

**Broken Homes:** Backlund, Saturday, July 16, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**Bobby Vinton:** Del Mar Fairgrounds Grandstand Stage, Sunday, June 19, 2 p.m. and 7:30 p.m., 1.5 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

## Where the Fun Starts!

Welcome back!  
**HARVEY & 52ND STREET JIVE**  
Playing '30s, '40s, Swing, '50s, rock and country  
Fri. and Sat. 9 pm-1 am  
Thurs. 8 pm-12 am  
**SECRETS**

Throughout the summer  
**SUNDAY JAZZ IN THE BAR & PATIO**  
SECRETS 7 pm-11 pm  
Cafe menu available

**fat city/CHINA CAMP**  
Two unique restaurants

2137 Pacific Highway, San Diego

232-0686 or 232-1367

## SPEND AN EVENING IN RIO

Come for dinner, then see the show

Tuesday - Saturday Nites  
Saucy tropical bossa nova  
**JAIME MORAN BRAZILIAN JAZZ ENSEMBLE** in the Copacabana Lounge

Friday & Saturday Nites  
Spectacular **BRAZILIAN REVUE**  
with Escola de Samba Sol e Mar in the Rio Room



Serving lunch, dinner and Sunday brunch, 2888 Pacific Highway, (One block north of Laurel Street, downtown) 297-00PA or 297-2672

## CANNIBAL BAR

**HEROES**  
Thursday, Friday & Saturday, June 9-11  
Cameo Fashion Auction beginning at 7:00 pm every Thursday, French Champagne Fashion Auction beginning at 7:00 pm every Friday, Cameo Fashion Auction beginning at 7:00 pm every Saturday. Music begins at 9:00 pm.

**THE FABULOUS MAR DELS**  
Thursday, June 16, 11 @ 30  
Cameo Fashion Auction beginning at 7:00 pm. Cover \$4.00. Music begins at 9:00 pm.

**KIFM 98.1**  
*Lives Out Jazz San Diego*  
with Art Good  
**SPECIAL CONCERT**  
**TIM HEINTZ & FRIENDS**  
Wednesday, June 15  
Cover \$4.00. Music begins at 8:00 pm. Gabriel Super Fashion Auction beginning at 8:00 pm.

**JAZZ DANCE NITE**  
Thursday, June 16, 11 @ 30  
**MARK MEADOWS & THE PACIFIC HIGHWAY**  
No cover. Dancing begins at 8:00 pm.  
**BORRACHO Y LOCO**  
Saturday, June 18  
Cover \$4.00. Music begins at 9:00 pm.

**CATAMARAN RESORT HOTEL**  
1999 MISSION BOULEVARD 488-0881  
**FREE VALIDATED PARKING**

**COMING ATTRACTIONS**  
De Fogelard @ the Interiors of Love - June 17  
Public Century's Nite - June 21  
Soul Fired - June 24 @ 42  
The Fairground Band - June 29

**Joe's Humphrey's Nightclub & Bar**  
4444 Mission Blvd., Ph. 278-5228 • Daily 11 pm-1 am  
Thursday-Saturday, Tuesday & Wednesday  
Sunday & Monday  
Sunday afternoon 4-8 pm  
**FOUR EYES**  
**PERFECT STRANGER**  
**BLONDE BRUCE BAND**  
Come out & enjoy the sunshine on our outdoor patio!  
Open daily from 11:00 am  
Drink specials 11:00 am-8:00 pm

Wednesday-Saturday, June 8-11  
**Shine It On**  
Sunday-Tuesday, June 12-14  
**Reel to Real**  
Monday-Friday the finest seafood Happy Hour in San Diego  
**Anthony's Harborside**  
Acoustically rated as one of the finest showroom lounges  
Larger dance floor • Wide screen TV • More room to dance & party  
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**DR. DOWNS Comedy HYPNOTIST**  
Returns to Point Loma!  
Every Friday & Saturday  
Starting Friday, June 10 & Saturday, June 11  
(\$5.00 cover & 2-drink minimum)  
2 shows: 9:00 pm & 11:00 pm  
**TEQUILA LANDING**  
Steak & Seafood Restaurant  
4250 West Point Loma Blvd. • 225-9158  
Join us every week and dance with these 4 fabulous bands. Information call 560-7100 or 291-0700

**Rio Rita's Amiga of the Week:**  
"I love Rio Rita because they have great music and I love to dance."  
—Brigitte Johnson  
Brigitte is the winner of an all-expense paid weekend in fabulous Plaza Del Mar.  
Be at Rio Rita next Wednesday, June 15, to be eligible to win!  
**Plaza del Mar**  
HOTEL & SPA  
Archeological Gardens  
...it's where the legend is!  
**RIO RITA**  
744 Revolution, between 3rd and 4th (Across the street from Denny's Restaurant) 1-706-685-2244  
**THE MAGIC OF A LEGEND**



**The Stuff Legends Are Made Of...**

**Competition**

**The Legend Continues...**

Celebrate Our 4th Anniversary at San Diego's Never-Ending, Ever-Changing Party  
Wednesday, June 15th • 5373 Mission Center Road • 291 1184

BARDEAUX LIVE IN CONCERT!

CHECK OUT OUR WEAPONS LADIES NIGHT!

**King Sunny Adé** Rachael, Sunday, June 19, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 960-8022.

**Kenny G** Humphrey's, Sunday, June 19, 9 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-1155.

**Expenses** Del Mar Fairgrounds Grandstand Stage, Monday, June 20, 7:30 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

**Kristen** Rachael, Monday, June 20, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 960-8022.

**Chuck Mangione** Humphrey's, Wednesday, June 22, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-1155.

**Highway 101** Del Mar Fairgrounds Grandstand Stage, Wednesday, June 22, 7:30 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

**TJ Mehal and the Grubbi Band**, featuring James Ed Davis and John Trudell, Del Mar Fairgrounds Grandstand Stage, Wednesday, June 22, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-8022.

**Herb Ellis and Barney Kessel**, Elertis, Wednesday, June 22, through Sunday, June 26, Wednesday, Thursday, and Sunday, 8 p.m., Friday and Saturday, 9 p.m., Summer House Inn, 7853 La Jolla Village Drive, La Jolla, 439-0264.

**The Johnny Mann Singers** Del Mar Fairgrounds Grandstand Stage, Thursday, June 23, 7 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

**Kim Carnes** Del Mar Fairgrounds Grandstand Stage, Thursday, June 23, 7:30 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

**Dave Allen and the Allstars** Del Mar Fairgrounds Grandstand Stage, Thursday, June 23, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-8022.

**John Del Mar Fairgrounds Grandstand Stage**, Friday, June 24, 7:30 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

**Cordell and Suzanne** Rachael, Friday, June 24, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 960-8022.

**Jerry Roney and the Shamen** Rachael, Friday, June 24, 9 p.m., 8022 Claremont Mesa Boulevard, Claremont, 960-8022.

**Peter Sprague and Keyne Lettice** Hella Via, Friday, June 24, and Saturday, June 25, 8:30 p.m. and 10:30 p.m., 259 Highway 101, Cardiff, 942-1188.

**Folk Heritage Day, Part 1**, Del Mar Fairgrounds Paddock Stage, Saturday, June 25, featuring Nicolette Belfort and Carolyn Voss, 10 a.m., Peggy Wilson, 10:45 a.m., Deborah Lee Johnson, 12:30 a.m., Malibu, 12:15 a.m., Barbara Magness with Ian and Wanda Lee, 1 p.m., Sam Hinton, 1:45 p.m., the Shamen Cool Trio, 2:30 p.m., Maggie Beck and Pam Briggs, 3:15 p.m., Kate O'Malley and Dave Allen, 4 p.m., Marisa Brownman, Charlie Hollings and Tom Calahan, 4:45 p.m., the Sanyons, 5:30 p.m., Tim and Judy Carlstrom, 6:15 p.m., Melissa Morgan, 7 p.m., 1018, 8022.

**Folk Heritage Day, Part 2**, Del Mar Fairgrounds Paddock Stage, Sunday, June 26, featuring Bob Anderson, 10 a.m., Bob Dickson, 10:45 a.m., Nakone Road, 11:15 a.m., the Sacred Harp Singers, 12 p.m., Paul and Carla Roberts, 12:30 p.m., Jennifer Wilson, 1:30 p.m., Del Lange, 2:15 p.m., the New Expressions, 3 p.m., Jeff Pridg, 4 p.m., Hoffman Shuman, 4:45 p.m., Debbie Corman, 5:30 p.m., Andy Callahan, 6:15 p.m., the Underdog Horns, 7 p.m., Jennifer Johnson, 7:45 p.m., Sam Hinton, 8:30 p.m., and Paul and Wanda, 9:15 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

**AC/DC and White Line** Sports Arena, Saturday, June 25, 8 p.m., 278-1155.

**Del Mar Fairgrounds Grandstand Stage**, Sunday, June 26, 7:30 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

**Whitewater and Great White** Sports Arena, Wednesday, June 29, 8 p.m., 278-1155.

**Neil Sedaka** Del Mar Fairgrounds Grandstand Stage, Sunday, June 26, 7:30 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

**Gary LeRoux** Lorie Ball, and Dan Mackay, Hella Via, Sunday, June 26, 8:30 p.m. and 10:30 p.m., 259 Highway 101, Cardiff, 942-1188.

**Club Newman** Del Mar Fairgrounds Grandstand Stage, Monday, June 27, 7:30 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

**Ranking Roger** Del Mar Fairgrounds Grandstand Stage, Tuesday, June 28, 7:30 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

**Grease** Washington, Jo Humphrey's, Tuesday, June 28, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-1155.

**Sunday Robinson** Del Mar Fairgrounds Grandstand Stage, Wednesday, June 29, 7:30 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

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**Whitewater and Great White** Sports Arena, Wednesday, June 29, 8 p.m., 278-1155.



**2 FOR 1**

DON'T MISS THIS OPPORTUNITY TO ENJOY SOME OF THE BEST SEAFOOD AND MEATS AVAILABLE IN SAN DIEGO.

BRING THIS COUPON TO THE

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And Enjoy a Complimentary Entree with the purchase of an Entree of Greater or Equal Value. Not Valid with any other promotional offer.

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**JUNE**

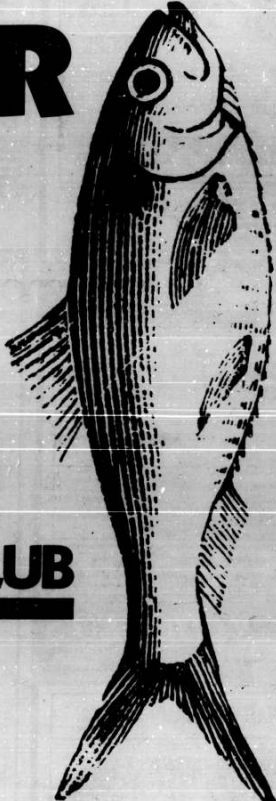
Cheers Hour 4:30 - 7:30 Mon-Fri

Sun.	Mon.	Tues.	Wed.	Thur.	Fri.	Sat.
<b>CHR</b> Club Hotel Restaurant Employee Night The Big Spin for Selection of Shooters 1.75 Drink Specials 1.25 Domestic Drafts 1.75 House Chardonnay 6 White Zinfandel 1.75 Well Drinks Free Snacks Drawing for Dinners & Lunches ALL REQUEST NIGHT	<b>SPORTS NIGHT</b> ENJOY OUR BACKGROUND SPORTS VIDEOS Complimentary Hors D'oeuvres Buffet and Club Drink Specials Starting at 4:30 P.M. SPORTS NIGHT BASEBALL in full swing	<b>COMPANY NIGHT</b> These SPECIAL gatherings 9 Days... Promotions... Weddings... DJ just to get together Make Reservations for Reserved Seating minimum 12 people 1.25 Domestic Draft 1.75 House Chardonnay 6 White Zinfandel 1.75 Well Drinks All Night Long And... Drawings for Dinners & Lunches For Two	<b>Join 69 XTRA GOLD</b> DJ Nikki Silver at 8 P.M. for AT THE HOP Hula Hoop Contest Soda Fountain Drink Specials Root Beer Floats Malted Milk Cherry Fliz and more... 51.75 Snacks Big Chili REQUEST NIGHT	<b>LADIES NIGHT FASHION AUCTION</b> 7:30 P.M. by "Gabriels" Complimentary Hair Design and Color Analysis by JESSICA CRONIN Selected Champagne \$1.25 FOR LADIES ONLY Drawings for Lunches & Dinners for Two MUST BE PRESENT TO WIN	<b>Club Monterey "Members" Night</b> 5:30 P.M. - Close Flash your card FOR "Members Only" Cheers Hour Prices All Night for "Members Only" Drawing for Complimentary Weekend at the San Diego Doubletree Pick Up Your New Club Monterey Card JUNE 18th	<b>THE CUTTING EDGE</b> Join Celeb DJ MIKE DALLMAN AT 9 P.M. S.D.S.H. Night \$1.50 Corona Show Student I.D. for \$1.50 KATIS

**SMIRNOFF BEACH BASH AT CLUB MONTEREY**  
ENTER THE SEXIEST OR FUNNIEST BEACH GARB CONTESTS - LIMBO & HULA HOOP CONTESTS - DRINK SPECIALS - GRAND PRIZE - DELUXE WEEKEND FOR TWO INCLUDING CHAMPAGNE BREAKFAST IN BED.

**BETTER THAN FISH**

**THE 91X BREAKFAST CLUB**  
WEEKDAYS 5:30-10:00



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Mexican Restaurant & Cantina

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**FATTBURGER**

**Every Tuesday to June**

**DR. CHICO'S ISLAND SOUND**

Featuring Dr. Chico and Elton 8:25 Wednesday 8:25

**Every Wednesday to June**

**MIGHTY PENGUINS**

**Thursday, Friday & Saturday**

**KATZ KARAVAN**

**Sunday & Monday**

**MDK**

**Thursday & Wednesday**

**FOOLISH PLEASURE**

**Thursday - Wine Coolers \$1.50**  
**Sunday - Bloody Marys \$1.50**  
**Tuesday - Restaurant Employees' Night • Drink Discounts**  
**Wednesday - Margaritas \$1.25, Cerveza Shooters \$1.25**

# TIO LEO'S

MISSION GORGE

6333 Mission Gorge Road • 291-0943

**Thursday - Thursday**

**JINNAH WILLIAMS**

**Friday & Saturday**

**CHARLENE GRANT**

**Sunday & Monday**

**BILL MULLEN**

**Kenny Rankin** Sea World's Nautico Amphitheater, Wednesday June 29, 9 p.m., Sea World Drive, Mission Bay 278-7135.

**Ornette Coleman and Peter Spang** Holly Up Tavern, Wednesday June 29, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Patrick Berrogain and Coral Thuet** Bella Via, Wednesday, June 29, 9 p.m., 2591 Highway 101, Cardiff, 942-1008.

**The Coast Basic Orchestra and the Mills Brothers** Del Mar Fairgrounds Grandstand Stage, Thursday, June 30, 2 p.m., 15 a Via de la Valle, Del Mar 755-1161 or 296-1441.

**Billy Vera and the Beaters** Del Mar Fairgrounds Grandstand Stage, Thursday, June 30, 7:30 p.m., 15 a Via de la Valle, Del Mar 755-1161 or 296-1441.

**Jack Mack and the Heart Attack and the Woodchuckers** Holly Up Tavern, Thursday, June 30, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Jack Whelan** Bella Via, Thursday, June 30, 9 p.m., 2591 Highway 101, Cardiff, 942-1008.

**The Best Farmers** Bachanal, Friday, July 1, and Saturday, July 2, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**The Desert Bus Band** featuring Chris Hillman: Del Mar Fairgrounds Grandstand Stage, Saturday, July 2, 2 p.m., 15 a Via de la Valle, Del Mar 755-1161 or 296-1441.

**Gregg Allman** Del Mar Fairgrounds Grandstand Stage, Saturday, July 2, 7:30 p.m., 15 a Via de la Valle, Del Mar 755-1161 or 296-1441.

**John Stewart** Bella Via, Saturday, July 2, 9 p.m., 2591 Highway 101, Cardiff, 942-1008.

**"The Thirtieth Anniversary of Rock and Roll"** featuring Old Day and the Haglins, Reddigan, Chuck Negron, the Countess, Elton Janga, the New Seabirds, Bobbie Springfield, Provoked, Summer Storm, Baby Day, the Bolens, Jerry Wilkins, Dennis Brooks, and Al Wilton Del Mar

Fairgrounds Grandstand Stage, Sunday, July 3, 2 p.m. and 7:30 p.m., 15 a Via de la Valle, Del Mar 755-1161 or 296-1441.

**Johnny Cash** Del Mar Fairgrounds Grandstand Stage, Monday, July 4, 2 p.m. and 7:30 p.m., 15 a Via de la Valle, Del Mar 755-1161 or 296-1441.

**Lene Lovich** Bachanal, Tuesday, July 5, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**Uncle Festive** Bachanal, Wednesday, July 6, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**The Ramones** Bachanal, Thursday, July 7, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**America and Three Dog Night** Humphrey's, Friday, July 8, 8:30 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-7135.

**Berry Maestri** Cite Theatre, Friday, July 8, through Sunday, July 10, 8 p.m., 412 a street, downtown, 278-1163 or 236-6030.

**The Marshall Tucker Band** Bachanal, Tuesday, July 12, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**Dan Siegel** Humphrey's, Friday, July 15, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-7135.

**Two Chameleons** Bachanal, Friday, July 15, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**The Nylons** Humphrey's, Sunday, July 17, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-7135.

**John Entwistle** Bachanal, Sunday, July 17, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**Natalie Cole** Humphrey's, Wednesday, July 20, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-7135.

**Buster Poindexter and the Backbeats of Blue California Theatre**, Thursday, July 21, 8 p.m., 122 Fourth Avenue, downtown, 233-0392 or 278-7135.

**The Andy Narell Group and Montrose** Humphrey's, Thursday, July 21, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-7135.

**Emmylou Harris** Humphrey's, Friday, July 22, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-7135.

**Pat Metheny's Special Quartet, featuring Charlie Haden, Ernie Watts, and Tom Wornat** Humphrey's, Tuesday, July 26, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-7135.

**George Thorogood** Sports Arena, Wednesday, July 27, 8 p.m., 279-7733.

**Alan Holdsworth and Renato Montrose** Bachanal, Wednesday, July 27, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**Ronnie Wilson** Humphrey's, Thursday, July 28, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-7135.

**Chuck Berry** Humphrey's, Friday, July 29, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-7135.

**Ronnie Laws and Kirk Whalum** Humphrey's, Sunday, July 31, 6 p.m. and 8:30 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-7135.

**Sting** Southwestern College's Deane Stadium, Sunday, July 31, 8 p.m., Chula Vista, 278-7135.

**Nina Hagen** Bachanal, Sunday, July 31, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

**ANNOUNCING**

**SECOND WIND**

Limited engagement  
 Easy listening  
 contemporary music  
 Every Friday 4-8 p.m.  
 8 p.m.-12 midnight  
 No cover

**HAPPY HOUR**  
 4-7 pm Monday-Friday  
 \$1.25 beer, wine & well drinks

**CORONA NIGHT 99'**  
 Served every Saturday 6-closing in the lounge

# Kozak's

RESTAURANT & LOUNGE

401 Main St. • El Cajon • 442-7768  
 (located behind our fine 24-hour coffee shop)

We're Twistin' the Night Away... to the Hits of the '50s & '60s

**THURSDAY - 11 P**  
 Fuzzy Navel-Dancing, Contests, Prizes

**FRIDAY** - The Quake welcomes Ms. Carlsburg to our old time rock 'n' roll Dance Party. Free Pilsner glasses with each purchase of a Carlsburg Light.

**SATURDAY** - Live broadcast on Eagle with Mason Lewis.

\*16 price Happy Hour with appetizers and discount drinks

**EARTHQUAKE CAFE**

\*Lunch dinner and late-night dining

7919 Mission Center Court (next to Cornetti)  
 Mission Valley 297-3903

# CHAIN REACTION

Tuesday-Saturday from 8:30

Monday-Friday: **HAPPY HOUR** 4-7 pm • Free hors d'oeuvres

Wednesday: **LADIES' NIGHT** Mai Tais & Margaritas 99'

Friday: **FASHION ACTION**

**THE ISLANDS**

Hanalei Hotel

1110 10th St.

Hanalei Hotel 2270 Hotel Circle North, Mission Valley • 257-1101

**ANNOUNCING**

**SECOND WIND**

Limited engagement  
 Easy listening  
 contemporary music  
 Every Friday 4-8 p.m.  
 8 p.m.-12 midnight  
 No cover

**HAPPY HOUR**  
 4-7 pm Monday-Friday  
 \$1.25 beer, wine & well drinks

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\*Lunch dinner and late-night dining

7919 Mission Center Court (next to Cornetti)  
 Mission Valley 297-3903

# CLUBS

Club listings are compiled by Ron Aronson. If you wish to be included, please call 263-8302. Thursday afternoon or Friday before 3:00 p.m. The listings are free.

## North County

**Bella Via Restaurant and Nightclub**, 2591 Highway 101, Cardiff, 942-1008. John Hammond, jazz, 8:30 and 10:30 p.m., Thursday; Peter Spang's L.A. All-Star Band, jazz, 8:30 and 10:30 p.m., Friday and Saturday; the Mike Wilford Quintet, with Chris Conner and Chuck McPherson, mainstream jazz, 8 p.m., Sunday; jazz guitarist Patrick Berrogain plays from 11 a.m.-2 p.m., Sunday also.

**Billy Up Tavern**, 143 South Cedros Avenue, Solana Beach, 481-9022. The Bus Boys, rock, and Cry on Cue, reggae, Thursday; the Red Hot Rockers, rockin' reggae, Friday; the Roadshow, "world beat" dance music, and Attabo, reggae, Saturday; Burnside's Loco, tropical rock, and Post Pine, reggae, rock, Sunday; the Mar-Jels, vintage rock, Monday; Crucial DMK, reggae, rock, Sunday; New Frontier, rock, and D.N. Rock, Wednesday. Afternoon Concerts: the Chicago Sea, Cleveland, June, 5:30-8 p.m., Friday; Bob Long, pop, newie, and jazz, 5-8 p.m., Saturday; the Sawyer Brothers, country rock, 6-8:30 p.m., Monday; Tobacco Road, vintage jazz, boogie woogie, and swing, 6-8:30 p.m., Wednesday.

**The Beachhouse**, 87 Encinitas Boulevard, Encinitas, 944-3238. John Barker, contemporary, Friday and Saturday.

**The Bookhouse/Panhandle Coffeehouse**, Power 181 Court, 2670 Via de la Valle, Del Mar, 755-2778. Joseph Angelides, jazz guitar, 8 p.m., Friday.

**Bonelli's Rock Room**, 2677 Vista Way, Oceanside, 722-5400. Tony Soraci and Company, contemporary, Tuesday through Saturday; vocalists Judy Arnes accompanies the group Tuesday and Wednesday.

**Rugby's Speakeasy**, 340 East Grand Avenue, Escondido, 741-0955. The Red Hot, vintage rock, Thursday through Saturday evening.

**Camelot Inn**, 487 San Marcos Boulevard, San Marcos, 744-2332. Another night, Thursday; the Sherringtons, Irish music, Friday; Monday, contemporary Saturday; Jim Heron, Irish and folk music, 7:30 p.m., Sunday.

**Carlos Murphy's**, 240 East Via Rancho Parkway, Suite A1, Escondido, 489-5932. The Sharks, contemporary, Wednesday through Saturday.

**Casa Del Franco**, 1389 West Valley Parkway, Escondido, 745-1313. The Evening Threes, jazz, 7:15 p.m., Saturday.

**The Countryside Restaurant and Lounge**, 450 Douglas Drive, Oceanside, 757-0890. New Country, country, Wednesday through Sunday; Love Star Country, country, Monday and Tuesday.

**The Crazy Broom**, 8996 El Camino Real, La Costa, 336-3373. New Continuum, featuring Paul Tye and Bob Wilkins, new-age jazz, 12:30-4:30 p.m., Sunday.

**El Comal**, 523 Encinitas Boulevard, Encinitas, 944-5775. Latin Soul, Latin music, Friday and Saturday.

**El Comal**, 1284 Power Road, Power 488-1010. Greg Hartline, contemporary country, and oldies, 7 p.m., Wednesday, Thursday, and Saturday, and 5 p.m., Friday.

**Firehole Lounge**, 420 West Washington, Escondido, 745-1931. BOPUS, Top 40 and country, contemporary country, and oldies, 6:30 p.m., Wednesday through Saturday.

**Fish House West**, 2673 South Highway 101, Cardiff-by-the-Sea, 753-6438. The Fish Long Band, boogie, and swing, Friday and Saturday; Tony Ortega hosts a jazz jam session Sunday.

**The Flying Bridge**, 1303 North Hill Street, Oceanside, 722-1994. Billy Foster and Karen Kennedy, contemporary, Thursday through Saturday; Don Tomlinson, contemporary and country, Sunday and Monday.

**Fogarty's**, 245 West El Norte, Escondido, 742-9441. Dents, contemporary rock, Friday and Saturday.

# Mandolin Wind

308 University Ave. presents

The best in blues every Friday in June

**TRES MIGHTY PENGUINS**

featuring **KENNY SCHOPPIEYER..**  
**THE HARMONICA KING**

Every Saturday in June

**ALL THE MIGHTY PENGUINS!**

Tuesday: E.Z. Eight Blues  
 Wednesday: City Fish with Tommy Childs  
 Thursday: The Seawindlers & guests

# L.O.V.E

## ROCK 'N' ROLL

Thurs.-Sat. June 9-11  
**9:00 PM**  
**MOTORMEN**

Sun. June 12 4-6 pm  
**GUNS FOR HIRE**

Mon.-Wed., June 13-15  
**8:30 pm**  
**NIGHT SHIFT**

Thurs., June 16 8:30 pm  
**YANXWORTH**

Fri. & Sat. June 17 & 18  
**9:00 pm**  
**GUNS FOR HIRE**

Sun. June 19 4:00-8:00 pm  
**YANXWORTH**

Mon.-Wed., June 20-22  
**8:30 pm**  
**YANXWORTH**

Each Wed. is  
**"LADIES NIGHT"**  
 All well drinks \$1.00

**HAPPY HOURS:**  
 Mon.-Fri. 4-7pm and lots of good free munchies, too!  
 Sports events on our satellite TV.

# BANGERS

710 Garnet Ave., Pacific Beach • 483-7844

# THE 7TH WAVE

Thursday-Saturday  
 and Tuesday & Wednesday 6/14 & 6/15

Sunday  
**DUXELAND JAZZ**

# MONK'S

10475 San Diego Mission Rd.  
 (3 blocks east of the stadium) • 563-0060



**Cable's Nightclub**, 2004 East Vista Way, Vista, 949-5799. Sentimental journey, parties, swing music, 5 p.m. Thursday, the Cowboys, vintage surf rock, Friday and Saturday.

**The Grove**, 2222 Mission Avenue, Oceanside, 753-7771. Meraj, contemporary, Wednesday through Saturday, with Frank Rott, Thursday through Saturday.

**Henry's**, 264 Elm Street, Carlsbad, 729-8244. The Rone Trio, contemporary through Saturday; the Rone Trio, vintage rock, Sunday and Monday.

**Hotel Escondido/Scotty's Pub**, 2500 South Escondido Boulevard, Escondido, 747-5000. Midnight Delight, contemporary, Tuesday through Saturday; Phil Danna, contemporary, Sunday and Monday.

**Ireland's Own**, 656 First Street, Encinitas, 944-4233. Irish pub, Wednesday and Thursday; Brian Barnes, contemporary, Friday and Saturday; Ralph Warren, rhythm and blues, Sunday; live rock, Tuesday, call club for information.

**The Jazz Factory**, 125 West Grand, Escondido, 747-2163. Earl's Pearls, big band swing, Wednesday, Friday, and Saturday evening and 4 p.m. Sunday.

**Jolly Roger/Oceanside**, 1900 North Harbor Drive, Oceanside, 722-1831. The Sals Brothers, contemporary, Thursday through Saturday.

**Kyphing**, 927 First Street on the Lumberjack Shopping Mall, Escondido, 942-8181. Fran Louisa, jazz piano, Sunday through Tuesday; the Aubrey Fox Trio with Fran Louisa, jazz, Friday and Saturday.

**La Casa del Zorro Desert Resort**, 3805 West Palm Road, Broomfield, 972-5323. Plunkett and vocalist, Celia Danna performs, Wednesday through Saturday; Night and Day, contemporary, Sunday through Tuesday.

**La Costa Hotel and Spa**, Costa Del Mar Road, Carlsbad, 438-9111. Tournament of Champions Lounge, Contemporary vocalists Bobby Aron and vintage rockers the Rone Trio alternate, Tuesday through Saturday.

**La Palma Theater**, First and D Streets, Encinitas, 416-7469. Earth, rock, turning bridges, rock, and Club of Rome, rock, 7 p.m., Tuesday.

**Leo's Little Bit of Country**, 680 West San Marcos Boulevard, San Marcos, 744-4120. Country, country, Thursday through Sunday (jam session Sunday); Dakota, country rock, Tuesday and Wednesday; Leo's features a superjam featuring various live country bands the second and fourth Sunday of every month. Also every Tuesday during June, Leo's sponsors a battle of the bands competition, call for information.

**Mile Flares**, 6009 Pismo Delicias, Rancho Santa Fe, 756-3085. Joel Nash, piano show tunes, Wednesday through Saturday.

**Mission Inn**, 302 East Mission, San Marcos, 471-2909. Dina Picot and Chaz, country rock, Thursday through Sunday.

**Monterey Bay Camera**, 1325 Harbor Drive, Oceanside, 722-3878. Bob Sabat, comic and music, Thursday through Sunday.

**Overland Lodge**, 10900 Overland Road, Escondido, 745-3123. North Party, country, Friday and Saturday, and hosting a jam session, 4:45 p.m., Sunday.

**Old Man Cafe**, 2700 Via de la Valle, Del Mar, 753-6614. Notice to appear rock, Thursday through Saturday; Backside, vintage rock, classics, Sunday; the Cowboys, vintage surf rock and classics from the Beach Boys, rock, Tuesday; Streetcorner, rock, Wednesday.

**Overland Junction**, 221 Palm Canyon Drive, Broomfield, 972-5343. The Junction Express, country, Friday and Saturday.

**Pan Soap Anderson's**, 850 Palmair Airport Road, Carlsbad, 438-7800. Windmill Lounge, Anything Goes (formerly the Black), contemporary, Wednesday through Sunday; Mark Rigat, guitarist, Monday; Crowder, country, Tuesday evening; Doug Rouse, Mark Rigat, guitarist, Friday and Saturday evening, and 11 a.m.-5 p.m. Sunday.

**The Plaza Inn**, 9850 Carmel Mountain Road, Rancho Palos Verdes, 484-3713. Slide, country rock, Monday and Tuesday; Slide by Slide, rock from the Fifties to the Eighties, Wednesday through Saturday.

**The Pomeroy Club**, 12217 Pomeroy Road, Poway, 748-1135. The Sals Brothers, country, Thursday through Saturday.

**Pony Nine Company**, 12735 Power Road, Poway, 748-7296. Newgrass, rock, Friday and Saturday.

**Ralph and Eddie's**, 1900 Grand Avenue, Carlsbad, 729-2899. The Discotronics play rock and roll music, Friday and Saturday and host a jam session Sunday.

**Ran's Hill Country Club**, 181 Ran's Hill Road, Broomfield, 972-5000. Night and Day, contemporary, Friday and Saturday.

**Rancho Bernardo Inn**, 17550 Bernardo Vista Drive, Rancho Bernardo, 727-7146. David Daniels and Flashback, contemporary, Tuesday through Saturday; The Red Credit Band, older music, Sunday and Monday.

**The Red Credit Band**, 135 North Pine Street, Escondido, 743-9796. State-A-Mind, rock, Thursday through Saturday; Newgrass, rock, Sunday and Monday; Justin Case, rock, Tuesday and Wednesday.

**The Seal Bar and Restaurant**, 3878 Carlsbad Boulevard, Carlsbad, 729-3170. Rick Carlson and the Johnson Brothers, a variety ranging from folk to rock, Thursday through Saturday; the Five Ovals Quartet, Disneyland jazz, 2-6 p.m., Sunday; Second Wind, contemporary folk, and rock, Monday.

**San Luis Rey Down Golf Course Country Club**, 21471 Golf Club Drive, Broomfield, 758-3162. The Red Credit Band, contemporary, Friday and Saturday; the Cecilians, big band swing, 6 p.m., Sunday.

**Shooter's Bar and Grill**, 1963 East Valley Parkway, Escondido, 748-7038. The Impulse, contemporary, Thursday through Saturday.

**Silver Spoon Cafe**, 28600 Old Highway 78, Temecula, 699-0115. Jack Johnson, country music, 10 a.m.-2 p.m., Saturday and Sunday.

**Smith's Downtown**, 119 East Broadway, Vista, 724-6838. Grand Central Station, contemporary and country, Friday and Saturday.

**Stage Coach Inn**, West 985 Vista Way, Vista, 724-8000. C.W. Express, country, Friday and Saturday.

**That Plaza Place**, 2022 El Camino Road, Carlsbad, 434-3171. Bluegrass, D.C., bluegrass, Saturday.

**Time Machine/Cos Orleans**, 302 North Midway Drive, Escondido, 743-7772. 911, jazz, 7 p.m., Sunday.

**Valley Fort Bay Inn and Red Dog Saloon**, 3577 Mission Road, Fallbrook, 728-4757. Tom Cunningham, Louisiana-style music, performed on guitar and fiddle, with vocal, 6:50 p.m., night except for Tuesday.

**Way Longfellow Diego Princess**, 1404 West Vacation Village Road off Highway 56, Mission Bay, 724-4620. On Ridge, comedy and music, Tuesday through Saturday.

**Ballings**, 5046 Newport Avenue, Ocean Beach, 222-5300. Front Runner, rock, Tuesday through Saturday; Newgrass, rock, Tuesday and Wednesday.

**Carl's Murphy's**, 4320 La Jolla Village Drive, La Jolla, 457-4170. Chuckie's Showalter, contemporary, Wednesday through Saturday.

**Avanti's Restaurant**, 875 Prospect Street, La Jolla, 454-4288. George Reno, piano performing pop, jazz, blues, and boogie, 7 p.m., night; Aram, European music on the piano, 9:30 p.m., Friday through Monday; Thursday through Saturday; Mark Meadows and the Pacific Highway Jazz, Tuesday; Tim Hertz and Friends, jazz, Wednesday; Maria's Peter Bohnsch, vocal, piano and entertainer, performs 5:7 p.m., Wednesday through Saturday.

**Baba Hotel**, 998 West Mission Bay Drive, Mission Bay, 488-6551. The Stern Brothers, rock, Thursday through Saturday; Passion, with Victoria Center and Scott Walker, contemporary, Sunday and Monday; live music, Tuesday and Wednesday; call club for information; Piano Bar, Jack Polack, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

**Ranger's**, 710 Carmel Avenue, Pacific Beach, 485-7844. The Messengers, rock, Thursday through Saturday; live rock, Sunday evening, call club for information; Night Shift, rock, Monday through Wednesday.

**Elmer's**, 7053 La Jolla Village Drive, La Jolla, 450-0541. The Joe Pass Trio, jazz, Wednesday through Sunday.

**Hillside Hotel**, 1175 East Mission Bay Drive, Mission Bay, 276-4100. The People Movers, contemporary, Wednesday through Saturday; Jazz happy hours, the Most Valuable Players, Friday, 10 o'clock; Tuesday, Flight 7, Wednesday, Sunday brunch jazz with Betty Center's Norn, and Wednesday.

**Hotel del Coronado**, 1550 Ocean Avenue, Coronado, 435-6611. Ocean Terrace Lounge, The Elements, contemporary, Tuesday through Saturday; Don Miller, piano, performs at 8 p.m., Sunday and Monday; Palm Court, James Parish, piano, performs 5 p.m.-midnight, Friday through Sunday, and 5:10 p.m., Monday; Jerry

**Catamaran Hotel**, 2999 Mission Boulevard, Mission Beach, 488-1081. Central Boulevard, The Messengers, rock, Thursday through Saturday; Mark Meadows and the Pacific Highway Jazz, Tuesday; Tim Hertz and Friends, jazz, Wednesday; Maria's Peter Bohnsch, vocal, piano and entertainer, performs 5:7 p.m., Wednesday through Saturday.

**Chuck's Steak House**, 1250 Prospect Street, La Jolla, 454-5325. Speed of Sound, jazz, Wednesday through Sunday; World Beat, jazz, Sunday.

**The Coaster Saloon**, 744 Ventura Place, Mission Beach, 488-4435. The Young Urban Blues Band, blues and rhythm and blues, 4-8 p.m., Sunday.

**Dream Street**, 2228 Bacon Street, Ocean Beach, 222-4131. Piano, rock, Thursday through Saturday; Streetmart, rock, Wednesday.

**Elmer's**, 7053 La Jolla Village Drive, La Jolla, 450-0541. The Joe Pass Trio, jazz, Wednesday through Sunday.

**Hillside Hotel**, 1175 East Mission Bay Drive, Mission Bay, 276-4100. The People Movers, contemporary, Wednesday through Saturday; Jazz happy hours, the Most Valuable Players, Friday, 10 o'clock; Tuesday, Flight 7, Wednesday, Sunday brunch jazz with Betty Center's Norn, and Wednesday.

Join us in Tijuana every Wednesday  
**ROCK NIGHT**  
**2 FOR 1 DRINKS**  
(All night)  
**SUNDAY, COMPLIMENTARY MARGARITAS FOR THE LADIES**  
Tuesdays & Thursdays  
**"OLDEST NIGHT"**  
6th & Revolution Ave.  
1-706-685-3534

**Vic's**  
DINING • LIVE ENTERTAINMENT • DANCING  
**STREETCORNER**  
**Heartbeat**  
Wednesday & Thursday 7:30 pm-11:30 pm  
Friday & Saturday 8:30 pm-12:30 am  
454-3789 • 301 E. Avenida and Ray Avenue  
Men • Women • 21 & over • no cover • underground  
800-2-4-ROCK • 24-hour reservations

**BULLFROGS**  
1000 NEWPORT AVE. • OCEAN BEACH • 222-5300  
Tonight through Saturday  
**FRONT RUNNER**  
TUESDAY & WEDNESDAY  
**MESSENGER**  
NO COVER IN JUNE

OCEAN BEACH CLUB  
**DREAM STREET**  
2228 BACON ST. 222-8131  
**PRANX**  
Wednesday-Saturday,  
June 8-11  
**STREET HEART**  
Wednesday-Saturday,  
June 15-18  
**HAPPY HOUR** 5 pm-8 pm  
**75¢ DRAFT • \$1.50 MARGARITAS**  
Pool tables • Wide screen TV  
Private parties available for 20-100  
West Point Loma Blvd. & Bacon St.

**Winston's**  
beach club  
TODAY  
TOMORROW  
REGGAE  
EVERY  
THURSDAY  
Tonight, Thursday  
**SHILOH**  
Friday & Saturday • From L.A.  
**REGULAR GUYS**  
SUNDAY  
**TOBACCO ROAD** — Swing / Boogie woogie 4-8  
**THE COOLAYS** — Surf sounds & solid gold hits 9:00-1:30  
Monday — ORIGINAL BAND NIGHT  
Tuesday — RHUMBOOGIES — No cover!  
Wednesday — CALL CLUB  
Coming next weekend:  
**BLONDE BRUCE BAND**  
1921 Bacon Street • Ocean Beach • 222-6822

**Chuck's**  
STEAK  
House  
**La Jolla's**  
Finest Jazz  
featuring the great sounds of  
**SPEED OF SOUND**  
During June  
Wednesday & Thursday, 8:00 pm-12:00 am  
Friday & Saturday, 9:00 pm-1:00 am  
Jazz — every Sunday night, 8:00 pm-12:00 am  
During June  
**WORLD BEAT**  
Lunch Monday-Friday, 11:30 am-2:30 pm with daily seafood specials  
Dinner 5:00-11:30 pm, La Jolla's finest steaks, prime rib & seafood  
Happy Hour 4:00-6:00 pm, Monday-Friday  
Reservations suggested  
1250 Prospect Street (McKellar Plaza) • 454-5325

**Anthony's**  
La Jolla  
La Jolla Village Dr. at Regents Road • 457-5008  
Now appearing  
**DALE VERNON**  
Tuesday-Saturday  
8:00 pm-midnight  
Sings, plays piano  
and takes requests  
**HAPPY HOUR**  
4:00 pm-7:00 pm

**Midi Gear Specials**  
Midi Cables  
3 for 1  
Yamaha  
Sequencer DX  
1/3 Off  
Roland Juno 1  
Synthesizer  
1/3 Off  
Casio  
101 Synthesizer  
1/3 Off  
And many more specials!  
Limited to stock on hand  
**Harper's**

Refreshing...  
**THE JIMMY HOPPER BAND**  
THROUGH JUNE II  
GREAT LATE NIGHT ENTERTAINMENT!  
JOIN US IN THE MONTH OF JUNE FOR CARIBBEAN NIGHTS AND SAN DIEGO'S BEST HAPPY HOUR! MID WEEK RATIO PARTIES, COMPUTER TRIVIA, QUALITY FOOD AND DRINK SPECIALS AND MUCH MUCH MORE!  
**THE RUSTY PELICAN**

**COCONUTS**  
BROTHER ISLAND  
Thursday, June 9  
Friday, June 10  
Saturday, June 11  
Sunday, June 12  
**The Cardiff Reefers**  
**Limbo Slam**  
**Motormen**  
**Limbo Slam**  
just a coconut's roll from Humphrey's. The place for before and after the show (or any other time) • Plenty of free parking.  
1901 Shelter Island Drive • 222-NUTS (6887)  
"Why Coconut?" Cause it's a Jungle out there!"

**IRON MAIDEN SALE**  
Still going on until June 10 — midnight!  
**2-SIDED '88 TOUR SHIRTS \$4.99 \$17.00 at the concert!**  
You'll love these shirts! Seventh Son/Tour dates!  
ALL MAIDEN ITEMS ON SALE!  
Sale June 9-17  
Shirts for both:  
(Top quality, 2-sided, U.S.-made)  
**\$4.99 \$17.00 at the concert!**  
ALL BLUR/POISON ITEMS ON SALE!  
• Back patches \$4.99 • Lighters \$5.99  
• Large square buttons 99¢ • Backstage passes \$4.99  
Free lecture: Tues., June 14, 9 pm  
"San Diego: Moscow on the Pacific?"  
**TRUE FANS ROCK WITH MUSICADE**  
3670 Rosencrans at Sports Arena Blvd. in Grosvenor Square Shopping Center • Mon-Thurs. 10-9, Fri-Sun. 10-10 • 222-8250

**Tilly's**

Every Thursday

**MINI SKIRT CONTEST**

\$300.00 1st Place \$25.00 4th Place  
\$70.00 2nd Place \$15.00 5th Place  
\$50.00 3rd Place

Plus other gifts and prizes.  
For contest information call 792-5446



Thursday-Saturday

**101 KGB FM PARTY NIGHT**

Hosted by John Leslie  
San Diego's biggest and best prize giveaways

Monday, June 13  
**PADRE GAME PACKAGE \$25**  
Includes round trip bus (leaves Tilly's at 4:00)  
Cocktails & buffet dinner in a sky box. Call 299-2828

Wednesday, June 15, 8:00 pm-close  
**AZYMUTH**  
Samba Dido  
Brazilian Samba, J-Z, Funk  
2828 Camino del Rio South • 299-2828  
Take Texas St. off ramp • Mission Valley

## REFLECTIONS REFLECTIONS

presents  
**Circles**  
Thursday-Saturday



**The Shakers**

Starting June 14 • Tuesday-Saturday, from 8:30



Best of the '50s

**Ruthie & the Cruisers**  
Friday Happy Hour from 5:00 • Complimentary hors d'oeuvres

Free parking • No cover

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

McLachlan, pianist, 5:30 p.m. Tuesday through Thursday; the Variations, contemporary, 6:30 p.m. Sunday. Cresent Beers, Jerry Melnick, 5:30 p.m. Friday and Saturday; Leslie Gold, piano, 10 p.m. 7-7 p.m. Sunday.

**Hyatt Island Hotel, 1441 Quiera**  
Horn Road, Mission Bay, 224-1214.  
Holly Holman and Ron Satterfield, jazz, Tuesday through Thursday; Mingo Stratt, contemporary, Friday and Saturday.

**Jazz Wine Records, 5726 La Jolla**  
Boulevard, La Jolla, 454-8832. The Fleet City Jazz Band, Drexel jazz, 8 p.m. Friday; Bobby Gordon and Joanne Best, jazz, 2 p.m. Sunday; the George Kusan Quartet, jazz, 7:30 p.m.

**Jose Murphy's, 4302 Mission**  
Boulevard, Pacific Beach, 279-2220.  
Four Eyes rock, Tuesday through Saturday; Perfect Stranger rock, Sunday and Monday; the Blended Three Band featuring saxophonist Johnny Vito plays boogie, blues, and rhythm and blues, from 4:30 p.m. Sunday.

**La Jolla Taps, 828 Prospect**  
Street, La Jolla, 456-2944.  
Cottonmouth D'Arcy's Jazz Vipers, Drexel jazz, Friday evening, Plate Flight, jazz, Sunday brunch.

**La Valencia Hotel, 1122 Prospect**  
Street, La Jolla, 454-0771; Bob MacLeod, piano and vocal variety, 6:40 p.m. Tuesday through Saturday.

**McP's, 1817 Orange Avenue**  
Coronado, 435-2380. Rick Gaddy and His Super Rhythmic Blues and rock, Thursday; live music on all other nights; call club for information.

**The Mexican Village, 120 Orange**  
Avenue, Coronado, 435-1822. Piano bar entertainment Brian Whitaker, Wednesday and Thursday; and Barry Craig Monday and Tuesday; the Music Makers, with Rocco and Pinto, contemporary rock and roll videos, Friday and Saturday; and music from the Thirties to the Fifties, Sunday.

**Nick's P.B. Nightclub, 4380 Mission**  
Boulevard, Pacific Beach, 581-3038.  
City Lights, contemporary rock, nightly except for Sunday when San Diego rockers the Hovos take the stage.

**Monny Monny's, 3995 Sports Arena**  
Boulevard, 435-2380. Rick Gaddy and His Super Rhythmic Blues and rock, Thursday; live music on all other nights; call club for information.

**Mulhoney's, 3021 Orange Avenue**  
Coronado, 435-1822. Live music, Friday and Saturday; call club for information.

**Old Pacific Beach Cafe, 4287 Mission**  
Boulevard, Pacific Beach, 279-7522.  
De Feud and the Intense of Love, vintage rock and rhythm and blues, Wednesday, Thursday, and Saturday; In Chico's Island Sounds, calypso and reggae, Sunday; Who Cares, rock classics, Monday and Tuesday.

**Paradise Bay, 1035 Quiera Road**  
Mission Valley, 454-8832. Rick Gaddy and His Super Rhythmic Blues and rock, Thursday through Saturday; Cresent Beers, 10 p.m. 7-7 p.m. Sunday.

**Prentiss, 1025 Prospect Street, La Jolla**  
454-9711. World Beat, jazz and funk, Friday; Shish, reggae, Saturday; Dava Cole and the Cats, contemporary and jazz, 7 p.m. Sunday; Mel Good, piano, performs Wednesday and Thursday evenings; Carl Jennings, pianist, performs during the dinner hour, daily.

**Potomac/Colonial Inn, 910 Prospect**  
Street, La Jolla, 454-2181. Forrest Westlake, pianist, performs standards and jazz, 4:30 p.m. Friday and Saturday; pianist William Cray plays contemporary and classical selections from 4:45 p.m. Thursday and Friday.

**SUNDAYS & MONDAYS • NO COVER**  
**IT'S HAPPENING AT TIO LEO'S**  
**JAZZ**



**FATTBURGER**



**TIO LEO'S**

**"NAPA / MORENA"**

Mexican Restaurant & Cantina  
5302 Napa Street, San Diego, 542-1462  
(Near the Mission Blvd. home furnishings district)

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Hey, North County! Why trek all over creation looking for a great selection of CDs when Del Mar Discs has everything you're looking for, right in your backyard?

Over 5,000 titles, plus imports, used discs, players, accessories and the ability to special order anything you can't find on our shelves. That's Del Mar Discs, open 7 days a week in the heart of Old Del Mar.

**This weekend only: \$2.00 OFF disc of your choice with this coupon. Limit one coupon per customer. Good through June 12.**

Del Mar Discs, 1130 Camino Del Mar • 259-1554  
Open Monday through Friday 10-7, Saturday 10-6, Sunday 11-5

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**NOW SERVING APPETIZERS IN THE BAR 'TIL MIDNIGHT!**



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La Mesa • 688-9757



**JOHNNY FLYNN**  
Wednesday-Saturday, 6:00-6:11

**BOLTON DALLAS RETURNS!**

Wednesday-Saturday, 6:15-6:18

Thursday night, 6:59 • 8 pm-close  
**BUD LITE NIGHT \$1.50**

**FANTASY FASHION AUCTION 7 PM**

Thursday night, 6:16 • 8 pm-close  
Roll with Murphy's

**ROLLING ROCK BEER! \$1.50**

**FANTASY FASHION AUCTION 7 PM**

Tuesday night, 8 pm-close  
De a star with SONGTREC

**JUMBO MARGARITAS (\$4.95)**  
Kamikaze \$1.00



4303 La Jolla Village Dr.  
La Jolla • 457-4170



**CLUB BONGO!**

Wednesday-Saturday

Wednesday, 6:22  
Carlos Murphy's • La Jolla 8th annual  
**BEACH PARTY BLOWOUT!**  
Live music by CHUCKIE  
**MEN'S & LADIES'**

**BEACH BODY CONTEST**  
Cash prizes, drink specials, contests, awards, prizes  
Sponsored by Don XX, C & S, Lila's a Beach  
and Family Fitness

Sunday nights 8 pm-close  
**LATE NIGHT HAPPY HOUR**

featuring SONGTREC

Mondays-Fridays 4-7 pm  
Come check out our new Happy Hour

with our 15' buffet table!



200 E. Rancho Parkway  
Escondido • 489-5932



Dan Fraley & Slim Garrett are

**SHARKS**

Wednesday-Saturday  
throughout June

Thursday night, 6:00

**25-oz. STEINLAGERS \$3.50**

Miss Steinlager will be here 9 pm-close

Tuesday nights  
**DANCE CLUB WITH DJ**

could send you  
to **SPAIN!**  
If you enter the **SPANISH CLASSIC VACATION (KFSD STYLE)**  
contest,  
you might win  
one of two trips  
for two to  
Romantic **MADRID!**  
Vacation includes  
7 days and 6 nights  
at the fabulous Palace Hotel.

Airfare Provided by



Ten qualifying winners will receive a weekend at **LA CASA DEL ZORRO**  
DESERET RANCH  
IN MESA, CALIFORNIA  
Another ten qualifying winners will receive an **Iberia Airlines travel kit.**  
**KFSD-FM 94.1**  
CLASSICAL MUSIC FOR SAN DIEGO

Spanish Classic Vacation (KFSD STYLE) entry form

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY/STATE/ZIP \_\_\_\_\_

DATE \_\_\_\_\_

By purchasing this coupon, I agree to the terms and conditions of the contest. I understand that the prize is not redeemable for cash and is not transferable. I agree to release KFSD-FM from all liability for any injury or damage resulting from the contest.



**Rio's**, 4258 West Point Loma Boulevard, Loma Point. 225-9559. **Irene's**, 4258 West Point Loma Boulevard. Contemporary soul. Friday, the Jocks, rock, soul suspects, rock, and Len Roney and the Midnight Players, rock and rhythm and blues. Saturday, Zeddy, Wednesday and the Low Reaction, rock, and Shotgun Marriage, rock. Sunday, Jan season. Monday, Elmore's House, rock, the Flying Foodies, rock, and Mount Not, rock. Tuesday, Teller Dye, contemporary, 7:30 and 10:30 p.m. Wednesday.

**The Boney Police**, 4340 La Jolla Village Drive, La Jolla, 587-8886. The Jimmy Hopper Group, contemporary. Thursday through Saturday. Domino, contemporary. Tuesday and Wednesday.

**The Silver Fox Lounge**, 3883 Garnet Avenue, Pacific Beach, 270-1343. Rick Garlin and his Super Rhythmic, blood-curdling blues and rock. Friday and Saturday.

**Tequila Landing**, 5520 West Point Loma Boulevard, 222-9158. The Missing Son of Howard Hughes, rock. Wednesday and Thursday, live music. Friday and Saturday, call club for information.

**Texas Teahouse**, 4970 Voltaire Street, Ocean Beach, 222-6895. The 6-2-8 Blues Band, blues and rhythm and blues. Wednesday, 7 p.m. The Big City Blues Band, blues and rhythm and blues. Friday, the Blueheads, rock. 5 p.m. Sunday, live music on all other nights at the week, call club for information.

**Top of the Cow**, 1236 Prospect Street, La Jolla, 434-7779. Bill Wright, Garthman, Porter, Southwell, et al., on the piano. Wednesday through Sunday.

**Vi's Bar and Restaurant**, 7525 Via Avenue, La Jolla, 456-7799. Street Corner, jazz and contemporary. Thursday through Saturday. The Imposters, vintage rock. Wednesday. Victor's, 1403 Rancocas Street, Point Loma, 228-9871. Downstairs, Salsa, contemporary, Friday and Saturday. Upstairs, Paul Eastland, contemporary, Friday and Saturday.

**Winston's**, 3521 Bacon Street, Ocean Beach, 222-6822. Shish, reggae. Thursday, the Regulars, rock and rhythm and blues. Friday and Saturday, Thelma Road, vintage jazz, swing, and boogie woogie, 4-8 p.m. Sunday.

**San Diego North**

**The Alhambra Country Saloon**, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. The Jessie Daniels Band, country. Tuesday through Saturday. Miss B. Haven, pop, followed at 9 p.m. by surf rockers the Coedans, original music, night. Saturday, local bands. Monday: the Blumhagens, blues and rhythm and blues. Tuesday: Colours, jazz and rock. Wednesday.

**Your Faces**, 2392 Governor Drive, University City, 452-4448. John Engren, piano music featuring classical, movie themes, and show tunes. 6-9 p.m. Wednesday through Friday, and 10 a.m.-1 p.m. Sunday.

**country and contemporary**. Monday: country dance lessons. Tuesday through Thursday.

**The Backroom**, 8222 Claremont Road, San Diego, 594-2424. Claremont 560-8022. Martha Davis, rock, and the Temons, rock. Friday, the Wild South, rock. Long in South, rock, and Goss for His, rock. Saturday, Hurricane, rock. Legal Weapons, rock, and Battle, rock. Sunday, Graham Parker, rock, and Adam, rock. Monday, the Brother Young Band, rock, and Cap'n Cook's Hilarity, rock. Wednesday.

**Kelly's Steak House**, 284 Hotel Circle North, Mission Valley, 296-2131. Piano Bar. Don Libby, Monday through Thursday 5-8 p.m. Dale Pearson, piano variety. Monday through Thursday, 8 p.m. Margie Harmon, Friday and Saturday. John, laugh, and sing along with pianist Gary Narramore, Sunday.

**La Hacienda Cantina**, Mission Valley Inn, 878 Hotel Circle South, Mission Valley, 298-4281. The Two Tones, rock. Wednesday through Saturday.

**The Library**, 7459 Mission Gorge Road, Mission Gorge, 565-0116. Ray Corra, contemporary. Tuesday through Thursday. Ray and Laine Corra, guitar and vocals, nostalgic and contemporary music. Friday and Saturday.

**Le Pavilion Lounge**, Town and Country Hotel, 500 Hotel Circle North, 291-7131. Jose Davis, contemporary. Tuesday through Saturday.

**Monk's**, 10475 San Diego Mission Road, Mission Valley, 565-0060. The 7th Wave, contemporary. Tuesday through Saturday. The South Market Street Discoland Jazz Band, Discoland jazz, 5:30 p.m. Sunday.

**Nempe Inn**, 8533 Nempe Road, San Carlos, 465-1730. Foolish Pleasure, rock. Thursday through Sunday. Perfect Stranger, rock, Tuesday and Wednesday.

**Pal Joey's**, 5147 Waring Road, Allied Gardens, 296-3872. Pro Brothers Preservation Band, Discoland jazz, swing, and blues. Friday and Saturday. Perfect Stranger, rock, Tuesday and Wednesday.

**Seven Seas Lodge**, 411 Hotel Circle South, Mission Valley, 291-1300. Latin, laugh, and sing along with Gary Narramore, Tuesday through Saturday.

**Swagler's Inn**, 402 Fashion Valley Road, Mission Valley, 291-7170. Melissa McCracken, contemporary. 8 p.m. midnight, Friday and Saturday.

**Spirit**, 1230 Buena Avenue, Bay Park, 755-3993. Circus Circus, rock, Light Struck, rock, Carnival, rock, and Du-Cover, rock. Thursday, Jimmy Quest, rock, and two acts, 8:00 p.m. rock. Camber, rock, and Zax, rock. Friday: Emotional Front, rock. Last Gifts, rock. Ethel, rock. No Exit, rock, and Awe, rock. Saturday: Meat Wagon, rock. Nightmen, rock, and Fire, rock. Tuesday: Tyman Ag, rock. Junction 8, rock. Ecotones, rock. Alan Perry, rock, and Stormy Summer, light rock. Wednesday.

**Stardust Hotel**, 950 Hotel Circle North, Mission Valley, 298-0311. Crane Room, Bert Torres, contemporary. Tuesday through Saturday.

**Tia Juana Tilly's**, 2828 Camino del Rio South, Mission Valley, 299-2628. Gritting Bones, funk, rock. Thursday through Saturday. Azeemah, Brazilian, samba, jazz, and funk music, and Coral Thuet and her band, jazz, 8 p.m. Wednesday.

**Tia Leo's/Mission Gorge**, 6333 Mission Gorge Road, Mission Gorge, 280-0044. Jonathan Williams, contemporary. Tuesday through Thursday. Greg Chavez, Friday and Saturday. Bill Mullin, contemporary. Sunday and Monday.

**The Wellhouse**, 10789 Terrasanta Boulevard, Terrasanta, 566-6677. Peter Jay, contemporary. Wednesday and Thursday. the HUFF, 5 Pines and Stiles, rock. Friday and Saturday. Ron Holt, contemporary variety. Monday and Tuesday.

**Wangler's Room**, 6608 Mission Gorge Road, Mission Gorge, 280-6263. Steve Crax, country. Tuesday through Saturday. Haywire, country. Sunday.

**Tio Leo's/Mission Gorge**, 6333 Mission Gorge Road, Mission Gorge, 280-0044. Jonathan Williams, contemporary. Tuesday through Thursday. Greg Chavez, Friday and Saturday. Bill Mullin, contemporary. Sunday and Monday.

**The Wellhouse**, 10789 Terrasanta Boulevard, Terrasanta, 566-6677. Peter Jay, contemporary. Wednesday and Thursday. the HUFF, 5 Pines and Stiles, rock. Friday and Saturday. Ron Holt, contemporary variety. Monday and Tuesday.

**Wangler's Room**, 6608 Mission Gorge Road, Mission Gorge, 280-6263. Steve Crax, country. Tuesday through Saturday. Haywire, country. Sunday.

**San Diego South**

**The Abbey Restaurant**, 2823 Fifth Avenue, corner of Fifth and Great Hillcrest, 291-4779. Mike Lams, elegant dinner music and show tunes. Wednesday through Sunday with Roberto Valdes, Wednesday through Saturday. Mike hosts an open-mike night. Wednesday, Roberto Valdes, Spanish guitar music on the radio. Sunday brunch, Vicki McManis, harp music. Monday, the Salerno Singers, opera music, 7 p.m. Tuesday.

**Anthony's Harborview**, 1353 North Harbor Drive, downtown, 222-6288. Steve Crax, country. Tuesday through Saturday. Real & Real, jazz. Sunday through Tuesday.

**FOOLISH PLEASURE**  
Tuesday, June 7-Saturday, June 11

Every Wednesday  
**DANCE CONTEST**

Every Thursday  
**DRINK SPECIALS 9 PM-11 PM**  
Domestic beer, wine & well drinks 75¢

Sunday, June 12  
**SPHINX DANCERS**  
Two shows 8-9 pm & 10-11 pm • \$2 cover

Every Monday through June  
**FRONT RUNNER**

Tuesday, June 14-Saturday, June 18  
**PERFECT STRANGER**

**NAVAJO INN**  
8515 Navajo Road • 465-1730

**La Hacienda Cantina for Entertainment Excellence!**

**THE TWOTONES**  
Tuesday-Saturday

At the Mission Valley Inn, 878 Hotel Circle South, 298-4281

**La Hacienda Cantina**, Mission Valley Inn, 878 Hotel Circle South, Mission Valley, 298-4281. The Two Tones, rock. Wednesday through Saturday.

**Casa Verde Mexican Restaurant**, 9672 Mission Gorge Road, Mission Valley, 562-1183. Dusty Best, contemporary. Tuesday through Saturday.

**Crystal T's Live**, 500 Hotel Circle North, Mission Valley, 294-9450. Matt and the Ergs, rock. Thursday through Saturday. Scarlet, rock. Tuesday and Wednesday.

**The Goldfish**, 7878 Claremont Mesa Boulevard, Kearny Mesa, 560-1747. Scott Skinner, variety music on the piano. Friday through Sunday evenings.

**Gourmet Lounge/Thurs and Country Hotel**, 500 Hotel Circle North, Mission Valley, 291-7131. Sharon Skagell, singing with piano accompaniment and honoring requests. Monday through Friday, Janel Rock, pianist and vocalist, entertains Saturday evening and during the Sunday brunch.

**Haji Baka**, 104 Mission Valley Center West, 4524 Camino de la Real, Mission Valley, 296-2070. Oasis, Arabic music, and Thursday, the Haji Baka Band, Arabic music and dance. Friday and Saturday, the Flamenco Four, flamenco music. Tuesday.

**TUJANA NIGHTLIFE**  
18 YEARS & OLDER with L.D.  
**NEVER A COVER CHARGE**

**REGINE & COSMOS DISCOS**

Free margaritas for the ladies Sundays - Thursdays  
**BEER 2x \$1.00 (SUNDAYS - THURSDAYS)**

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**Dance in the sky!**  
At the Town & Country Hotel

**JESSE DAVIS**  
Tuesday-Saturday nights  
beginning at 8:30 pm

Dance to soft contemporary sounds at the elegant Le Pavilion Lounge. View the beautiful lights of Mission Valley from the top floor of our east tower.

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Top of the East Tower  
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NIGHT CLUB • CANTINA  
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MENTION THIS AD AND GET IN  
FREE FRI. & SAT. NIGHTS BEFORE 10 PM

**MONDAY** South of the Border Night  
All well reguila drinks 99¢

**TUESDAY** Girl's Night  
All tropical drinks \$1.25

**WEDNESDAY** Corona Night  
All Corona beer 99¢

**THURSDAY** College Night  
99¢ margaritas & beer  
Free hors d'oeuvres

**HAPPY HOUR**  
Monday-Wednesday drink specials  
**75¢ MARGARITAS**  
**\$1.00 DRAFT**  
FREE HORS D'OEUVRES  
ALL BAR PRICES REDUCED

**LIVE MUSIC**

**SIERS BROS.**  
June 9-11  
Complimentary hors d'oeuvres beginning at 5:00 pm  
No cover. Music begins at 9:00 pm

**Sunday & Monday PASSION**  
Sundays 10:00 am-2:00 pm  
Includes a complimentary cocktail for just \$10.95

**BAHIA BELLE MOONLIGHT CRUISE**  
Sailing every Friday and Saturday night at 7:30 pm and every hour on the half hour until 12:30 am.

**COCKTAILS • MARGARITAS**  
LIVE MUSIC BY THE ROCKMANS  
Prizes \$5.00. Board drinks at the Bahia Hotel, Mission Bay

**BRUNCH ON THE BAY**  
Sundays 10:00 am-2:00 pm  
Includes a complimentary cocktail for just \$10.95

**MIAMI & THE ERGE**  
June 14-18

**BAHIA RESORT HOTEL**  
998 W. Mission Bay Drive • 488-0551

**VOTED #1 YOUNG ADULT NITE CLUB**

**After DARK ESCONDIDO**  
1981 E. Valley Parkway  
741-4055

**WEDNESDAY** Ladies' Night  
All ladies admitted free  
Come see San Diego's hottest happening

**FRIDAY & SATURDAY** New DJs Ted Lashko, voted number 1 DJ, plus Pretty Boy Johnny Johnson form our new cast. Join them - they will wow you wild! Receive a special coupon to get in for just \$1 on Sunday.

**SUNDAY** Join Johnny and Rich as they play the best in new music

**THURSDAY** Ladies' Night  
All ladies admitted free

**FRIDAY & SATURDAY** Join Jeff Nelson as he plays the hottest dance hits

**SUNDAY** The best in new music

**DRESS TO IMPRESS**

**Club DIEGO'S**  
PACIFIC BEACH • 860 GARNET AVE • 272-1241

Thursday, June 9th  
**KENWOOD WOMEN'S PRO-BEACH VOLLEYBALL TOURNAMENT PARTY!**

Kenwood audio giveaways, volley wear courtesy of Le Coque Sportif, 9IX hats, t-shirts; all to be given away by 9ix's Katy Manos. Also meet and party with Miss Caribbeing. 9ix's Sex-On-The-Beach, \$1.91 Caribbeing Light. No cover all night.

Friday & Saturday NO COVER before 9:30 pm

**KGB FM** Sunday, June 12th  
**DAVID LEE ROTH NIGHT!**  
6 pairs of concert tickets to the Friday, June 17th show, cassettes, albums, & shirts to be given away by KGB DJ, Jonathan Blair.  
**\$1.00 WELL DRINKS \$1.00 MARGARITAS NO COVER!**

Monday, June 13th  
**"NAME YOUR DRINK NIGHT"**  
All beer, wine, well and call drinks  
**\$1.25**

Tuesday, June 14th  
**MARGARITA DAY**  
MARGARITAS \$1.00 ALL DAY LONG!  
Wednesday, June 15th  
**LIVE AT DIEGO'S ROCKOLA**  
Vintage Rock from the '60s and '70s

**Grossmont Center,**  
Center Drive,  
Johnny Flynn,  
through Saturday.



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"Dance" Club**

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and recorded dance music.

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**Every Tuesday**

**Z90**

**Luan Beach Party  
Night &  
Miss Miller Genuine  
Draft Bikini Contest**

**\$100 1st prize  
every week!**

50¢ drink specials

**Tonight-  
Saturday**



**Perfect Stranger**







June 9-11

Next week -  
**Sleaz Bros.**  
Wednesday-Saturday

**WEDNESDAYS**  
are  
**10 KGB FM**  
**PARTY NIGHTS**

**Win a  
beach cruiser**  
from  
**So. Bay Bicycles**  
by playing *Van Edwards's*  
version of Simon &  
Garfunkel's "Bridge Over Troubled Water".  
\*Prizes and giveaways, including albums,  
cassettes, posters and lots more!  
\$1.00 drink specials

**Fantasy Fashion Auction**  
New Items! Every Friday 6 pm

		
<p>Tuesday 8 pm <b>DESTINY</b> Arrie &amp; Dawn No cover</p>	<p>Wednesday 8 pm <b>ETOUFFEE</b> Barbara Jansen &amp; Kenny And No cover</p>	<p>Saturday 7:30 pm <b>ECLIPSE</b> Jack Stanton and Ron Leyva No cover</p>
		
<p>Thursday 8 pm <b>PEGGY MINAFEE</b> with Hovva Gold No cover</p>	<p>Friday 9 pm <b>TWO OF A KIND</b> Sandra Hirsch &amp; James Stoffo No cover</p>	<p>Saturday Emmy award winner, internationally variable <b>ROBERTA LINN</b> does three exciting shows each Saturday in June at The Escape. 55 cover, 2-drink minimum. Shows at 9, 10:45 &amp; 12:30.</p>

# The Escape

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**JUNE**

421 University Ave. (619) 295-8282  
(between 4th & 5th on University)

*New owners. staff & ambience — Great entertainment!*

Pacific Beach's classiest nightclub &  
San Diego's hottest new place to play

The premier, top-40 dance band from L.A.  
June 9-12 & 14-19

# CITY LIGHTS

June 13 • From San Diego

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Sunday-Thursday • NO COVER CHARGE

**99¢ DRINK  
SPECIAL**

Well drinks, domestic beer and Mick's Mangos  
Offer good Sunday-Thursday with this coupon  
Limit two drinks per coupon • Offer expires June 30, 1988.

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2 blocks south of Grand Avenue



















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Now Greatly Reduces Serious Risks to Your Health.

16 mg "tar," 1.0 mg nicotine av. per cigarette, FTC Report Feb. '95

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## Lobster.

Monday, Wednesday & Friday  
9:00 am-3:00 pm  
Tuesday & Thursday 9:00 am-6:00 pm

Monday, Tuesday,  
Thursday & Friday 7:30 am-5:30 pm  
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Call San Diego's finest  
**California Body Health Centers**

(... and if you **can** type, we also have **immediate opportunities** for **word processors, secretaries, and clerk typists.** ...EOE.)







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Our classes are designed to give you the essentials for most of today's business needs.

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Evening classes — 6:00-9:30 (2 evenings) \$59

**LEARNING TO USE COMPUTERS —**  
6/21 & 6/23, 6/27 & 6/29, 7/5 & 7/7

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6/21, 6/24 & 6/28, 6/29, 7/2, 7/5, 7/28 & 6/30

**INTRO TO LOTUS 1-2-3 —** (Spreadsheet)  
6/14 & 6/16, Sat. 6/18, 6/27 & 6/29

**INTRO TO EXCEL III —** (File Management)  
6/20 & 6/22

**INTERMEDIATE LOTUS —** (6/13 & 6/15, 6/28 & 6/30)

**INTERMEDIATE WORDPERFECT —**  
6/21 & 6/23, Sat. 6/25

**INTERMEDIATE EXCEL III —** Sat. 6/18

**CALL 285-9100** Visa MasterCard

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THE PRICE OF ONE TIL JUNE 17



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COMPUTER IN  
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AND  
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Use your **IBM** portable computer to study at home on your own schedule — **or** you learned on the computer in a class at Muir.

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**DON'T LET DIVORCE**  
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Each of the objects listed below is associated with one of the numbered groups of holes at the right. See if you can match them up. (The holes are in relative scale, more or less.)

- potato masher
- revolver
- diskette
- telephone
- modular jacks
- turner/spanula
- Parmesan dispenser
- hasp
- audio equalizer
- shoe
- peeler
- safety pin

**Rules of the game**

1. The prize for solving the Reader Puzzle will be a Reader T-shirt.
2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92188) by 9:00 a.m., Wednesday, six days following the issue date.
3. All entries must be accompanied by your name, address, and shirt size S, M, L, XL.
4. Employees of the Reader and their immediate families are not eligible.
5. In the event of disputes or ties, decisions of the judges will be final and arbitrary. We've only got five prizes each week to give away, so if there are more than five winners, we'll have a lottery.
6. All answers must be entered in the space allowed on the puzzle page. And please, no phone calls or trips to our office.
7. One entry per person.

**\* 1988 United Features Syndicate.**

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*Jeanne before* *Jeanne after*

You can now dramatically improve your looks, as did Jeanne, at a fraction of the cost, by employing Mesquite Factors and plastic surgeons.

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3

6

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The winners are:

1. Dorothy A. Weim, Chalo Vista
2. David T. Budd, Lemon Grove
3. Scott Ward, El Cajon
4. Janie Thibodeaux, Gretnside
5. Joe Cipriani, San Diego

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**ANTHONY'S LA MESA** 9100 Murray Drive, La Mesa, 444-1111. Lunch and dinner. The restaurant is a casual dining establishment, and the food is served in a large, open kitchen. The menu includes a variety of Mexican and American dishes. The restaurant is a popular spot for families and groups, and the prices are reasonable. The menu includes a variety of sandwiches, salads, and desserts. The restaurant is a great place to enjoy a meal with friends or family.

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## READER'S GUIDE TO RESTAURANTS

Letting eaters, and there are simple and unpretentious, and during 50 years, this restaurant has been a staple of the community. The menu is a mix of traditional Mexican and American fare, and the prices are reasonable. The restaurant is located in the Sports Arena at Rosecrans, and the atmosphere is casual and friendly. The food is served in a large, open kitchen, and the service is quick and efficient. The restaurant is a popular spot for families and groups, and the prices are reasonable. The menu includes a variety of sandwiches, salads, and desserts. The restaurant is a great place to enjoy a meal with friends or family.

**EL MONTE** 1417 Blvd. Santa, 1-208-6460. Breakfast, lunch, and dinner. The restaurant is a casual dining establishment, and the food is served in a large, open kitchen. The menu includes a variety of Mexican and American dishes. The restaurant is a popular spot for families and groups, and the prices are reasonable. The menu includes a variety of sandwiches, salads, and desserts. The restaurant is a great place to enjoy a meal with friends or family.

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**99¢ DINNER**

Buy one dinner, get the second of equal or lesser value for 99¢. Coupon expires 6-23-88. (Not valid with other coupons or discounts.) Good only Wed., Thurs., Fri. and Sat. 2pm-8:30pm. For up to 4 people.

**10450 Friars Road (In Friars Village Shopping Center) 28C-6933**

**Delicious Sushi by the Sea from \$3.50**

per foot

Chick'n Teriyaki \$3.50 • Yakitori \$4.50

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Sushi bar open 12 noon-10:00 pm

Fri. & Sat. 12 noon-10:00 pm

**FUJI JAPANESE RESTAURANT**

Open Mon-Fri, 11 am-10 pm

Fri. & Sat. 12 noon-10 pm

10273 Center Ave., Pacific Beach

272-3322

**Century Schools for Culinary Arts**

1400 9th Avenue

Training on the art of food service in the kitchen, on the line, and in the front of the house.

For to go orders, reservations & inquiries call 564-1955

**SEA TACO THIS FRIDAY**

**All You Can Eat Seafood Buffet Every Friday**

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

**Only \$15.95 Per Person**

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**Torrey Pines Inn**

11480 North Torrey Pines Road La Jolla 453-4420

**The best fish taco in town. ¡Es verdad!**

**Rubio's deli-mex.**

Home of the Fish Taco.

**Mission Bay SDSU**

**Midway/Rosecrans**

**San Marcos (July '88)**

**Chula Vista (December '88)**

**All stores open 10 am-11 pm**

**CHATEAU CAJUN CUISINE**

**1/2-PRICE DINNER**

225 Langford Street, Pacific Beach. Reservations 488-6744

Other expires 6/18/88

**— New Hours —**

**Now open for dinner Thursday, Friday & Saturday**

Happy Hour

Thursday & Friday 4-6 pm

Complimentary 1st Course — Mini chimichangas, taquitos, nachos, chips & salsa

**Honey-bran muffins baked daily**

**TRE AMIGOS**

1702 India Street, San Diego • 233-1699

(Located on the corner of Date & India)

New hours: Monday-Wednesday 7 am-4 pm, Thursday & Friday 7 am-10 pm, Sunday 9 am-10 pm

**2 for 1 DINNER**

Purchase one Dinner from our menu at the regular price and receive the second Dinner equal or lesser value FREE (before 11:30 PM, tax and gratuity excluded). Please present coupon when ordering. Good Monday through Thursday.

Offer expires 6/22/88.

**ITALIAN RESTAURANT**

1014 Grand Avenue Pacific Beach • 272-1561

**FREE DELIVERY**

Coupon excludes to-go orders, deliveries, other prompts or coupons. Visa/MasterCard



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of your Motorola phone with this coupon

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