



WHY DOESN'T HE KNOW IF HE LOVES ART OR HATES IT

José Tasende has one request: "Make me the subject of your interviews, not the object. Take what I say and use it. But don't make me the story. Write about what I say, not what I am." Fair enough.

There's just one hitch. This is supposed to be a story about the art business, and Tasende is an art gallery owner in La Jolla. But Tasende is Basque and the possessor of a heritage that is evident in everything he says. His native tongue, Euskara, may have its roots in Cro-Magnon times. The Basques populated the Pyrenees Mountains dividing Spain and France long before the Romans arrived. Ask him if his hometown, Bilbao, is located in Spain or France and he prepared for his visage to darken with reflexive umbrage: "It's in the Basque country!" he'll insist. "My family, we never accept that we live in

(continued on page 12)

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TASENDE AT THE TOP

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Never Uttered

This letter is in response to Abe Opincar's article, "I Don't Need This Aggregation," which appeared in the Reader on June 2. After reading the article, I was very offended and insulted by the negative, dehumanizing, as if unprofessional approach Opincar took in his so-called

"observation" of the SDSU Greek system. Several instances mentioned in Opincar's article depict an inaccurate view of the Greek system, and I would myself questioning his journalistic ethics.

Our Greek system at SDSU happens to be one of the finest in the nation due to its members, and I'm very proud of them. Unfortunately, Opincar lost sight of this through his biased writing.

In regards to the question and answer portion of his article, I contacted Opincar on Monday morning about the article and expressed my feelings of disappointment and worries that people may have interpreted those responses as being my own. At the time, Opincar did not realize the implications, but through our conversation he now understands my resentment. He also assured me that those responses were not uttered by any member of my fraternity.

Unfortunately, the damage has been done, but hopefully fair representation of SDSU's Greek system will be taken into consideration in the future.

Thomas Baldwin, president, Interfraternity Council, SDSU

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 80803, San Diego, 92188. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Scandinavian Bent

I was annoyed by Abe Opincar's startling exposé on fraternities. No, I'll be honest, I was outraged by a racist view he expressed!

For him to draw an analogy between stereotypical fraternal (big P) sexual behavior and "Scandinavian regard for romance" is not only absurd and racist, but it suggests that the opinions and facts which he expounds are in question.

First, Scandinavian countries have one of the lowest sex crime rates in the civilized world. Fact: In a 1987 study of world cultures by an international panel of psychiatrists, Denmark was considered to be the sanest, happiest, and least violent nation. Fact: Ever since the 1950s, most Scandinavian countries have endeavored on a program to educate their young in all matters of life, the reasoning being that children are the jewels of life and should be allowed to develop sanely.

Being born and partially educated in Denmark, I can attest to the "Scandinavian lifestyle." The open frankness of sexual matters in Scandinavia is often a matter of discussion among America's repressed and perverted voyagers. Among the educated, that lifestyle is lauded.

I, and many of my friends, are outraged by this racist remark. If this letter is not printed, I will take steps to seek court action. At the very least, this will draw attention to the matter. I am rather shocked that a publication as fine as yours has succumbed to such lowly journalistic standards. Best Regards, El Cajon

I Remember Lambda

Just when I thought I had forgotten my dog days as a Lambda Chi Alpha little sister at SDSU, you remind me of the two superstars I endured ("I Don't Need This Aggregation," June 2). I won't say I didn't enjoy the company of some of the "boys" as the house, but on the other hand, I can't say it catapulted me socially. Matter of fact, the high point of my sisterhood was the suspicious task of designing the little sister T-shirt, not attending one of the formals. (I was never asked.)

Seriously, I know that both I and the other Lambda little sisters were never directly exploited like some of the other little sisters in the Greek system. But all I do remember is walking away from a Lambda party, wondering what I had just accomplished by trying to get at least one of the boys to carry on a conversation that didn't include a speech on how many beers he put away and how many ugly females were at the party. Needless to say, it was a difficult task.

The importance of my membership as a little sister was heightened about a year ago when I ran into an old Lambda bro at the Elephant Bar. I instantly recognized him. Although I didn't have his name, I said something deep like, "Well, there's a Lambda in our midst."

He looked at me and said, "Do I know you?"

Thanks for the memories, boys. Lower River, Class of 1983 Redlands

Rush To Judgment?

I am writing in response to the June 2 cover article, "I Don't Need This Aggregation" by Abe Opincar. As the adviser to fraternities at San Diego State University, I frequently advise students against writing letters to object to critical articles about fraternities because such letters are viewed as self-serving. Opincar's article, however, was so offensive, sophomoric, inaccurate, and unprofessional that it demands a response.

Opincar's assertion that students who choose not to join a fraternity or sorority do so for reasons of "self-respect" and "moral integrity" makes it clear that his intent was never to present an objective view of Greek life. Throwing in isolated statements about the philanthropic work Greeks do and the leadership development provided by the system does little to balance out the biased portrayal.

Opincar's three-paragraph description of a young man vomiting is a regular and juvenile attempt at humor. I realize that the Reader is not a conventional news magazine, but material such as this has no place in a reputable publication.

More offensive, however, was asking the question, "Which sorority has the least attractive girls?" and printing the response. It is regrettable that a "knowledgeable informant" would be so cruel as to give such an answer to a reporter — and so

(continued on page 34)

CONTENTS

Tasende at the Top La Jolla's major player in the world art market. By Neal Matthews	1
Letters	7
City Lights Pond problems, good move in Lemon Grove, Helen Copley delivers a message to the newspaper guild, the other side of the Dunda story, and an attack on the navy's dolphin center	4
Straight from the Hip Mathew Alice ponders a weighty question about the stadium, clears up some communication, tickles some ribs, and gets the witties	6
The Inside Story Some reasons for Larry Wirtling's surprise endorsement of Carol Bentley. By Paul Krueger	8
Small Hours A soul alone after midnight. By Abe Opincar	10
Theater Jonathan Saville on the second section of "Both Sides Now," the one-man show titled <i>Confessions of a Nightingale</i>	22
Movies Duncan Shepherd gets up to date with the summer releases	20
Music Guitar masters Chet Atkins and Leo Kottke pick up a gig at Humphrey's. By John D'Agostino	24
Restaurants Eleanor Widmer moves for less noise at the relocated El Chalan	26
Quarter Notes A concert of Brahms's choral music in La Jolla. By Jonathan Saville	28
Local Color Cuts and clips from around the county	39



Page 2

Highlights of Upcoming Events A model boat regatta in Mission Bay Park, a book fair downtown, and a glimpse of California's rural past at a fair in Vista	1
Events Listings Outdoor, dance, film, music, lectures, in person, radio/television, sports, special, for kids, museums, galleries	2
Guide to the Theater	17
Music Scene Poncho Sanchez and band play Tia Juana Tilly's, and David Lee Roth shakes up the Sports Arena. By John D'Agostino	20
Current Movies Capsule reviews and a complete directory	43



Page 1

Index to Specialized Display Advertising	1
Ernie Pook's Comeback Who's she? By Lynda J. Barry	5
Life in Hell The 77 moods of Akbar & Jeff. By Man Grommet	7
The Reader Puzzle Break-up Don Rubin	9
Off the Cuff Have you ever had a pet with distinctly human traits? By Lin Jakary	11
More Features	13
Restaurant Guide Recommendations for dining out in San Diego and Tijuana. By Eleanor Widmer	46



Page 11

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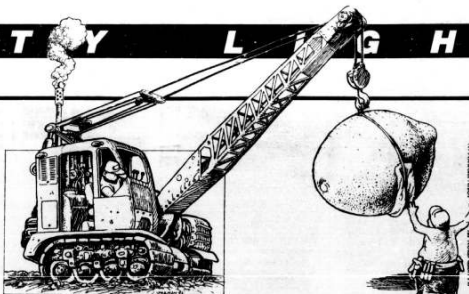
CITY LIGHTS

THE MAIN STREET SQUEEZE

BY PHIL KRIEGER

San Diego port commissioners have spent three years quibbling about metallic spires, palm tree-shaped fountains, turtles sculpture ponds, and other proposed waterfront artworks. If the commissioners would simply cast their tired eyes eastward to Lemon Grove, they'd see how a group of politicians quickly and harmoniously answered three of the most daunting questions about public art:

- 1) What kind of art do you want?
 - 2) Where do you want it?
 - 3) How much will you pay for it?
- The answers from Lemon Grove are:
- 1) A yellow fiberglass lemon on a concrete base.
 - 2) Literally in the middle of Main Street.
 - 3) About \$40,000 and increasing, though the cost



doesn't matter much since we're not paying for it. Lemon Grove didn't thrust itself into the usually perilous arena of arts politics. Most everyone there was more than happy with the oversized fiberglass lemon and its proud "Best Climate On Earth" inscription that had dominated the intersection of Broadway and Main for three generations. But last year's good-news announcement that the county's popular trolley line would be

expanded eastward through Lemon Grove was accompanied by the bad news that a new set of train tracks would smack the Metropolitan Transit Development Board (MTDB), parent agency of the trolley, offered to make amends for the displacement, and Lemon Grove's politicians kept their request simple: just relocate our lemon as close by as possible, they asked, and do a nice job of it. And a very nice job they got.

MTDB paid a landscape architect a few thousand dollars to design a new lemon statue that would be placed on the west side of the tracks, just twenty feet or so from its old location. MTDB forked out \$80,836.32 for an impressive concrete base, imprinted with lemon leaves and hand-chiseled with the "Best Climate On Earth" motto. The lemon was replastered and painted (\$8000) and fitted with electrical conduits and wiring for night-lighting (\$3777). Curbs and gutters surrounding the former site were torn out and new ones poured, flags and banners

purchased, and nine mature lemon trees planted for a decorative touch. The \$30,000 "Lemon Relocation Project" was celebrated early this year with a street party at which visiting dignitaries posed for photos and kids drank lemonade and waved yellow balloons.

But the lemon isn't finished yet. Last week MTDB's directors agreed to spend an additional \$15,000 to complete the project. A mini-plaza of yellow concrete squares imprinted with bas-relief lemons will be built for about \$8000, and there will be \$2000 worth of small shrubs planted, among other improvements. But who's counting the small change? "It's still a very low-cost payback for what they've done there," says MTDB executive Jack Linber, referring to Lemon Grove's cooperative spirit and the city's \$800,000 expenditure for a turn-of-the-century-style railroad station house that will shelter trolley passengers at the Lemon Grove station. City clerk Karen Thomson agrees: "Some people may think it's inappropriate and a waste of public funds," says Thomson. "But like they say, 'Public art is where you find it,' and that's our nice piece of public art."

STANDING WATER

BY BRUCE CANLEN

Webb Park is a well-tended swath of green shared by several offices and bank buildings in Rancho Bernardo. In the middle of Webb Park is a private sort of pond that is, nonetheless, nice to look at. The pond is rather large (about two acres), and it is divided by rock groupings that create small waterfalls. There are white domestic ducks, bluegill, and a little wooden bridge. The shore is lined by willow trees and old men smoking cigars.

The round pond next to the Sunwood development in southern Poway is very different. It looks nature-made, with a real dirt shore and fuzzy green algae

marking around on the bottom. Tall cattails have grown, haphazardly, out of the water. The pond separates a small subdivision of houses from a long canyon veined with hiking and horse-riding trails.

What do these two ponds have in common besides artificial origins? Unofficial features. The people who live or work around the ponds want the local governments to care for them. But the cities of San Diego and Poway view these bodies of water as someone else's responsibility — namely, the people who enjoy them. Officials in both cities have suggested filling in the ponds. This idea has not been well received by either citizenry.

The pond in Webb Park, which has been generously nicknamed Webb Lake, was part of a land offer made to the City of San

Diego last February. The owners of the buildings, who also hold title to the 4.7-acre park, wanted to deed the open-space area to the city's parks and recreation department. The property owners had upped the expenses even more.

The city was not particularly thrilled with the offer. A representative from the parks and recreation department said that the city would only accept the park under certain conditions. First, the pond would have to be filled in because it presents too much of a lawsuit risk: someone could hurt himself and sue the city. The property owners would have to bear the cost of eliminating the pond, along with fixing all the broken lights, fountains, and other rehabilitative work. The price tag for giving the park to the city came to \$237,500, which didn't include yearly maintenance fees. The deal was dropped.

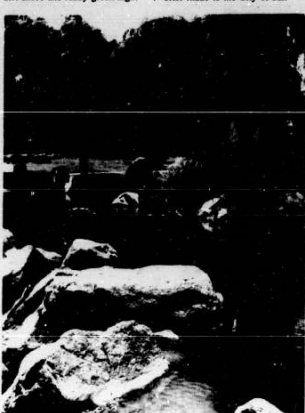
Webb Park went up for grabs again in April, when the property owners offered to let the city's library department for the construction of a new branch. But the pond would still have to be filled in, this time to provide enough room for the new building and parking lot. The idea caused a minor citizens uproar. Protesters carried signs along the park on May 14, and 1000 people signed a petition headed "Save Webb Park Lake."

A June 4 poll conducted by the Rancho Bernardo Community Council pushed Webb Park to the bottom of the list for possible library sites. The fate of Webb Park and its problematic pond remain up in the air.

The Sunwood development pond is on firmer ground, but its fiscal care is just as shaky. The City of Poway, which has maintained the pond, a nearby creek, and the surrounding open space since 1983, decided last month to recoup more of its

costs.

(continued on page 30)



Webb Park pond: someone else's responsibility.

DOLPHIN LIBERATIONISTS STRIKE!

BY NEAL MATTHEWS

Last week there was an attempt to liberate some of the dolphins held in floating pens on San Diego Bay at the Naval Ocean Systems Center (NOSC) near Balboa Point. A NOSC spokesman issued this statement: "Sometime between 7:30 p.m. on May 22 and 5:30 a.m. on

May 23, postmarked June 9, takes credit for the action. It reads, in part, "Attempts were made this weekend to free navy dolphins from their training facility on Subase P. Loma as a memorial to an animal who died while serving in the Persian Gulf and to protest that training because it jeopardizes dolphin lives, lacks civilian training expertise, allows navy and civil service personnel to mistreat and abuse animals, and wastes tax dollars."

Lieutenant Ken Ross, a navy spokesman in Washington, D.C., confirmed that one of six bottlenose dolphins sent to the Persian Gulf last fall died on October 29 of "bronchial pneumonia precipitated by a bacterial infection." The six dolphins, all from San Diego, were sent to the Gulf to assist in "underwater detection and surveillance," according to Ross. It is widely believed that the animals were

(continued on page 30)

A letter signed by "Charly Tuna of Rainforest" and another anonymous but vigilant, dated

CITY LIGHTS

THE WHOLE DUNDA EPISODE

BY JUDITH MOORE

Dunda was one of six young elephants who arrived from Africa at the San Diego Zoo on September 18, 1971. On May 25 of this year, the San Diego edition of the *Los Angeles Times* noted in a headline: "Claims That Trainers at Animal Park Brutally Beat Elephant Prompt Probe." Dunda was that elephant, and second Dunda's a passionate controversy has risen.

Circus performances and zoo cage exhibits, cartoons and children's books have led to this kind of exotic animals in anthropomorphized, benign images. To say "elephant" is to conjure the animal in fringed pander dress marching to strains of John Philip Sousa. It is to remember plump Dumbo or the Gallic complot, the green-tinted, gold-crowned Babar.

But life isn't literature for an elephant. They are highly social animals, and in the wild they form matriarchal family units led by a dominant cow. A pecking order — based on age and experience — is the herd's organizing principle and gives each individual a large part of its sense of identity. That pecking order is not maintained and altered by straw poll or consensus but by dominance through brute force. Elephants kick and tusk and beat heads and bite.

Precisely because elephants are extraordinarily social, to be torn from the wild is for the animal a trauma of immense proportion. From the moment it becomes captive, an elephant is



Training supervisor Alan Roocroft: Keep the animal at an animal.

troubled — some are even driven insane by their situation. An elephant cannot simply be stuck in a cage with other elephants, fed and watered, given straw for a bed, and forgotten. Herd

"Dunda lunged at this man through the bars, and her landing was of such force that Dunda's right tusk was broken."

management of elephants in captivity involves helping individual animals become accepted and accepting members of an entirely artificial herd synthesized of animals from different family units, different herds, even different species. It is said that to work with elephants is to be in part a group

therapist. To work with elephants is also to stand in danger of losing your life. The captive elephant — not the sharp-toothed lion or tiger, not the hissing, venomous snake — kills and injures the greatest number of trainers and keepers. In the United States, on an average, one keeper or trainer is killed by an elephant every two years. But an elephant is not dangerous because it is inherently violent. It is dangerous because it is huge and because, in captivity, the elephant's caretakers must work physically close to the elephant if the animal is to have responsible care. The reason its keepers must be able to work close to it is its foot. In the wild, where the elephant is on the move for as many as eighteen hours out of twenty-four, the feet take care of themselves. In

captivity, even under the most ideal of situations (which remain rare), the elephant will develop overgrown toenails and over-thickened footpads. Unwound for, the elephant can become crippled, sickened, and die or have to be killed.

Rarely talked about publicly, and not clearly understood, is that in institutions where elephants are kept, the institution's responsibility to human safety must constantly be balanced against needs for animal welfare. Nor does one hear much about elephants executed in captivity. Estimates are that the number of elephants destroyed in the United States in the last century is now several hundred. One of these — Harri — after attacking a keeper, was shot in 1945 at the San Diego Zoo.

Finally, one hears little about mammals at the zoo, recalls that

the rapid disappearance of African and Asian elephants. In the last eight years, the number of African elephants — worldwide — has been reduced from 1.3 million to 500,000. There are innumerable arguments as to how elephant-keeping is best done. The various philosophies have produced various methods of discipline. Among the harshest is electroshock, in which an animal is wet down and zapped with 100 volts. In other instances, the interior of the vulva, anus, ear, or mouth is entered with a sharp instrument and the skin perforated. (Both electroshock and entry into orifices have the advantage that they leave no marks.) Food and water can be withheld. An elephant can be roped and stretched out, left unable to move for long periods of time. A wound can be made on the top of the head and deliberately kept open, so that each time the elephant fails to ooze, the wound can be zapped. Ironically, one of the principal figures in the present Dunda controversy, Wild Animal Park elephant training supervisor Alan Roocroft, alleged to have beaten Dunda with abandon, has been on previous occasions described by trainers in other institutions as too soft on elephant discipline.

Dunda (whose full name is actually *Medusandanda*) was the "wild child" of the group of elephants that arrived at the zoo in 1971, according to one long-time employee of the Zoological Society. The young African female spent her first year in America at the zoo. Another employee, Carmi Penny, who was one of Dunda's keepers that first year and is now curator of mammals at the zoo, recalls that

(continued on page 30)

PLANS UNVEILED FOR COPLEY BUST

BY NEAL MATTHEWS

The expiration last week of the labor contract between the San Diego Newspaper Guild and the Union-Tribune Publishing Company came and went as both sides continued to work on a new contract. As in past years when the old contract expired, the company will honor most of the terms of the old agreement while current negotiations continue, but this time something is radically different: Come July 8, the publisher of *The San Diego Union* and the *Tribune* has threatened to stop deducting the guild's monthly dues from employee paychecks, a move that could severely harm the guild's ability to weather a protracted labor dispute.

The threat came in written notice from the company when it informed the guild last month that the current contract would be terminated if no new agreement were reached in sixty days. As has been proved many times, when union dues are no longer deducted automatically from employee paychecks, guild revenues plummet. In addition to ending the dues "check-off" as part of the old contract

termination, the company has also ended the practice a part of its new contract proposals. Newspaper staffers have expressed surprise at the company's hard-line tactics — epitomized by the hiring of the Los Angeles law firm King & Ballou to represent the Copley-owned newspapers in negotiations. The firm has a national reputation as a union-busting specialist, and its actions here have only bolstered that notion. Last week's announcement that the publishing company's security guards will be replaced in early July with guards from the Wackenhut Corporation, a firm that has been brought in by King & Ballou during raucous newspaper guild negotiations in other cities, fueled the union-busting allegations. Copley editor in chief Herb Klein says that the *Union*, scold at this. The national newspaper guild has informed the San Diego local that Wackenhut has used what union



members saw as fear tactics and intimidation of employees in labor disputes in cities such as St. Paul, Minnesota, and Wilkes-Barre, Pennsylvania. Fences have been erected around newspaper buildings in those two cities after Wackenhut arrived — according to union officials, as a ploy to suggest that the union is capable

reporter who is president of the newspaper guild. "The week out contract terminates, they bring in a security firm that has a terrible reputation in labor disputes. The contract negotiations, which began last March, have become rougher than any guild

"We're friends. We grow up together. We just feel we have a lot less managerial rights now than we did fifteen years ago, and we'd like to get some of them back."

members can remember, and the company has taken steps to ensure that the two newspapers will be published in the event of a strike. Mock editions of both papers have been published twice by an emergency strike crew made up of Copley editors and non-union employees, and one of these issues of the *Union* was "accidentally" delivered to about one hundred homes in La Mesa earlier this year. "We believe the fact that we can put out the papers will head off a strike," explains Herb Klein. But guild officials seem mystified about all the strike talk. "We aren't anywhere close to seriously considering a strike," says Ed (continued on page 30)

STRAIGHT FROM THE HIP By Matthew Alice

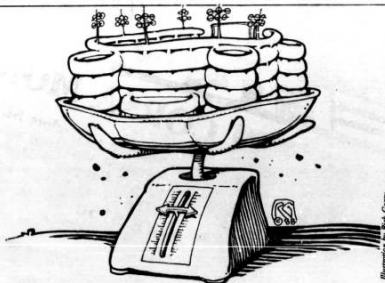
Dear Matthew Alice:
Recently, I went to a Padres game early and walked around in the stadium. During this first visit to the ball park, I wondered, how much does Jack Murphy Stadium weigh? I was told you could find the answer. You can toss out the variables — let's assume there are no people, the stadium has been cleaned, and it is before they water the field.

Barney Dunn
San Diego

Once again I find myself marveling at the ramifications of the San Diego mind. Of course, there is something about a pleasant evening at the ball park that puts one in a reflective mood — a state too often mistaken for boredom by those with stunted imaginations.

Without further ado, let me tell you that the twenty-year-old Murphy weighs 270,000 tons (540 million pounds). This includes 100,000 square feet of unwatered turf and the architectural swordpoints added for the Super Bowl and encloses the nacho cheese sauce, beer, sweaty uniforms, and Louie Ketcher. About half the stadium's tonnage is in its 64,000 cubic yards of precast and poured concrete. There's more than 100,000 tons of asphalt on the site. About 5,000 tons of steel reinforcing rods went into the structural concrete. Add on a few thousand tons for the seats, lights, scoreboard, elevators, escalators, plumbing, and air conditioning, and you get the aforementioned 270,000 tons.

But that's just a lot of numbers unless we stack the stadium up against something for comparison. On a continuum of behemoths, the Murphy falls somewhere between the combined weight of three aircraft carriers (240,000 tons) and the weight of one tower of the 105-story World Trade Center (234,000 tons). But it's a virtual Peewee Herman compared to the "Refrigerator" Perry of Hoover Dam, which contains almost 700,000 tons of concrete alone.



tracted form of the words "will comply." Ergo, "Roger, wilco" means, I hear, I understand, and I'll do it. The phrase "over and out," however, is a non sequitur that probably comes from the script of some old war action movie. "Over" means I'm through talking and now it's your turn. "Out" means I'm signing off. So "over and out" could only mean that it's your turn to talk, but I'll have my radio off and won't be listening. And that's thirty. Doris (a traditional journalism sign-off, a misinterpretation of the symbols XXX that used to be placed at the end of a story to indicate that there was no more copy).

Dear Matthew Alice:
Lots of things these days give me the willies. I know what the willies are, but where did they get their name?

Andrew Villa
Golden Hill

Would you settle for some other willy, Andrew? How about the origin of "willy-nilly," okay? It's going to have to be, for as one etymologist has said, "There seems to be no very good reason why the word should mean 'the creeps'." Like our old friend "the whole nine yards," the term is not reliably traceable to any logical source.

Willy-nilly, however, comes from the term "will ye or nill ye" (nolens volens for those of you tricked into believing that a course in Latin would serve a useful purpose). It means, in effect, "no matter what you do." You can find it in *The Tempest* of Shakespeare to wit: "Your dowry [is] 'I'll be on, and will you, nill you, I will marry you.' In essence, things are out of your control — they're happening willy-nilly. And come to think of it, that might give you the willies. □

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o The Reader, P.O. Box 80063, San Diego, California 92138.

Nature has created nothing so massive (excepting, perhaps, icebergs). About the heaviest living thing would be one of the larger redwoods (maybe 6000 tons). The heaviest thing that can move around on its own, a blue whale, is a dainty 120 tons.

Nobel candidate in your particular twosome. The other half should not be allowed to cross the street alone.

Dear Matthew Alice:
We all know that in radio communications, "Roger" means "message received." My Webster's tells me that Roger is the code word for the letter R. So why R? Also, I've heard the word Roger used with the word "wilco," as in "Roger, wilco, over and out." Please tell me where this comes from.

Doris Days
San Diego

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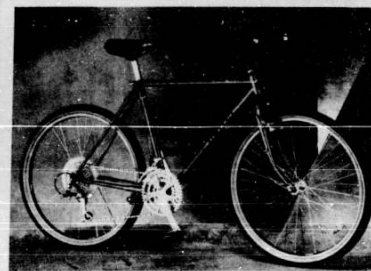
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THE INSIDE STORY

BY PAUL KRUEGER

CAROL BENTLEY'S SURPRISING VICTORY over Gloria McColi in last week's Republican primary was the subject of much post-election speculation. McColi was complacent in the 7th Assembly District race; her advisors bunched the job. Bentley's "Real Republican" slogan did the trick. East County voters provided their hometown candidate with the victory margin. All true, perhaps. But little was said about one important aspect of the contest: incumbent Assemblyman Larry Stirling's late but crucial endorsement. Showing how Bentley's advisors exploited the Stirling endorsement and the role it had in sewing up her victory is easy. Explaining why the veteran legislator decided to abandon his neutral stance less than two weeks before the election is tougher. Stirling says he tilted toward Bentley because "I'd watched her work very hard in the campaign, she was willing to debate and go to [candidates'] forums, and I felt she'd be the easiest of the two to work with." But political pros who studied the race and know many of the players say more

compelling reasons prompted the Stirling endorsement. • When news of his endorsement broke on May 27, McColi's advisors wrote it off as Stirling's payback to Jim Ellis, the state senator whose retirement earlier this year set off a quick round of musical chairs in which Assemblyman Stirling announced his candidacy for Ellis's senate seat. Bentley, an Ellis aide, decided to run for Stirling's assembly seat. McColi, a San Diego city councilwoman, declared her own interest in Stirling's job soon after. Nonetheless, there's no indication that Stirling "owed" Ellis anything; he didn't need Ellis's endorsement for the senate job because there wasn't a Republican who could beat him. Stirling will whip his Democratic opponent in November without campaigning because the GOP holds a heavy voter-registration edge in the East County district. Ellis is also known as something of a loner in the senate, so he has little in the way of valuable political chits or connections to pass on to Stirling. It's not as though Ellis has parted the way for Stirling, either, since his abrupt retirement announcement apparently took many people by surprise. Stirling included. The

assemblyman agreed in an interview this week that he "owes" Ellis nothing, but he wouldn't say more about their political relationship. • McColi had also angered Stirling by talking publicly about her own interest in running for Ellis's senate seat. And when he telephoned her to discuss the matter, she didn't take his call. Although McColi quickly dropped that plan and instead announced her candidacy for the assembly seat, people who know Stirling well say he didn't forget what she had done. Stirling acknowledges that he interpreted McColi's comments as "an unfriendly act, given how I'd helped her" by providing her with voter mailing lists in her previous city council elections and by working with her on neighborhood issues, including Caltrans' controversial plan to push the I-15 freeway through her East San Diego district. • Bentley and her consultants, Jim Johnston and David Lewis, never gave up hope that Stirling would, in fact, make an endorsement, and they routinely informed him of progress in the campaign. Stirling had allowed one of his own campaign consultants to work on the Bentley effort, and veteran Republican strategist Carolyn Fish, who's a Stirling confidante, was a Bentley partisan. Less than a week before Stirling decided to back Bentley, he was shown the results of a Bentley poll that showed the candidate leading McColi by twenty percent among Republican voters in the Terrasanto-Santee/El Cajon

district. (A McColi poll conducted two weeks earlier showed her ahead, forty-six to sixteen.) And political observers concurred that Bentley's consultants were clearly outperforming McColi's advisors. • Some political pros think that state politics had a hand in Stirling's decision. They say Assembly Minority Leader Pat Nolan had initially backed McColi because she'd agreed to support him if he were elected. Stirling and Nolan are allies, so Stirling might have resisted an urge to back Bentley earlier in the race. But when Nolan became convinced that McColi was going down to defeat, he backed off, and Stirling bit

more comfortable in endorsing Bentley. Stirling says there's no truth to this scenario and insists that Nolan stayed neutral in the Bentley-McColi race. • Other, more emotional reasons may have pushed Stirling into Bentley's corner. Though some observers view him as a cautious politician, Stirling seems to relish challenges. He was, for example, one of the few elected officials willing to actively campaign against the controversial 1985 Managed Growth Initiative, something other conservatives refused to do because they correctly predicted the measure would win. And Stirling, like Bentley, has made his way in politics

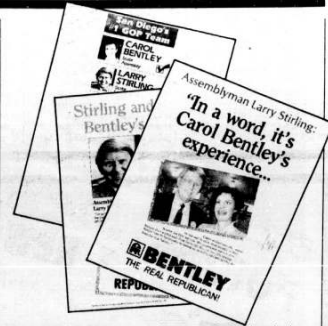
without much help from the local Republican establishment. By backing Bentley, he thumbed his nose at McColi, the embodiment of "establishment" and her blue-blooded, old-money backers. Gordon Luce, Kim Fletcher, and Anne Evans. Stirling had long expressed interest in being the mayor of San Diego, but the Fletcher-Luce-Evans group prefers such candidates as Bill Cleator or

McColi and would probably back County Supervisor Susan Golding or Police Chief Bill Koldender over Stirling. Having crossed McColi by endorsing Bentley, Stirling may have put the support of these big-name Republicans clearly out of reach. He says he no longer intends to run for mayor but acknowledges that he did ponder the consequences of going against the Luce-Fletcher-

Evans clique. "Their opposition to a candidate can be incredibly important," he says. "But I don't believe I've lost them." Regardless of why he backed Bentley, it's obvious she is deeply indebted to Stirling for his support. She acknowledged it on election night, and a review of her election material proves that Bentley's advisors made great use of Stirling's endorsement. One flyer mailed

to East County Republicans highlighted a Stirling/Bentley photo; another included Stirling's exhortation that GOP voters "send the Stirling-Bentley team to Sacramento by joining me in voting for Carol next Tuesday." When Bentley and her husband injected \$40,000 of their own cash into the election effort during the closing days of the campaign, they used more than \$10,000 to pay for

advertisements on six radio stations that featured Stirling's voice urging a pro-Bentley vote. That heavy dependence on Stirling's endorsement stemmed from voter preference polls which demonstrate that the assemblyman is very well known among East County Republican voters and more popular there than Ellis or County Supervisor George Bailey.



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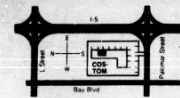
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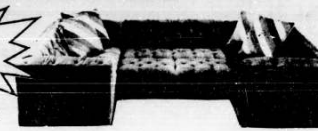


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Mine was essentially a missionary effort. I brought him to stay with me in the hope of converting him to daytime living, of somehow convincing him that the world beyond the front door had much to offer, was ripe with possibility. I am still not quite sure how I came to

others do during the day. He chewed his food. Nodded. Smiled.

The television news was turned on. I persisted. Talked even, about foreign countries: Serbian farmers ploughing fields; Frenchmen eating peaches with knife and fork; Japanese pearl divers; Mexican rodeos; Moslems at prayer — positive proof of the substantive nature and value of the world beyond. Invariably, baronically, the newscaster, with bell-like clarity, chanted humanity's ringing indictment. *Multiple slayings. Sexual mayhem. The wounded. The staggering. The half-dead. The dying.* The detective said the suspect showed no

[illegible]

On the other hand, I might err, it must have been around midnight. I passed a fried-chicken stand near Twenty-fifth and Madison, and I saw a young man and woman, a couple, who were homeless sprawled before it in what appeared to be a puddle of blood. My first thought was that they had been hit by one of the local homeless on TV, but, by that time, it had been weeks since I had been on Madison Avenue. As I walked, I observed the woman; she was a woman in a blue windbreaker, coughy goosey pligmeg and a pair of black sneakers. She was in plain view of the chicken-stand workers; they seemed to be taking her in. I saw a police officer in uniform, who, I guessed, had just been alerted. He blasted the officer of rancid chicken fat down onto her as she moaned and tried to get away. I saw the police officer should call the police, there's a woman...." I offered to a young man who was walking with me, "I saw the blue windbreaker?" "Yes, she doesn't seem to be doing very well. She's been here for a while, I think, and she's at her." But before our intriguing dialectic achieved synthesis, a man, a stepmother approached the chicken stand, customer apparently over the woman, and she took path, and pushed open the glass door.

"Could I have a two-piece dinner to go?" he asked. "Yes, sir," the woman replied, I noted, but a two-piece dinner. "White or dark meat?" the young man behind the

Ask people, and they'll tell "I could've taken another winter," they say and they go on about the snow, frozen pipes, chilblains. And since the fine weather for which they migrated means sunshine, it is understandable, then, why they are so keen to get out at night. Water skiing, snorkeling, long walks in the park are all best hazardous after dark. All that bright business in the sun implies something else as well. All that bright business means the sun is out, and the moon is in, and the long, lonesome interlude at the gym translate into a sound night's sleep. No lying awake at 3:00 a.m. staring at the ceiling, contemplating whatever or whoever it was they left behind with the snow chains. Taxing aerobiscism by showcasing a frozen forest of trees, and the fact that safety skirts the midnight of the soul. Whatever it is that wants to face us in those hours that most of us shun, avoid, my friends, just stare down with the unblinking gaze of a

IT'S NOT THAT SIMPLE. SHOW anyone the sky, he thinks of God. Show him the night, he thinks of death. Unlike rock goddess people, however, my friend believes in nothing. The same way that some babies are born without brains, he was born without assumptions. He never discussed his way of life; his vampire's existence from a past life was just a fact of life for him. Americans; we are all missionaries — it's in our nature to convince others of our ways' inherent rightness. He never did. He had perfected withdrawal into an absolute militancy. He didn't need to state his case, his nightly needs did that for him. I began to see his point: Wouldn't we all be a lot better off if we spent more time in our rooms quietly willing away the predawn hours? Wouldn't the world be a safer place once relieved of our busy daytime miseries? Couldn't we all stand a little more silence?

I ventured out one day during my friend's stay to return some overdue library books. I am forever amazed by aging minds needing to know something. The day after the day after I have an open, earnest face. The old man who tapped me on the shoulder apparently thought so. "Do you believe in God?" he inquired at the corner of Eighth and E streets. If I had used the old man's words as a guide, I would have never been posed. "Yes, well, yes I do." "Do you meditate?" he asked. "No, I don't." "You should. To know God, you should sit and be quiet. Go into the silence."

"Go into the silence," I thought. Yes, well, yes I do. Although I was starting to prefer not to. There will be silence enough, I realized as I toted my books to the return desk. After I'm dead, I will have millions of billions of years of silence. I will have time to think to an end, our sun will be past a spinning

The truth is that he is a kind of secular saint. A saint in the world of religion is someone indigenous to faith's terrain of uninterrupted silence, an aboriginal presence that exists in an environment of absolute solitude. The world of the secular saint is simple dirt. Eyes on the sky.

Dream analysts report that during the very early morning, most of us are busy completing our evening's *Bildungsroman*. The other dreams were initial drafts. The final one is the summation of the day, something that takes shape as we wake up remembering. The dreamer, for the day from the chapeau of the mind. And medical science agrees that the first few hours before dawn are a critical period. Pain is most severely felt at this time. Just before daylight, the critically ill call a truce with time. They surrender. This transitional period is a universal classroom. Everyone learns something from it. But where?

[illegible]

AT HOME MY FRIEND played flamenco guitar, a skill he had taught himself. Outside the apartment complex, Rome burned. I couldn't tell him that. I musta, I realized, in any way intimate that the out-of-doors was a weird place; one slip of the tongue and he'd never amount to more than a successful night watchman. I practiced scrupulously still-remember.

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TASENDE AT THE TOP

(Continued from page 1)

Spain." He can barely utter the word Spain, whose most recent dictator, the late Francisco Franco, failed in his vow to eradicate every stump of Basque culture — accomplishing exactly the reverse with the 1937 saturation bombing of Guernica, the holy city of the Basques, an infamy immortalized in one of Picasso's most famous paintings. Franco was dealing with a people whose sons were known to creep behind enemy lines in the Germanic wars to slay their captured fathers, rather than allow them to suffer the humiliation of imprisonment. Characteristically, Tasende refuses to say he's been successful since establishing his gallery in La Jolla in 1979. He prefers to say he's "survived."

He's survived so well that he's been able to purchase the twenty-two sculptures, models, and preliminary works created by his friend and countryman Eduardo Chillida which the artist used to plan his thirty-foot-tall concrete structure erected at Guernica this year. The artwork, commissioned by the Basque government, commemorates the fiftieth anniversary of the destruction of the town. The collection of support works was made into a traveling exhibition, "The Birth of a Monument," that started in Chicago and is currently in St. Louis. Tasende will exhibit it in his Prospect Street gallery beginning in September. Then, except for the one piece that by agreement with the artist must remain in the public domain, he will sell the pieces separately. Today he's not even sure how much he paid for them. "I'm so scared, I don't know what see the cost," he cracks. The pieces are part of the \$2.5 million worth of artworks Tasende has purchased so far this year. That Tasende is a major player in the world art market is undeniable. That he has drawn on his Basque genes to survive and to thrive in that world is

irrefutable. That he was crazy to open up his kind of gallery in La Jolla, more than just miles away from New York, the center of the art universe, is at least debatable. You wouldn't need to be Basque to try it, but you'd almost have to be Basque to survive it.

Tasende's gallery reflects the casualness of the Basques in a couple of important ways. Generally, the art galleries on the West Coast represent dealers, not artists. Tasende is a dealer, yes, but like a handful of the world's most prestigious galleries, he also represents artists, some of them exclusively. He may be most well known for his association with the late British sculptor Henry Moore, arguably the most important sculptor of the Twentieth Century, who gave Tasende extraordinary access to his work. That access has endured since Moore's death in 1986 through Tasende's friendships with Moore's heirs, who run the Henry Moore Foundation. Tasende's friendship with Eduardo Chillida, also an unquestionably bankable sculptor, has helped the dealer become the artist's exclusive representative in this country. "It's very unusual for a dealer outside of New York or Chicago to control pieces by Moore and Chillida," remarks Hugh Davies, director of the La Jolla Museum of Contemporary Art. "There's no mystery to what he does. The only mystery is how he gets close to these guys. A lot of artists would love to be represented by Tasende. But he only goes for the blue chip. His spectrum is narrow, but it's the very top layer."

The rest of Tasende's stable is also elite. British sculptor Lynn Chadwick, Mexican illustrator-draftsman José Luis Cuevas, Italian illustrator and sculptor Giacomo Manzù, Chilean artist Roberto Matta, and American sculptors Isamu Noguchi and Mark Di Suvero, among others, constitute a group of highly regarded international artists

whose main West Coast outlet is through Tasende. Most West Coast galleries that deal with prize artists such as these are subsidiaries of New York galleries.

Tasende often finds himself selling pieces to dealers in New York galleries, who tack on an extra \$150,000 to the price of a piece before selling it to their clients. The art market in recent years has experienced a frantic buying binge as the Japanese have combined with refugees from the stock market to form a new group of art collectors, and Tasende has benefited from it. Henry Moores that he sold two years ago for half a million dollars are now worth \$1.5 million. He recently sold a Chillida for some hundreds of thousands of dollars (he won't disclose the actual price), and Tasende says he could sell the piece now — which the buyer hasn't yet picked up — for twice that amount.

One might assume that a fifty-year-old dealer selling this, who commands a price and retains

\$10 million worth of art treasures in his La Jolla gallery, must have been raised among art. But Tasende dismisses that notion tenaciously. "No. Art is just my recent occupation," he remarks. Before he started trading in art, Tasende was a professional jai alai player who made very little money. Entering the art business was "very accidental. I wanted to stop playing after I had my best year as a jai alai player. That was 1965. I just didn't want to play anymore. I never was

a good jai alai player; I was very mediocre, to tell you the truth. I loved it, and I always do whatever I like in my life. But I decided to leave it."

Tasende had started playing jai alai in Mexico City in 1948. Two years earlier, he and his mother (his father died when Tasende was a young child) had left the Basque country, along with many of their countrymen, following World

War II. The two of them took a ship to New York, arriving on Thanksgiving Day. Not knowing a word of English, they were mystified to find everyone in America eating turkey. They took a Greyhound bus from New York to Laredo, Texas, where they boarded a Mexican bus for the trip to Guadalajara, where Tasende's mother had a sister. Tasende became a professional jai alai player in 1952, and he played in Mexico and Florida for thirteen years. In 1957 he joined the roster at the fronton in Tijuana and played there for three years. He met his future wife Helen in San Diego at that time. They didn't marry until 1966, after he retired from jai alai. That same year he opened his first gallery in Acapulco. He didn't see art dealing as something he would do for the rest of his life. "The most you can do in

(Continued on page 48)

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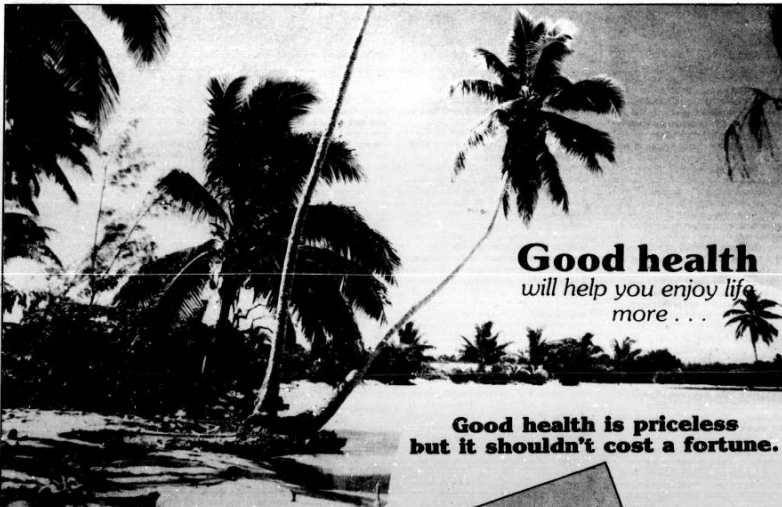
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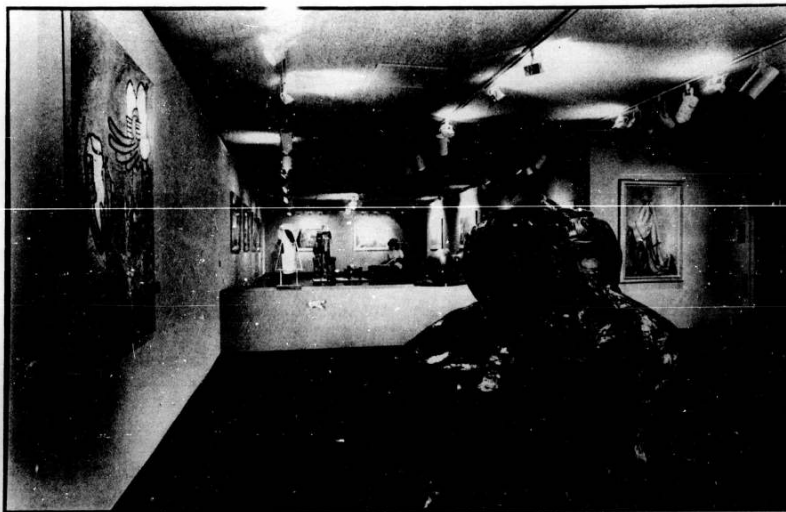
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TASENDE AT THE TOP



Tasende Gallery

(continued from page 12)
life is worry about what you want to do in this moment," he explains. "Life is not hours or minutes, life is instants. Moments. Seconds. The concept of months and years is an invention of man. We try to frame love and time, and we invent marriage. We try to frame what we want to do in life, and we invent contracts. It's not reality. You're not able to say, 'I'll love you for two years.' This is not possible. The only thing you can say is, 'I love you now.' This is the only thing you know."

Tasende didn't know then, and he doesn't know now, if he loves art. He takes great pains to distinguish himself and his role as something completely separate from that of the aesthete or the critic. "I don't fall in love with art pieces. I don't know if I love art. I don't know if I hate art. I like art as a subject, how art influences life, the economy, how it influences the disposition of people. Like in Chicago, how this magnificent attitude of the public started forming toward art, because they have these enormous sculptures and good display spaces there. One dealer from New York, Mary Crut Bilban, from my hometown, described my interest as the anthropology of art. Art itself, aesthetically, doesn't move me very much."

In Acapulco most of Tasende's clients were traveling Americans. He describes his offerings then as "eclectic, confusing, very uneven. Sometimes terrible art." One day he decided to call José Luis Cuevas, a Mexican artist who was just beginning to receive international acclaim. Tasende began offering Cuevas's mystical drawings and engravings, and soon the two men became great friends. He met Francisco Zuniga, an unknown Costa Rican artist living in Mexico, the same way he met Cuevas. "These two artists made most of my career in Mexico," he says now.

Tasende received an early education in

the stunted anthropology of art in San Diego when he mounted an exhibition of Zuniga's work at the San Diego Museum of Art in September 1971. "This town was controlled by a small group of people then, who dictated public taste in many things," he says. "They tried to keep out one piece from the Zuniga exhibit because it was a nude." On Tasende's insistence and that of curator Ronald Hickman, the piece was left in the exhibit.

But he wasn't soured completely on San Diego. In 1979 when he decided he had to leave Mexico, he and his wife chose to relocate the gallery to La Jolla because, simply, "It's the best place to live. I didn't want to open a gallery in New York and be just one of two dozen other galleries. And I couldn't get this much space there anyway [the 11,000-square-foot gallery building on

Prospect also contains Tasende's home on the upper floor]. Everyone said I was crazy to stay out of New York, so if anywhere else is the wrong place, we figured why not open the gallery in the most pleasant place to live?"

Tasende's gallery in Mexico was created by the coincidence of Mexico's finding economic trouble. Tasende's own access into the world of international artists. "I saw the future crisis of Mexico. It was very clear," he says. More importantly for him, he was finding it increasingly difficult to deal in works by internationally acclaimed artists while living in a Third World country. "The phones don't work, people don't come to Mexico to look for these kinds of artists, the importation and exportation laws weren't able to accommodate this kind of traffic, many things."

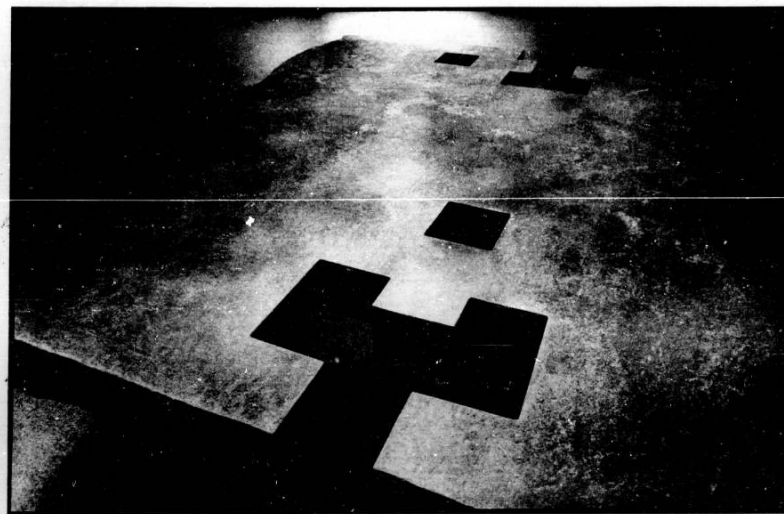
Just as he was planning to leave Mexico, Tasende wrote a letter to Henry Moore, whom he had never met. Tasende was interested in acquiring a large sculpture for the Phoenix Art Museum. The museum director, Ronald Hickman, was a friend of Tasende's who had also been a curator at the San Diego Museum of Art. Moore was represented in England by prestigious galleries, such as the Marlborough Gallery and Fisher Fine Arts, but Tasende wrote to the artist directly, inquiring about a large sculpture. Moore replied quickly and simply: "How large is large?"

Tasende and Hickman jumped on a plane and went directly to Moore's house in Much Hadham, England. Tasende purchased one of Moore's reclining figures, which he later sold for \$300,000 (Hickman was unable to make a deal for his museum). Thus began a mutually profitable relationship with the great British artist that lasted throughout the last years of Moore's life. Tasende has lost count of all the Moores he bought and sold. "Mostly I buy the larger pieces, the big pieces. Now everybody is



"The Marquis de Sede and Justice" by José Luis Cuevas 1983

TASENDE AT THE TOP



"Architect's Table" by Eduardo Chillida 1984

looking for the big pieces. I buy whatever he gives to me, to tell you the truth. If he gives me large sculptures, I say fine, and I buy three at one time. You don't buy for someone else when you have access to this kind of material. Every day we receive ten, twelve letters from artists asking us to buy. I don't want to buy anything like that. But if you have Moore or Picasso or Chillida,

somebody like that, it's a privilege to buy." Sometimes Tasende buys with a particular client in mind, sometimes he buys just for his gallery. He prides himself on never telling a client to buy a piece he would not buy himself. Today Tasende owns four Moore sculptures, one of which resides in front of John Cole's Book Shop in La Jolla, down the street from his gallery, and about a dozen drawings.

It is widely believed that Tasende gained such extraordinary access to Moore because the two became friends. Tasende is sensitive about this, and he resolutely maintains that his relationship with Moore was strictly professional. "I am a friend of some artists," he says. "But I believe, and I want to believe, that with Moore friendship had nothing to do with it. I think it was professional. Other dealers say, 'Tasende can't be better than I, why would Moore give it to him? It had to be because they were friends. I don't think so. I think he gave it to me because he thought I could do a better job with the work than others. I want to believe that way. I don't want to take

advantage of the friendship of anybody." Hugh Davies, among others, has questioned whether Tasende is as ignorant of aesthetic matters as he claims to be. "He plays sly like a fox," says Davies. "Other dealers could be given the pick of the litter by a great artist and not know what to pick. It's no coincidence he comes up with good pieces." Tasende protests that he chooses his artworks only after consulting among his vast number of contacts throughout the art world, including museum directors such as Davies and Tom Messer, of the Guggenheim Museum in New York, and Bill Lieberman, chairman of the twentieth-century art department of the Metropolitan Museum in New York City. "I take my phone and say, 'Listen, I have a piece that impresses me, will you take a look at it,'" Tasende explains. "They say okay and then tell me, 'José, that's a piece of shit, don't be involved in that.'"

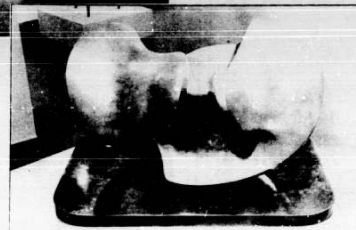
Davies says that Tasende is extremely conservative. If plunking down half a million dollars for a hunk of twisted bronze can be called conservative. "I bet when he was a jai alai player, he never took a low-percentage shot," Davies speculates. "If he was a basketball player, he'd never take a three-point shot." Tasende acknowledges this. "I'm not going to sell an artist, even if I know I can make a lot of money, if I don't know this artist has a possibility to survive," he claims. "If somebody buys from me, I want him to know his children will have something. I don't want to deal in momentary investments."

Tasende doesn't like what he sees happening in the art investment business now. Fueled by money from new Japanese investors, as well as by the enormous amounts of money available for corporate collections, art prices have doubled in the last two years. This has priced most museums completely out of the market for established artists.

(continued on page 16)



"Reclining Figure Prop" by Henry Moore



"Divided Oval: Butterfly" by Henry Moore 1982

TASENDE AT THE TOP

(continued from page 15)

Historically, museums could not afford to purchase all of the works in their collections, so they got patrons to buy the works and donate them — although recent IRS code changes make art donations a less attractive tax write-off. (About three-fourths of the collection owned by the La Jolla Museum of Contemporary Art is donated.) Vincent van Gogh's *Sanflowers* sold last year for \$39.9 million and his *Irises* was purchased anonymously for \$53.9 million; Malibu's J. Paul Getty Museum, supported by a \$3 billion trust that must be spent in order to keep its IRS exemptions, recently paid \$36 million for a drawing by Leonardo da Vinci; publisher S.I. Newhouse has paid the same sum for a Jasper Johns piece, establishing a new record for the most money ever paid for a work by a living artist.

Tasende believes there is a ceiling somewhere, and once it is reached, there could be a collapse of art prices. "Today, the speculation with art is going too

high, too far," he says, echoing concerns raised by critics such as *Time* magazine's Robert Hughes. "The Japanese, the stock market, people don't trust the stock market so much anymore. I feel some of this money coming into the art business, and I don't like it. Art isn't the ultimate investment anymore; now people are buying it like it's just a substitute for



other commodities, like pork bellies. Art is not good for that. Art is not a substitute for pork bellies."

In the old days, five years ago, Tasende says the ideal art buyer came to him only after the perfect life had been attained. "The children are out of drugs, the wife isn't making love with the

chauffeur, everything has to be perfect, then they come talk to me," he explains. "They don't talk to me if they have any problems. But if everything else is covered, they have all the extravaganzas, then they spend half a million on a Picasso. But everything's changing now, people are coming in with different expectations, and that's dangerous in the

long term. Before, people never thought they'd be selling their art. Now, some of these people will trade their art like commodities, and that's bad for the traditional stability of the art market. It could lead to a collapse."

One thing Tasende has learned, and that new investors may not yet have

experienced, is that buying art ties up a lot of cash, and if the piece isn't a sure bet to appreciate in value, one shouldn't take the risk. "I was looking around the other day and saw that one piece I paid \$175 for in 1967 I sold for \$6000 fourteen years later. That sounds like good business, but when you look at it and see how much \$175 meant to me

most of Tasende's clients are, like

himself, conservative collectors. They buy art in the customary fashion, over the telephone while viewing the transparencies of the pieces the same way museum directors do, and they don't necessarily view the piece in person before closing the deal. Only about ten percent of Tasende's clientele are San Diegans, but these local clients do not include big-name collectors such as Danah Fayman, Eugene Klein, or Carolyn Farris. His 300 or so customers are spread throughout the world, and he has several wealthy American clients whose sculpture gardens are touched only by Tasende's hands. Tasende's customers are not of the type now populating New York City, who purchase pieces such as the recent "subway series" created by Bill Anastasi. The artist rode subways sitting down with a pad of paper strapped to both knees. Holding a pencil in both hands, he made marks on the pads as the train lurched in starts and stops. He had no trouble selling the scribbles.

The question arises, Are all these

people who are spending millions on art also able to appreciate their purchases? "Smart people know Picasso is the most transparent of the pieces of the Twentieth Century," Tasende observes, "so they buy a Picasso. And after that, they learn to like it; sometimes, not all the time. A collector who can invest in art and appreciate it at the same time is not rare, but it's not very frequent, either. You have to look in books, talk to people, ask questions to know why it is good. Like you have to know why the man runs from first base to second base in order to enjoy baseball. Art is no different from baseball or boxing, or any sport. You have to know what is the purpose of the picture or sculpture: that Childe deals with space, and Henry Moore deals with figure, that Cuevas deals with image. If you look at Childe the same as you look at Moore, you never understand Childe. How can you say you like it or not if you don't know the artist's purpose? How can you like or not like Childe if you don't understand the game?"

Although only a small part of his business is based on local clients, and he's therefore not part of the local art scene, Tasende possesses a view of the outsider's view of the city's aesthetic development. Last week's action by the port district rejecting the two proposed publicly funded waterfront artworks was not a surprise to Tasende, who had earlier turned down a request by Mayor Maureen O'Connor to be a part of the city's public arts advisory panel. He says he wants no part of a political process that selects public art, because art selection cannot be democratic. "When they know what they

(continued on page 16)

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VITAMIN STORES

TASENDE AT THE TOP

(continued from page 17)

then, they can come to me and I can help them understand or whatever. That's how I could contribute."

Tasende underwent a learning experience of his own in 1982 when he was given permission by the City of San Diego and the coastal commission to exhibit a Moore sculpture in Scripps Park, just above Boomer Beach. A group of local residents, led by a man who admitted he didn't know who Moore was, mounted a noisy protest. They claimed the sculpture's placement was inappropriate, as it blocked one of

La Jolla's most magnificent views. The piece was removed after only a few months, adding yet another public art embarrassment to San Diego's art history. But Tasende focuses on the bright side; he says the controversy brought valuable attention to the works of Henry Moore in this community. The dealer combats the world, and he's seen that most cities the size of San Diego have the same problems erecting public art, constructing significant architecture, supporting more than two or three major galleries, and keeping art museums afloat. Tasende doesn't judge

San Diego harshly. "Art is communication, and controversy is a form of communication," he declares. "If the art doesn't create controversy, then it isn't effective. All the recent controversy is a sign of life in San Diego. Always, the power of ignorance is much stronger in the beginning. But the power of reason, given time, prevails." Tasende is most encouraged by the emergence of good art criticism in San Diego, specifically Robert L. Pincus of the *San Diego Union* and Susan Freudenheim of the *Tribune*. Both he and Hugh Davies of the La Jolla Museum of

Contemporary Art believe these two critics rival any critic outside New York and have brought about a major change among the art intelligentsia here. "The taste of the community is not in the hands of a small group of people anymore," says Tasende. San Diego's bad old days were echoed recently when Freudenheim penned some critical words for a San Diego Museum of Art exhibition of works collected by museum patrons Barbara Walbridge and her late husband Norton. Freudenheim termed the exhibit "a good idea gone bad" and decried the inclusion

of mediocre and downright lousy art. She even averred that "it is possible that this show is motivated purely by the promise of future gifts." Her frank assessment prompted protests to the newspaper and calls for her dismissal from a few local art pooh-bahs. Tasende learned of the reactions and wrote an eloquent letter to the editor, defending the critics' integrity and citing the review as "a perfect example of excellent art analysis and didactic journalism." Speaking as a man who makes his living by comparing values, he declares, "The most expensive things in life are dignity

and independence. You're paying that price every second." Hugh Davies says the two critics have "made a tremendous difference here. They've raised the level of discussion and tipped the ante in an extraordinary fashion. No longer can you get away with fuzzy exhibitions or acquisitions... Seattle or St. Louis or Houston would give their eyes teeth to have one of them, let alone both."

But good criticism hasn't yet helped bring good public art or architecture to San Diego. In a city blessed with so much natural beauty and a robust

economy, valuable art and architecture are almost nonexistent. But Tasende looks at Dallas, "which is in economic ruin, and they invest so much money in the aesthetic aspects of art and architecture, they're going to survive. Because that adds real value to the community. But in San Diego, they only look at the cost. I think it has something to do with greed here, this absence of interest in the aesthetic aspect of building a city."

Tasende loves this city, but he looks downtown — where one of the most interesting pieces of architecture, the

El Cortez Hotel, sits vacant and doomed — and he recalls, "One of the worst examples of architecture here is Horton Plaza," he observes. "It's a catastrophe! And its influence is spreading to other buildings. What a mistake. It's a combination of the worst architecture of Beverly Hills and Tijuana. And the shopping center would have still been a success if it had been good architecture, because the timing, the location, and the idea was right. But the architecture is wrong." Oops, there he goes again making aesthetic judgments for which he claims to be unqualified. □

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TASENDE AT THE TOP

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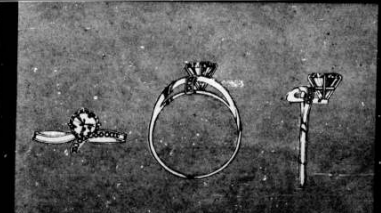
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Tennessee Truth



What we saw and heard was not a clinical case exposing symptoms but an exceptional artist uncovering the sources of his art.

JONATHAN SAVILLE

In reviewing the one-man show *Freud* last week, I misunderstood the rubric that appeared above the title on the Hahn Cosmopolitan Theatre's program. "Both Sides of the Couch," I now realize, was meant to apply to a pair of shows taken together: *Freud* and the other one-man show that followed it a week later, *Confessions of a Nightingale*, in which actor Ray Stricklyn impersonated Tennessee Williams. *Freud*, according to this notion, was on the professional side of the analytical couch, while Williams's rambling self-revelations were to be understood as the free associations of a neurotic patient.

In fact, "Both Sides of the Couch" turned out to be a misjudged characterization of these two shows. *Freud*, in its synthetic way, tried to intermingle gossipy bits and pieces of Freud's personality with capsule summaries of psychoanalytical doctrines. And *Confessions of a Nightingale* was the

dramatic presentation of a living self, rather than an assemblage of psychological material to be interpreted analytically. Its perspective was not that of illness and treatment, but rather the presentation of an artist's life and sensibility in his own terms.

This constituted, in itself, a great improvement over *Freud*. It's what most distinguished the two shows was the fact that *Confessions of a Nightingale* was based in large part on real interviews with Tennessee Williams, conducted by author Charlotte Chandler. Instead of an artificial patchwork of quotations, anecdotes, and "dramatizations" (which was what Lynn Rodt's script for *Freud* consisted of), the second show gave us the very sound of Tennessee Williams's voice, his natural style of conversation. There must have been editing, of course, both by Chandler and by the co-author (and actor) of *Confessions of a Nightingale*, Ray Stricklyn. But the editing process was a discreet, self-effacing, and invisible one, so that the audience felt it was being confronted not by an actor performing an artificially constructed script but rather by the man himself, in the

natural context of a conversation. Theater is always a representation of reality, not the real thing — but while *Freud* seemed like, *Confessions of a Nightingale* seemed true.

Of course, in both cases the contents of the monologue were miscellaneous, as would have to be so in an attempt to convey the fullness of a person's being-in-the-world in a mere hour or two of being-in-the-theater. But in *Confessions of a Nightingale*, that miscellaneous quality seemed to arise from the conditions of a self-revelatory conversation, drifting in the most natural manner from reminiscences to reflections, from the passionate reliving of past emotions to the humorous recounting of an anecdote, from "confessions" about the erratic course of Williams's life to commentaries about the methods and intentions of his art. The randomness appeared even more natural because the conversation was accompanied with the steady consumption of white wine, the progressive effects of which were palpably though delicately conveyed in Stricklyn's movements, gestures, vocal intonations, and facial expressions. The actor's detailed attention to these aspects of Williams's state of mind and body extended to such telling bits of stage business as the confirmed alcoholic's habit of adding only a splash of wine at a time to his glass, as though to proclaim it as he intends to drink only a few drops more.

Out of the randomness and the alcohol, there gradually emerged a firm, vivid portrait of Williams's character — or, rather, of Williams's own perception of his character. For in a script of this sort, made up of what the subject said about himself, there could be no place for the testimony of other sources about some of the playwright's more negative traits, traits he had no intention of admitting to before an interviewer. This show was clearly not intended as an objective, critical view of Tennessee Williams, of the sort we have encountered in the recent activity of his biographers. It had, instead, the true dramatic quality of a living human being, revealing and concealing at the same time, deceiving and self-deceiving, attempting to be honest and yet guarded by conscious or unconscious shame from total frankness.

So far as confessions go, Williams's conversations with Charlotte Chandler risked a

very high degree of vulnerability. He spoke openly about his promiscuous homosexuality, his loneliness, his troubled family life, his extraordinary sensitivity to negative comments by critics of his work, his emotional breakdowns, and the decline of his reputation in the theater after *The Night of the Iguana*. There were moving evocations of his agonized compassion for his psychotic sister and his guilt about harsh words he had spoken to her, and his account of the death and funeral of his lover, Frank Merlo, had an irresistible emotional intensity (wonderfully realized in Stricklyn's powerful acting). But perhaps the most touching moments in the monologue occurred when Williams's shame was too great for him to tell the full truth, but the nebulous outlines of that truth nevertheless formed around his words, signs of degradation he did not want to face and of the extreme pain even his dim memories caused him.

Alcohol, drugs, promiscuity, a history of mental illness in the family, and his personal breakdown — these might, in another context, be treated as clinical details, to be examined "from one side of the couch." But since Williams's central self-perception was as an artist, and since *Confessions of a Nightingale* showed us the man as he experienced himself, rather than as a psychoanalyst might understand him, what we saw and heard was not a clinical case exposing symptoms, but an exceptional artist uncovering the sources of his art. The chief point made about Williams in this show was not that he was emotionally ill, but that he transformed his suffering into a series of astonishingly rich, true, and beautiful plays. To appreciate that point fully, one had to know and admire *The Glass Menagerie*, *A Streetcar Named Desire*, *Cat on a Hot Tin Roof*, *Camino Real*, *Summer and Smoke*, *The Rose Tattoo*, and *Suddenly Last Summer*, for throughout *Confessions of a Nightingale*, the connections were drawn — sometimes explicitly — between Williams the man and the characters and life worlds he created. What justified his depressing and degraded life was the art Williams made of it — and that art was the necessary background in front of which this excellent script, and Stricklyn's superb performance, showed their mettle. □

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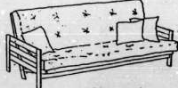
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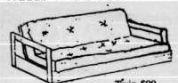


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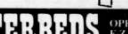
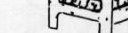
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DUNCAN SHEPHERD

great and small ("They're still buying Picasso! It's cubism by a lumberjack" and "If it weren't for me, people would have thought surreal was a breakfast food"). If the former themselves are not always right there in front of you, they are never far to seek ("I just ran into Maurice Ravel in the men's room"). And critics, those favorite whipping boys (even of filmmakers who've been treated overgenerously by them), are used to in proportion. The film is a masterpiece of irony, pun, and phony and that a forgery is a masterpiece. (The audience — isn't it always so? — knows better.) Everyone, no matter how stylish the cut of their clothes or how elegant their bearing, emerges with a bit of egg on their face: every Mona Lisa, whether by Matisse, Cezanne, or Modigliani, emerges with a mustache.



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Jonlin in uncanopy copy of hula type (Miss Xerox of the Decade) while Midler seems to expect human types to copy *her*, and so is less motivated in the direction of versatility. The initial logic of the situation is that the first set of twins is the one who is the other set's twin, and how that second set would come into so close a proximity with the first – is so solidly founded, and the subsequent round-robin of mistaken identities is so easily and so convincingly explained, that it necessitates skating over acres of thin ice, such as both pairs of twins having the same Christian names, and everyone around them, and the fact that the twins are so different in sensitivity to modes of dress and differences of dialect – or in Midler's case, having a tendency to drop a dialect whenever convenient). And the tortuously delayed moment when the twins are finally shown to be the same place at the same time – the ladies' room in the lobby of the Plaza Hotel – is close as a turn, including the photographic trick work. The direction of all this is handled with a grace and a subtlety that is rare. Jim Abrahams and no Zuckers – and with no detectable loss of energy.

Bull Durham, a baseball comedy about life in the lowly Carolina League, is at least seasonal, although the focus of my own sports consciousness hasn't yet completed the swing of the baseball bat. One of the sidelong glances at ballpark life—*the clubhouse*, *the flamingo-like Max Patkin*, "the Clown Prince of Baseball," for instance—are perhaps just enough enough to get on the good side of any fan of the sport. And the movie's silliness is attributable, as in *The Bad News Bears*, to the great distance between this league and "the bigs" (also called "the show," where, in one player who's spent twenty-one days in the bigs, the movie suggests, the real baseball gets hit white balls in batting practice and never have to handle your own luggage). However, screenwriter and first-time director Tim Lincecum's *Bull Durham* is a little off-kilter, a little more pertinently, *The Best of Times*, a football comedy that came out independently, as I recall, in the off-season—doesn't do much to flesh out the various

least existential) stature in showing the newcomer the path that he himself is unfit to follow (e.g., teaching him useful clichés for the big-time media: "We gotta play 'em one day at a time" and "I'm just happy to be here, and I hope I can help the ballclub"), and then, when his job is done, being treated as an old shod. Although he (Kevin Costner) and the groupie (Susan Sarandon) seem right for each other — swapping opinions, but no supporting arguments, on Susan Sontag — they don't seem right for the movie. Or (same difference) right for baseball.

The *Presidio* is an underplayed murder mystery with some possibly interesting possibilities to do with the relationship between military and civilian police. The personal animosity between the military cop and the civilian one (who used to be a military one himself) prevents the possible interest from becoming definite, or else throws a small shadow over the otherwise bright picture, been seen to be an absence of interest anyway. There is also a diversionary romance, underplayed in itself, between the civilian cop and the military one's daughter: one of those quick-setting bonds based on mutual esteem, Mark Harmon's and Meg Ryan's. There is some superfluous violence to create further diversions, including a particularly ill-

perhaps should cause me to reconsider, but a friend of mine has managed to reassure me in some measure by pointing out what I had theretofore been blind to: that, James Bond apart, Connery has never been much of an attraction at the box-office. (*Zardoz?* *The Wind and the Lion?* *The Man Who Would Be King?* *Robin and Marian?*) And James Bond must of course be kept very much apart. No one is going to try to tell me that Timothy Dalton, Roger Moore, or George Lazenby is a star, is he?

Poetgeist III (pronounced *Poetgeist* the *Third*) is the *Grandchild* of *Poetgeist*. He is the first of the family to have been directed by someone I feel any allegiance to: Gary Sherman, who directed the excellent *Raw Meat* and the less excellent but still good *Dead and Buried*. *Poetgeist III* is a very good film, but it needs only a carpenter, not an architect. The most that Sherman can do is to prolong the ominousness — the cracked mirrors, the peepaboo apparitions, the chilly atmosphere that is to go to go to go to go to go to the hair-raffling gusts, the slamming doors, the clutching hands, the peeling flesh, the self-driven dog-eat-carn carn, the mummy masks, the "anger, rage, evil," etc., etc., and fails to convey any sense of meaning or validity: "What does it matter anyway? Who the hell goddamn cares?" □

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Pick and Patter



Chet Atkins

Leo Kottke

Playing six rows of parallel strings is difficult enough; finger-picking fast, accurate patterns on them is like trying to sprint across a tar patch.

JOHN D'AGOSTINO

Although it wasn't advertised as such, the concert that paired Chet Atkins and Leo Kottke at Humphrey's last Friday night was in a very real sense a "guitar summit." The bill brought together two self-taught masters of finger-style playing, a technique whereby the musician coordinates thumb and fingers in a synchronous execution of melody, harmony, and bass lines. Historically, the sixty-four-year-old Atkins represents the frontier days of the form, when finger-style was less

a school of technique than simply a bare-fingered alternative to the common practice of using a flat-pick. Kottke, forty-two, represents the *ne plus ultra* of the style's modern application; initially, the younger player is a neorealist who crosses paths with the forward-thinking Atkins in his somewhat retrograde, acoustic synthesis of American folk, bluegrass, classical, jazz, pop, and even march forms. Together, they enthralled two near-capacity audiences with their understated genius and low-key humor. Of the two, Kottke has the drier wit. In fact, if he ever decided to change careers, he'd

make a fine monologist. Although he was born in Georgia and lived in fifteen different states during his youth, Kottke identifies most with the Midwest, and it is the dry, laconic humor of America's interior that informs both his playing and speaking styles. After a couple of tunes on a Charlie Hoffman-built six-string guitar (including the excellent, Spanish-informed "Taco Steps" from his latest Private Music label release, *Regards from Chuck Ford*), during which he showcased his improbably nimble fingerwork and regisish sense of rhythm and resolution, Kottke figured it was time to get cozy.

"This is the point in the show where a performer usually shares some personal details with the audience," he said, "so I should tell you that I almost drowned during that last tune." As people laughed at the unexpected disclosure, Kottke pursued the line of thought, relating an anecdote about a time when he was performing in his hometown of Minneapolis. "I was playing with my eyes closed and my guitar pointed down to let people know I was really into it," he deadpanned.

Suddenly, I opened my eyes and saw that I'd drowned on my guitar. Now, as you know, I don't like rain. It's contagious. It's difficult to recover when there's this line of spit hanging there." The crowd was in stitches, but Kottke's quip prompted Kottke to share a bit of historical trivia about a Roman emperor who, while visiting a favorite courtesan, spit on a nearby slave, rather than foul her new carpet. "I thought that was pretty respectful," he offered. "The slave probably didn't, though."

With the crowd still shaking its collective head at Kottke's eccentric banter, he began picking a vaguely familiar-sounding chord progression. It wasn't until he sang the first verse that one recognized the Byrds' "Eight Miles High," performed in a way that revealed the song's — and that band's — folk roots. Many of Kottke's own pieces are less "compositions" than exercises in splicing together unlikely combinations of chords, melodies, and finger-generated effects. The next tune exemplified this approach. Kottke opened with a muted bass ostinato played by the thumb, then added a staccato, eighth-note pattern of chords, and finally traced a dis-

sonant melody with alternating fingers. Technically, the result was a patchwork of lines that gave the impression of guitarists playing parts to three different songs simultaneously. The right-brain interpretation of this, however, was of an interlocking system of sonorities that produced a pleasant, oddly lyrical effect.

There was faint stirring and some isolated clapping in the audience when Kottke stripped on his twelve-string (made by Taylor Guitars in our own East County). Playing six rows of parallel strings properly is difficult enough; finger-picking fast, accurate patterns on them is like trying to sprint across a tar patch. Kottke is generally recognized as the world's twelve-string virtuoso, and he demonstrated why on a series of tunes that included his bottleneck/slide guitar standby, "Pamela Brown," and a brisk instrumental that had elements of Bert Jansch's elastic touch. But he couldn't make it through the sequence without a little more shooing.

"You know, they say that before you become an artist, you have to be a good liar," he stated, apropos of nothing. To the somewhat confused delight of the audience, he explicated the tenuous relationship between lying and the creative process, then provided an anecdote. "I remember once I was driving with my son and daughter riding in the back seat. At some point, I realized I'd forgotten where we were supposed to be going, but I wasn't about to tell them, so I just drove around pretending I knew what I was doing and trying to remember our destination. After a while, they got restless and started fighting, and suddenly my daughter lets out one of those screams up there where only dogs can hear. All I could make out was that my son had poked her in the eye, so I turned around to see just how much of her eyeball was left intact, and before I could figure out what to say, my son says, 'I didn't know that was her face.' The crowd cracks up. 'Needless to say, my heart swelled with pride. I had a budding genius of an artist back there.'"

The last tune of Kottke's twelve-string set was a feverish workout that saw him wildly picking, strumming, playing linear runs, and rosy-tickling bell-like harmonics from high on the instrument's neck. After answering

calls for an encore, Kottke stood at the microphone for several seconds looking down at the startle. "I was just reading Chet's song list," he explained at last. "It's pretty hilarious." As he detuned his guitar to a modal tuning, Kottke introduced his concluding piece. "I know that this is the encore and I'm supposed to explode here, but since I already did that on the last tune, I'm gonna do something by Duane Allman called 'Little Martha.' The poignant instrumental by the late guitarist of the Allman Brothers, which Kottke recorded on his last Private Music album, *A Shout Toward Noon*, reminded one that Kottke's rany side is finely balanced by a genuine grasp of understated paths.

Atkins was no less a crowd-pleaser. For someone who is by nature shy and introverted, the elder statesman of American guitar has over the years developed an endearing stage manner that betrays a sly, salty country humor. Wearing a sportcoat and tie, Atkins looked the part of the "country gentleman" — his nickname since his early days as a Nashville session musician. Playing alone at first with keyboardist Darryl Dykha supplying occasional string dressings on a Roland D-50 synthesizer, he plucked a series of standards on his Gibson CE-Classic, the solid-body, nylon-string electric guitar favored by such pop-jazz players as Earl Klugh and Larry Carlton.

After peppy versions of such as "Bye Bye Blackbird" and "Tiger Rag," Atkins introduced a ballad called "Waltz for the Lonely," a track from his new album, *Sails*, that he'd written during a particularly lonely stay in Europe. It was testimony to Atkins's virtuosity that he could alternately apply soft chordings and fast arpeggios as harmonic support without overwhelming either the delicacy of the waltz's melody or its melancholic tone. He then picked up the pace and the mood with a flash-fingered romp through "In the Good Old Summertime," during which he could be heard singing the familiar lyrics under his breath.

"I always play the first part of the show by myself 'cause I want to make sure it's done right," he joked in his feathery Tennessee accent. "But now let's get some other guys out here and see what they can do." With that, Atkins was joined by long-time guitar pal Paul Yandall and a rhythm section of drums and bass. The two played harmony guitar lines on the tempo country tune "San Antonio Street," and then Atkins began a dry, cagy discourse on televisionists that led to a performance of his song "Would Jesus Wear a Rolex?" Since country pop novelty singer Ray Stevens had a hit with the song, Atkins has added some new lyrics concerning Jim Bakker, Jimmy Swaggart, and Pat Robertson that Atkins sang in a steady if not terribly sturdy voice ("Would he run a man for presi-

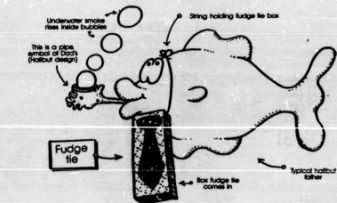
dent?/Would he know which one to choose?/Would he put him through the primaries/just to watch him lose?"). Atkins switched to his custom Gretsch "Country Gentleman" guitar while giving a humorous, oversimplified, self-deprecating description of how he developed the finger-style technique forty years ago by playing only a bass line, then adding a melody, and finally, accompanying chords. "Before long, I had a big house in suburbia with a swimming pool shaped like a guitar — amplifier." The subtlety of this bait-and-switch gag (the typical amplifier is, like the typical swimming pool, rectangular) carried through most of Atkins's commentary. "I owe a lot to the guitar," he said. "Without it, I'd probably be in the streets, practicing law or medicine or something."

During a medley that spliced together "Mr. Sandman" and tracks from his pre-Solo solo albums (including the lovely "Quiet Eyes" and "Sunrise"), Atkins can through a text's worth of advanced guitar technique — flawlessly articulated neo-Baroque, slick scalar runs from one end of the neck to the other, rapid chording, impossible-sounding thumb-and-finger combinations — that drew hoots at regular intervals. Then he donned a white hat and introduced the next tune. "I'm gonna sing a little song about me," he said quietly. "Every time I look in the mirror, I see him. He wore a white hat like this one."

He's been gone a long time, but I still miss him." The ballad was filled with Atkins's reminiscences and references to the white hat he wears "just trying to be like you."

Atkins outdid himself on an instrumental rendition of Orleans' 1974 hit "Dance with Me," during which his whip-cracking licks and sharply defined chordal comps mimicked the sound and attack of a pedal-steel guitar. He followed this with an affectionate reading of John Lennon's "Imagine" that in turn set the mood for a version of Don McLean's "Vincent," in which Atkins played much of the melody on the guitar's tinkly harmonics. For his encore, Atkins surprised a few people by picking up a fiddle, from which dangled a very visible price tag in a sight gag borrowed from country comedienne Minnie Pearl. "How 'bout a little country fiddle?" Atkins prodded, eliciting loud approval. "Sorry, I'm a violinist, I can't do that," he cracked. After playing a few frisky "breakdowns" with the band, he brought Kottke out, and the two dueted on the John Fahey tune "The Last Steam Engine Train." Kottke seemed to be straining to keep up with the pace set by his elder, and the musical cloud of dust raised by their frenetic fingerwork was still settling long after a satisfied crowd had left the outdoor theater. No pomp, circumstance, hot air, or chilly first ladies at this summit — just great music by two of the finest guitarists this country has produced. □

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ELEANOR WIDMER

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Type of Food: Peruvian.
Price Range: Complete dinners, \$9.75 to \$19.95.

Hours: Open daily. Dinner only, 5:00 p.m. to 10:00 p.m., nightly.

According to a typical food historian, the yellow and white colors so prevalent in Peruvian food symbolize the worship of the sun god and the moon goddess. In Peru an herb called *pallito* is ground into a yellow powder and used lavishly to flavor and color food. At least a hundred varieties of potatoes have been developed there, among them a potato that tastes like our white ones but is yellow in color. Potatoes, both white and yellow, are used in soups, stews, as first courses, and as accompaniments to every meal. Whether these two colors, white and yellow, really evoke the sun and the moon is open to speculation. It's a lovely idea, and so is Peruvian food.

Peruvians season their food with garlic, cilantro, fresh hot peppers. Yet the spices are never overwhelming. Especially in the San Diego area, where we are accustomed to chiles used in Mexican cooking, Peruvian

food won't strike us as fiery. It's also an earthy food, replete with stews, soups, and dishes that are prepared with onions, tomatoes, and green peppers. A great deal of fish and seafood is employed, and both beef and lamb get unusual treatment, especially in the preparation of anticuchos.

Anticuchos date from pre-Columbian times. The literal translation means "dish from the Andes cooked on a stick." In its most authentic form, beef hearts that have been marinated in garlic and peppers are placed on skewers and broiled. However, beef cubes and fish cubes may also be used. In Peru anticuchos are sold in streets and plazas, where the scent of spicy broiling meat and fish fills the air.

If your mouth is starting to water, know that you may enjoy Peruvian delights in the newly reopened El Chalan, the only purveyor of Peruvian food in San Diego. We used to have two Peruvian restaurants (the other was Machu Pichu), and then suddenly we had none, when El Chalan lost its lease in La Jolla. Now El Chalan has relocated on Garnet Avenue in Pacific Beach.

What was once an auto accessory store has been converted to a miniature Versailles, with mirrored walls and ornate chandeliers. There are two separate dining rooms, a cut-out wall holding an urn with flowers, and the tables are gloriously set. The first El Chalan had red wallpaper and a few primitive wall hangings, but the new one is an amalgam of styles:

French, California contemporary, plus a few Aztec touches, such as brass figures that relieve the whiteness of the walls.

When you enter, you don't have the sense that you are in a Latin American restaurant, and even the earthy food is at odds with the mirrors and chandeliers. But it's a small matter. You make the adjustment in minutes, and the place is attractive, new, and sparkling.

The food is well prepared, and you really get your money's worth. There are a few items, such as lobster, filet mignon, or a seafood combination, that are more than fifteen dollars, but most of the dinners range in price from \$9.75 for chicken breasts to \$12.95 for beef or fish. Dinners come with soup and salad (it would be nice if the menu would mention this), which means that you can have a complete, filling, and interesting meal for reasonable prices. Word of mouth does a great deal for a restaurant, and one week after it had opened, the place was packed with diners.

My escort and I had been to El Chalan when it first opened in 1973. Although a few items had changed, we indulged our nostalgia by ordering two appetizers. One of them is my favorite, a meat-stuffed deep-fried potato. Called *papas rellenas* (\$3.00), it's the kind of dish that I wish would accompany a entrée. I could eat two of them with no trouble at all. We also had beef anticuchos (\$5.00), which had marvelous flavor.

It's quite possible to make a meal or the appetizers at El Chalan because the offerings are so extensive: ceviche, clams, shrimp, boiled potatoes in a sauce of milk and cottage cheese, avocado stuffed with shrimp, fish and beef anticuchos. There's also a seafood soup prepared from shrimp, scallops, clams, and lobster that's a meal in itself. You needn't limit yourself to entrees when the appetizers and soup are so enticing. However, we went the traditional route and had two entrees, lamb stew (\$11.25) and fish à la mar nera (\$11.95).

The fish and potato soup was lightly spiced and delightful. The fish is cooked until it's shreds, so you don't have to eat at all of fish. This was followed by a salad of iceberg lettuce dotted with a small cherry tomato cut in two. My only complaint is minor: Iceberg lettuce is boring, and so is salted butter. Other than that, we thoroughly enjoyed our dinners.

My lamb stew was called *seco de carnero*, or dry lamb. The word *seco* means not that it's not a soup-stew. Large chunks of meat, tender lamb are served with a small amount of gravy that holds peas and boiled potatoes. Rice is served also with this dish. I lamb stew will appreciate this dish—a bargain dinner for \$11.25.

My escort had the daily fish, one called *cabrilla*, which is a bottom fish that's filleted and covered with a light lemon-butter sauce. The fish was accompanied with carrots, broccoli and potatoes. It, too, was fine.

There are twenty-seven entrees from which to choose, of which fourteen are fish and seafood. You won't lack for variety, the portions are large, and the food is highly flavorful—even the rice is prepared with olive oil and garlic. (A side dish that accompanies the appetizers looks innocuous but is molten fire!)

We enjoyed ourselves but didn't linger. What drove us out was the live music. On the night we were there, a guitarist went from table to table playing requests. Most people asked for popular Spanish songs, and some sang along and had the time of their lives. But we couldn't hear ourselves speak. When the guitarist took a break, some men playing Peruvian bongo music took over. Instead of helping us to relax, the music made us tense. Fortunately, there's no live music on Monday and Tuesday. The restaurant is open nightly, and if you share my views about music, be sure to go to El Chalan on these peaceful nights. The food is worthwhile, stimulating, and moderately priced, but the live music negated the positive factors. We're glad El Chalan and Peruvian food are back. We wish only there were more nights in the week when we could enjoy the music quiet there.

In one of my rare forays into Los Angeles, I was taken to a good, inexpensive Southwestern restaurant. It's as big as a shoe box, filled with high stools, a few tables, and a long counter at which you can eat and watch the chefs cook. The place is called the Authentic Café, and the daily specials, written on a blackboard, are low-cost, exotic, and highly satisfying. I had a marvelous linguine with Moroccan mushrooms, Japanese eggplant, and basil-garlic sauce. My friend selected rigatoni with chicken, pimiento, tomatoes, red onions, and corn (both \$8.95). Everything is eclectic, and most of it works beautifully. The chefs don't. They're made from blue-corn tortilla chips, fresh tomato sauce, cheese, and black beans. But when the dish is placed under the broiler to melt the cheese, the beans grow dry.

The Authentic Café is located in the Beverly-Fairfax district at 7605 Beverly Boulevard (213-939-4626). Except on Sunday when the place is closed, it's open for lunch and dinner. If you go for dinner, be there at 6:00 p.m. when it opens, or you'll have to wait on the sidewalk. No item on the printed menu (as opposed to the blackboard special) costs more than \$7.25.

□

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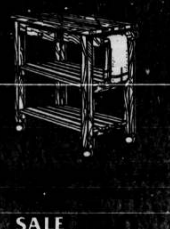
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QUARTER NOTES

BY JONATHAN SAVILLE

SEASIDE BRAHMS

There was an extraordinarily interesting and beautiful concert of Brahms's choral music at St. James-by-the-Sea in La Jolla. This is music rarely performed; many lovers of Brahms may not even be aware of the existence of most of it. Conductor Nelson Huber's choice of such a program was in itself a signal contribution to San Diego's musical life. That the works should be performed so exquisitely was an additional benefit, making this one of the most memorable concerts of the year.

Brahms composed a large amount of choral music in various forms. There were several monumental works for chorus and orchestra, sometimes with solo vocal parts; of these works, the *German Requiem* and the *Alto Rhapsody* are well known, while one scarcely ever hears *Rinaldo*, the *Sage of Destiny*, the *Song of Triumph*, the *Song of the Fates*, or *Nine*. There were numerous works for a cappella chorus (often for female voices alone), of which some rival Bach in their contrapuntal ingenuity. There were works for vocal quartets accompanied by piano or piano duo, including the *Liebeshändler* and the *Zigeunerlieder*. Few of these compositions can

really be considered marginal in Brahms's oeuvre, and the infrequency of their performance is by no means related to their quality. In his choral settings of Goethe, Schiller, Hölderlin, Eichendorff, and other Romantic poets, as well as of Biblical texts and folk poetry, Brahms revealed aspects of his musical imagination that cannot be known in their fullness from his symphonies, concertos, chamber music, and piano pieces. We ought to hear this music much more often than we do.

The program consisted of *Nine* (a classicizing lamentation by Schiller, which Brahms set to music as a reaction to the death of his friend Anselm Feuerbach); the *Alto Rhapsody* (a setting — for contralto, men's chorus, and orchestra — of three stanzas from Goethe's "Winter Journey in the Harz Mountains"); the early *Four Songs* for women's chorus, accompanied by the Romantic combination of harp and two horns (texts by Rupert, Shakespeare [from *Twelfth Night*], Eichendorff, and "Ossian"); and a set of seven of the *Liebeshändler* Wälder, arranged by Wilhelm Weismann for chorus and orchestra. The performances throughout were exemplary.

The St. James chorus is a compact, highly polished group

that negotiated the technical problems of the scores with authority and responded sensitively to Huber's quite detailed and expressive conducting. The small orchestra (much of it drawn from the San Diego Symphony) — and in spite of its limited size, it produced a sound of truly Brahmsian grandeur, aided by the resonant ambience of the church. The instrumentalists in the *Four Songs*, horn players

that category. Here was a true contralto voice of amazing power and loveliness, completely at ease in the range from the lowest notes to the highest (and in the startling leaps from one to the other that are so surprising in this score) and with a timbre unmistakably recalling the deep, limpid, velvety sound of Kathleen Ferrier and Janet Baker (there was none of the steely mezzo quality one hears in Marilyn Horne or Christa Ludwig).

Werther, a René, an Obermann, an Adolphe, a Manfred, a Child Harold, a Eugene Onegin. The expressiveness of Weaver's singing (along with Huber's conducting and the fine work of the chorus) brought out the profound inner drama of the experience rendered by Goethe and Brahms, the final appeal to God for spiritual nourishment in the wilderness coming like an illumination. This was noble music-making.

The only part of the concert that was not entirely satisfactory was the *Liebeshändler* Wälder — not because of the performances, which were suitably lyrical and exuberant, but because of the decision to use the arrangement for full orchestra. Weismann's orchestration is undeniably idiomatic, but these slight, delicate, lighthearted compositions seemed to lose a good part of their charm when subjected to such heavy treatment.

This is only a minor caveat, however. One would like to think that the concert at St. James will be only the first of several devoted to the Brahms choral repertoire: in his introductory remarks, conductor Huber expressed his desire to explore Brahms more thoroughly. If future performances are of the same quality, we will have much to be thankful for.

There is a special thrill in unexpectedly encountering a great artist.

John Lorge and Ethan Dalsky and the always splendid harpist Marion Rian Hays, aided greatly in creating the magical tone colors that give this work its unique sound.

Most impressive of all was the soloist in the *Alto Rhapsody*, Marjane Jane Weaver. In his introductory remarks, Huber declared himself "proud" to present this singer — which seemed rather pretentious, until one heard Weaver sing. There is a special thrill in unexpectedly encountering a great artist, and when that artist is a singer, the thrill is even more acute. From the very first notes, it was evident that Weaver belonged in

Weaver's long lyric line, her arched phrases, her superb deployment of *mezzo di voce*, and her refined and tasteful use of portamento were other elements connecting her with the tradition of those eminent singers.

In addition to her purely musical excellence, Weaver displayed an understanding of the text that made her performance deeply moving. Goethe's poem describes an anguished and disillusioned man, wandering in the wintry mountains, whose barrenness mirrors his own spiritual state. He is the typical displaced soul of early Romanticism, a

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STANDING WATER

(continued from page 4)

It informed the thirty households of the Sunwood development that their assessment would rise from \$142 a year to \$420 — almost half of the maintenance costs — which breaks down to thirty-five dollars a month per family.

This sounded like a lot of money to the Sunwood residents. In a letter to the Poway city council, they pointed out that the pond and the area next to it are owned by the city and should be considered a public park. As evidence of public usage, the residents pointed to the many Poway citizens who come there to hike, fish, throw garbage, and harass the ducks. The city responded by defining a public park as a place with restroom facilities, easy access by cars, and a parking lot — none of which the Sunwood pond has.

The showdown came at a June 7 city council meeting. Sunwood residents came to dispute the high fees, and council members discussed ways of minimizing the costs. Among the suggestions: filling in the pond. This idea was unacceptable to the nearby residents, who also rejected the proposal that they take on full responsibility for maintaining the area.

Negotiations continue between the citizens and the city. ■

DOLPHIN

(continued from page 4)

used in mine-sweeping operations.

Attempts to locate those who cut NOSC's underwater nets were unsuccessful, and the Naval Investigative Service declined to comment on its investigation.

The anonymous letter also claimed that Seaco, Inc., a company set up several years ago to train dolphins for the navy, has recently lost eighty percent of its training staff and that the new staff has little or no marine mammal experience. The Seaco officer manager in San Diego confirmed that the company trains navy dolphins but declined to give any information about the net cutting or alleged staff changes. She also declined comment on the letter's fifteen alleged "abuses" of marine

mammals by Seaco and the navy. Included among these were:

- "Entrapping and drowning wild San Diego Bay sea lions who swim into dangerous nets surrounding dolphins' compound."

- "Animals A.W.O.L., carrying or wearing classified equipment that could eventually kill them, i.e., two sea lions gone in last nine months with full harness and equipment unaccounted for."

- "Hitting animals with bucket lids, fists, and boots."

- "Classified weapons dropped by animals [that] float in and out of San Diego Bay with tide."

- "Muzzling animals during open ocean work. Muzzles have caused net entanglement and drownings and starvation."

Given the navy's superstitious attitude toward dolphin research, none of these allegations could be confirmed. NIS investigators suspect that militant animal-rights groups may now be targeting the navy dolphin program. ■

COPELY BUST

(continued from page 3)

Jahn. "We've done some long-range planning, but it's not something that would prompt these mock issues' coming out. There are a lot of psychological games being played by the company."

This particular game, according to L.A.-based union expert Mary Levin, is to create an effort to distance the guild members from the guild.

In leadership, "King & Ballow are blatant union busters, that's what they said," says Levin, who claims to be a former union buster himself and is now a hired gun for unions undergoing difficult management disputes. He's also writing a book on the current national trend in union busting. "King & Ballow are there to break the spirit and contaminate the union, and now they can say any strike talk is based solely on the union wanting its own dues money."

Many newsroom employees don't believe the guild membership would authorize a strike. The majority of the 1000 guild members are editorial staffers on the *Union* and *Tribune*, and until a recent change in guild leadership, there was little interest in union matters. But in addition to

newsroom employees, the guild also represents the circulation department and several other smaller departments. "A lot of guild members are blue-collar types, with kids and mortgages," explains one *Tribune* reporter. "If push came to shove, the membership would never, ever vote for a strike."

Herb Klei, the designated spokesman for the company, denies that Copely is trying to destroy the union. "This is a family game," he insists, "and Helen Copely and a lot of us have a lot of concern for our employees. We're friends, we grew up together. We just feel we have a lot less managerial rights now than we did fifteen years ago, and we'd like to get some of them back."

The union-busting talk might be explainable as typical acrimony attendant to any union negotiation, until the company's contract demands are scrutinized. Copely is demanding a sweeping no-strike clause in the next contract that prevents employees from honoring the picket lines of affiliated unions and prohibits them from supporting boycotts of any *Copley* subscribers or advertisers. A list of twenty-two "management rights" has also been placed on the table by the company, the first one of which states, "The Publisher reserves and retains... all of its normal, inherent and common-law rights to manage the business..." as such rights existed prior to the time any union became the bargaining representative of the employees covered by this contract.

In other words, Copely has stood outright that it wants back all of the concessions it has bargained away since 1972. "The company's trying to get us to sign away the guild," observes Jahn.

"Management rights have never come up before," remarks Lorne Hearn, a *Union* reporter who is on the negotiating committee. "We've asked, 'What problems have you had with the employees that prompt this?' They say, 'That's just what we want.' The company also proposes to eliminate the equal-opportunity hiring clause from the new contract, as well as make union membership voluntary. Now, only one out of every fifteen new employees has the option of not joining the guild."

Apart from the national trend in which labor concessions have

been rolled back in many industries, there have been problems within the local *Copley* newspapers that the company would reasonably want to rectify. Guild officials admit that the grievance and arbitration system may have been abused by employees. A long-standing and costly arbitration on overtime pay in the circulation department is still grinding along; an Equal Employment Opportunity complaint filed ten years ago based on race and sex discrimination "was probably ill-advised," admits Jahn; and two years ago, the company lost a costly arbitration battle to Mark Elliott Lugo, a free-lance art critic for the *Tribune* whom the paper was forced to hire as a staff writer. Lugo was later fired, and the guild again had to represent him in another grievance action. (He received \$20,000, and his employment record reflects that he voluntarily resigned.) Now the company is attempting to renege on that deal.

But if the papers aren't in trouble financially, then money must also be rejected as a reason that Copely's negotiating style has changed so much. "It's corporate ego," explains former union-buster Mary Levin. "The opportunity for them to become nonunion gets to be a blind obsession. These dealers, employers who are nonunion were as a badge of pride. They're heroes among their contemporaries if they break a union." ■

DUNDA EPISODE

(continued from page 3)

on New Year's Day in 1972, Dunda charged him, picked him up, and carried him across the enclosure on her head.

In 1972, when the Zoological Society opened its 1000-acre Wild Animal Park with separate facilities for Asian and African elephants, Dunda was moved there. Penny, who at that time worked with the park's African herd, notes that Dunda continued to be a problem child at the park. She was, he says, "highly excitable, would quickly become defensive." (Each elephant also has his or her own specific, particular personality. Some are very calm; some are extremely volatile; the diversity in individual elephant personality is comparable to that of differences among individual humans.)

When Alan Roocroft, since 1982 the park's elephant training supervisor, was notified by Zoological Society management that Dunda had to be coming to the park, he, the park's African elephant supervisor, and the two African elephant keepers began

In 1977, because the park was moving toward establishment of an elephant breeding program and because with elephants being bred it is requisite that keepers easily be able to work next to the animal, Dunda was returned to the zoo and placed among the Asian cows. New girl in the class, low cow on the zoo herd's pecking order, the excitable, shy Dunda was bumped around and pushed into the mud by the other cows on numerous occasions, on one of which she broke a jaw. No one could get near her for long enough to medicate the jaw.

Late last year, Penny, by then acquainted with Dunda for sixteen years, decided to try returning Dunda to the Wild Animal Park. Why? After a decade in the zoo enclosure, Dunda was still "the recipient of social pressures" from the other zoo elephants. She remained the most difficult of the zoo elephants to manage in the zoo's smaller facilities, and there was a "need to reduce labor intensity of the four-percent raise, every six months across the board and is willing to negotiate downward. (Many staffers want to be paid compared to reporters at the nonprofit *Los Angeles Times*, who make about \$400 more a week than *Union* reporters.)

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When Alan Roocroft, since 1982 the park's elephant training supervisor, was notified by Zoological Society management that Dunda had to be coming to the park, he, the park's African elephant supervisor, and the two African elephant keepers began

preparations for receipt of Dunda. Park keepers visited the zoo enclosure and discussed the impending move with zoo elephant keepers.

Plans were made for the move itself. An elephant cannot simply be walked into a van and driven across town. She can injure or kill herself or keepers in the process. So Roocroft measured Dunda, ordered a crate built, and supervised the construction of that crate.

During his Hamburg years, Roocroft returned several times to Asia to observe elephants in their natural habitat and to learn from the trainers of working elephants.

Rule One of Roocroft's elephant management philosophy: "Think elephant." Keep an animal's inherent nature intact as much as possible. *Keep the animal an animal.* He wants the elephant's principal relationships to be with other animals, not with humans. He wants any keeper or trainer to be able to work around that animal. He does not want an animal to become a one-keeper animal who will allow no one else near her. Roocroft models his behavior with the animals on that of dominant animals in the herd and teaches keepers to do the same.

Saturday, February 12, 1988. Three days before Dunda's arrival at the Wild Animal Park, the Asian elephant matriarch Nita was brought from the park's Asian barn to its African barn and placed in the stall next to that designated for Dunda. Nita was

to serve as the "anchor" elephant for Dunda during her first few days in her new home. An anchor elephant, explains Roocroft, is an animal who has been trained to handle other elephants. Used in Asia by the mahouts who train working elephants, the anchor cow is selected for her calm disposition and for her ability both to read emotions of other elephants and at the same time, under conditions of stress, to give commands given by her trainer. Over the next three days, Nita was acclimated to the African barn.

Dunda, of course, would not be able to be turned out into the African elephant yard immediately. Explains Roocroft, "She had to be protected. The African matriarch would have attacked her. The herd would have knocked her around."

February 15, Lou Bisconti, a ten-year zoo veteran and now Wild Animal Park's senior assistant trainer of African elephants, went from park to zoo. He met there with the elephant keepers. Bisconti's prime concern was placing the crate into the correct position for Dunda's move. With aid from the zoo's lead mammal keeper and zoo animal care manager, Bisconti accomplished this.

Tuesday, February 16, 6 a.m. Dunda was moved to the Wild Animal Park. In the crate, the four-ton Dunda, with a zoo vet in attendance, was transported from zoo to park in what Zoological Society animal care manager Dick Sweeney characterized as an example of "expert handling."

10:00 a.m. With a park vet and the curator of mammals in attendance, Dunda was placed in the stall next to that designated for Dunda. Nita was

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How The West Was Once

In reading Bruce Canlen's article, "Boring Museums," I was overwhelmed at the author's lack of knowledge as to what a museum should be. According to Webster, a museum is "an institution devoted to the procurement, care, and display of objects of lasting interest or value." According to Canlen, anything that fosters intellectual material is sufficing. She seems to want Disneyland instead. In an age of overstimulation, of type, how refreshing to find museums that allow you to look, digest, and incorporate information for yourself.

I am a teacher in the San Diego Unified School District. Over the last four years, I have been involved with a program that has introduced over 34,000 students to two of the museums Ms. Canlen's article mentions, the Serra Museum and the Cowboy Museum. We have not had one student complain that they found the museums "boring." Instead, they have looked with interest at the Serra Museum's exhibit of

archeological artifacts and found that California history is real and understandable. The Cowbo Museum, which is a private collection of memorabilia and dioramas, is also a place of learning for the students. Mr. Roy Wilson, resident artist and owneroperator of the museum, offers the children a first-hand account of the history of the cowboy in the U.S. (Mr. Wilson is a retired cowboy.) Many students claim the Cowbo Museum is their favorite place in Old Town and want to learn more about the Old West. Mr. Wilson's quiet and gentle way with all visitors to his home is a welcome, if not unusual, addition to any museum outing.

I feel the need to write this letter, not because these museums are perfect, but because Bruce Canlen's scathing article is not a fair evaluation of them. I would hope that since the San Diego Historical Society's new library is now complete and a new director is coming to the Society, the Serra

Museum will receive the funds necessary to enhance its exhibits. But I also know that we at the Old Town Cultural/Historical program appreciate all the fine work done by the many volunteers who make these museums available to the public.
Susan J. Michalski
Old Town Cultural/Historical Program

Hit The Cartels

Seeing Lin Jakary's relevant question, "How would you feel about the authorities searching through your trash?" in "Off the Cuff" (May 26) did my heart good. Your publication has always had a reputation for getting the straight scoop.

I live in Ocean Beach, where drugs are a daily fact of life. Empty "penny bags" used to hold small quantities of

mephamphetamine or cocaine litter every street. Finding one of these in your trash can is evidence that can be used to obtain a search warrant.
The problem is the government isn't really serious about stopping drugs. They just want large numbers of arrests that look good, not the end of the drug cartels.

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Afghanistan is currently supporting its struggle for democracy by exporting hashish stamped with a "Freedom Fighters" seal on each party. Hash goes for around ten dollars per gram (compared to gold at eight dollars per gram) and can be produced in quantity very cheaply there. The fact that we have more

hashish here from Afghanistan than from Mexico, which is less than fifty miles away, says that somebody is turning his back on the shipments. In eight years spent watching the drug game, I've never seen anybody win, and I've seen a lot of people lose. It's time the government stopped hassling tuna boats, stopped tramping our

individual rights, and stopped spreading meaningless statistics about the number of junkies they arrest. The time has come to wage serious war on drugs by going after the big drug cartels. *Kelly Lynne Thiel*
Ocean Beach

Garbage Is Garbage

As a former San Diegoan with substantial experience in all avenues of the local music scene, I feel compelled (and qualified) to express my views on the "Johnny versus Tommy" controversy currently rocking San Diego. On the surface, we have what appears to be a personal vendetta being carried out in a public and sacred San Diego arena, the Reader. Were this the case, such behavior would be both unacceptable and unbecoming a professional writer. However, any perception of personal animosity is superficial and inaccurate. Rather, this is not the case here. Rather, we have an open-minded, musically educated, well-informed and uncompromising professional (Diagonino) expressing a sincere, and I believe, justified, frustration with a music and media community which chooses to support (for whatever reasons) a musically ignorant, journalistically questionable, spotlight-chasing prima donna (TKA).

I also cannot fault Mr. Diagonino for choosing not to write about substantial or underserving local bands or events, simply because they emanate from San Diego. Ladies and gentlemen, garbage is garbage (north, south, east, or west), and responsibility should (and do) extend beyond San Diego. This is the second largest city in this

golden state, and if it can't stand up to the scrutiny of a major-league point of reference, well, I say San Diego, it's time to defecate or de-commodify.

During several years of professional encounters with Misters Arnold and Diagonino, I have developed complete respect for Diagonino's integrity and sincerity. I have also observed that this man truly loves music, not just the "music scene." He strives to be fair and unbiased, without ever compromising what he feels to be the truth.

Mr. Arnold, on the other hand, his personal charm and alleged "charisma" notwithstanding, has often shown himself to be a superficial and inaccurate writer. He also appears to be completely incapable of perceiving any of the subtleties which separate art, craft, and even just damn good old music from the cacophonous barrage of on-rhythmed, overblown, overeasy on white bread fare all musicians, critics, and listeners are forced to sift through.

In closing, I'll concede that musical tastes are indeed subjective. And so I will leave any further discussion of musical values to future generations of "pampered brains."

Fortunately, journalism is not so subjective a field, and I would suggest we all take our responsibilities as readers a little more seriously. After all, you are what you eat. *Don Hinc*
San Francisco

An Oceanside high school teacher, who allegedly had a fair amount of a teen-age student, must stand trial for having sex with a minor, a judge ruled Monday.

He told me how he loved me, the 16-year-old high school student testified, "and how he also loved his wife but he felt he didn't do anything wrong because he loved us both."

After hearing the girl's testimony, Municipal Court Judge Luther Leeger ruled enough evidence existed to try Leonard Palos De La Rosa, 32, on two counts of unlawful intercourse with a minor.

Presented as evidence... was a Soopery spiral notebook used by the student and teacher to write love notes to each other. It was kept in his file.

Before Janet could reply, he had escaped, annihilated at his boldness. Now, Janet was interested. She left the pictures of cattle grazing on the walls and searched the marble rooms of this

Palos De La Rosa also wrote about past fondling sessions with each other and the sex they had planned to have.

You looked great, uncelled great and moved extremely well," the teacher wrote. "The special moment will soon be upon us, let's prepare ourselves..."

After their final sexual encounter, the girl said, Palos De La Rosa sent her a note.

"I won't forget what we shared," he wrote, "it will always mean a lot to me. Dreams will come true."

— *Blade-Trieste*

Richard and Janet Reed were just like 37 million other Americans, lonely, single, and looking. Janet was divorced, living in L.A. and had driven down to San Diego for a get-away-from-it-all day in beautiful Balboa Park.

Richard was equally lonely, newly separated, living in a quiet 1930's Spanish-style apartment in Hillcrest. That Sunday, he also graduated to Hillcrest Park. A writer who had several published books to his credit, he was in the midst of a career crisis, as well as a divorce.

They met in the San Diego Museum of Art, in front of a very large painting of a very complicated cow. Richard immediately noticed petite, dark-haired Janet in the crowd, and what had begun as just a way to spend the afternoon, became a very important day in his life.

"Some cow," Richard said, as he attempted to call upon his most sophisticated talents of conversation.

Janet, who had noticed the shy, but not unattractive man, out of the corner of her eye, was not impressed. Retreating for a moment in confusion, Richard registered his courage and tried again. "Excuse me," he said, "but I've just got to tell you that you're the most attractive woman I've ever seen."

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— *Press Release, Identified Iron-On Labels*

Organists for funeral parlors in North County say there have been some notable changes in the way people choose to remember the deceased. Many mourners now march to a different drummer.

Freda Stumpf, the 85-year-old organist for Bonham Brothers & Lee Mortuary in Ramona, had little choice but to accommodate the bereaved family who asked that she pound out "Take Me Out to the Ball Game" at a funeral service for one of their own who had already struck out...

Freda Stumpf, 92, the organist at Ashbur Wilson Mortuary in Escondido for 3 and a half years, has been called on to play "Raindrops Keep Falling On My Head" and "We Are the World."

One family handed her a list of 10 songs, none of them sacred. The list included "Red River Valley" and "Home on the Range."

Ruth Tallman, 50, organist for McLeod Mortuary in Escondido eight years, has played "Country Roads" by John Denver, the theme from "Star Wars" and "Proud Mary" by Creedence Clearwater Revival...

The organists make no claims to great musicianship. "I've learned about keyboarding," said Harriet King, organist for Allen Bros. Mortuary in Vista since 1979.

"I'm not a great organist, but I enjoy playing and that comes across," said King. King plays mostly gospel tunes, "but once in a while they'll want 'Stairway Through the Stars,' 'My Gal Sal' or 'Imagine' by the Beatles."

The organists must be able to sight-read music they haven't played before.

"I've never had any complaints, which is surprising because I know I've done a pretty lousy job sometimes," Gunter said.

— *Times-Advocate*

A NEW Wave in White Nationalist thought is sweeping across the Western World. This new way is called the THIRD POSITION.

If you're sick of the Old Right Wing Ethel, spinning their worn out, old tires in the same old maggot infested dung heap year after year and getting no where, then the THIRD POSITION is for you!

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Freda Stumpf, the 85-year-old organist for Bonham Brothers & Lee Mortuary in Ramona, had little choice but to accommodate the bereaved family who asked that she pound out "Take Me Out to the Ball Game" at a funeral service for one of their own who had already struck out...

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We will never get any where spinning our wheels in the same old, tired, maggot infested dung heap! The THIRD POSITION is the wave of the future!

If you wish to live in the future, instead of being trapped in the past, send \$19 to... THE THIRD POSITION... and discover the future!

The Discosians in the Race Movement better move their tired old bones to one side, for the New Wave is White Racism is here!

— *WLR '87 White Arsen Resistance newsletter*

While a man lay unconscious in a pool of blood inside a bowling alley Monday night, bowlers stepped over and around the victim's man to continue on with their games until police arrived.

Police officers arrived at Mission Bowl, 121 Brooks St., around 9:20 p.m., and found John Johnson lying face down in a pool of his own blood near two bowling lanes.

An apparently drunk Johnson had picked several fights during the night while fishing out racial slurs, police reported. At one point he grabbed a man, who in turn punched Johnson in the nose. Johnson fell backward and hit his head on the floor, witnesses told police.

"All around the victim were numerous people. They were walking around him and some were even stepping over him," one patrol officer wrote in his report.

Many bowlers were "uncooperative" with investigating officers and complained about their games being interrupted, police reported.

— *Blade-Trieste*

Psychologist and psychic. Philosopher and perceptive. Post: "I never wrote a thing, in fact I didn't want to. I didn't like poetry... seldom read it."

But two years ago, Gwendana was gripped with a fever to write poetry, and write she did. Every slip of paper within reach became potential parchment... grocery receipts, telephone message pads, toilet paper in public restrooms.

Conversations with her husband would trail off or abruptly cease when a lyric hit. She laughs now, a faraway look in her eye, as she remembers in a singsong voice, "... not now, dear, I have a poem."

Seized by a compulsion to "write it down or lose it," Gwendana grabbed out 250 poems the first year. The experience was somewhat frightening, she said, beyond her control. At last the flurry slowed, and, relieved, Gwendana showed the blizzard of paper out of the way.

But then, she mentioned the experience to a friend at lunch, and, once again, the thing took off as if with a life of its own. Gwendana expresses her horror in the last verse of a poem entitled "Out to Lunch."

I interrupt, Oh, no, I say, not me, I do not want to write, or learn to write.

Dear Lord, send someone too late. The poems were sorted, edited and published in three volumes with covers designed from one of Gwendana's poems, fogotten until realization dawned about the meaning of the graphics and book titles.

— *Coast Dispatch*

Two Vista women were arrested on charges of assault with a deadly weapon after a brawl in which an Ecuadorian woman was injured at the Full Moon restaurant-bar Sunday...

Police told deputies that one of the suspects started arguing with the victim at a rear door on the north side of the building, located on the corner of First and D streets. The second suspect was shouting and demanding an apology. The three were reportedly arguing about stepping on each other's feet while dancing.

The three women then walked out to the sidewalk, where Ransom reportedly hit the victim and Godfrey allegedly threw her drink and the drink glass into the victim's face.

— *Coast Dispatch*

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EVENTS THEATER MUSIC & FILM

BUILT TO SCALE

The big Christmas present each year in our family wasn't the bike or the ski or the microwave. For some reason, we were always most eager to see what this year's build-it-yourself model ship, plane, or car would be. Every Christmas one set of grandparents would try to outdo the other to present my brother with the ultimate model. After Christmas the kids would take turns constructing parts of it until, by sometime in January, my brother would find space for a new Spanish galleon, navy fighter plane, or paper-and-wood glider in his room that already looked like a museum of transportation. And we'd be pulling little pieces of battleship-gray plastic or splinters of balsa wood out of the carpeting until Easter.

This weekend the San Diego Ship Modelers' Guild will put on a show that should top anything our family ever constructed. The club will be holding its eleventh annual Scale Model Radio Control Regatta and static display of just about every kind of sailing vessel there is or has been. And most of these aren't the wimpy kit-built items. These are scale models, built from scratch, each

detail crafted by hand. For the radio-controlled-boat enthusiasts, the object is to make the craft handle as realistically as possible. For the builders of display-only models, it's the fine detail that counts, right down to the miniature (but operational) block and tackle.

This weekend's regatta begins on Saturday, June 18, at 8 a.m., with the competition for radio-controlled boats in the categories of steam-power, all-sail, electric military, electric civilian, tug, salvage/work boats,

and submarines (these actually submerge, travel under water, and fire torpedoes). Entries are judged on authenticity of appearance and operation and on a boat's ability to navigate an obstacle course. The static displays (military, civilian, and all-sail categories) are judged on scale appearance. There are special categories for entries from kids, and spectators will get to vote for their favorite boat in the show.

As an indication of how serious these hobbyists are, consider this. Among the boats

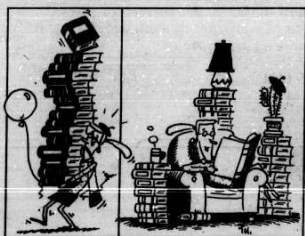
constructed by local guild members are a ten-foot replica of an aircraft carrier (which requires its own trailer), a five-foot working model of a Viking ship (the crew actually propel the craft through the water — without the help of tiny Vikings, though), and a working, six-foot, detailed replica of the Love Boat. The guild expects about seventy-five models in this year's competition, some of them from as far away as Canada.

The regatta will be held in the Model Boat Basin in

Mission Bay Park at the southwestern end of Vacation Isle (adjacent to the Princess Hotel, formerly Vacation Village). Following the morning and afternoon regatta on Saturday, shortly after sundown, the guild members will be showing off their boats in the hotel's lagoon under the lights. On Sunday, June 19, from 8:00 a.m. to mid-afternoon, the entries can be seen in some informal free running in the boat basin.

The San Diego Ship Modelers' Guild, whose membership includes men, women, and kids, holds meetings aboard the *Sun of Jade* the third Friday of each month at 8:00 p.m. Visitors are welcome. Members also staff the hobby shop about the Berkeley, help fund the ship museum, and help keep alive the skills of the old shipwrights. So if you have a kid, know a kid, or ever were a kid who spent happy hours constructing a balsa wood glider or a plastic jet, this weekend's regatta should be an eye-opener. For information call 234-9153 or 271-2307.

—Lydia McRae



BOOKISH

Some of us were doomed from the very start. Take me, for example. I was a fat, bookish child (not a child who resembled a fat book, but, rather, a fat child who enjoyed reading books). My mother, who could barely be termed a "worrier," constantly complained that I did not get enough sun. "It's a BEAUTIFUL day! Don't you want to go outside and play?" she would ask, and because San Diego enjoys beautiful weather 340 days a year, hers was a question heard regularly in our household. And she had reason to worry. While the rest of the neighborhood youngsters were scampering about in the sunlight, sniffing glue, and knocking out each other's teeth

with rocks, I sat reading in my father's arm chair — a smaller, paler, if not mouthier version of the Pillsbury Doughboy. Often as not, I could be found reading books about primal scream therapy — a particularly attractive therapeutic method for a child, as most children enjoy screaming; and here, after all, was a group of adults I could read about who actually sanctioned it, in fact, advocated screaming as being psychologically beneficial.

Books, I learned, made fine friends. Not only did they not try to knock out your teeth with rocks, they served readily as champions for your cause and were a constant, benign source of companionship. And, as one knows, it is impossible to have too many loyal and amusing friends.

(continued on page 11, col. 4)

THE WAY IT WAS

They want you to think they hold the Thimblebee and Antique Engine show for you, so you can run your fingers over the face of the past and learn to love it as you've loved your grandparents' face. While all around them the Vana landscape sprouts subdivisions that have a uniformity not found in nature, they talk about preserving our agricultural heritage. They get all honey-eyed when they tell you about kids discovering that bread and cereal originate not in a plastic bag or cardboard box, but in grains culled from golden fields of wheat. But I think the show, as educational as they are, are incidental to the hosts' mad passion for the past and its contraptions. These volunteers aren't here at the forty-acre Antique Gas and Steam Engine Museum just to teach the public. C'mon, separate truth from fiction, the wheat from the chaff. They're here because they love this stuff! Silicon Valley can keep its high technology — they're into low tech here.

Take Charlie Pfunder, for example. (So it is like "Frankie.") This retired aircraft factory worker, who grew up on a farm in the Black Hills of South Dakota, drives down from Riverside every Thursday and stays until Saturday to tinker with late-nineteenth-century and early-twentieth-century

farm machinery. Pfunder, in dusty overalls and Pioneer Seed cap, describes the functions of aged machinery in loving detail, the way Balanchine described the moves of a dancer. Pfunder and Rocky Rochholz, another member of the California Early-Day Gas Engine and Traction Association, the volunteer

group that runs the museum, tell me all about the Holt Hillside Harvesters, more than I really need to know. They say this hulk of solid beams, blades, and conveyor belts, built in 1917 and originally pulled by horses, cuts a swath of wheat twenty-four feet wide.

(continued on page 11, col. 4)



READER'S GUIDE TO LOCAL EVENTS

"Cathedrals and Castles," David Chase conducts the La Jolla Civic/University Symphony Chorus in the program of music that will be performed on the group's upcoming tour of Italy, Germany, and Austria. Among the composers represented are Haydn, Mozart, Beethoven, Brahms, Foster, Copland, Mahler, Bartok, and Thompson. The chorus offers two preview concerts, the first on Sunday, June 19, 7:30 p.m., Solana Beach Presbyterian Church, 120 Stevens Avenue, Solana Beach, and the second on Sunday, June 26, 4 p.m., St. Andrew by-

the Sea, 1050 Thomas Street, Pacific Beach. Donations help offset expenses of the tour. 534-4637.

Concert in the Park, The City of Lemon Grove will hold the first concert in a series of summer events. Bring a blanket and a picnic supper, and enjoy big-band jazz and swing by the Notables. Tuesday, June 21, 6:30 p.m. to 8 p.m., Berry Street Park, Mt. Vernon Street, west of Maricopa Avenue, Lemon Grove. Free. 464-1630.

Baroque Festival Chamber Concert, along with a season of outdoor pop concerts, the Baroque Festival of the Arts has scheduled ten chamber music concerts in indoor locations. The first is set for Wednesday, June 22, 8 p.m., at the Congregation Beth-El, 8660 Gilman Drive, La Jolla. The chamber players come from San Diego and from members and schools across the country. This week's program features violinists Frank Almond and Alice Schoenfeld, cellists Jonathan Miller and Rebecca Schoenfeld, and pianist Patrick Dhar and Patrick Miller. They will perform Mozart's

Piano Quartet No. 1 in G Minor, Jan's First Piano Concerto, Toccata and Fugue, the Kodaly Duo for Violin and Cello, and Schubert's Serenade in C for Violin. For ticket information, call 234-8866.

The Pops Returns, the San Diego Symphony's popular summer pops program opens on Wednesday, June 22, with a featured appearance by the Dukes of Doozeland. The theme of the program is Dixie and swing. The Dukes perform with the pops orchestra at 7:30 p.m. nightly through Saturday, June 25. Hospitality Point, Mission Bay. For ticket information, call 699-4105. The pops orchestra concerts are scheduled each Wednesday through Saturday through September 10.

LECTURES

"City Government is in Time for a Change," former Congressman Clair Bangerter and former City Councilman Mac Strobl discuss the pros and cons of a stronger city manager, a stronger mayor, and other options for governing the city. This "Focal Point" lecture, sponsored by the Greater San Diego Chamber of

Commerce, is set for Friday, June 17, noon to 1 p.m., at Suite 1900, Imperial Bank Building, 701 B Street, downtown. The event is free, but reservations are required. Call 232-0124 x361. Bring lunch. Coffee will be supplied.

The Meese Commission, local civil rights attorney Thomas Homann explains the new Justice Department program to implement recommendations of the Meese Commission on Photography. Homann feels the commission's findings are a definite threat to personal liberties. He discusses his opinions at a meeting of the Humanist Discussion Group of the First Unitarian Church, on Sunday, June 19, 7:30 p.m. (preceded by an optional pot luck dinner at 6:30 p.m.), at the church at 4190 Front Street, Hillcrest. Free. For information call 232-9477.

Traditional Concepts of Death and the Afterlife, the Museum of Man's next lecture in its "Brown Bag Series" will be a comparison of Eskimo and Southwest Indian beliefs and customs related to death and the afterlife by Charles Marth of Arizona State University. Marth has studied the Eskimo of the

Arctic for the past twelve years. His latest lecture is scheduled for Monday, June 20, noon to 1 p.m., at the museum's Herrett Hall in Balboa Park. The lecture is free with museum admission. Bring lunch. Coffee will be supplied. 239-2001.

"San Diego by Design" Week, this year's celebration of design and architecture sponsored by the San Diego Chapter of the American Institute of Architects includes a schedule of lectures and symposiums on related topics. On Monday, June 20, Roger Showley, Rob Quigley, Steve Zimmer, and Paul Caruso address the idea of integrating good design. The round-table discussion is from 6 p.m. to 9 p.m. at the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla 92037. This month's AIA Spark Forum discussion on "Function versus Form" (AIA's "What's What" series) is set for Tuesday, June 21, 7 p.m., Words and Music, 3006 Fourth Avenue, Hillcrest. Free. (287-6300).

On Wednesday, June 22, at 7:30 p.m., Allen Hest will discuss a detailed lecture that demonstrates

the integration of Art Deco design and contemporary architecture. The program will be at the San Diego Women's Club, 2557 Third Avenue, Hillcrest (297-9121), next Thursday, June 23, 10:00 a.m. to 12:00 p.m. Architecture of Cal Poly Pomona will address the next meeting of the California Native Plant Society, Tuesday, June 21, 2 p.m., Sherwood Auditorium, 700 Prospect Street, La Jolla. 454-0267 or 454-1541.

"Birthstones: Their Lore and Legend," genealogist Lizabeth Kahan's monthly gem lecture for June is a discussion of alexandrite, moonstone, and pearls, the birthstones for June. The lecture is at the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla 92037. This month's AIA Spark Forum discussion on "Function versus Form" (AIA's "What's What" series) is set for Tuesday, June 21, 7 p.m., Words and Music, 3006 Fourth Avenue, Hillcrest. Free. (287-6300).

"The Future of Public Art in San Diego," Victoria Hamilton is the new director of San Diego's Arts and Culture Committee. She formerly held a similar post in the city of Santa Barbara. She will discuss plans for the city's public art on Monday, June 20, 7 p.m., Circle Gallery, 2501 San Diego Avenue.

Old Town. Space is limited. For reservations and ticket information, call 236-2596.

Theatrical Production, the next seminar in the La Jolla Museum of Contemporary Art's "You Have a Story" series will bring cast and crew members from the La Jolla Playhouse's production of *Once in a Lifetime* to the museum to discuss the ins and outs of staging this recent Kaufman/Hart comedy. Tuesday, June 21, 2 p.m., Sherwood Auditorium, 700 Prospect Street, La Jolla. 454-0267 or 454-1541.

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for Tuesday, June 21, 7:15 p.m., room 101, Casa Del Prado, Balboa Park. Free. For information call 232-5763.

"Native Vegetation versus Fire Protection," Robert Perry of the Department of Land-use Architecture of Cal Poly Pomona will address the next meeting of the California Native Plant Society, Tuesday, June 21, 2 p.m., Sherwood Auditorium, 700 Prospect Street, La Jolla. 454-0267 or 454-1541.

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IN PERSON

Comedy, Kevin Nealon (one of Sunday Night Live's duo of Harve and Fritz) and also one of the funniest in *Weekend Update* in the 1990s, living under Nazi occupation. The lecture is set for Wednesday, June 22, 8 p.m., M.L. Lawrence Jewish Community Center, 4128 Executive Drive, La Jolla. Space is limited; reservations are recommended. 457-3030.

"A Constituency for Peace," attorney Craig Barnes and Scripps Clinic physician John Romine will discuss the need for a revolution in our thinking about the relationship between Russia and the U.S. This is the third and final lecture in the series sponsored by Beyond War. Both Barnes and Romine have been involved in joint American-Soviet projects designed to reduce tension and promote peace between the countries. The breakfast meeting is set for next Thursday, June 23, 7:30 a.m. to 9 a.m., Nordstrom Cafe, Horton Plaza. For reservations call 581-2464 or 298-7551.

Open Poetry and Prose Reading, all are invited to read or listen. Friday, June 17, 7:30 p.m., Writers' Bookstore and Haven, 3341 Adams Avenue, Normal Heights. Free. 282-3363.

An Open Poetry Reading will be held on Sunday, June 19, 7 p.m., Aukland Bookstore, 925 South Avenue, downtown. 237-8010.

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Sorry, you must be 21 or over

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TIM WENGERD
(Former principal dancer with the Martha Graham Dance Company)

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AUG. 15th, 1988 THROUGH SEPT. 9th, 1988
Limited partial workshops available

Repetitive students perform in concert with Mr. Wengerd Sept. 7th-11th, 1988.
For more info, call Wendy Ellen Cochran (Director) at 266-1460

Post Ruth Poe will read from her work on Sunday, June 19, 7:15 p.m., Grand Courtyard, 7818 Grand Avenue, La Jolla. Poes are invited to bring a sample of their work to read as well. 534-3378.

RADIO & TV

Padres Baseball, it's time to make up those rascals in L.A. The Pads play the Dodgers five times in three days, beginning Friday, June 17, 4 p.m. (a doubleheader), Saturday, June 18, 1 p.m. (a single game), and Sunday, June 19, 1 p.m. (a

doubleheader). Then they pack their bags and head on to San Francisco for three single games, Monday, June 20, and Tuesday, June 21, 7:30 p.m.; and Wednesday, June 22, 1 p.m. All five games from Los Angeles and Tuesday's game with the Giants will be televised live by KUSI, Channel 51. All Padres home and away games are broadcast on radio by KZMB-AM (760) and in Spanish over XECC (1430).

'87 La Jolla Summerfest, performances from last summer's series are broadcast every Sunday over KZMB-FM (88.5). This week's

broadcast includes pianist David Golub, violinist Masako Ushiohara, and cellist Gary Hoffman playing pieces by Debussy, Paganini, and C. Minor. Golub, Hoffman, and pianist David Shifrin in Berthou's Trio in B-flat Major for Clarinet, Cello, and Piano; soprano Carol Plantamura and pianist Jean-Charles Francon performing Debussy's *Voies Chuelles*; and Andras Csokszon is featured in Weber's *Five Movements for String Quartet*. The broadcast will be Sunday, June 19, 10:30 a.m.

"Dad and Blind," the newest documentary from Frederick Wiseman is a four-part, five-hour epic that explores the day-to-day lives of those who have lost sight or hearing or who have multiple handicaps. The first two sections air on KPBS, Channel 15, on Sunday, June 19, Part one (11 a.m.) is a profile of students learning to live independently through classes at the Alabama School for the Blind. Part two (1:30 p.m.) follows students at the School for the Deaf at the Alabama Institute as they learn to communicate using a variety of methods. Parts three and four, on children with multiple handicaps and on the transition from school to the workplace, will air next Sunday, June 26.

READER'S GUIDE TO LOCAL EVENTS

"Song of Bernadette," Henry King's film generated many Ocean in 1945, one of them for Jennifer Jones, who plays the role of the nineteenth-century French girl who is attracted by townspeople when the claims to have had a great religious vision. The movie airs on Sunday, June 19, 2 p.m., KTTV, Channel 69.

Rock Talk, Europe's underground music stars mouth off about music and anything else handy in *Edie*, a weekly show produced at SDSU. The featured act this week is Chin Chin, a Swiss rock group whose output over this decade resembles the work of Scotland's bitters.

known Ship Assistant, Tune in at 9 p.m., Monday, June 20, on cable radio station KCR-FM (89.9) on Channel 36 (Southwestern Cable).

SPORTS

Flag Day Challenge, the Terrazas Kiwanis Club will be raising money for local charities with a 10K run, two-mile flat race, eight-block walk, and a "Dipper Dash." Events begin at 7 a.m. in front of Serra High School on Santa Road in Terrazas and conclude with a community parade at 12:30 p.m. The night before, there's a spaghetti dinner, pie-eating contest, raffle, and a band concert from 4 p.m. to 9 p.m., Friday, June 19, at the Plaza at Santa Road and Claremont Mesa Boulevard (the Vons Center). Terrazas. For registration information, call the Kiwanis Club at 278-0555.

Twelfth Swim-Run-Swim Competition, Tag's may be gone, but this traditional sporting event continues. Upwards of 800 professionals and amateurs in twenty-five age divisions are expected to compete in the half-mile ocean swim, a five-and-a-half-mile beach run, and a final half-mile ocean swim. There is also a 5K walk/jog. The event takes place in Pacific Beach, from the foot of Emerald Street, across the Central Pier, and down to the Mission Beach jetties. Viewing should be good from the pier or any place along the route. The first seven are off at 7:45 a.m. Saturday, June 18. Day-of-events registration is available. Events begin at the foot of Emerald Street in Pacific Beach. Free viewing. The event is sanctioned by the Triathlon Federation, 483-2498.

Ocean Festival, competition from the U.S. and Australia will be competing in three-day dry races, swimming and running competitions, waterfalls and paddleboard races, non-man races—ten events in all. Mitch Kahn and his son-man team will be competing. The event is held Sunday, June 18, beginning at 9 a.m. at Torrey Pines State Beach. Del Mar.

International Triathlon, the fifth annual San Diego International Triathlon to benefit the St. Vincent de Paul center begins with a 1K swim that begins at Spanish Landing (North Harbor Drive), a 30K bike ride to Cabello National Monument and return (two times, via Scott and Canon streets), and a 10K run from Spanish Landing in Sequoy Village. The first competitors are off at 6:55 a.m., Sunday, June 19. Scott, Tinley, Brad Kroen, and Janet Greenleaf will be competing. For information call 222-7995.

Brush Up on Your Romance... *Cinderella Carriage Co.* Elegant horse-drawn carriages take you on a ride along San Diego's beautiful waterfront, or on a brilliant city route via Horton Plaza. Call 239-8080 for information and reservations. Gift certificates available by phone or mail.

SPECIAL

"San Diego by Design" Week, this year's schedule of events sponsored by the local chapter of the American Institute of Architects includes an opportunity for the public to vote for its favorite local designs. At the opening celebration, Friday, June 17, from 7 p.m. to 10 p.m., the nominations for this year's awards will go on display. The event includes food and music and will be held in the fifth level of Horton Plaza (near Nolandson), downtown. Admission is free. For more information, call 232-0109. A bus tour of the architectural highlights of downtown is scheduled for Saturday, June 18, 10 a.m. It's free. Call CCDC for information, 236-7101.

On Sunday, June 19, CCDC sponsors a free walking tour of the center city. The bus and walking tours begin at the Downtown Information Center, 119 West F Street. Events in "San Diego by Design." Work continues through June 25. Call 232-0109 for information. And see "Lectures" in this section for related events.

Model Boat Regatta, about seventy-five scale model boats of all types (civilian, military, sail, paddle-wheel steamers, rags, and the like) will be competing for prizes in the eleventh annual Scale Model Radio Control Regatta sponsored by the San Diego Ship Modelers' Club. Static displays and obstacle

course competitions will be held on Saturday, June 18, from 8 a.m. through the afternoon, at the model boat basin on the southwest side of Vacation Isle, adjacent to the Princess Hotel and the Vacation Village hotel, 1404 West Vacation Road, Vacation Isle, in Mission Bay Park. After sunset, the boats will have a free-run demonstration in the hotel's lagoon under the lights. The models will be back on Sunday, June 19, from 8 a.m. to mid-afternoon for informal free running in the model boat basin. Entries will come from throughout California, the Southwest, and Canada. (See the "events highlights" on page one of this section for more information.)

THE FRIDAY NIGHT ALTERNATIVE FOR SINGLES

Contact

Discussion groups and social meetings with interesting people. Fri., June 17 at 7:30 p.m. \$10 for information call 453-3801. **Center for Studies of the Person** 1125 Torrey Pines Rd., La Jolla

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MEET THE ARTISTS

Artists Bob and Tom Bennett cordially invite you and your friends to join them for a preview of their new Spring Sculpture Collection at their La Jolla Bennett Sculpture Gallery Saturday, June 18, 1988 6 P.M. to 10 P.M.

and Sunday, June 19, 1988 12 Noon to 5 P.M.

BENNETT SCULPTURE

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Revolution, between 5th & 6th

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• Live stay open until 3 am on weekends
• The best margaritas made with fresh lemon.

Cointreau and the finest tequila
• 12-oz. beer \$6.00 daily
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744 Revolution, between 3rd & 4th (Across the street from Denny's Restaurant) 1-706-655-2244

PEANUTS! & BEER!

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OAK RIDGE 8/2 STEVIE NAY 8/2 GEORGE STRAIT 8/2 BOYS 10/1 EARTH, WIND & FIRE August 16

MICHAEL 8/2 MONSTERS OF ROCK October 9 MICHAEL JACKSON 7/23

★ MICHAEL JACKSON ★ November 7 & 8 (Print: L.A. also) If you don't see it listed, call and ask!

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BUFFETT & BILLY OCEAN August 16 BOB GOLDTHWAIT August 26

GEORGE & MONSTERS OF ROCK October 9 MICHAEL JACKSON 7/23

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SUMMERPOPS 88

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READER'S GUIDE TO LOCAL EVENTS

Timken Gallery, a special exhibit of works by Jean-Baptiste Camille Corot, inspired by the landscape of Italy, can be viewed through June at the museum in Balboa Park. Viewing hours are Tuesday through Saturday, 10 a.m. to 4:30 p.m., and Sunday, 1:30 p.m. to 4:30 p.m. 239-5548.

Villa Montezuma, an exhibition of Victorian painterly 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 1923 K Street, Sherman Heights. 239-2211.

GALLERIES

"Caravans" and "Montage", an exhibition of color photographs by Carol Nye and church drawings by Li Hsui can be seen at the Spectrum Gallery through July 8. Nye's work depicts life along the "Silk Route" of western China, through Tibet and Nepal. Li Hsui, an artist raised and trained in China, is now living in San Diego. A reception for the artist is scheduled for Friday, June 17, 6 p.m. to 9 p.m., at the gallery at 744 G Street, downtown. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m. 232-7471.

"More Puzzling Evidence" and "The Sculpture Project", two shows will be on concurrently through July 16 at the Installation gallery. "More Puzzling Evidence" includes the work of four San Diego artists — Tom Boone, John Campbell, David Jette, and Stephen O'Beir. Boone's steel sculpture demonstrates his interest in the area between functional and conceptual representation.

Campbell's set of drawings, connections, lights, and audio components are on the theme of airports. Jette's site-specific installation and O'Beir's collage, painted, and combined canvases round out this portion of the exhibition. David Kereval's exhibition is of work done by students during his tenure as artist-in-residence at three schools in San Diego. Kereval will give an informal talk on Wednesday, June 22, at 7 p.m., to discuss his experience during his residence. The show opens with a reception for the artists on Friday, June 17, 7 p.m. to 9 p.m. Installation, 930 E Street, downtown. 232-9915. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m.

"Diversity and Presence," twenty-two women artists from the faculty of the University of California system display selected new works in an exhibition that runs through Sunday, June 19. UCSD artists represented are Eleanor Austin, Helen Harrison, Patricia Patterson, and Ruth Ringgold. Austin's work at Field Hospital, a mixed-media installation; Harrison's work is

represented by Book of the Seven Laments from her series executed in collaboration with Newton Harrison. P.S. 7 Main Tell You about the Dog is one of Patricia Patterson's paintings based on life in the Aran Islands. The show includes paintings, installations, a score quilt, and photographs. Mandeville Gallery, UCSD. Viewing hours are noon to 5 p.m. Tuesday through Sunday. 534-2864.

Three Exhibits, a juried show of fiber, wood, metal, enamel, and glass art by the Allied Craftsmen of San Diego; an exhibit of figurative sculpture by Ronna Neuschwander; and sculptural jewelry by Bruce Anderson, Russ Copstein, and Earl Pandon can be viewed through Wednesday, June 22, at the Wira Gardner Gallery, 535 Fourth Avenue, downtown. Exhibit viewing hours are Tuesday through Saturday, 10 a.m. to 6 p.m. 231-2366.

"Landscape Bodypieces," a photograph by Dana For will be on view through June 24. Sewall'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 Tom Engel, inspired by native art and nature, will be shown through June 25, Chertco Gallery, studio A, 711 Eighth Avenue, downtown. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m. 696-0882.

"Collection Series 5," this multimedia show includes jewelry designed by Steve Brainer, concrete and porcelain sculpture by Sara Kruse, baskets by Fran and Neil Kayneck Prince, Kay Sekimachi, and Vivien Vaughn, and clay works by Karen Masaro. The show runs through June 25 at Gallery Eight, 7464 Grand Avenue, La Jolla. 454-9781.

"Sculpture San Diego '88," a juried show of twenty-three works by twenty-two San Diego and Tijuana artists will be displayed at the Circle Gallery, 1201 San Diego Avenue, Old Town. Among the artists included in the exhibit are Ellen Phillips, Madelyn Engle, and Stuart Paxon. 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 Thursdays. 296-0633.

Paintings by three San Diego artists, Jan Ben, Barry Elster, and Ted Meyer, will be displayed through June 28 at the Brushworks Gallery, 433 Market Street, downtown. Viewing hours are Tuesday through Saturday, 11 a.m. to 6 p.m. 232-7339.

Eight New Paintings by Greg Kiser are exhibited through July 2, Dietrich Jerny Gallery, 660 Ninth Avenue, downtown. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m. 239-8592.

"Fantastic Nonsentences," surrealistic sculpture in fiberglass, rope, and acrylic paint by the Colombian artist Jaime Correa will be displayed through July 2, Owydion 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. 456-3737.

"A Sense of Place," the second part of the retrospective exhibit of the work of Richard Allen Morris, part one of which was shown recently at UCSD's Mandeville Gallery, will be on display at the La Jolla Museum of Contemporary Art Downtown 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's art is a witty, offbeat look at the contemporary world, often using ordinary, discarded items. The LJMCA Downtown gallery is located at 838 G Street, downtown. Gallery hours are Monday through Saturday, 11 a.m. to 5 p.m. (until 8 p.m. on Thursdays), and Sunday from noon to 5 p.m. 454-0267 or 454-3541.

"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, 643 G Street, downtown, through July 3. 235-8255.

"Border Realities IV: Casa de Camille," 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 Schorer 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 Ripon, 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. 235-6215.

Supernatural Paintings by local artist Ethel Greene will be exhibited at the Felicitas Foundation Gallery through July 30. The gallery is located at 247 South Kalmia, Escondido. Hours are 10 a.m. to 4 p.m. 743-3321.

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radish of thirty, the particle boards, shelves are sagging. The bedroom is knee-deep in books. And while one has read that the universe is infinitely large and possibly expanding, the interior of one's apartment is much smaller and appears to be shrinking. One has created for oneself an intellectually stimulating fire trap. Something must be done.

Don't fool yourself. No amount of hand-wringing and shrill whining is going to change things one tiny bit. One is either going to have to part with some of those beloved tomes or, God forbid, someday choke to death on the smoke and ashes of *The Joy of Cooking*. The Joy of Sex, and *The Bell Jar*. The good news is that help is at hand. This weekend, Saturday and Sunday, June 18 and 19, the downtown San Diego Convention Center will be host to the California Book Fair. More than one hundred book dealers from across the United States will be on hand, and



BOOKISH

(continued from page 1)
If you were the sort of child that held a book, any book, long enough to do something wrong with it (i.e., bend it, draw cat whiskers onto Nancy Drew's face, quote passages from it to your mother to justify your screaming, et cetera), then you have probably turned into the kind of adult who is, politely put, possessive about reading material. As a child, this possessiveness causes no problems — books are generally acquired at school and local libraries and must, at some point, be returned to them. But by the time one stands just a

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Lynette Friedman
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Receive a FREE gift for Dad... an executive styled key chain that holds both car and home/office keys on separate links. Just be one of the first 400 shoppers to present receipts totaling \$50 or more from La Jolla Village Square or Convenience Center stores. Receipts must be dated June 10-18. Receive your gift at the information booth.

Saturday, June 18 at La Jolla Village Square: 100 gifts will be given away at each of these times: 10 a.m., 12, 2 and 4 p.m. (You must be one of the first 100 shoppers at one of these times to receive your gift!)

"FIND THE KEYS TO GIFT BUYING" AND WIN \$200!
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 Sunday, June 19 at noon.

Visit our merchant of the month "Trader Joe's", located at the east entrance of The Square.

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LA JOLLA VILLAGE SQUARE AND CONVENIENCE CENTER

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INVADER 1905 CRUISES
SAN DIEGO

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Fully narrated harbor cruises with full price adult fare

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SAN DIEGO PADRES
NEXT HOME STAND
• vs. ST. LOUIS
July 1, 2 - 7:05 pm;
July 3 - 1:05 pm
• vs. PITTSBURGH
July 4 - 6:05 pm;
July 5 - 7:05 pm;
July 7 - 1:05 pm
• vs. CHICAGO
July 8, 9 - 7:05 pm;
July 10 - 1:05 pm

On sale now!
MICHELOB INVATIONAL TRACK MEET
Sat., June 25
12:00 noon
Balboa Stadium, San Diego

FEATUREING:
MARY DECKER SLANEY & GOLD MEDALIST RON BROWN AND MILLER STEVE SCOTT

SPECIAL EVENTS

- PONCHO SANCHEZ & HIS LATIN SALSA BAND
Fri., June 17 • 8:00 pm-close
114 Juana Lillys
- LIONS & GHOSTS
Fri., June 17 • 8:00 pm
Club Mirage
- SOCIAL DISTORTION
Fri., June 24 • 8:00 pm
Spirit Nightclub
- LIZ STORY
Sat., July 9 • 7:30 pm
La Palma Theater
- VIRGINIA SLIMS SAN DIEGO TENNIS TOURNAMENT
August 17
San Diego Tennis & Racquet Club
- KOB & SAN DIEGO HARBOR EXCURSIONS PRESENT "SUMMER NIGHTS ON THE BAY"
Every Fri. & Sat. night
11:00 pm-1:00 am
S.D. Harbor Excursions

SEA WORLD
SAN DIEGO ZOO AND WILD ANIMAL PARK - discounts on tickets
CALIFORNIA CRUISES - San Diego to Catalina cruises
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Authorized ticket outlets
• San Diego Stadium • SDSU Astor Center • 32nd Street Naval Station
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to
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contest,
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one of two trips
for two to
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MADRID!
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winners will receive an
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KFSD-FM 94.1

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Spanish Classic Vacation (KFSD STYLE) entry form

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No purchase necessary. Entries to:
KFSD-FM (94.1) Radio, Inc., San Diego, CA 92101
Expires to 94.1 KFSD-FM for official rules and complete details.

many will be willing
to examine, appraise, and buy
books from those threatened by
the grimly fate outlined above.
Book lovers are advised to lug
to the fair any and all tomes
they feel may be rare and of
value. The sale of a single
volume could be enough to buy
those much-needed bookcases or
underwrite a move to a larger
home.

The bad news is that these
same one hundred dealers will
also come to the fair to sell
their own wares — amounting
to more than 200,000 tomes,

many of which you will
probably want to buy, read, and
later sack near the water heater
or wall furnace. It might be
possible, however, to skirt the
entire acquisition issue by
attending most or all of the
fair's thirty-odd lectures and
book signing parties. Speakers,
on both days of the event, will
present talks on such varied
subjects as what it's like to be a
mystery-writing cop, and a how-
to presentation on collecting
celebrity autographs. By simply
wearing a pair of opaque
contact lenses, any book lover

could attend the fair, listen to a
handful of informative lectures,
sell a few valuable titles, and
return home with nothing more
than cash in hand. It's either
that or resigning oneself to a
demerol resembling a scene from
Fahrenheit 451.

The California Book Fair at
the Convention Center (202
C Street, downtown) will be
open from 11:00 a.m. to
6:00 p.m. on Saturday, June 18,
and from 10:00 a.m. to
4:00 p.m. on Sunday, June 19.
For information call 232-0132.
— **Alto Chynear**

THE WAY IT WAS

(continued from page 1)
"At the time this was made,
there was darn good lumber,"
says Prunder, eyeing the
harvester in admiration. "It was
in the days when you still had
good trees left."
"No knots in it," says
Rochholz.
"It's beautiful lumber," says
Prunder.
Don't let Barbara Pascal tell

you she's weaving on her eighty-
five-year-old harness loom just
to show the small fry who come
around how rug were made way
back then. While I was at the
museum, she rested a wooden
shuttle atop strands of a
multicolored rug she was
weaving and actually confessed
to me that she has six more
looms at home in her garage.
She learned to weave in 1949 in
Washington, D.C., in a weaving
class that was part of an
Americanization program aimed
primarily at new immigrants.
She's been weaving ever since.

19th Annual



August 4-7, 1988
San Diego Convention &
Performing Arts Center

Special guests include:

Jules Feiffer

Pulitzer Prize winner

Matt Groening

"Life in Hell"

Lynda Barry

"Ernie Pook's Corners"

George R. R. Martin

Producer, "Beauty and the Beast"

Raymond Feist

"Magician"
And many more cartoonists,
authors and animators

Convention highlights:
• Superman memorabilia display
• All-night movies
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• Masquerade
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Why stand in long lines?

One-day memberships now available in advance!
Only \$12. Four-day memberships \$30.

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Enclosed find check or money order:
\$ _____ for _____ four-day memberships at \$30
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Make checks payable to San Diego Comic-Con

Name: _____

Address: _____

City/State/Zip: _____

IMPROVISATION

America's Original Comedy Showcase & Restaurant

NEW SHOWTIMES:
Sundays, Mondays, Tuesdays & Wednesdays, 8:00 pm; Thursdays 8:00 & 10:00 pm;
Fridays 8:00, 10:00 & 11:45 pm; Saturdays 7:30, 9:30 & 11:15 pm
Call for reservations: 483-4520



**KEVIN
NEALON**

You've seen
him on
"Saturday
Night Live"
and in the
film "Roxanne."

COMING
June 21-26



**DOUG
FERRARI**

He's appeared on
"Comedy Tonight"
and "Good Times
Cafe" and is a
favorite of the
Improv audiences.

Monday night
8:00 pm show
"BEST OF SAN DIEGO"
Where you'll see professional
comics performing from all
over the country.
Also featuring
THE RIOT ACT
An improvisational group

This coupon good for
**TWO FREE
ADMISSIONS**
Good Thursdays
10:00 pm
show only

Must have valid I.D. and be over 21.
Coupon expires June 26, 1988.

832 GARNET AVENUE • PACIFIC BEACH • 483-4520

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Q106 Nair

FRI. JUNE 17 TH

HOTTEST LEGS CONTEST

AT ONE OF THE BEST CLUBS IN THE WORLD... BILLBOARD

3 Preliminaries were held.
NOW 20 finalists will compete for the title and Great Prizes.

1st. Prize: TRIP FOR 2 TO BARBADOS
2nd Prize: \$500; 3rd. Prize \$300; 4th Prize \$200
INFO (619) 421-2636 LAST CALL 5:00 A.M.
18 - OVER

laser club
OH!

M.C. Q-106 TOP D J
JACK MURPHY

The Promenade Farmers Market Holy Cow!

Every Saturday morning
8 a.m. till 12 noon

Come to the Market for a bounty of fruits, vegetables and flowers at their freshest best and juiciest prices. All direct from local certified growers.

Music and entertainment will also rise and shine.

So add us to your Saturday morning ritual. We'll have you coming back till the cows go home.



On Mission Boulevard
2 blocks south of Grand Ave.
Abundant underground parking.

One free rose with this ad.
Offer good Sat., June 18

ONE NIGHT ONLY!
San Diego Chapter of
The Society for the
Preservation & Encouragement
of Barbershop Quartet Singing
in America presents
In concert
the finest in a cappella singing
International

CHAMPIONS IN HARMONY

Tuesday, July 12 • 8:00 pm
Symphony Hall

VOCAL VIKINGS

Sweden's National Championship Barbershop Chorus



The New Tradition

Plus San Diego's own
SUN HARBOR CHORUS
California Championship Chorus
and

THE NEW TRADITION
1985 International Champion
Barbershop Quartet

Mail in your reservations today to S.D. Chapter SPBSCGSA 2109 Eagle St., San Diego, CA 92103

Send me _____ tickets at \$ _____ each. Total \$ _____

Name _____

Address _____

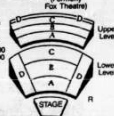
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Telephone _____

Please put me on your mailing list for future events.

Send or call me with information on how I can become a member of the Sun Harbor Chorus.

Mail orders need to be postmarked by 6-20-85 or call 258-8005.



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Ocean Festival
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5K BEACH RUN
1 MILE SWIM
9:00 a.m.
and 10:00 a.m.

OPEN TO THE PUBLIC

AWARDS
1st thru 3rd
WOMEN'S DIVISION
JAG SWIMWEAR
MEN'S DIVISION
CLUB SPORTSWEAR

KENWOOD
BUD LIGHT NIGHT AND POST-EVENT PARTY
AT THE
Belly Up
9:30 PM
BOB LONG 5-8 PM

NISSAN DEALER
ASSOCIATION OF SOUTHERN CALIFORNIA

Coppertone

You'd think Lambert Nissenman might be burned out on caper — he's been doing it since he and this century both were in their teens. But Nissenman's eyes have that same otherworldly shine I'd seen in the others' eyes as he fires up a 1915 gas engine that powers a line shaft, which in turn drives a turn-of-the-century drill press, table saw, and other antique machinery.

As soon as I walked into the farmhouse built on the site, I knew why most of the volunteer association's members are men.

But I couldn't figure out why softgummet hadn't taken to the streets sooner. Your female forbearer performed hard labor, while the men were whooping it up outside. The clothes a woman developed to operate most of these household appliances, she could have decked anyone who suggested she scurry back to the kitchen. A so-called motor washer — who are they kidding! — made circa 1895, had an agitator powered by a hand crank. Meat grinders, butter churners, and flour sifters had the same

misdeeds hand cranks. The copperclad stove had to be fed wood constantly. The clothes iron weighed about as much as a Yugo.

But they tell me that come showtime at the museum, lovely smells will emanate from that farmhouse while bread is baking, bread that of course began as wheat growing in the fields of this indoor-outdoor museum. So think up a rough question about "How did they... way back when?" and bring it with you to this weekend's annual Threshing

Bee and Antique Engine Show. (They answered mine; I asked how ice was made in Southern California a hundred years ago.) You'll see demonstrations of the steam- and gas-powered farm machinery, and you'll see blacksmiths, woodwrights, quilters, weavers, bakers, and other artisans at work. There'll be a fashion show highlighting vintage swimwear. They will have antique cans, fiddles, square dancers, Childeaia horses, r/c's on a miniature train and on bales of hay. Overnight camping will be

permitted on the grounds. Bring a lawn chair, a bottle of sunscreen, and good stamping shoes.

The nineteenth annual Threshing Bee and Antique Engine Show runs from 9:00 a.m. to 4:30 p.m. Saturday, June 18, and Sunday, June 19, and again Saturday and Sunday, June 23 and 24, at the museum at South Coastway Park, 2040 North Santa Fe Avenue, Vista. (The museum is also open year-round.) For more information, call 941-1791.

— Jackie McGrath

"A place where your entire mind can get a w-o-r-k-o-u-t!"
Hal Clement
Channel 8 TV News

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Increased Memory & Concentration
Brain/Mind Tuneup™
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Personalized programs that enhance concentration, creativity, performance and memory skills. Residential programs available. Body/Mind Chair—dynamically places sound back into the body slowly relaxing brain/mind into alpha phase. \$35

Brain Sync Machines—energize your mind. Raising synchronized intensities of light and sound allow movement from beta to theta, your ideal learning state. Sampler Tune-Up (Body/Mind Chair & Brain Sync) \$45

2 for 1 Special
Same person or bring a friend.
Bring this coupon in to the Brain/Mind Salon™ and your second session is free.
(New customers only please)
Offer expires 6/30/88
One coupon per customer, per visit

Hours: Tuesday - Friday 9 AM - 6 PM
Saturday 10 AM - 3 PM
Thursday Evening 11 PM
Closed Sunday & Monday

Flotation Tank allows you to float effortlessly, free of all outside distractions. Within minutes you relax entering alpha or even theta states. One hour session \$35

Domus Intensive—The ultimate in brain/mind tune-ups. Slowly you revolve while immersed under 32 speakers sending sound patterns to pre-designated areas of the brain/mind. Custom Session \$200

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Something good is waiting for you

... Dad!

Father's Day Specials
• Free Gift Wrapping June 15-19 with the purchase of \$25 or more!
• Gift with Purchase. Save \$50 in receipts from June 15-19 and receive a free key ring for Dad!
• Men's Fashion Show Saturday, June 18th Noon & 3 pm

Sweats by Tubes
Photo: Shawn Neuman

Our enclosed 2 level mall means island weatherproof shopping you will find over 130 shops. May Co., J.C. Penney, Neiman, Neiman-Marcus, Nordstrom, Saks Fifth Avenue, and more than 100 others.

priza bonita

**MOOSE IN CAN
SEEN ON BEACH**

BEACH PARTY AT UTC
Wednesday
June 22

MOOSEHEAD
CANADIAN LAGER BEER

Imported Moosehead.
Stands head and antlers above the rest.
Brake for Moosehead. When you drink, don't drive.

READER'S GUIDE TO THE MUSIC SCENE

Please send concert information and photographs to Reader Music Scene, P.O. Box 80903, San Diego, CA 92138.

BY JOHN D'AGOSTINO

I first heard conga player Poncho Sanchez in concert at the 1986 Queen Mary Jazz Festival in Long Beach, when he and his seven-piece band were squeezed onto a Sunday afternoon bill that also featured Diane Schuur, Mongo Santamaría, Dave Valentin, and Tito Puente. All the other artists were well received by the 6000-plus assemblage, but it was the Sanchez band that ignited the crowd with some potent Latin jazz. By midway into their set, people on the most remote fringes of the dockside gallery were up and dancing.

In fundamental ways, the music Sanchez's band played that spring day was very similar to that of the Latin elders who would later take the stage. Like Santamaría and Puente, Sanchez has dipped deeply enough into the traditions of bebop to stretch the melodic and harmonic borders of his music, while retaining the piquant rhythms of Afro-Cuban forms. It's in his delineation of those rhythms that Sanchez distances himself from the pack. Perhaps because of his comparative youth among top-flight soloists, the thirty-five-year-old, Texas-born, California-raised Sanchez emphasizes a strongly defined pulse and requires his musicians to sit firmly "in the pocket," rather than free-lance



PONCHO SANCHEZ

with tempos and impulsive rhythmic caprices. That's not to suggest that Sanchez's music is relatively stodgy as Latin music goes; on the contrary, his auxiliary percussive battery of David Romero (bongos) and assorted Latin percussionists and Ramon Banda (timbales), as well as bassist Tony Banda, pianist Charlie O'Connell, and a horn section consisting of reedist Kenny Goldberg, trumpet/flugelhornist Sal Craxieles, and trombonist Art Valdes, create the gravity-defying swing essential to this cross-pollinated form. It's just that Sanchez drives the metric spikes a little deeper than most with the strength and clarity of his conga-playing, and the rest of the band has little choice but to follow suit.



DAVID LEE ROTH

If Sanchez's hold on the band's reins is firm, it is far from restrictive. Proof of an overriding democratic approach to creativity can be found on their latest recorded effort, *Fuerte!*, which boasts compositions by several members of the group, including Sanchez. There's also a tasty interpretation of the Johnny Burkelimney Van Heusen tune "It Could Happen to You" that alludes to the eclectic Sanchez probably picked up from his former mentor, the late Cal Tjader, with whom the conga player spent eight formative years.

But as with most Latin-jazz artists worth their gangsterly shirts, the Sanchez outfit cannot be adequately appreciated in any but a live concert setting. They'll make a rare San Diego appearance this Friday night at

Tia Juana Tilly's in Mission Valley. It's hard not to get a kick out of a guy who flaunts rock and roll excess with the cheery charm of David Lee Roth. Both in his days as the acrobatic gangly-vocalist for Van Halen and more recently as a solo act, rock's clown prince has worn the earthly, fleshly rewards of success like a cheap bracelet. Roth not only doesn't apologize for being a filthy-rich rock star, he makes a point of exaggerating his enjoyment of the hedonistic perquisites that come with his status. With his stud-posturing, stardom-gobbling, party-with-the-gods demeanor and kaleidoscopic lifestyle, Roth has turned the American Dream into the American Hallucination. Even the most harping of Roth's critics — and there are

many — must in their hearts wish they could trade places with the Golden Boy for just a day. There is, of course, a defense mechanism built into Roth's self-erected image: You can't take him seriously enough to pan him if he's doing his best to convince you that he doesn't take himself seriously. If you say that his post-Halen work is great, that's cool; and if you say it stinks — hey, too sweat, he's just having a good time and wants you to have one, too. Pop another brewski and save the heavy thinking for the next Wynton Marsalis album. Or even for those "envious" spoilers left behind. Roth's got all the escape routes covered.

On his latest album, *Skiptronic*, Roth seems to be offering listeners the option to consider him in a less frivolous light. Not that you're under pressure, y'understand. I mean, Diamond Dave wouldn't want you to get out your reading glasses or anything. But just in case you're of a mind to see him as a conscientious, hard-working rock and roller, if in the past, for instance, you've had the impression that Roth was knocking off batches of boogie tunes between lunches with agents at the Polo Lounge and all-night soirees at the Chateau, *Skiptronic* gives you something a little more substantial to chew on.

The album's cover art is a photo of Roth engaged in one of those rich-rock-star-living-life-to-the-fullest hobbies he's in complete rock-climbing regalia. Spider-Maning it up the sheer

(continued on page 22)

Sting
WITH SPECIAL GUEST
STEEL PULSE

SUN • JULY 31 • 8 PM
DeVore Stadium—Southwestern College

ON SALE SATURDAY

GEORGE SMITH
MARSHALL GREENHAW
GERM TOPHIC PARKER

SPECIAL GUESTS
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KGB FM

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SPYRO GYRA
Thursday & Friday
June 16 & 17 (shows at 8:30 & 9:00 pm)

WEDNESDAY
CHUCK MANGIONE
Wednesday, June 22

THURSDAY
GROVER WASHINGTON, JR.
Thursday, June 23

COMING IN JULY...

<p>FRIDAY, JULY 1 (shows at 8:30 & 9:00 pm)</p> <p>AMERICA & 3-DOO NIGHT</p> <p>June 15 June 16 & 17 June 18 & 19 June 20 June 21 June 22 June 23 June 24 June 25 June 26 June 27 June 28 June 29 June 30</p>	<p>FRIDAY, JULY 1 (shows at 8:30 & 9:00 pm)</p> <p>DAN SEGEL</p> <p>June 15 June 16 & 17 June 18 & 19 June 20 June 21 June 22 June 23 June 24 June 25 June 26 June 27 June 28 June 29 June 30</p>	<p>FRIDAY, JULY 1 (shows at 8:30 & 9:00 pm)</p> <p>THE NYLONS</p> <p>June 15 June 16 & 17 June 18 & 19 June 20 June 21 June 22 June 23 June 24 June 25 June 26 June 27 June 28 June 29 June 30</p>	<p>FRIDAY, JULY 1 (shows at 8:30 & 9:00 pm)</p> <p>NATALIE COLE</p> <p>June 15 June 16 & 17 June 18 & 19 June 20 June 21 June 22 June 23 June 24 June 25 June 26 June 27 June 28 June 29 June 30</p>	<p>FRIDAY, JULY 1 (shows at 8:30 & 9:00 pm)</p> <p>EMMYLOU HARRIS</p> <p>June 15 June 16 & 17 June 18 & 19 June 20 June 21 June 22 June 23 June 24 June 25 June 26 June 27 June 28 June 29 June 30</p>
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2 SHOWS NIGHTLY, 7 & 9 PM - ALL AGES WELCOME - DRINKS SHOW PACKAGES AVAILABLE

Sunday & Monday, June 19 & 20 MOST VALUABLE PLAYERS
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DANA CARVEY
(THE CHURCH LADY)
WITH SPECIAL GUEST
RICK REYNOLDS

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SAT - JUNE 18 • 8 PM
SYMPHONY HALL

TOUCH THE WORLD TOUR
1988

EARTH, WIND & FIRE

TUES
AUG 16
8 PM
CIVIC THEATRE

AC/DC
KGB FM

BLOW UP YOUR VIDEO WORLD TOUR

WITH SPECIAL GUEST
WHITE LION
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SAN DIEGO SPORTS ARENA

JUNE 10, 1968

EVEN THE CRITICS AGREE
"MANILOW'S BACK IN FULL SWING!" ★

SOME BODY HATE TO HEAR THIS
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 PERFORMANCE OF A LIFETIME
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 WHAT A GIFTED PERFORMER HE
 REALLY IS. HE MADE HIS CASE
 Los Angeles Times

LIKE IT OR NOT BARRY MANILOW
 IS HIP
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 THREE PERFORMANCES JULY 8, 9, 10 TICKETS: \$32.50, \$25.00
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 SWING STREET...The newest Manilow album on ARISTA
 chrome cassettes, records, and compact discs.

Wednesday-Saturday, June 15-18

Shine It On



Thursday, June 16, 9:00 pm
 Together for the first time in ten years
 The Summer Stories

Sunday-Tuesday, June 19-21

Reel to Real



Monday-Friday the finest
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Anthony's Harborside

Acoustically rated as one of the finest showroom lounges
 Larger dance floor • Wide screen TV • More room to dance & party
 Free validated parking • Check it out! 232-6358

CANNIBAL BAR

Thursday, June 16, 10:30
THE FABULOUS MAR DELS
 Games (Fashion Auction) beginning at 7:00 pm

Friday, June 17, 10:30
DR. FEELGOOD & THE INTERNS OF LOVE
 French Champagne Fashion Auction beginning at 7:00 pm

Saturday, June 18, 10:30
BORRACHO Y LOCO

Sunday, June 19, 10:30
WINE LOVERS
 Sip! Savor! Wine Culture and Savory Cuisine (Vineyard)
 will have a wine tasting seminar for all interested palates.
 When: Sunday, June 20
 Time: 7:00 pm-9:00 pm
 Cost: \$12.00 per person
 Reservations by check to:
 Les Amis du Vin
 654 Camino de la Jolla, CA 92037
 Please RSVP by June 15
 434-0711 or 774-8067

Monday, June 22, 10:30
HOLLIS GENTRY'S NEON
 KTFM 98.1 "Lava One Jazz" with Art Good
 Cabaret Super Fashion Auction 6:00 pm to 8:00 pm

FOURTH OF JULY CELEBRATION
 Friday, July 1 - Borrocho y Loco
 Saturday, July 2 - Dr. Feelgood
 Sunday, July 3
 The Fabulous Mar Dels 4:00 pm to 8:00 pm,
 and Honors 6:30 pm to 1:30 am
 French Champagne Fashion Auction 8:00 pm to 9:30 pm
 Monday, July 4 - Honors

CATAMARAN RESORT HOTEL
 3999 MISSION BOULEVARD 486-0881
FREE VALIDATED PARKING

COMING ATTRACTIONS
 Soul Patrol - June 24 & 25
 The Feathered Bird - June 29
 Dave Wallace Band with Jimmy Edwards - July 12, 19 & 26
 "Special concert July 14"
 Richard Elliot

Belly Bop
 DAILY PRESENTS

Thursday, June 16, 9:00 pm
 Together for the first time in ten years
 The Summer Stories

The Reunion of
HONK
 and
 THE SECLUSIONS

Friday, June 17, 9:30 pm
MIGHTY FLYERS
 featuring
ROD PIAZZA

and
 Austin Hot Shots
THE NEPTUNES

Saturday, June 18, 9:30 pm
 Classic Party Sounds
MAR DELS

JUNE 19 - CLOSED FOR REPAIRS

Monday, June 20, 9:00 pm
 "Just 'n' Shout"
MAR DELS

Tuesday, June 21, 9:30 pm
 Leading L.A. Raste Rockers
BABYLON WARRIORS

Wednesday, June 22, 9:00 pm
TAJ MAHAL
 and guests
GRAFFITY MAN
 with Jesse Ed Davis
 and John Trudell

Thursday, June 23, 9:00 pm
 Epic Records
DAVE ALVIN
 & THE ALL-STAR
 and guests
THE ROGERS

Upcoming
 Wednesday, June 29 - **GEORGE COLEMAN**
 Thursday, June 30 - **JACK BLACK & THE HEART ATTACK**
 Thursday, July 7 - **HEAT THERIA**
 Wednesday, July 13 - **MAN RICKS**

THIS WEEK'S AFTERNOON CONCERTS
 Friday, 5:30-8:30 pm. Disneyland Jazz **CHICAGO SIX**
 Saturday, 5:00-8:00 pm **BOB LONG**
 Sunday, 5:00-8:00 pm **SWING ALL-STAR**
 Monday, 6:30-9:30 pm **SAVARY BROS. BAND**
 "Country on the Coast"

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

Kenny Rankin: Sea World's Nautilus Amphitheater, Wednesday, June 29, 8 p.m., Sea World Drive, Mission Bay, 278-TIXS.

Orestes Coleman and Peter Sprague: Belly Up Tavern, Wednesday, June 29, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Mighty Penguins: Windsor's, Wednesday, June 29, 9 p.m., 1921 Bacon Street, Ocean Beach, 222-6822.

Patrick Corrigan and Coral Thurt: Bella Via, Wednesday, June 29, 9 p.m., 2591 Highway 101, Cardiff, 942-1088.

The Count Basie Orchestra and the Mills Brothers: Del Mar Fairgrounds Grandstand Stage, Thursday, June 30, 2 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

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

Kelth Sweet: Baccharal, Thursday, June 30, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

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

Jack Wheaton: Bella Via, Thursday, June 30, 9 p.m., 2591 Highway 101, Cardiff, 942-1088.

Charlie and Sandi Shoemaker: Bella Via, Friday, July 1, 8:30 p.m. and 10:30 p.m., 2591 Highway 101, Cardiff, 942-1088.

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

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

John Stevens: Bella Via, Saturday, July 2, 9 p.m., 2591 Highway 101, Cardiff, 942-1088.

"The Thirtieth Anniversary of Rock and Roll" featuring Otila Day and the Rainbows, Billie Jean, Chuck Negron, the Castells, Bruce Knapp, the New Yorkers, Buffalo Springfield, Benfolds, Spencer Davis, Baby Day, the Tones, Jerry Wallace, Donnie Brooks, and Al Wilson: Del Mar Fairgrounds Grandstand Stage, Sunday, July 3, 2 p.m. and 7:30 p.m., 15 at 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 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

Lena Lovell: Baccharal, Tuesday, July 5, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

House of Shocks: R'n'B, Tuesday, July 5, 8 p.m., 4708 West Plant Loma Boulevard, Loma Portal, 125-9559.

Uade Festival: Baccharal, Wednesday, July 6, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

The Business: Baccharal, Thursday, July 7, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 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-TIXS.

Barry Manilow: Civic Theatre, Friday, July 8, 7:30 p.m. and 9:30 p.m., 200 C Street, downtown, 278-TIXS or 236-6510.

La Sopa: La Paloma Theatre, Saturday, July 9, 7:30 p.m., First and D streets, Encinitas, 436-4030 or 293-5647.

The Marshall Tucker Band: Baccharal, Tuesday, July 12, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

The Ventures: Baccharal, Thursday, July 14, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

Don Stagliano: Humphrey's, Friday, July 15, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 224-9438 or 278-TIXS.

Tracy Chapman: Baccharal, Friday, July 15, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

Rio's
 235-9559
 4258 W. FT. LOMA BLVD.

Thila Week
 Tonight, Thursday, June 16 • 9 pm • \$2

NOSTALGIA NIGHT with NEMESIS
 Friday, June 17 • 9 pm • \$4

THE RICK ELIAS BAND
 plus
SKID ROPER
 and
 the WHILIN SPURS

Saturday, June 18 • 9 pm • \$6

WILD CHILD
 An amazing re-creation
 of a few Doors concert
 with rare Doors videos.
 "Jim Morrison Celebration."

Every Sunday in Heavy Metal Night
 This Sunday, June 19 • 8 pm • \$5

TALISMAN DISCOVERY plus 1770

Every Monday • 9 pm • No Cover
 presents **MUSIC SHOP w/ THOM BEEBE**
 An open jam plus A.I. Musicians Federal Service
 All musicians welcome

Every Tuesday is Original Music/Collage Night • 9 pm • \$2
 \$1 admission with college I.D.
 Special Drink Prices

ERTH NIMBUS OBI TELEX CABARET

Every Wednesday 8 pm • \$2
OFFBEAT COMEDY SHOWCASE
 Featuring this week: **Frank Manzana, Lefty Root, Stan Simmons, and many more.**

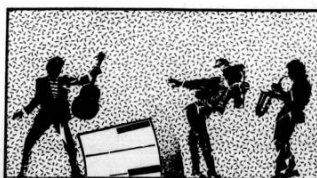
Coming Friday, June 24
JERRY RANEY AND THE SHAMES
 with special guests: **SLINGSHOT WILD and COWBOYS & INDIANS**

9IX presents TUESDAY, JULY 5
HOUSE OF SCHOCK
 with Gina Schock, formerly of the GO-GOs

9IX presents TUESDAY, JULY 19
ATLANTA RHYTHM SECTION

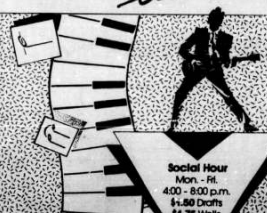
9IX presents WEDNESDAY, AUGUST 10
CHRIS ISAAK

TICKETS AT **TICKETMASTER** AND **Rio's**



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Social Hour
Mon - Fri
4:00 - 6:00 p.m.
\$1.50 Drafts
\$1.75 Vodka

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Scarlet



Contemporary Dance Music
Tuesday - Saturday 9:00 p.m. - 1:00 a.m.
Coming to Crystal T's
Heroes, June 28th

Tuesday - Free dance instruction 7:00 pm
Wednesday - "Healthy Set"
Non-Smoking Dance Party 5:00 pm

Thursday - Thursday Night Club 5:30 p.m.
Saturday - "Healthy Set"
Non-Smoking Dance Party 5:00 p.m.

Dance to the Sounds of Mark Anthony
Only at the "T"

Bonaparte's Pizzeria & Pasta
Lunch 11:30 am - 2:00 p.m. MF
Dinner 5:00 - 10:00 p.m. every night
All items available for take-out.

500 Hotel Circle North
San Diego, CA 92108
(619) 291-7131

Town & Country Hotel
ATLAS INVITES

Charlie Brown and the Fuller Town
Streeters: Bella Via, Friday, July 15,
and Saturday, July 16, 8:30 p.m. and
10:30 p.m., 2591 Highway 101, Cardiff.
942-1108.

The Nylons: Humphrey's, Sunday,
July 17, 7 p.m. and 9 p.m., 2241 Shelter
Island Drive, Shelter Island, 224-9438
or 278-1133.

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

Richard Cruz and the Fuller Town
Streeters: Bella Via, Sunday, July 17,
8:30 p.m., 2591 Highway 101, Cardiff.
942-1108.

Headwork Ahead, with Jim Frink,
Bill Hays, Bob Hagenman, and
Peter Sprague: Bella Via, Monday,
July 18, and Tuesday, July 19, 8:30 p.m.
and 10:30 p.m., 2591 Highway 101,
Cardiff, 942-1108.

Atlanta Rhythm Section: Rick,
Tuesday, July 19, 9 p.m., 4258 West
Punta Loma Boulevard, Loma Portal,
225-9559.

Katell Cole: Humphrey's, Wednesday,
July 20, 7 p.m. and 9 p.m., 2241
Shelter Island Drive, Shelter Island,
224-9438 or 278-1133.

Alas Holdsworth and Ronnie
Montrose: Backchannel, Wednesday,
July 20, 7 p.m. and 10:30 p.m., 8022
Claremont Mesa Boulevard,
Claremont, 560-8022.

Buster Poindexter and the Backchannel
of Blue: California Theatre, Thursday,
July 21, 8 p.m., 1122 Fourth Avenue,
downtown, 533-0392 or 278-1133.

The Andy Narell Group and
Montrose: Humphrey's, Thursday,
July 21, 8 p.m., 2241 Shelter Island
Drive, Shelter Island, 224-9438 or
278-1133.

Sammy Harris: Humphrey's, Friday,
July 22, 7 p.m. and 9 p.m., 2241
Shelter Island Drive, Shelter Island,
224-9438 or 278-1133.

"Duke to John Coltrane," featuring
Gary LaFevre, Lari Bell, Harold
Lank, Sr., and Art Davis: Bella Via,
Sunday, July 24, 8:30 p.m. and
10:30 p.m., 2591 Highway 101, Cardiff.
942-1108.

Pat Metheny's Special Quartet,
featuring Charlie Haden, Ernie
Matta, and Tom Mottola: Humphrey's,
Tuesday, July 26, 7 p.m. and 9 p.m.,
2241 Shelter Island Drive, Shelter
Island, 224-9438 or 278-1133.

George Thorogood Sports Arena,
Wednesday, July 27, 8 p.m., 278-1133.

Jerry Jeff Walker: Backchannel,
Wednesday, July 27, 8:30 p.m., 8022
Claremont Mesa Boulevard,
Claremont, 560-8022.

Ronnie Milage: Humphrey's, Thursday,
July 28, 7 p.m. and 9 p.m., 2241
Shelter Island Drive, Shelter Island,
224-9438 or 278-1133.

Chuck Berry: Humphrey's, Friday,
July 29, 7 p.m. and 9 p.m., 2241
Shelter Island Drive, Shelter Island,
224-9438 or 278-1133.

Mance Dizon: Backchannel, Saturday,
July 30, 8:30 p.m., 8022 Claremont
Mesa Boulevard, Claremont,
560-8022.

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
278-1133.

Slings: Southwestern College's Deane
Stadium, Sunday, July 31, 8 p.m., Chula
Vista, 278-1133.

Miss Hagen: Backchannel, Sunday,
July 31, 8:30 p.m., 8022 Claremont
Mesa Boulevard, Claremont,
560-8022.

North County
Club listings are compiled by the
Jugglers. If you wish to be included,
please call 262-8302. Monday
afternoon or Friday before 5:00 p.m.
The listings are free.

North County
Bella Via Restaurant and Nightclub,
2591 Highway 101, Cardiff 942-1108:
The Tropic Latin Jazz Ensemble, jazz,
9 p.m., Thursday; Mike Longo, jazz,
8:30 and 10:30 p.m., Friday through
Sunday; 911, jazz, 9 p.m., Wednesday;
Jazz guitarist Patrick Bergman plays
from 11 a.m.-2 p.m., Sunday also.


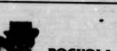
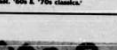
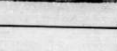
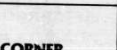
the OLD pacific beach CAFE

4287 Mission Boulevard Pacific Beach 270-2522

Thur Fri Sat	ROCKOLA  Vintage Rock from the '60s & '70s	ROCK
Sun	DR. CHICO'S ISLAND SOUNDS  Reggae, Calypso, Party Music	DANCE
Mon Tues	NOTICE TO APPEAR  Join us for a weekend of great dance music.	ROCK
Wed	DR. FEELGOOD & THE INTERNS OF LOVE  Musical Dance Medley	R & B

del mar CAFE

2110 Via de la Valle Del Mar 455-0920

Thur Fri Sat	WHO CARES?  A Band from the Past, '60s & '70s classics.	ROCK
Sun	ROCKOLA  A Band from the Past, '60s & '70s classics.	ROCK
Mon	THE COOLRAYS  Beach Party	ROCK
Tues	BIG BANG  Beach Party	ROCK
Wed	STREET CORNER  Beach Party	ROCK

MARK'S GUITAR EXCHANGE *1 day only* THE WORLD'S FOREMOST JAZZ GUITAR VIRTUOSO



MEET JOE PASS

IN PERSON
Chance of a Lifetime!
Date: This Sunday, June 19
Time: 1:00-5:00
Place: MARK'S GUITAR EXCHANGE
Call 291-4555 for details

Joe Pass will be open to questions this Sunday. This is not a
structured style clinic, but a day to hang out, rap and jam
with the master. Plus... Joe will be more than happy to
autograph rare, out-of-print method books. Quantities are
very limited. Books available only at Guitar Exchange.

Fender

**NEW "HM" HEAVY METAL
GIVEAWAY!**
Call for details - We got 'em!

COUPON FRENZY CONTINUES

The real thing FENDER GIG BAGS for Strat, Tele, P. Bass Now \$29.00	THE MATRIX QUARTZ LOCKED ELECTRONIC TUNER Now \$24.95 For guitar or bass! Limit 2 per customer.
PRO HEAVY DUTY TUBULAR GUITAR STANDS Now \$9.95 Limit 1 per customer.	3 FOR 1 ROTOSOUND BASS STRINGS! Plus free VIP Card! Limit 3 per customer.

GUITAR EXCHANGE
All coupons expire June 23, 1988
291-4555
Sports Arena location
3625 Camino del Rio West
(At Rosecrans - exit 148)
Mon-Fri. 10-7, Sat. 11-6, Sun. 12-5
MC, Visa, AmEx

Belly Up Tavern, 143 South Colton
Avenue, Solana Beach, 481-9022:
Rock, surf rock, and the
Seabirds, rock, Thursday; the Night
Flare, blues and rhythm and blues;
and the Nylons, rock and rhythm
and blues, Friday; the Mar Del
Sol, vintage rock, Saturday and Sunday;
the Babylon Warriors, salsa rock,
Saturday; the Swing 48-50s,
reggae, and jazz, Wednesday.
Concerts: the Chicago Six, December
jazz, 5:30 p.m., Friday; Bob Long,
big, boogie, and jazz, 5:40 p.m.,
Saturday; the Swing 48-50s,
December jazz, 5:40 p.m., Sunday; the
Savvy Brothers, country rock,
6:30 p.m., Monday; Tobacco Road,
vintage jazz, boogie wogie, and swing,
6:30 p.m., Wednesday.

Borrelli's Rock Room, 2627 Vista
Way, Oceanside, 721-5400: Tony Straci
and Company, contemporary, Tuesday
through Saturday.

Camelot Inn, 887 San Marcos
Boulevard, San Marcos, 744-7332:
Amateur night, Thursday; Menage,
contemporary, Friday and Saturday;
Jim Hinton, funk and folk music,
7:30 p.m., Sunday.

Carl's Murphy's, 240 East Via
Rancho Pablos, Suite A1, Escondido,
489-5822: The Sharks, contemporary,
Wednesday through Saturday.

Casa Del Franc, 1340 West Valley
Parkway, Escondido, 745-1131:
The Evening Dancers, jazz, 7:11 p.m.,
Saturday.

The Countrywide Restaurant and
Lounge, 450 Douglas Drive,
Oceanside, 721-6900: New Country
country, Wednesday through Sunday;
Love Star Country, country, Monday
and Tuesday.

The Crazy Bears, 6906 El Camino
Real, La Costa, 439-3373: New
Contemporary, featuring Pat and
Rick Willey, new-age jazz,
12:30-3:30 p.m., Sunday.

El Canal, 523 Encinitas Boulevard,
Encinitas, 944-4575: The Fluke, rock
from the Fifties to the Eighties, 8 p.m.,
Thursday; Lulu Lulu, Latin music,
Friday and Saturday; the Whole
Roller, rhythm and blues, 8 p.m.,
Sunday.

El Canal, 1284 Power Road, Poway,
486-1000: Greg Hartline, contemporary
country, and others, 7 p.m., Wednesday,
Thursday, and Saturday, 5 p.m.,
Friday.

Finale Lounge, 430 West
Washington, Escondido, 745-1131:
BOFUS, Top 40 and country and
western music, 8:30 p.m., Wednesday
through Saturday.

Fish House West, 2633 South
Highway 101, Cardiff-by-the-Sea,
723-6418: Second to None, rock from
the Fifties to the Eighties, Thursday;
the Bob Long Band, top, boogie, and
swing, Friday and Saturday; Tony
Ortega hosts a jazz jam session
Sunday.

The Flying Bridge, 1103 North Hill
Street, Oceanside, 722-5994: Billy
Ponder and Karen Kennedy,
contemporary, Thursday through
Saturday; Don Timmons, contemporary
and country, Sunday and Monday.

Figuer's, 245 West El Norte,
Escondido, 743-9441: Daring,
contemporary rock, Friday and
Saturday.

Gale's Highlights, 2004 East Vista
Way, Vista, 945-0769: Sentimental
Jazzies, Forties swing music, 5 p.m.,
Thursday; the Helmsmen, rock, Friday
and Saturday.

Gilley's, 945 West Valley Parkway,
Escondido, 745-1131: The latter from
vintage rock, Thursday through
Saturday.

The Green, 2233 Mission Avenue,
Oceanside, 757-7711: Mingus,
contemporary, Wednesday through
Saturday; with Frank Ricci, Thursday
through Saturday.

Henry's, 264 Elm Street, Carlsbad,
729-0941: The Blue Trio,
contemporary through Saturday; the
Baker Bros, vintage rock, Sunday and
Monday.

Hotel Escondido/Scott's Pub, 2500
South Escondido Boulevard,
Escondido, 747-5000: Midnight
Delight, contemporary, Tuesday
through Saturday; the Blues,
contemporary, Sunday and Monday.

Ireland's Own, 406 First Street,
Escondido, 944-0221: Live rock,
Tuesday, call club for information;
Tuesday, Wednesday and
Thursday; Bryan Brown,
contemporary, Friday and Saturday;
Ralph Warren, rhythm and blues,
Sunday.

TIO LEO'S
NAPA • MORENA
Mexican Restaurant & Cantina
5302 Napa St. near the
Morena Blvd. home furnishings
district • 542-1462

**JAZZ • CALYPSO
R & B • TOP 40s DANCE**

Happy Hour Monday-Friday 4-7 pm
Weekend TV for sports events! No cover ever!

PRIME SUSPECT
Sunday & Monday

AUBREY FAYE
Jazz nights

DR. CHICO'S ISLAND SOUND
Jazz nights

4444 MIGHTY PENGUINS
Jazz nights

TIO LEO'S
MIRA MESA
Jazz • Calypso • R & B
Rock • Soul • R & B

FRONT RUNNER
Jump Blues

SOHO
Rock 'n' Soul

PRIME SUSPECT
Sunday & Monday

TIO LEO'S
MISSION GORGE
6411 Mission Gorge Road
241-0972
EASY LISTENING

JINNAH WILLIAMS
Sunday - Thursday

CHARLENE GRANT
Friday & Saturday

BILL MULLEN
Sunday & Monday

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NIGHT CLUB • CANTINA

8807 Villa La Jolla Dr. (in the Ralph's Center) 457-4FUN

MENTION THIS AD AND GET IN
FREE FRI. & SAT. NIGHTS BEFORE 10 PM

MONDAY South of the Border Night
All well tequila drinks 99¢

TUESDAY Girls' 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

BELLA VIA

ITALIAN RESTAURANT

Friday, Saturday & Sunday
June 17, 18 & 19

MIKE LONGO
With JEFF LITTLETON, bass &
JIMMY SMITH, drums
8:30 & 9:30

NEXT WEEK
Wednesday & Thursday, June 22 & 23 - 911
Friday & Saturday, June 24 & 25 - SPRAGUE & LETTAU
Sunday, June 26 - IFFEBEY & BELL

COMING
June 16 - TURVIA LATIN JAZZ ENSEMBLE
June 29 - BERBOGAN & TRUETT
June 30 - JACK WHEATON
July 1 - CHARLIE & SANDI SHOEMAKE
July 2 - JOHN STEWART
TicketMaster

THIS SUMMER
CHARLIE ROUSE/TRIBUTE TO JOHN COLTRANE/HAROLD LAND, JR.
ART DAVIS/PAT BURGESS/NEON/SPRAGUE & LETTAU/
FULLERTONNE STRUTTERS/RED SHANK/LARRY CORVELL - BILLY HART -
BUSTER WILLIAMS - STANLEY COWELL/JANICE EDWARDS & DAVE WALLACE
AND MANY MORE

Deck overlooking Pacific open for dinner 7 nights a week
Jazz Wednesday through Sunday
Enjoy Sunday Brunch on our deck overlooking the Pacific
For dinner reservations before the show call 942-808

2591 Highway 101, Cardiff • Ocean View • 942-808 Open for dinner 7 nights

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MIARI & THE ERGE

June 16-18 & 21-25
Complimentary hors d'oeuvres beginning at 5:00 pm
No cover. Music begins at 9:00 pm

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 • DANCING • LIVE MUSIC
Friday, June 17
GEORGETOWN EXPRESS
Saturday, June 18
BLIND DATE
Passage \$5.00. Board dockside at
the Bahia Hotel, Mission Bay

Sunday & Monday PASSION
Appearing in July
SIERS BROTHERS FORWARD MOTION
BRUNCH ON THE BAY
Sundays 10:00 am-2:00 pm
Includes a complimentary cocktail
for just \$10.95

BAHIA RESORT HOTEL
998 W. Mission Bay Drive • 488-0551

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LIVE ROCK EVERY NIGHT

FLYWEIL
Tonight through Saturday

KGB FM BRYAN SCHOCK AND MUSIC MASTERS
PRESENT PARK PLACE AMATEUR NIGHT FINALS!
Come and judge our finalists and help Bryan pick the winner! The lucky winner will receive lots of wonderful prizes, including a cordless microphone!

Sun. & Mon. June 19 & 20
DANCE TO CINEMA

EARLY EVENING AT PARK PLACE
4:00-7:30 pm Monday-Friday
Daily food and drink specials
(Free munchies too!)

TUESDAY, JUNE 21, SPECIAL TIME 9:30 PM
FASHION EXCLUSIVE
Listen to FLYWEIL then
bid on great summer
fashions at terrific prices!

1280 FLETCHER PARKWAY, EL CAJON • 448-7473

The Jazz Factory, 125 West Grand, Escondido 747-3863. Earl's Pearls, big band swing, Wednesday, Friday and Saturday evening and 1st pm. Sunday.

Jolly Roger/Oceanide, 1900 North Harbor Drive, Oceanside, 722-1831. Hal-Sel Raboin, contemporary. Thursday through Saturday.

Kipling, 927 First Street in the Lombard Shopping Mall, Escondido, 942-8181. Fran Loukota, jazz piano, Sunday through Tuesday; the Ashby Play Trio with Fran Loukota, jazz, Friday and Saturday.

La Casa del Zorro Desert Resort Hotel, 3845 Boardwalk Road, Borrego Springs, 767-5323. Pianist and vocalist Gaila Dancie 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 vocalist Bobby Aron and vintage rockers the Bandits alternate Tuesday through Saturday.

La Paloma Theatre, 1st and D Streets, Escondido, 748-2051. North Party, country, Friday and Saturday; and tonight a jam session, 4-9 p.m., Sunday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar, 753-6614. Who Cares, rock, Thursday through Saturday; Rockers, vintage rock classics, Sunday; the Coolidge, vintage surf rock and

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

Mike Fleura, 6009 Pausa Delicias, Rancho Santa Fe, 755-1005. And Leah, piano show tunes, Wednesday through Saturday.

Mission Inn, 502 East Mission, San Marcos, 471-2539. Dixie Preston and Chaser country rock, Thursday through Sunday.

Monterey Bay Cannery, 1325 Harbor Drive, Oceanside, 722-3478. Phil Salad Aron, comedy and music, Thursday through Sunday.

Oakvale Lodge, 18900 Oakvale Road, Escondido, 749-2051. North Party, country, Friday and Saturday; and tonight a jam session, 4-9 p.m., Sunday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar, 753-6614. Who Cares, rock, Thursday through Saturday; Rockers, vintage rock classics, Sunday; the Coolidge, vintage surf rock and

classics from the Beach Boys, Monday; the Big Bang, rock, Tuesday; Street Corner, rock, Wednesday.

Overland Junction, 221 Palm Canyon Drive, Borrego Springs, 737-5343. The Junction Express, country, Friday and Saturday.

Prairie Soup Anderson's, 650 Palomar Airport Road, Carlsbad, 438-7880. Windmill Lounge, Anything Goes (formerly the Blues), contemporary, Wednesday through Sunday; Mark Regal, guitarist, Monday; Crosscut country, Tuesday evening; Dining Room, Mark Regal, guitarist, Friday and Saturday evening, and 11 a.m.-5 p.m., Sunday.

The Plaza Inn, 9550 Carmel Mountain Road, Rancho Palos Verdes, 484-3713. Slider, country rock, Monday and Tuesday; Side by Side, rock from the Fifties to the Eighties, Wednesday through Saturday.

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

Poway Mine Company, 12735 Poway Road, Poway, 748-7296. Ruffalo and the Cruisers, vintage rock, Friday and Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2889. The Innomax play rock and roll music Friday and Saturday and host a jam session Sunday.

Rain's Hill Country Club, 1881 Rain's Hill Road, Borrego Springs, 737-5008. Night and Day, contemporary, Friday and Saturday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 727-2146. Dario Daniels and Flatback, contemporary, Tuesday through Saturday; the Rod Credit Band, older music, Sunday and Monday.

The Red Coach Inn, 135 North Pine Street, Escondido, 743-8796. Justin Case, rock, Thursday through Saturday; the Balazencock, Sunday and Monday; State of Mind, rock, Tuesday and Wednesday.

The Sand Bar and Restaurant, 3678 Carlsbad Boulevard, Carlsbad, 729-3170. Rick Carlson and the Johnson Brothers, a variety ranging from folk to rock, Thursday through 7 p.m.; the Flip Cakes Quartet, Luskland jazz, 2-4 p.m., Sunday; Second Wind, contemporary, folk, and rock, Monday.

San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive, Bonita, 738-3762. The Red Credit Band, contemporary, Friday and Saturday; the Crendence, big band swing, 4 p.m., Sunday.

Shooter's Star and Grill, 1963 East Valley Parkway, Escondido, 746-7038. The Impulse, contemporary Thursday through Saturday.

Silver Spoon Cafe, 28900 Old Highway 79, Temecula, 699-0032. Jack Johnson, country music, 10 a.m.-2 p.m., Saturday and Sunday.

Sully's Diner, 139 East Broadway, Vista, 734-4535. Grand Central Station, contemporary and country, Friday and Saturday.

Stage Coach Inn, West 1865 Vista Way, Vista, 734-9090. CW Express, country, Friday and Saturday.

That Place Place, 2622 El Camino Real, Carlsbad, 434-3171. Bluegrass Etc., bluegrass, Saturday.

Time Machine/Club Orleans, 302 North Highway Drive, Escondido, 743-1772. 911, jazz, 7 p.m., Sunday.

Valley View House Inn and Red Dog Saloon, 2757 Mission Road, Palomar, 728-4797. Tim Cunningham, Louisiana-style music performed on guitar and fiddle, with vocals, 6-9 p.m., nightly except for Tuesday.

THE OLD BONTA BEACH RESTAURANT
Bonta Beach "Dance" Club
Featuring the finest live entertainment and dancing from the past
4014 Bonta Beach, Bonta
(One mile east of 805)
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Fantasy Fashion Auction
New Items! Every Friday 6 pm

Every Tuesday
THE 90.3 FM
Luau Beach Party & Miss Miller Genuine Draft Bikini Contest
\$100 1st prize every week!
90 drink specials

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Siera Bros
June 16-18
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Wednesday-Saturday

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are
KGB FM PARTY NIGHTS
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PAM EDWARDS
Prizes and giveaways including albums, cassettes, posters and lots more!
\$1.01 drink specials!

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TUES. JUNE 21
8 PM - 1 AM

CONTEST
1st PRIZE: 2 MONTHS FREE TANNING!
APPEARANCE BY SPUDS MACKENZIE
LIVE D.J.
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YES HOST, ANDY MOONDOGGY (JANSSEN)
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NEW OWNERS, STAFF & AMBIANCE—GREAT ENTERTAINMENT

ROBERTA LINN
does three exciting shows each Saturday in June at The Escape
\$5 cover, 2-drink minimum. Shows at 9, 10:45 & 12:30.

Destiny 8 pm
Artie & Dawn
No cover

E'TOUFFEE 8 pm
Barbara Jamerson & Kenny Ard
No cover

ECLIPSE 7:30 pm
Jack Stanton & Ron Loya
No cover

PEGGY MINAFEE 8 pm
with Howie Gold
No cover

TWO OF A KIND 9 pm
Sander Hink & James Stoff
No cover

Appearing in JUNE

Guitar Trader & MUSIC POWER RENTALS

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HAPPENING NOW!
Complete systems or separate pieces to serve your needs!

Includes: 1200 wattables, Numerical/Pro mixers, Sine wave, CALL NOW - 24 HOURS - 24 HOURS - 24 HOURS

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Power amps - And more!

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ELECTRIC GUITAR STROBE TUNE FREE
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Behind Arby's at 1802 S. Clearmont Mesa Blvd. Mon-Sat 10-7, Sun 12-5:30. With this coupon. Expires 6/30/88. **\$22.49**

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Beaches

Costa Andres Restaurant, 2182 Avenida de la Playa, La Jolla. 459-4499. Peter Ribbertsch, new-age pianist and entertainer, performs Wednesday through Sunday evenings, 8 p.m.-midnight.

Anthony's, 4120 La Jolla Village Drive, La Jolla. 457-5008. Dale Vernon, piano variety, Tuesday through Saturday.

Amest's Restaurant, 875 Prospect Street, La Jolla. 454-4288. George Rono, pianist performing pop, jazz, blues, and boogie. 7 p.m., nightly. Aram, European music on the piano, 9:30 p.m., Friday through Monday.

"Babie Babe", discoteque, Babie Hotel, 598 West Mission Bay Drive, Mission Bay. 488-0551. The Rockwax, contemporary music for dancing, Friday and Saturday.

Babie Hotel, 598 West Mission Bay Drive, Mission Bay. 488-0551. Muri and the Eggs, rock, Thursday through Saturday. Passion, with Victoria Carter and Scott Wilson, contemporary, Sunday and Monday. Live music, Tuesday and Wednesday. Call club for information. Piano Bar: Jack Pollack, Tuesday through Saturday. Bob MacLeod, Sunday and Monday.

Ranger's, 710 Carrot Avenue, Pacific Beach. 463-7844. Yarnworth, rock, Monday through Thursday. Cans for Hire, Friday and Saturday. Yarnworth, rock, 4-8 p.m., Sunday.

Ray Lounge/San Diego Princess, 1464 West Vacation Village Road off Ingomar Street, Mission Bay. 274-4630. OK: Stage, comedy and music, Tuesday through Saturday.

Bullfrogs, 5044 Newport Avenue, Ocean Beach. 223-0300. The Broadways, rock, Thursday through Saturday. Firenza, rock, Tuesday and Wednesday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla. 457-4170. "Chuckie" Showboat, contemporary, Wednesday through Saturday.

Camarillo Hotel, 3999 Mission Boulevard, Mission Beach. 488-3851. Camarillo Lounge: The Mar Del, vintage rock, Thursday. De Friedgold and the Interns of Love, rock and rhythm and blues, Friday. Borneo 7, Latin, tropical rock, Saturday. Mark Maudsland and the Pacific Highway, rock, Sunday. Hollis Gentry's New Jazz, Wednesday. Murphy's Peter Ribbertsch, new-age pianist and entertainer, performs 5-7 p.m., Wednesday through Saturday.

Club Cafe, Ruelle Campus, UCSD, Gilman Drive and La Jolla Village Drive, La Jolla. 524-2311. Shish, reggae, Friday.

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325. Speed of Sound, jazz, Wednesday through Sunday. World Beat, jazz, Sunday.

The Counter Saloon, 744 Veterans Place, Mission Beach. 488-4438. The Young Urban Blues Band, blues and rhythm and blues, 4-8 p.m., Sunday.

Dream Street, 2228 Bacon Street, Ocean Beach. 222-8121. Streetbeat, Thursday through Saturday. Live music, Wednesday. Call club for information.

Shore's, 7655 La Jolla Shores Drive, La Jolla. 459-6541. The Joe Pass Trio, jazz, Thursday through Sunday. Herb Ellis and Barney Kessel, jazz, Wednesday.

Hilene Hotel, Copley Bldg. 1175 East Mission Bay Drive, Mission Bay. 274-4018. The People's House, contemporary, Wednesday through Saturday. Jazz happy hour: Hollis Gentry's New Jazz, Friday. Forecast, Tuesday. The Most Valuable Players, Wednesday. Sunday brunch jazz with Hollis Gentry's New Jazz.

Hotel del Coronado, 3550 Orange Avenue, Coronado. 432-6811. Ocean Terrace Lounge: The Elements, contemporary, Tuesday through Saturday. Don Miller, pianist, performs at 8 p.m., Sunday and Monday. Palm Court: James Perkin, pianist, performs 5 p.m.-midnight, Friday through Sunday. 5-10 p.m., Tuesday through Thursday. The Variations, contemporary, 5-9 p.m., Sunday. Crown Room: Jerry Melnick, 6-10 p.m., Friday and Saturday. Leslie Gold, piano music, 10 a.m.-2 p.m., Sunday.

Hotel Idyllwild Hotel, 1441 Quivira Road, Mission Bay. 224-2234. Holly Holman and Ron Satterfield, jazz, Tuesday through Thursday. Ringo Strout, contemporary, Friday and Saturday.

"HAWAIIAN NIGHT" Thursday, June 16, 6 p.m.-2 a.m.

Kick up your heels with Jessie Daniels!
Tuesday-Saturday
Mal Tals & Blue Hawaiians \$1.75
Wear a Hawaiian shirt & we'll surprise you!
Sign up for our "Most Outrageous Hawaiian Shirt" contest
Complimentary hors d'oeuvres 6:00-8:00 p.m.

ABILENE
The Regency in Western San Diego
At the Town & Country Hotel
530 Hotel Circle No. in Mission Valley
291-7131

BULLFROGS

NO COVER IN JUNE!

Tonight through Saturday
BREWDOGS
BULLFROGS resumes live rock every night Sunday through Wednesday
EVENSTAR

2020 presents a
LATIN JAZZ • SALSA DANCE!

PONCHO SANCHEZ and his 8-PIECE BAND
Rumbas, Mambo, Changos, Boleros and Bo Bo
Friday
JUNE 17TH
8 p.m. 'til close
Live at Tilly's
Guest D.J. **Sammy Diaz**
21 & over
2828 Camino Del Rio South • 299-2828
Take Texas Street off ramp • Mission Valley
Ticket: \$10 advance / \$15 door • Resale • Tilly's
2020 Studios • Trade Rocks
For information call 299-7473 • 294-1062

Jazz Nine Records, 5726 La Jolla Boulevard, La Jolla. 454-9832. The Finest City Jazz Band, Discovered jazz, 7:30 p.m., Thursday. Bobby Gordon and Johnny Reed, jazz, 2 p.m., Sunday. The Jay Heam Quartet, jazz, 7:30 p.m., Monday.

Joel Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220. New Eyes, rock, Thursday through Saturday. The Reflections, rock, Sunday and Monday. The Stern Brothers, rock, Tuesday and Wednesday. The Blonde Drive Band featuring saxophonist Johnny Vito, piano, blues, and rhythm and blues, from 4-8 p.m., Sunday.

Le Meridien San Diego at Coronado, 2000 Second Street, Coronado. 435-9000. Judy Ames and Vicki McHester, jazz and contemporary, 3:30 p.m., Monday through Friday.

The Mexican Village, 129 Orange Avenue, Coronado. 435-8828. Piano bar entertainment: Brian Whitaker, Wednesday and Thursday, and Barry Craig, Monday and Tuesday. The Music Makers, with Ronno and Pina, contemporary rock and roll videos, Friday and Saturday and music from the Thirties to the Fifties, Sunday, 7:30 p.m.

Nicky P.R. Nightclub, 4790 Mission Boulevard, Pacific Beach. 581-3038. City Lights, contemporary rock, Monday and Tuesday. De Friedgold and the Interns of Love, rock and rhythm and blues, Wednesday.

Many Moons, 3585 Sports Arena Boulevard, Loma Portal. 225-5596. Automatics, rock, Thursday through Saturday. Perfect Stranger, rock, Sunday and Monday. Crystal, rock, Tuesday and Wednesday.

Melaney's, 1031 Orange Avenue, Coronado. 435-4660. Live music, Friday and Saturday. Call club for information.

La Jolla Towneours, 828 Prospect Street, La Jolla. 456-2944. Cottonmouth D'Arcy's Jazz Vipers, Discovered jazz, Friday evening. Plute Flight, jazz, Sunday brunch.

La Valencia Hotel, 1122 Prospect Street, La Jolla. 454-0771. Bob MacLeod, piano and vocal variety, 6:30 p.m., Tuesday through Saturday.

Le Meridien San Diego at Coronado, 2000 Second Street, Coronado. 435-9000. Judy Ames and Vicki McHester, jazz and contemporary, 3:30 p.m., Monday through Friday.

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Melaney's, 1031 Orange Avenue, Coronado. 435-4660. Live music, Friday and Saturday. Call club for information.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7322. Rockola, vintage rock classics, Thursday through Saturday. De Chico's Island Sounds, calypso and reggae, Sunday. Notice to Appear, rock, Monday and Tuesday. De Friedgold and the Interns of Love, rock and rhythm and blues, Wednesday.

Paradise Bay, 1935 Quivira Road, Marina Village, Mission Bay Park. 223-2335. Circles, rock, Thursday through Saturday. The Reflections, rock, Wednesday.

Prato, 1025 Prospect Street, La Jolla. 454-9771. Fish and the Seawards, tropical rock, Friday. The Cardiff Brothers, reggae, Saturday. Junior Edwards and Dave Wallace, jazz, 5 p.m., Sunday. Mel Goss, pianist, performs Wednesday and Thursday evenings. Carl Jennings, pianist, performs during the dinner hour, daily.

Putnam's Colonial Inn, 910 Prospect Street, La Jolla. 454-2281. Pianist William Cray plans contemporary and classical selections from 4-6 p.m., Thursday and Friday.

Rio's, 4258 West Point Loma Boulevard, Loma Portal. 225-9509. The Redcoats, vintage rock, Thursday. The Rick Elias Band, rock, and Rick Roper and the Whistler Spots, rock, Friday. Wild Child, music of the Doors, Saturday. Heavy metal: Discovery and Talamon, rock, Sunday. Jam session, Monday. Numbuh Oki, rock, Tite Cabaret, rock, and Beth, rock, Tuesday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7322. Rockola, vintage rock classics, Thursday through Saturday. De Chico's Island Sounds, calypso and reggae, Sunday. Notice to Appear, rock, Monday and Tuesday. De Friedgold and the Interns of Love, rock and rhythm and blues, Wednesday.

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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

Center for World Music Presents A Concert of Hindustani Vocal Music Including Thumris and Bhajans By
Lakshmi Shankar
With Swapna Chaudhuri • Tabla

Vocal artist for Academy Award-winning film "GANDHI"
"Lakshmi Shankar's performance sent the audience into ecstasies..."
-New Times, London

Concert Saturday, June 25, 8:00 a.m.
Parker Community Auditorium, La Jolla High School - 750 Nautilus
\$5.00 • Center for World Music Members, Families - \$12.00
\$7.00 • General Admission, Families - \$16.00
Call 433-7786 for Ticket Reservations & More Information

Tilly's
Every Thursday
MINISKIRT CONTEST
\$100.00 1st place
\$70.00 2nd place
\$50.00 3rd place
\$25.00 4th place
\$15.00 5th place
Plus other gifts and prizes
For contestant information call 792-5446

Saturday
10 KGB FM PARTY NIGHT
Hosted by Sue Delany
San Diego's biggest and best giveaways
Friday, June 17, 8:00 pm-close
PONCHO SANCHEZ & HIS 8-PIECE BAND
Rumbas • Mambo • Changos • Boleros • Bebop
Monday, June 27 at Tilly's
TYSON vs. SPINKS
Live • close circuit
Ticketon. TicketMaster, Tilly's
2828 Camino Del Rio South • 299-2828
Take Texas St. off ramp • Mission Valley

Winston beach club
Tonight, Thursday
SKA JAH
Reggae

Friday & Saturday
BLONDE BRUCE BAND

Sunday
TOBACCO ROAD
Swing/Boogie woogie 4:00-8:00
REACTIONS
Solid gold & classic hits 9:30-1:30 am
No cover!

Monday
ORIGINAL BAND NIGHT

Tuesday
RHUMBOOGIES

Wednesday
FORBIDDEN PIGS

Coming:
Thursday, June 23: **CARDIFF REEFERS**
Friday, June 24: **COLOURS**
Saturday, June 25: **THE JACKS**
1921 Bacon Street • Ocean Beach • 222-6822

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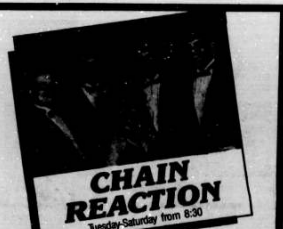
JUNE 16, 1968



We're twistin' to the hits of the 50s, 60s and 70s

Thursday - \$1.50 Fuzzy Navel
Dancing, Contests, Prizes
Friday - Old Time Rock 'N' Roll Party
Twistin' starts at 8 pm
Saturday - Live Broadcast on Eagle 105
with Mason Lewis
Sunday - Don't forget Dad on Father's Day

We're open lunch and dinner
7919 Mission Center Court
(next to Conforti)
Mission Valley 297-3603



Monday-Friday: **HAPPY HOUR** 4 p.m. - Free hors d'oeuvres
Wednesday: **LADIES' NIGHT** Mui Tais & Margaritas 9 p.m.
Friday: **FASHION AUCTION**

THE ISLANDS

Hanalei Hotel 2270 Hotel Circle North, Mission Valley • 297-1101

LIVE ROCK 'N' ROLL

Thursday June 16 8:30 pm
YANXWORTH
Friday & Saturday June 17 & 18 9 pm
GUNS FOR HIRE
Sunday June 19 4-8 pm
YANXWORTH

\$2.00 cover Friday & Saturday

BANGERS

710 Garnet Ave., Pacific Beach • 483-7844

Sculpture Garden Café, San Diego
Nouveau at Art, 1450 El Prado, Balboa Park, 236-7725. Bob Hamilton (piano) and Tim Aschard (bass) perform jazz music, 1:30-3:30 p.m., Saturday.

Shoreline Harbor Island East, Reflections, 1280 Harbor Island Drive, Harbor Island, 291-2900. Shakers, contemporary, Tuesday through Saturday. Ruffin and the Crooners, vintage rock, Friday happy hour. Shoppers Restaurant, Gold District, classical jazz, Tuesday. Kipp Scott, harp, performs Wednesday through Saturday.

La Leo's, 5302 Napa Street at Morena Boulevard, 542-1462. Prime Suspect, rock, Thursday through Saturday. Aubrey Jay, jazz, Sunday and Monday. Dr. Chino's Island Sound, reggae and calypso, Tuesday. The Nighty Penguins, blues and rhythm and blues, Wednesday.

Tom Han's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-8110. Ditty and Melissa, contemporary, Thursday through Saturday. Second Wind, contemporary, Tuesday and Wednesday. Donna Cole, contemporary, Wednesday through Friday, 4-7 p.m.

The Trojan Horse, 6179 University Avenue, East San Diego, 582-1070. Not Gully, rock, Thursday through Saturday. The U-Band, rock, Sunday and Wednesday.

2581, 2581 University Avenue, North Park, 297-2033. Punch and Judy, rock, and Peeling Press, rock, Friday. The Clock Cookies, rock, and Sean Riley, acoustic rock, Saturday.

Grant Hotel, 326 Broadway, Downtown, 232-3121. Robin Harrel and Richard James, jazz and blues, Thursday through Saturday. Performer in the Grant Grille Lounge is pianist Doug Ulrich, from 3 to 7 p.m., Tuesday and Wednesday. Pianist Jack Hennessey, Monday and Thursday through Saturday.

Vicent Hotel (the Bar), 1960 Harbor Island Drive, Harbor Island, 291-0700. John Bone, adult contemporary piano with vocals, 7-11 p.m., Friday and Saturday.

The Whistle Stop, 2236 Fern Street, Golden Hill, 284-2845. Live rock, Saturday. Call club for information; turbo-charged blues, Jan. 7 p.m., Sunday.

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest, 298-4021. The San Diego Civic Chorus, madrigals, spirituals, and contemporary music, 8 p.m., Friday. Ted Perles, Britt Heller, and Kathleen Schickel present "Johann Sebastian Bach and the Latin Connection," 7:15 p.m., Saturday.

East County
Antonia's Hacienda, 798 North Johnson, El Cajon, 442-9827. Jim Rabbin, contemporary, Friday and Saturday.

Harvey Stone, 7059 El Cajon Boulevard, college area, 463-2263. Jim Hinton, John and John, Wednesday through Saturday.

The Bookhouse, 5500 Grossmont Center Drive, La Mesa, 598-0353. George Matsias, jazz saxophone, Friday and Saturday.

The Bookhouse Restaurant, 8220 Parkway Drive, La Mesa, 465-3660. Eddie Gold, contemporary, Wednesday through Saturday. Jim Moore, singer and guitarist, performs contemporary and original music, Sunday through Tuesday. Dale Pearson, pianist, performs a variety of music during the Friday happy hour.

Bronco Billy's, 13177 Woodside Avenue, San Diego, 448-4778. Sundown, country, Wednesday through Sunday (jam session). Sundown, country dance lessons, Sunday and Wednesday.

Circle D Corral, 1013 Broadway, El Cajon, 444-7443. Country Cazons, country, Tuesday through Sunday.

TIJUANA NIGHTLIFE 18 YEARS & OLDER WITH L.O. NEVER A COVER CHARGE

REGINE & COSMOS DISCOS

Free margaritas for the ladies Sundays - Thursdays

BEER 2 x \$1.00 (SUNDAYS - THURSDAYS)

- SAN SOUL
- REGIO
- BAMBI
- LES GIRLS



"Race Across America" Kick Off Reception
Thursday, June 16th • 5:30 - 7:30 p.m.
On the pool deck with cocktails and hors d'oeuvres.
Entertainment by Road 70. Road 6:30 - 7:30 p.m. • \$2 cover charge.

Sunset on the best Great & Contemporary Jazz. The People Movers play from all Wednesday and Thursday from 8 p.m. to 11 p.m. Friday and Saturday from 9 p.m. to 11 p.m.



SAN DIEGO HILTON Beach & Tennis Resort
1775 East Mission Bay Drive (off I-5) • 278-4010



Dev's Landing, 1385 East Main Street, El Cajon, 442-0258. Carl Curtis, guitarist and pianist, performs Wednesday through Saturday. Camie Crawford, contemporary, Sunday through Tuesday evening. Don Miller plays piano, Friday happy hour.

Don's East, 13321 Business Highway 8 at Los Coches Road, El Cajon, 443-2444. The Shadow Riders, country rock, Friday and Saturday. Gene Karvassan, country, 2-7 p.m., Sunday.

The Paula Lounge, 8647 Mission Gorge Road, San Diego, 445-5489. The Legends, classic rock and old music, 9 p.m.-1:30 a.m., Friday and Saturday.

Finch Springs Inn, 15505 Highway 96, El Cajon, 443-9568. Linda Sherwood and Burling, country music, Friday through Sunday.

Frontier Saloon, 9563 Mission Gorge Road, San Diego, 443-4399. Ron Morin, country and contemporary music, 8 p.m., Sunday.

The Inn at Pine Valley, 2844 Old Highway 80, Pine Valley, 473-8727. Club Rhythm, beachy rock, Friday and Saturday.

Kelly's Pub, 6144 El Cajon Boulevard, college area, 284-0808. David King's Modern Rhythms, blues and rhythm and blues, Thursday, East, rock, Friday, the Missing Sons of Howard Hughes, rock, Saturday; Brian Whiskey, contemporary, Monday; John Ingram, contemporary, Tuesday; live music, Wednesday, call club for information.

Kosak's Restaurant, 401 West Main Street, El Cajon, 442-7768. Second Wind, folk and contemporary, 8:30 p.m. midnight, Friday and Saturday.

Lakeview Hotel Lounge, 9940 River Street, Lakeside, 443-0620. The Paul Morris Band, country rock, Friday and Saturday.

Live Oak Springs, 15505 Old Highway 96, El Cajon, 766-4288. Happy Harts entertain on the piano, Saturday evening.

Lorenson's, 596 Broadway, El Cajon, 442-9696. The Premiers, contemporary, Tuesday through Saturday; the Sophisticates, vintage rock, Sunday and Monday.

Lowie Lowie's, 5228 Rialto Drive, La Mesa, 462-0533. Passage, rock from the Pillars to the Eagles, Tuesday through Saturday; Breakfast Pans, country rock, Sunday and Monday.

Magnolia Highway's, 5061 Magnolia Avenue, San Diego, 444-8500. The Reflections, rock, Friday and Saturday.

Marrabach Restaurant, 8228 Parkway Drive, La Mesa, 463-3663. There's a Swing, original jazz and blues music, with vocals, 8:30 p.m., Friday and Saturday.

Park Plaza, 1280 Fletcher Parkway, El Cajon, 445-7473. Flywell, rock, Tuesday through Saturday; Cinema, rock, Sunday and Monday.

Pelican Pub, 7628 Broadway, Lemon Grove, 464-8284. Sight Back, country rock, Thursday; the Sneaker Kings, rock, Friday and Saturday; Good Sam and the Crazy Man, comedy and music, Wednesday.

Peter Jay's, 9325 Mission Gorge Road, San Diego, 542-3429. Silverado, country, Friday and Saturday. Chad Hart performs country and western tunes on the piano, Wednesday and Thursday. Free country and western dance lessons, 7 p.m., Thursday.

Pine Valley House, Old Highway 80, Pine Valley, 473-8708. Dakota, country, Friday and Saturday.

Spirita Inn, 2754 Alpine Boulevard, Alpine, 442-5550. Starline, rock, Tuesday through Saturday; Ron Morin and Bounty Hunter, country and contemporary, Sunday through Tuesday; jam session and free dance lessons, Sunday; free dance lessons, 7:30 p.m., Monday; country amateur night, Tuesday.

Via Winkler's, 10555 Mission Gorge Road, San Diego, 445-0060. Elton, J.R., and the Country Gold, country rock, Friday and Saturday.

Win Cody's Saloon, 240 West Main Street, El Cajon, 445-9247. Jam session, Thursday; musicians welcome; Yarnworth, rock, Friday and Saturday.

South Bay
Raja Loket, 1430 East Plaza Boulevard, National City, 474-7711. Rudy Caballero, Latin and romantic music on the organ, Tuesday through Saturday; Tito Portugal, Latin and romantic music on the organ, Sunday and Monday.

The Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161. Coyote, country, Wednesday through Saturday; the Group, country rock and the Crazy Man, comedy and music, Monday and Tuesday.

LATE NIGHT ROCK 'N' ROLL PARTY CRUISE

FRIDAY, JUNE 17th
LATE NIGHT PARTY CRUISE
with **JOHN LESLIE & KGB**
"The Party with a SERIOUS GUISE"

SATURDAY, JUNE 18th
LATE NIGHT PARTY CRUISE
with **JOHN LESLIE & KGB**
"The Party with a SERIOUS GUISE"

234-4111

HARBOR EXCURSION

EVERY TUESDAY THIS SUMMER... LIMBO CONTEST

Prizes Drink Specials
San Diego's best Calypso Band
DR. CHICO'S ISLAND SOUNDS

EVERY WEDNESDAY
The best rhythm & blues
MIGHTY PENGUINS

TIO LEO'S "NAPA/MORENA"
Mexican Restaurant & Cantina
5302 Napa Street, San Diego, 542-1462
(Near the Morena Blvd. home furnishings district)

La Hacienda Cantina for Entertainment Excellence!



Coming June 21
MIKE MOLONEY

At the Mission Valley Inn 878 Mission Valley Inn 919-288-881

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Mondays • **HOLLY GENTY'S HEAT** • Tuesdays • **MARK LESSMAN**
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Playing '30s, '40s, Swing,
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Fri. and Sat. only, 9 pm-1 am

For your listening pleasure
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Throughout the summer
SUNDAY JAZZ IN THE BAR & PATIO
SECRETS 7 pm-11 pm
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Two unique restaurants
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Strings 4 for 1

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With this ad. Expires 6/27/88.

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Music Store

Expires 6/27/88
At 3rd floor, Chula Vista
Mall, Chula Vista, CA
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DAVID LEE ROTH/POISON T-SHIRTS \$4.99

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Top quality, 2-sided, U.S.-made black shirts

Current designs\$4.99

(Pay up to \$1700 at the concert)

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3670 Rosecrans at Sports Arena Blvd. in Glenview Square
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Rock collectibles — a fun hobby that will not corrode your pipes

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Fender® Strats
Up to 50% off!

Special Street
Wholesale 1 Year
List \$429. Now \$215
American Standard Strat
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San Diego's largest selection
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Shop by Phone 800
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Largest selection in San Diego
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Choose from over 65 different tapes.

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Dean Adams: *Mexican Village*
Devlin Bailey: *Big Club*
Bryan Brown: *Jelly Ropes*
Village: *Indelible's* (Cm. Bore)
O'Grady's
Randy Sanchez: *Mexican Village*
Bus Bell: *The Cream Room*
Dusty Reed: *Casa Verde Mexican Restaurant*

John Brown: *Vicinity Hotel*
Dennis Carter: *Twilight Landing*
Chase Reaction: *Islands Lounge*
City Lights: *Rock's Pacific Beach Club*
Colony: *Natural*
Ray Correas: *The Library*
Ray and Leslie Correas: *The Library*
Dennis Cole: *Tom Ham's Lighthouse*
The Red Credit: *Blade*, *San Luis Rey*
Bobby Brown: *La Costa Hotel* and *Solo*
Dean Adams: *Mexican Village*
Devlin Bailey: *Big Club*
Bryan Brown: *Jelly Ropes*
Village: *Indelible's* (Cm. Bore)
O'Grady's
Randy Sanchez: *Mexican Village*
Bus Bell: *The Cream Room*
Dusty Reed: *Casa Verde Mexican Restaurant*

East Coast: *Café La Maza*
Paul Eastland: *Victory*
The Impulse: *Shower's Bar and Grill*
John Ingram: *Kelly's Pub*
Barbara: *Jazzercise: After Hours*
Escape Lounge
Peter Jay: *The Hothouse*
Mike Lamy: *Abby Restaurant*
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Roberta Lima: *The Escape*
Louie and Louise Chang: *Joe's*
Mark Meadows: *Robert E. Lee's*
Menage: *Camelot Inn*
Midnight Delight: *Hotel Escandido*
Mingo Street: *Hippie Islands*
Mingo with Frank: *Reeds the Great*
Miss B. Haven: *Adrian County*
Saloon
Jim Moore: *Roadhouse Restaurant*
Charlie Moore: *Hamburger*
Bill Nelson: *The Leno's*

Hot-Sat: *Rabbits Jolly*
Rogers: *Escandido*
The Impulse: *Shower's Bar and Grill*
John Ingram: *Kelly's Pub*
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Night and Days: *La Costa Hotel*
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THROUGH JULY 9
NIGHT ENTERTAINMENT

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Video Dance Bar
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Country & Western Night
June 17, 8-11 PM
U.S.A. Buckets of Beer \$5.00

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House wine
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Featuring the hottest video hits and the friendliest staff in South Bay!
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Acapulco Restaurants Cantinas in San Marcos, Rancho Bernardo and Mira Mesa.

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The majority of HIV antibody positive people do not have AIDS.

If you're a healthy HIV antibody positive person, your blood plasma may help to protect others against AIDS.

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By Lin Jakary



ona Najmy
Secretion Specialist

is is Alfinney. She's like my little niece. She really takes on the traits of a child. We went out to the country with her, where she saw horses and mules for the first time. To her they must have been behemoth. One male walked about fifty yards from me close to her. Alfinney was wagging her tail but wouldn't get close enough to touch noses.

ed come close then back off,
we picked her up and moved
closer. That's when she
rted faking an injury —
king her paw, limping. She
is only walking on three legs,
we had to lift her up and
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s *nothing* wrong with her.
s displays a whole array of
otions — pouts, sulks, or is

bbing me in the heart; I don't
e you anymore." She's real
otional 'cause she's a New
rk dog.

STATION: MUSIC SHOPPERS. The new John's and Druim is now open 'til 8:00pm. Monday 'til Saturday, Sunday 'til 5:00pm. 1800 Broadway, Suite 100, Grand Rapids, MI 49503. Call 726-3297.

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EQUIPMENT: old, working, Gates band, but turntable. Ampers 650 recorder. Vibrola, rack, patch bays, recording cabinets. Bird Island, 768-0180.

MILL: professionals, see, vocal, guitar, keyboard, positive attitude, sensitive, capable, cred. Christine I need immediate work. All CW. 224-7758.

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Have you ever had a pet with distinctly human traits?



Jamie M.
Future Lifeguard

Kensington
I have two mice named *Jim* and *Sam*. They have a lot of similarities to people. They have teeth, they can walk, they can run, they're living, they go to the bathroom a lot. They're white and they have red eyes. I can make them go through with my hands, they push through. They don't like the dark very much. Lots of people

[illegible]

top of the other one sometimes. Fatty's on the bottom and Slim's on top. Fatty can take it. If Slim was on the bottom, he'd be smooched.

[illegible][illegible]

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North Park
This is Alfinney. She's like my little niece. She really takes on the culture of South Park.

the traits of a child. We went out to the country with her, where she saw horses and mules for the first time. To her they must have been behemoth. One mule walked about fifty yards to come close to her. Alfinney was wagging her tail but wouldn't get close enough to touch noses. She'd come close then back off, so we picked her up and moved her closer. That's when she

started faking an injury — licking her paw, limping. She was only walking on three legs, so we had to lift her up and carry her back to the car. As soon as we got back and put her down, she ran full bore. There was *nothing* wrong with her. She displays a whole array of emotions — pouts, sulks, or is overjoyed to see you. Leave her for a minute and her attitude

changes. It's like "Thanks for stabbing me in the heart; I don't love you anymore." She's real emotional 'cause she's a New York dog.

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See instructions on the cover of Section 3

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The consultation is free. You have nothing to lose, so why not call right now?

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10

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June 15, 1988 \$2

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**FOR WORK
DIVISION**
1495 "C" St.
corner of 18th & "C"

238-0778
Ask for Bill
Service Advisor

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LAURENCE & LA JOLLA 1515 Prospect Street
454-2322. Both the outdoor patio and indoor dining room are lovely, crowded, noisy and festive. The house specialty is carne asada, but the steak house also serves a variety of other meats. The menu is varied, but the food is good. The prices are reasonable. The service is good. The atmosphere is nice. The best steak house in the area. The prime rib, or the tri-tip, is a must. The house specialty is carne asada, but the steak house also serves a variety of other meats. The menu is varied, but the food is good. The prices are reasonable. The service is good. The atmosphere is nice. The best steak house in the area. The prime rib, or the tri-tip, is a must.

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926 Turquoise Street, Pacific Beach. Reservations 488 6741

Offer expires 6/25/88

Buy one dinner at the regular price, get second of equal or lesser value at 1/2 off price. Expires 6/23/88
Includes: entree, salad & garlic bread

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Sunday, June 19 2-9 pm
All you can eat dinner buffet & salad bar
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 \$14.95 at most restaurants.

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Lunch 11:30 a.m. - 2:00 p.m.
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Plus fried shrimp, fried rice, egg roll, fried wonton, chicken salad or special soup. Good for entire party. Expires 6-30-88.



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ADDRESS: 2075 STEWART AVE. 1235 Moravia Boulevard, Bay Park 92014. Open for dinner 4:30 p.m.-10:30 p.m.; Sunday brunch only 10 a.m.-2 p.m. The well-lit, low-key, family-friendly eatery can provide additional seating, though the best are the mounted beef in wine sauce, pork roast with mushroom and onion, and the appetizers: stuffed peppers, Cuban ham, and fried plantains. Select the soup (over chicken or beef) and if desired, are served with black beans, but turn to the salad bar for the main course instead of serving them separately. Mexican dishes are also

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 One of the best ribs in
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JUNE 16, 1998 49

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with meat, cheese, and more delicate offerings are popular here. Casual, friendly, and popular for groups, Sanfilippo's is a great place to eat. The menu is extensive, with a wide variety of Italian dishes. The atmosphere is warm and inviting, with a focus on traditional Italian cuisine. The service is attentive and friendly, making it a great place for a family meal or a special occasion.

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Father's Day Sunday Brunch 10am - 3pm

El Comal

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Dine with a friend at the beautiful Torrey Pines Inn. Enjoy an intimate setting inside or a cozy table outside (weather permitting). Each dinner includes a succulent cut of prime rib, salad bar, piping-hot rolls and baked potato or rice. Select bottle of wine.

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the great grills, the rustic bar, and the caravans, and the heavenly dishes. The restaurant has a quality, easy, and a menu that is available to all. The food is delicious and the service is excellent. The restaurant is a must-visit for anyone who loves good food and good service.

LAURENCE'S 1501 University Avenue, 213-5717. Open on the second floor of the McInnes Building and specializing in Eastern, continental, and American cuisine. The restaurant has a quality, easy, and a menu that is available to all. The food is delicious and the service is excellent. The restaurant is a must-visit for anyone who loves good food and good service.

EAST COUNTY

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Delicious Sushi by the Sea from \$3.50
Our lunch menu is only \$4.95. Pick up a box, take it to the beach, or eat it in the restaurant. The restaurant has a quality, easy, and a menu that is available to all. The food is delicious and the service is excellent. The restaurant is a must-visit for anyone who loves good food and good service.

PUL SAN JAPANESE RESTAURANT
Open 11:30 am - 10:30 pm. The restaurant has a quality, easy, and a menu that is available to all. The food is delicious and the service is excellent. The restaurant is a must-visit for anyone who loves good food and good service.

SAFARI
Breakfast • Lunch • Dinner. The restaurant has a quality, easy, and a menu that is available to all. The food is delicious and the service is excellent. The restaurant is a must-visit for anyone who loves good food and good service.

Grand Opening MANPUKU JAPANESE RESTAURANT
Excellent Sushi • Good Prices. The restaurant has a quality, easy, and a menu that is available to all. The food is delicious and the service is excellent. The restaurant is a must-visit for anyone who loves good food and good service.

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Need to go to the beach? This is the place to go. The restaurant has a quality, easy, and a menu that is available to all. The food is delicious and the service is excellent. The restaurant is a must-visit for anyone who loves good food and good service.

OPEN RATHER'S LAY AT 4:00 PM
The restaurant has a quality, easy, and a menu that is available to all. The food is delicious and the service is excellent. The restaurant is a must-visit for anyone who loves good food and good service.

Ichiban Japanese Cuisine
The restaurant has a quality, easy, and a menu that is available to all. The food is delicious and the service is excellent. The restaurant is a must-visit for anyone who loves good food and good service.

Bucharest Romanian Restaurants
In business for over 5 years in Rancho California. The restaurant has a quality, easy, and a menu that is available to all. The food is delicious and the service is excellent. The restaurant is a must-visit for anyone who loves good food and good service.

READER'S GUIDE TO RESTAURANTS

setting tables, and otherwise are simple and unpretentious. And during its many years, this restaurant has not lost its charm. The food is delicious and the service is excellent. The restaurant is a must-visit for anyone who loves good food and good service.

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Above dinner includes salad and garlic bread. For dining room only. PLUS \$2 OFF ANY PIZZA! (Pickup only)

VESUVIO ITALIAN RESTAURANT
9903 Highland Ave., National City 477-4405. Free delivery available on regular priced items. Coupon expires 6/30/88.

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the restaurant has a quality, easy, and a menu that is available to all. The food is delicious and the service is excellent. The restaurant is a must-visit for anyone who loves good food and good service.

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