

READER

VOLUME 17, NO. 26 JULY 7, 1988

SAN DIEGO'S WEEKLY



MOST OF US WALK around through our lives with our "selves" glued tight to our skin. No creases. No folds. No spots where it chafes or rubs spots raw to the bone. When we look into the mirror, we see the person we feel ourselves to be — for better or for worse. We can improve that image, imperceivable gradual defacement of it. But that image, the one that greets us every day in the mirror, is our only one. For others the mirror is not a simple matter. Their

reflections are aliases. They operate under assumed identities.

THE BEAUTIFUL GIRL THE DRAG QUEEN

■ **NAME:** Elizabeth Anne Fowler **AGE:** Twenty-six **A.K.A.:** The Beautiful Girl

OCCUPATION: Office Manager **OUTSTANDING FEATURES:** 6'2", blonde

hair, a model's face ■ **WHEN I WAS A LITTLE GIRL,** I remember riding in

the car with my mother and one of her friends, and this woman told my mother,

(continued on page 80)

■ **NAME:** Chris McDaniels **AGE:** Thirty-one **A.K.A.:** Gina Tate Duvalier

OCCUPATION: Streetwalker, survivor **OUTSTANDING FEATURES:**

"Bedroom eyes," "Tina Turner" legs, black shoulder-length wig ■ **I REMEM-**

BER THE FIRST TIME I got in drag. And it was not to turn a trick. I ran into

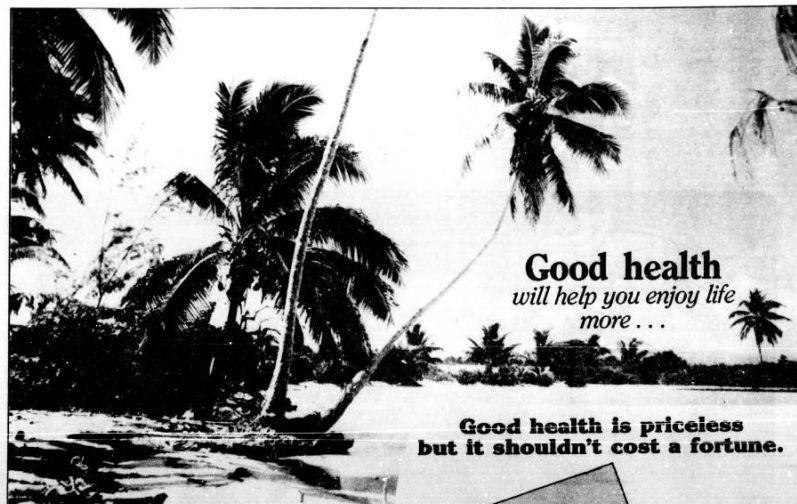
(continued on page 80)

LET IT BE ME

THE SOUL REFLECTS ON ITS IMAGE IN OTHERS' EYES

STORY BY
ABE OPINCAR

ILLUSTRATION BY JIM STAUNTON
PHOTOGRAPHS BY CRAIG CARLSON



Good health
will help you enjoy life
more...

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There is no greater security than the
security of good health.



The Few, The Proud, The Profit-Sharing

The article "Pumping It"
(June 23) seems to portray
physicians sitting in large offices
raking in money. As a nephrology
nurse for National Medical Care,
for more than twelve years,
working in San Diego hospitals, I
would like it to be known that
these dedicated physicians, in
addition to their busy office and
hospital practices, spend long
hours in the dialysis clinics, there
attending to the individual
medical needs of their patients.
They must also attend frequent
meetings regarding the quality of
care.

National Medical Care
endeavors to recruit only the best
professionals. They are
compensated by profit sharing, a
system that promotes excellence
and pride in a well run, patient-
oriented organization.
Francine Curran, R.N.
San Diego

Various Modalities

I found the article regarding
dialysis ("Pumping It," June 23)
very well written, and it points to
a problem that the medical field
has tried to rectify for many years
but with very little success. The
"self-referral" pattern of the
physicians and even hospitals,
medical clinics, and nursing
homes.

When physicians benefit
financially from ordering
prescriptions, diagnostic
procedures, and various treatment
modalities for their patients, one
must sometimes wonder about the
ethical considerations that these
same physicians use to come to
these decisions. Are they for the
true benefit of their patients or
for their own financial benefit?

LETTERS

The Reader welcomes letters for
publication. Address them to
Letters to the Editor, Box 80083,
San Diego, 92188. Please include
your name, address, and
telephone number. Letters may be
edited for length and clarity.

Recently, the federal
government and other third-party
insurance carriers have tried to
question this "self-referral" aspect
of medicine but with very little
luck. The physicians, through
their lobbyists and the American
Medical Association, have been
able to stall any headway thus far.

So... the next time you are
seeing your physician, ask
yourself whether he/she is
benefiting financially from any
prescriptions, procedures, or
other treatments that are ordered,
or is it truly for your benefit?

I have been in the medical field
as a technician and, more
recently, as a department manager
for a leading health-care facility
in San Diego for over fifteen
years and have seen this "self-
referral" firsthand by many
physicians working in military,
university, and community
hospitals.
Kent Hill
San Diego

Where The Streets Are Paved With Rubber

In re: the article "Street
Business" ("City Lights,"
June 23) by Thomas K. Arnold, I
said it before, and I'll say it again.

Pave the streets with rubber, and
make auto tires out of cement.
Joe Shapiro
University City

Czar Search

On page thirteen of [the second
section] of your issue of June 23,
the Reader states, "Russian
Moldam... fled Soviet
persecution" in the turn of the
century. (You're blaming the
Soviet, who came into power in
1917, for something that happened
about seventeen years before
under the czar? Your worst of
historical knowledge is showing.)
Manuel Geller
Pacific Beach

How Many Meals Must A Diner Endure?

I have eaten at fifteen of the
restaurants favorably reviewed by
Eleanor Widmer. I am convinced
that she has received preferential
treatment, despite her attempts to
dine anonymously. It shouldn't be
necessary to have a chat with the
owner in order to receive good
food and service.

Specifically, I agree with her in
recommending The Kiosk, Old
Town Mexican Cafe, Little Italy,
El Indio, and Jolly Village as
good choices. On the other hand,
I found King Food overpriced,
Cervini's grumpy, and Georgia's
forgettable. The pizza at
Nickolai's was soggy and
overcooked, the salad at Al-
Rawda dry, the service at the
Fairmont location of A Dong
nonexistent. At City Delicatessen,
we were seated facing strangers
and were served stale cake. Lunch
at the Great Cafe took two hours.

We had to ask for everything
twice, and we left a thirteen-cent
tip. The Chicken Pie Shop has
efficient service and low prices,
but they serve hospital food.

Our worst experience yet was at
Cafe Eleven. After reading
Eleanor's glowing review, we
made reservations a day in
advance. When we arrived at the
specified time, we were treated
like unexpected devils
interrupting their busy schedule.

The waiter seemed disappointed
when we each ordered the least
expensive entrée. The food was
delicious but the portions so tiny
that no more than twenty-five
percent of the surface area of the
plate was covered. What's the
point of preparing good food if
you're only going to give out
samples? The couple seated next
to us were apparently regulars and
enjoyed more attentive service.

We left there half-hungry and with
the eerie feeling that we didn't
belong there.

In some places, I hesitate to
complain out of fear that they will
decided that I'm a "bad
customer," and treat me worse just
to spite. I don't think I'm a snob
or a cheapskate. I don't mind
paying for good food, and I tip
generously for good service. I
resent paying anything if either is
bad. I also feel that while the food
should be "commensurate with the
price," the service should be the
good everywhere and not
dependent on the price of the
food. The tip should be based on
the number of dishes brought
outside the quality of the service,
not the food and certainly not just
a percentage of the bill. I feel that
restaurants should treat all
customers equally, no matter who
they are or what they order.

Eleanor, please let us in on how
you arrange all these memorable
dining experiences we keep
reading about.
Bob Weaver
Kensington

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CITY LIGHTS



SMOKE GETS IN YOUR SALES

BY NEAL MATTHEWS

Marlboro cigarettes is one of Sall America's key corporate sponsors, contributing about \$2.5 million toward skipper Dennis Conner's upcoming defense of the America's Cup. But on August 28, Conner will be honorary chairman of a fundraising sailing regatta for the San Diego chapter of the American Cancer Society. The Cancer Society is on record calling for a national ban on all cigarette advertising, and it is also officially opposed to sponsorship of sporting events by tobacco companies. "It is an awkward situation for us," acknowledges Bob Kelly, executive director of the Cancer Society here. "But Dennis was our honorary chairman last year, too, way before Marlboro entered the picture. And our relationship is with Dennis Conner, not Sall America, which has the contract. It disturbed us that Sall America took the money from Marlboro, but Dennis Conner is not Sall America."

Actually, Dennis Conner Sports, Inc., headed by Dennis Conner, is the marketing company that solicits advertising sponsorships for the America's Cup campaign. Conner's company receives fifteen percent of the money Marlboro pays Sall America, according to Sall

America officials. The grapple has it that Marlboro executives are not overjoyed at Conner's links to the Cancer Society. Physician volunteers for the Cancer Society have privately expressed dismay over Conner's connection to an industry that they believe claims 350,000 lives a year. And the local chapter of the American Lung Association has registered its own complaint against Sall America for signing on with Marlboro. "We're opposed to tobacco sponsorship of athletic events," remarks Jack Damsen, executive director of the Lung Association here, "and we thought it was rather tacky to have a big cigarette banner displayed at the recent unveiling of the Sall America catamaran.... We're in a similar situation as the Cancer Society, it would be somewhat hypocritical for us to complain about sponsorship by tobacco-related enterprises while at the same time we used someone they were sponsoring for our own fundraising purposes."

Dennis Conner was in Sweden last week for the World Twelve Meter Championships. Sall America's sailer said that Conner, who doesn't smoke, "isn't real happy" about having to take sponsorship money from Marlboro. "But they came forward with the money when nobody else would and we really needed it," said the staffer. "Our two catamarans would not be in the water today without Marlboro."

THE WAY OF WORTH'S

BY BRAD CANLEN

It was no surprise to me that Worth's closed last week. After forty years of selling women's clothes — discounted women's clothes, but not the cheap stuff that develops acne the first time you wash it — the place had become a brontosaurus, a dying business on a street doomed by the automobile. People go to the 3000 block of El Cajon Boulevard for great-pit food or factory haircuts, but no one shops for silk dresses when they can smell two beef options, Sizzler or Carl's Jr. So Worth's shut its doors on Thursday, ending its final big sale with the usual close-out scavenger who asks "Are the fixtures for sale?" and "Will you mark this down any more?" The faithful also came, the ones who had frequented Worth's out of habit or loyalty or an obsessive need to pick through two dozen racks of clothing to find a fifty-dollar skirt marked down to twenty-five.

I shopped at Worth's for the bargain and because the saleswomen had become familiar old allies. I enjoyed wrestling with them. They had names like Stella, Florence, Miller, Vera, and Theda, and some had worked there for more than twenty years. These were hard-core saleswomen propelled by their store, one would approach, size of boiled eggs. Her penciled-in eyebrows were a work of modern art. Theda assisted me in the dressing room one day, feeling the different sizes I needed and telling me how cute everything looked on my figure. When it came to make my purchases, she was nowhere in sight. I took the clothes to another saleswoman, who was more than willing to steal Theda's commission. When she realized what had happened, Theda caught me at the door. Her eyes flared. "I was the one that helped you!" she hissed. The next time I saw Theda, she didn't remember me. I was just one more idiot to her. On other visits, I learned the

other procedures at Worth's, leave your boyfriend or husband at home because he quickly got bored at the free shoe dispenser, open the dressing room door when the saleswoman knocks because she wants to come in; don't try on sixteen items without buying something. It was a fair system, overall. A Worth's customer received personalized attention, a rare offering these days. You could die in a department store changing booth and they wouldn't find you until the end of the night. Worth's had frequent sales, a mailing list for its regular customers, and newspaper ads that never varied in style. You could count on finding a nice blouse for a good price. This was how they built their business, starting back in 1918. They sold the better labels at a discount long before Marshalls and Nordstrom Rack took the same concept and put it in a warehouse.

But Worth's couldn't compete with the big guys. They tried to expand and keep up with market changes by adding two rooms of specialized merchandise: the under-twenty-dollars sportswear, and the hundred-dollar-and-up designer clothes. This didn't help their bad location, though, or the fact that most women now shop in Fashion Valley or Horton Plaza. "We wanted to walk away clean, like gentlemen," says Todd Bloom, who took over the business from his father, The Bloom family saw the writing on the window, he said, and wanted to avoid the insult of bad credit and bankruptcy. Worth's had become an interloper on a street of retail chains. So they left El Cajon Boulevard to the corporate architects who have given us fine areas like Poway and Clairemont Mesa, and maybe, in its place, we'll get some fried chicken.

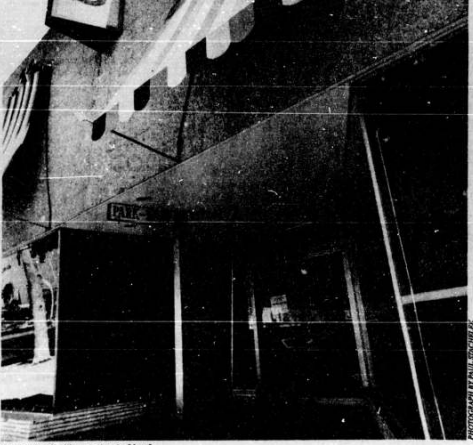
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smiling, sizing up your spending potential in a quick head-to-toe glance. God help the customer who was there to return something. I have friends who refused to shop at Worth's because the sales ladies intimidate them, but these friends were accustomed to the subdued boutiques in the malls or the theme stores (southern-chic, military-surplus chic, surf-shirt chic) with blaring rock music and bubblehead help. Me, I liked the give-and-take at Worth's, once I learned the ropes. It was Theda who taught me the most important lesson. She was an elaborate dresser, a woman who wasn't afraid to wear orange shades of lipstick and rings the size of boiled eggs. Her penciled-in eyebrows were a work of modern art. Theda assisted me in the dressing room one day, feeling the different sizes I needed and telling me how cute everything looked on my figure. When it came to make my purchases, she was nowhere in sight. I took the clothes to another saleswoman, who was more than willing to steal Theda's commission. When she realized what had happened, Theda caught me at the door. Her eyes flared. "I was the one that helped you!" she hissed. The next time I saw Theda, she didn't remember me. I was just one more idiot to her. On other visits, I learned the

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You can't talk on a street of beef

GIVEN THE FINGERS

BY JAMIE RENO

On July 14, 1986, in a public ceremony held downtown at the old police station, San Diego law officials and state Attorney General John Van de Kamp collectively heralded the dawn of a so-called new age in criminal detection with the activation of the California Identification System, Cal-ID, as it is better known, is an automated, Sacramento-based computer system maintained by the state Department of Justice for retaining fingerprint files and identifying fingerprints lifted from crime scenes. It was announced that morning that the state had loaned a computer to San Diego County that would attempt to match locally discovered prints with Sacramento's state file, until San Diego, as part of the master plan, received its own fingerprint identifying system. The state was to pay about two-thirds of the cost of the system, which was supposed to have been in operation within a year.

But two years later, though all the equipment for San Diego's independent, "full-access" fingerprint identification computer system has been purchased from the Nippon Electric Co. for \$3.5 million, the massive, 30-component computer would have gone solo source with this thing, giving the entire project to NEC, the people who built the computer in the first place," says Bailey. He acknowledges that it would have saved months and would have given local taxpayers what they paid for much sooner. According to SDDP Captain Stan Embury, who is the project manager for the Cal-ID system, recent scandals with the county, including the Tink controversy, made the county "understandably" (continued on page 27)

lines between a given point and the four nearest points. It is a highly technical but effective process of tracing fingerprints to their owner — and thus solving crimes. The sinister serial murder case of Richard Ramirez, Los Angeles's notorious Night Stalker, was in fact cracked by an NEC computer similar to the one San Diego now owns. Though San Diego was the pilot community for a full-access fingerprinting computer, identical NEC systems that began operating later are already functioning to full capacity in police and sheriff departments from Riverside to Sacramento to San Francisco. In virtually every city and county that has opted for the system, its developer, NEC, also has maintained the system's site preparations. These include the interviewing and hiring of architects, engineers, air conditioning staff, electrical technicians, and others. Though they considered following the lead of these other California communities, the San Diego County Board of Supervisors made a last-minute decision to drop the exclusive offer to NEC — instead opening the job up to all qualified vendors for competitive bidding. County Supervisor George Bailey admits that decision was based in part on the recent sticky problems the county has been mired in concerning sole-source projects. Clatsop County was prepared to deal with a potential lawsuit. "If I had my way, we would have gone solo source with this thing, giving the entire project to NEC, the people who built the computer in the first place," says Bailey. He acknowledges that it would have saved months and would have given local taxpayers what they paid for much sooner. According to SDDP Captain Stan Embury, who is the project manager for the Cal-ID system, recent scandals with the county, including the Tink controversy, made the county "understandably" (continued on page 27)

Rice says several professors at Mesa have written textbooks that are used in their own departments, and he says nothing wrong with it.

the summer term at Mesa, and both use the same book, *Optimal Health and Lifestyle*. When he purchased the book for \$28.30, Harding noticed that it was written by Thomas Rice and Dorothy Rauscher, both of whom teach at Mesa College. Harding, who is forty-four, was aware that for the past fifty years

and E streets when an angry young transient torched a toilet after being turned away unaided from a soup kitchen. When the crew dropped off two of the \$800 toilets near the Life Ministries rescue mission at Twelfth and Island avenues last Thursday, June 30, they were advised by another vagrant, "If you put those there, we're gonna burn 'em down." (As of Tuesday, "Yod outbushes still mold," Yod

Forget the catcalls, panhandling, blatant drug deals, and other vagrant ways. Not satisfied with harassing just their fellow man, downtown San Diego's troublemakers are now causing big problems for various nonhuman objects. Victim Number One: Four portable toilets. Loss: \$3200. Trucked to various south-of-Broadway locations by city-paid crews, a fleet of seven porta-potties offers relief to street people who don't have toilets of their own. But also, some ungrateful slob has burned four of these taxpayer-paid privies to the ground this year. The most recent arson occurred at Tenth



The newest victims of urban crime

THE NEW WANDALISM

BY PAUL KRUEGER

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Medina, the park and recreation department's downtown maintenance manager, says he previously ordered the toilets moved to new locations when confronted with such threats. But Medina now refuses to be cowed

"There are good people downtown who are down on their luck — rather than have them go in an alley or against a wall, we have the toilets. We have an obligation to provide this service, and we're going to do everything we can to keep it alive and well." Victim Number Two: Pitotoporus bushes. Community Concours. These handsome shrubs provided a border of greenery around the brick-and-glass Civic Theatre on the concourse's B Street side. They were cut down to stubs late last month. Park and rec's Medina says the shrubbery was overgrown, but he also knows that the radical trimming will deter a gang of transients who "basically set up shop in the bushes, assaulting people, dealing drugs, accosting people." Early this year they beat up an employee of the city's Convention and Performing Arts Center. Medina promises the pitotoporus will flower again soon, and his crew has filled the planters with small, colorful flowers to minimize a stark, moonscape appearance. Victim Number Three: Metal door pieces, public restroom. Third Avenue at C Street. Approximate loss: \$50. Concrete doors, operator-controlled metal locking doors, and minimal accoutrements make these public toilets nearly indestructible. But they can be damaged, even if ever so slightly: a couple of browsing street people recently managed to bend a metal rod before police could break down the door. Victim Number Four: Palm trees and 6'x6" Highway 363 at Tenth Avenue. This green triangle has long been a wanders no man's land occupied by vagrants, but after a Tribune reporter remained there early this year and wrote about the junkies who used the place as a shooting gallery, Caltrans and city hall sprang into action. State crews were dispatched on a horticultural search-and-seizure mission that Medina now refuses to be cowed

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TEXTBOOK CASE

BY NEAL MATTHEWS

Ted Harding is a Mesa College student who wants to teach history, but before he can transfer to UCSD, he has to take some prerequisite courses. One of these is Health and Lifestyle, IRI, which started a week ago Monday. Two such classes were available

Rice says several professors at Mesa have written textbooks that are used in their own departments, and he says nothing wrong with it.

the summer term at Mesa, and both use the same book, *Optimal Health and Lifestyle*. When he purchased the book for \$28.30, Harding noticed that it was written by Thomas Rice and Dorothy Rauscher, both of whom teach at Mesa College. Harding, who is forty-four, was aware that for the past fifty years

educators have debated the propriety of writing books that are then required for classes in their own departments. But that's not exactly what upset him about the book. When he went to the first class, the teacher told the students that worksheets in the book had to be filled out in black ink, torn out of the book, and turned in to her. "This negates the resale value of the book, making it absolutely useless after I'm finished," says Harding.

"Next semester's students cannot buy it used. They have to buy new books." Professor Thomas Rice says he and other teachers at Mesa have been using his book for five years, and nobody ever complained before. Rice says several professors at Mesa have written textbooks that are used in their own departments, and he says nothing wrong with it. "It's much easier to present your own material, what you teach, the way you teach it, than to use a book that isn't exactly what you want," he explains. He views the text as "three books in one," containing a study guide, a workbook, and a textbook, and just because it cannot be bought used doesn't mean it's worthless after one class. "This is a book they ought to be keeping, as a matter of fact, to refer to in the future."

Test 6 Topics 10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-1051-1052-1053-1054-1055-1056-1057-1058-1059-1060-1061-1062-1063-1064-1065-1066-1067-1068-1069-1070-1071-1072-1073-1074-1075-1076-1077-1078-1079-1080-1081-1082-1083-1084-1085-1086-1087-1088-1089-1090-1091-1092-1093-1094-1095-1096-1097-1098-1099-1100-1101-1102-1103-1104-1105-1106-1107-1108-1109-1110-1111-1112-1113-1114-1115-1116-1117-1118-1119-1120-1121-1122-1123-1124-1125-1126-1127-1128-1129-1130-1131-1132-1133-1134-1135-1136-1137-1138-1139-1140-1141-1142-1143-1144-1145-1146-1147-1148-1149-1150-1151-1152-1153-1154-1155-1156-1157-1158-1159-1160-1161-1162-1163-1164-1165-1166-1167-1168-1169-1170-1171-1172-1173-1174-1175-1176-1177-1178-1179-1180-1181-1182-1183-1184-1185-1186-1187-1188-1189-1190-1191-1192-1193-1194-1195-1196-1197-1198-1199-1200-1201-1202-1203-1204-1205-1206-1207-1208-1209-1210-1211-1212-1213-1214-1215-1216-1217-1218-1219-1220-1221-1222-1223-1224-1225-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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
Where did the expression "pipe dream" come from?
The Ocean Air Crew
Pacific Beach
No, it's not a surfer's Hawaiian fantasy. It refers to the fabled, grandiose visions of opium smokers — hallucinations, in other words. The term seems to be an Americanism, first appearing in print around 1900, but probably a spoken catch phrase before then.

Dear Matthew Alice:
As a regular traveler over the bridges crossing the San Diego River floodway at Ingraham Street and Sunset Cliff Boulevard, I've noticed a perplexing similarity in the routing of the metal railings on these and other nearby structures. There appears to be a very regular decomposition of the smaller uprights, not in a level row, but graduated. The ascending pattern for descending, depending upon your direction, or psychological point of view, repeats on the next section of railing, divided by larger members (which are not treated at all) so that a pattern emerges resembling the left hand of a piano's sombrero. Not knowing a whiff as to why, nor resourceful enough to ask whom, I turn to you to unpleat my pet.
D. Moore Whelan
University Heights

Very peculiar phenomenon. The bridge rails do look as if someone came along and drew a diagonal line along them and spray-painted the top parts white and the bottom parts brown. The explanation is equally odd. If you inspect the railings closely, you'll notice that each is faintly rusted for most of its length. That accounts for the brown color. The dusty white substance is salt encrusted over the rust, part-way down each rail. It seems that as the wind blows off the ocean and across the bridge, it deposits salt on the railings. Because of the direction of the prevailing northwest wind and the angle of the bridge, a part of each railing is in the lee



of the heavy pillars that separate the sections of railings. The pillars offer more protection at the north end of each section, so the rails have more rust than salt on them. There's less protection at the south end of each section, so those rails have more salt on them. As further confirmation of this explanation, the odd diagonal pattern is much stronger and more regular on the west side of the bridge than on the east side, where the prevailing wind currents would be broken up, to some extent, by the automobile traffic. Quite an eye for salubrity you have, Mr. Whelan. But don't forget to watch the road.

Dear Matthew Alice:
Since being relocated to Waterloo, Iowa (don't laugh), among the things I miss is over-the-line. Would you be able to give me some insight on where I could write to obtain a rule book and/or field dimensions so that I could bring this fine game to Iowa? Also could you elaborate on how this whole game began? Thank you. I miss you all.
Robert L. McDaniel
Waterloo, Iowa

Rules? Books of rules? For over-the-line?

popped off the beer cans.
Matthew Alice never laugh at Iowa, but Mike was a little more skeptical. I'm sure you realize that no matter how much beer, how many rowdy fans, 7-rated team names, and Miss Emerson contestants you can assemble, there will still be a crucial element missing from your confided version of over-the-line. Says Carren, "OTL, in Iowa? Well, I don't know. It's about their beach..."

Dear Matthew Alice:
When driving north on Ingraham Street, I look off to my right and see, just north of Fiesta Island, a little isle with an "out-of-space-looking" model on it. What's the purpose, and could we Earthlings land there?
Ellen Levy
San Diego

We Earthlings better not land there. In fact, the purpose of the model is to help land somewhere else. It's an omni, a radio direction finder for planes flying into Lindbergh Field, also used occasionally by navy planes flying into Miramar. The little structure emits a radio signal at a particular frequency. A plane approaching San Diego can tune its radio to that frequency and maintain a steady course by keeping the audible signal loud and clear. If the signal fades, the pilot knows he or she has gone off course. The island-the-model sits on a hill built by the feds specifically for the omni. Interestingly enough, the two adjacent islands (dubbed San Ska and San Ska Island, since they are in the water skiing area of Mission Bay) are presents provided by Mother Nature. They appeared there suddenly, the products of sand accumulated by the currents of the bay at that point.

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

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THE INSIDE STORY

BY PAUL KRIEGER

MARKETING WIZARD JEFFREY KIRSCH HAS used Optimax movies, laser light shows, and a gitty gift shop to make the Reuben H. Fleet Space Theater and Science Center the most popular attraction on Balboa Park's Prado. Now Kirsch's political and lobbying skills are being tested as he tries to win speedy approval for a controversial \$17.5 million expansion plan that would triple the space center's floor space, push annual attendance to the one-million mark, and encourage similar expansions by neighboring museums.

The space center was the first round in the city approval process last month when a park and recreation board committee overwhelmingly approved the expansion plan concept. But executive director Kirsch must now overcome opposition from two of the city's most respected environmental groups and a city councilman who's trying to claim Balboa Park as his exclusive political turf.

The center has invested several years of sweat and \$900,000 in design fees for the expansion concept that was approved on June 6 by the park and recreation committee. An earlier proposal that would have accommodated a new "super-cinema," exhibit rooms, and an expanded gift shop — by pushing the center's walls out

northward into the historic Prado and eastward over the grassy knoll that separates the Fleet from the heavy traffic flow along Park Boulevard — was scrapped this spring after city planners rejected it as environmentally unacceptable. The new plan shifts the bulk of the expansion outward behind the existing building, leaving the Prado essentially untouched. To avoid the parking crunch that would accompany 300,000 new patrons, the space center proposed a minibus system to shuttle visitors up from the Naval Hospital parking lot. City planners, like this new plan, as did trustees of the Natural History Museum, who had vehemently opposed the original proposal.

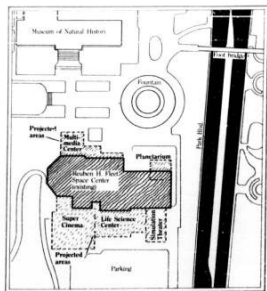
Carol Landsman, the sole dissenter in last month's park and recreation committee approval, agrees that the current plan is a big improvement over the earlier design. But Landsman feels that no museum expansions, regardless of their attractiveness, should be approved until the 1974-75 debate and delayed Balboa Park Master Plan is completed. Don Wood, president of the Citizens Committee for Century Three (C3), says his group believes there should be "no further piecemeal development of the park" until the master plan is finished. Recalling that "we were told at one time that

the [new Florida Canyon] Naval Hospital was the last new project in Balboa Park," Wood wants tight restrictions on all expansion. If new building is approved, Wood wants the museums held to the same standards as was the navy, which gave its old parcel on Inspiration Point to the city for use as park space. "We've got to tell these museums, 'You find some open space and deed it back to us. If you want to expand.'"

If the city council balks at that impossibly tough standard and approves the space center's ambitious plan, Wood predicts other museums will "whisper" the councilmembers with requests for similar approvals.

Wood is equally scornful of the Fleet's proposed shuttle service. "It was tried in 1971, and it didn't work because people just kept driving their cars into the center of the park," he recalls. The local chapter of the Sierra Club also wants the space center's expansion proposal held in abeyance until the Balboa Park Master Plan is finished, perhaps early next year.

Kirsch says his critics are diverting the center's plans. He stresses that he's asking for approval "in concept" only, and he pledges that no new bricks will be laid for at least two years. He argues that the Fleet's project is in keeping with the letter of the plan that now guides park development and with the spirit of the yet-to-be-approved master plan. "This is not an end run," he says. "We've done it just the way C3 would like it done." Kirsch promises that the shuttle



The current expansion proposal

on the expansion dispute and is doing his best to persuade them to ratify a park master plan that will give the museums room to expand. But Kirsch won't accomplish much if he can't turn around Councilman Bob Filner, who currently subscribes to the Sierra Club's Landsman/C3 philosophy of limiting museum uses. "Asphalt should be ripped up and planted with grass," says Filner aide Allen Jones, whose boss believes that "continued expansion of museums further exacerbates the problem of automobile dependence in the park." Although Filner is just one of nine council votes, the park is in his district, and he's put it at the top of his political agenda by mailing numerous press releases and commentaries

to the local media and sending park-related memos to his colleagues.

FLOYD MORROW'S QUESTIONABLE CAMPAIGN loans are making the aftermath of the boring Morrow-O'Connor mayoral race more lively than the campaign itself. In the final weeks before the June 7 election, Morrow's campaign accepted three loans from colleagues and in-laws totaling \$11,000. City election laws say

that's illegal: a candidate can only lend his own money to his campaign, not someone else's. The city clerk alerted Morrow to the apparent violation on June 7 and simultaneously asked the district attorney to investigate. Morrow indicated that he'd amended his campaign statement to show that the loans were in fact made directly to him, not the campaign; the D.A., facing little public pressure because Morrow lost the election, could quietly declare the matter closed.

A month has now passed, and Morrow's done nothing. Deputy District Attorney Allan Treckel said last week that he'll wait until Morrow's final campaign statement is filed next month and will review "any changes or amendments" before deciding what to do with the case, which is apparently the first of its kind in city history. Morrow has an equally nonchalant attitude. He claims that his wife, who filed his campaign statement, incorrectly reported the personal loans as loans to the

Morrow campaign, and says the matter will be cleared up "when we get around to it." That's not good enough for O'Connor's campaign treasurer, David Bain, who thinks that Morrow's attitude and the D.A.'s slow-footedness make a mockery of the election laws that were used to boot Roger Hedgecock from the mayor's office. Bain says he responded quickly to a relatively minor breach of those laws in May, after Union columnist Tom Blair reported that sponsors of

an O'Connor fundraiser had provided shrimp and caviar that cost more than the per-person donation paid by the partygoers. (Bain paid back the difference from campaign funds, so O'Connor wasn't hit with allegations of an illegal campaign donation from the party sponsor.) And he stresses that Morrow, an attorney who helped write the ordinance while serving on the city council in the early Seventies, has a duty to toe the line on campaign laws.

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D R A G Q U E E N



(continued from page 11)
And if they say, "Chris, that's who they'll see. In that way, this so-called split personality has worked to my advantage. I've had guys pull guns on me, one guy even pulled out a hammer, and I was able to beat them all, because they saw what they thought was a woman, and what they didn't know was that I could match them pound for pound in muscle power."
Most of my clients know from the beginning that I am a man. And in a lot of cases, if they find out, because a lot of them don't ever find out, they don't care, or others are happy because they want to have sex with a man. But there's so much pretense in this business. It's not just men who want to pick up a man because he's dressed as a woman. I've had military clients who have paid me to take them to buy

female attire, dresses and wigs. G-strings — and these guys are married, to dress them up so they can see how they look in drag. Some of these guys are black, but most are white. And they come back here to this room and march around in a wig and a G-string. They've paid me as much as \$200 to have me go and select a wig with them, come back here, help them put the wig on, and have me put make-up on them and a bra and a G-string. And like I said, they march around here on the carpet all excited, and I sit there on the bed and watch 'em. It's the most boring thing in the world. I sit there and think of the Tina Turner song "Private Dancer." You keep your mind on the money, I mean, what does love have to do with it? I'm gettin' paid. There's a lot of pretense. I say, "Gee, you

look really good in that," as if they looked pretty. Anything to let them feel their jollies and get them out the door. We all have some sort of sexual fantasy that we are desperate to fulfill. Some of us are more desperate than others, I guess.
"At the beginning, to be honest, I loved it. But we all have preferences. I've dealt with all of 'em. Black men, white men, and Hispanics. The black men are the best lovers. The white men spend more money. Hispanics, I don't want to even deal with. I'm not talking about the enlisted men. I'm talking about the migrant workers. They have no personal hygiene and a body odor that is out of this world. Plus, there is the communication problem. The majority of the girls don't want to deal with

the field workers — they hardly don't want to spend any money at all.
"Some of my clients I've liked, but I've learned that I can't have a relationship with a client. A lot of the guys are on drugs — crack. I've actually taken guys in, only to be lied to, to be cheated. I just got over what I thought was love, but actually I was the fool, I believe. This guy was a blatant liar. He made good love, but he was no Mother Teresa. He had already been around the block so many times... I caught him in various lies. I confronted him about this. The thing is, you see, that I'm a very easygoing person. I've helped a lot of people. I've given homeless guys money



to get a sandwich. I've taken guys off the street, homeless guys, and taken them to my room and given them a place to sleep for the night. People, over the years, have taken advantage of my kindness. And this guy, I found, was taking advantage of my feelings and emotions. But most people who know me like me. It would be different if I were some dingy drag queen. I wasn't intelligent, I wasn't witty.
"If I could get enough money together, if someone would give me a break with a decent job, I'd be out of this tomorrow. I would love to stop working like this. I'm not getting any younger. My looks aren't going to hold

out forever. I know that. Eventually, I will have to give up Gina. I know that. Then what am I going to do? Join the homeless? I, however, am one of the few cases of people out on the street that can be salvaged. Even though, once you have been a prostitute, in your heart, basically, you will always be a prostitute.
"I guess that until the day I die, that I will be forever trying to let people know or maybe let my own self know that, hell, I'm just as good as the next person. I am more than some man who dresses like a woman. When people get to know me, they find out that I'm just as human as they are. I bleed red blood, like they do." □

G I R L

(continued from page 11)
sounds strange. I wish that I could peel my flesh off, take it off like clothes, leave it somewhere, and not have to think about it. To not be conspicuous. To simply be. How I wouldn't have involved myself in so many relationships if I hadn't been attractive. How I probably would have used that time to do something more with my life. All these ideas race around inside my head.
"This is starting to change. I'm almost twenty-seven. When you've been made so minutely aware of your body as I have, you notice the smallest changes,

and you know what they're adding up to. Small lines around my mouth. The skin under my chin is not as firm as it used to be. The small wrinkles at the corners of my eyes. I look at my mother, and I see how I will someday be. Even now, though, it's evident. For years, from about the time I was eighteen until last year, people would ask me, "Do you model?" And now, I've noticed, they've started saying, "Have you ever modeled?" Past tense.
"And so here I am. Me and the beautiful girl. Everyone seems to feel that the best ticket is being

beautiful and stupid. And they are probably right. But being beautiful and smart is, if you've been listening, a curse. Although I am pretty, I never doubted my intelligence. There was no chance that I would ever be able to escape from facing my own self-deception. I was aware of it, and I guess I thought that I could postpone it indefinitely. I was wrong. The beautiful girl, I'm going to have to kill her as gracefully as I can. Nobody wants to feel as if they are not a person." □

(Elizabeth Anne Fowler is a fictionist name.)

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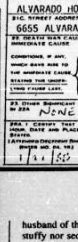
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On the other hand, she and her

When she emerged from the trailer a few minutes later, she found him motionless, still frozen in a squatting position. "I started CPR, but he wasn't breathing," says cardiopulmonary resuscitation and after a moment or two ran to get help from her husband's brother, who arrived in a few minutes to her aid, and one young man helped her administer CPR for about twenty minutes. "I was screaming for help," she says completely flabbergasted to respond. Today she has no doubts that her husband's death was preventable. "Even if we had been home in Malibu and had called the paramedics, they would have been able to arrive to revive him."

An intense discussion then broke out about the possibility of a lawsuit. "I was so angry around George's body," Jane says any neighbor who has frequented Baja for more than a few years would have been counseled her to spirit George's body out of the country. Others chimed in with tales of how they had been helped by people who became embroiled in nightmare problems after the death of a relative in a similar manner. "I was shocked to hear a heart attack in Mexico City, and it had taken a month to get my body back across the border. The idea of another person's body being stuck in a hotel room

First they headed for Mexicali, where the Memorial Day traffic was so thick they couldn't even

In Tlaxcote it still took Jane and her neighbor close to two hours to reach the checkpoint. But there the border guard gave them a hard time. "I was afraid," she says. The neighbor, Al Weiss, says he and Jane did not know the guard. "I was afraid they would be afraid of me," she says. But they felt this would result in the border being directed to some nearby (and less crowded) crossing. "I was afraid," she says. "I figured we should decide where to take a break, and I thought I would be right on the border, the Mexicans might get involved. I wanted to get away from them as fast as I could." Jane says that Alvaro Hospital, the closest facility with which Weiss was familiar, "The hospital was not far from the border," she says. Various doctors and nurses assured her she had done the right thing, and she was not in any danger of being in Baja, and it had taken nine days to get to the hospital. Staff phoned the San Diego County coroner's office, where a deputy coroner called George's wife, and she called the coroner. They agreed to sign the death certificate. After talking to him, the coroner's staff felt reassured that George had died of natural causes and that no autopsy was necessary. A local mortician took care of the body. "I was in the north, convinced the dead successfully avoided a potentially dreadful experience and I was in the south," she says. The border, I heaved a sigh of relief. I thought the United States government

ody she says those words reproachfully. Jane's serenity vanished the day after her husband's death, when Los Angeles County morticians to whom the body had been transferred informed her that a San Diego County bureaucrat had refused to register the death certificate, balking at the absence of a Mexican death certificate. Jane couldn't believe what she was hearing. What was she supposed to do — take George's decomposed corpse back to Mexico? Yet the staff persisted throughout the week. "I was at the mortuary for hours every day, working on this," Jane says. By Thursday evening, the mortician still hadn't gotten a permit to open up a grave, and Jane and her family were afraid they wouldn't be able to bury George at his own funeral, scheduled for 2:30 p.m. the next day. Friday morning Jane and her family frantically began seeking official

Mexico. "I was afraid the *federales* might stop us and want to search the truck, as they sometimes do." If she felt fear, however, she strove to numb her grief over her husband's sudden demise. "You

do what you have to do, and then when it's all over, you go crazy," she explains. She also uses hypnosis in her therapeutic practice, and she says some hypnotic techniques aided her.

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A DEATH IN BAJA, A BURIAL IN DOUBT

(continued from page 15)

intervention, calling all the bigshots they could think of: a congressman's office, a Los Angeles County supervisor, the L.A. coroner's office. But it was only in the mortuary chapel, as the funeral services were about to start, that the funeral director came up to Jane and whispered that a solution finally appeared to be in sight. He told Jane that a San Diego deputy coroner was willing to go over and register the death certificate after 5:00 p.m., when the recalcitrant bureaucracy would go home for the weekend. (George's mourners nonetheless viewed only a mock burial scene the day of his funeral. Jane, her children, and grandchildren returned for the actual burial the following day.)

The recalcitrant bureaucracy in question, Vickie Call, broke into a startled laugh when she heard that version of the problem's resolution. Call never spoke with Jane Haly directly, but she says she can understand why Haly might regard her as an ogre, particularly since Haly got a distorted version of the events surrounding the death certificate registry. In fact, Call says she felt terrible for George's family. She says she's not sure she herself wouldn't do the same thing Jane did, were she in the same situation. "I've heard the horror stories about dying in Mexico," she says.

But Call says when the Los Angeles County mortician contacted her by phone, "His opening words to me were, 'This person died in Mexico.'" Call says that revelation immediately put her in a

terrible spot, since legally she's just supposed to register deaths occurring in San Diego County. "If the funeral director had not said anything to me, this would not have happened," Call says. But since she was told the death occurred in Mexico, she could imagine someone coming to her later and demanding to know why she consequently went ahead and registered the death as occurring in San Diego County. "I didn't want to put my head on the chopping block," Call says.

Instead she turned for guidance to three different superiors: the county's deputy director for public health services, Dr. Donald Ramras; another administrator in his department, and David Mitchell, the chief of the office of state registrar of vital records in Sacramento. The four of them extensively discussed the situation, Call says, "and unfortunately, this took time." Finally, Ramras decided that since his department lacks investigatory capacity, he was willing to accept the story that the coroner had been given — namely, that the body was found in the Alvarado Hospital parking lot.

Coroner Dave Stark says, "By then, several days had gone by, and rather than make it difficult for the family, I decided to accept the first story that was presented to us. We didn't want to compound her problems any more."

Conversation with George's physician had persuaded his staff that foul play was extremely unlikely. If Haly did smuggle her husband's dead body across the

border, then that was "probably very unwise," Stark adds. "And I certainly don't recommend that anyone do this."

JC. Conterley is even more emphatic in urging Americans to report Baja deaths to Mexican authorities. "Anybody who dies in Mexico must be processed by the Mexican authorities under Mexican law," says Conterley, who works in the American citizens' services section of the United States consulate in Tijuana. Only when presented with a legitimate Mexican death certificate (and an American birth certificate) can the consulate issue a "report of death of an American abroad," Conterley explains. "That's an official state department document." It verifies where the death occurred and under what conditions. Lacking it, the survivors might run into problems with life insurance carriers, Conterley suggests.

Asked about the legendary "horror stories" about getting American deceased relatives out of Mexico, Conterley concedes that "sometimes people are taken advantage of down here." However, he says in many other instances competent and honorable Mexican mortuaries are able to process corpses and transfer them to their American

counterparts at the border crossing without excessive delay or expense. Conterley says this sometimes can be done in one day, provided someone can identify the body. Deaths in Baja can run a lengthy gamut, he points out. "They can die in a hotel room in Tijuana. That's a simple matter, or they can die on an off-road vehicle hundreds of miles south of Guerrero Negro." He says costs to retrieve a body from deep within the interior of Baja can easily run between \$2000 and \$2500, but he adds, "Most Americans don't realize how big this place is." The cost of transferring a body over an equivalent distance in the United States might well be comparable, he suggests. "Death's an expensive business."

Conterley says one additional factor also complicates the equation. "We see tragedy. We see explosive situations. We see bereaved next of kin flying in from all over the United States to a country they know nothing about, in many cases. There's a huge pot of factors that really affects perception." Sometimes experiences that are perceived to be "horror stories" in fact are the result of cross-cultural misunderstanding, the consular official says. "Getting a cadaver back to the states is something that's normally pretty do-able. But if they [the survivors] come to fight a war, that's going to take time. And they're not always prepared for that."

Jane Haly sounds skeptical about any gits assurance that her best course would have been to report her husband's death

A DEATH IN BAJA, A BURIAL IN DOUBT

to the Mexicans. She believes "the sooner you bury them [loved ones], the sooner you begin to heal," and she wasn't willing to risk any significant delays. On the other hand, she's certainly not satisfied with the course of action she chose instead. "My husband's hobby was genealogy. Facts being correct was very important to him. But now the records

say that he was found in a parking lot at Alvarado Hospital." Jane also says, "I wasn't even sure if I was going to be put in jail for what I did. But I'd do it again. I just would not stop in San Diego County."

Coroner Stark suggests another alternative. "If someone collapses in Ensenada or Tijuana, I would

recommend [their companion] go to the border as soon as they can," Stark says. He then advises telling the border guard that one of the passengers "might be deceased." San Ysidro customs director Jerry Martin says whenever this has happened, "We've assumed that the person died in line." Martin says a medical examiner immediately examines

the person, and if he or she is indeed pronounced dead, the customs officials call San Diego police, who in turn call the coroner's office. "We then would state on the death certificate that death occurred at the port of entry," Stark says. Vickie Call says she would have no qualms about registering such a death certificate.

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Reginald Cate

A solid premise can always support some shaky evidence; and solid evidence can help to stabilize a shaky premise; but shaky on top of shaky is a signal to crawl under the seat.

DUNCAN SHEPHERD

Werner Herzog had his *Stroszek* (among others), and Wim Wenders had his *Paris, Texas* (among others), and now Percy Adlon has had his turn to have *Reginald Cate*: his turn, that is, to make a film in America. (Fassbinder had got as far as making a film in the English language before his death, but hadn't yet made the crossing.) Adlon started out as something of an outsider among the New Germans, something of a late-comer as well as an old-comer (he made his first feature in 1970, well into his forties), but the glow of optimism that comes over him in his new surroundings is something that didn't fail to touch his forerunners either — although, on my own lightweight-tester, he registers as easily the brightest of the three: a 250-watt heat lamp as against, maybe, a standard 60-watt frosted.

The story of a German tourist (the hefty Marianne Sagerbrecht, of Adlon's *Sugarbush*), who is abandoned by her travelling companion — husband? — in a full moonlighting costume at the edge of the Mohave Desert, and who finds a new home (after some initial chilliness) among the met-

pet compound at a rundown motel-cum-coffee-shop-cum-gas-station-cum-(finally)-coherent, appears to have every intention of becoming what is known in blur-ese as a "feel-good movie" (and actually was called that in the blurbs culled from the *San Francisco Chronicle*). All that stands in the way of that goal is the likelihood that it will become a feel-indifferent movie first.

Like Adlon's *Sugarbush* — a romance, as no one who saw it will need to be reminded, between a rail-thin subway conductor and the train-wide woman (the same Marianne Sagerbrecht) who applies cosmetics on the customers of an embalmer — *Reginald Cate* is a very pretty and very sweet declaration of belief in the possibility of almost anything. (Even, this time, the possibility of a happy ending.) And also like that earlier movie, it is rather unconvincingly borne out by the evidence. A solid premise can always support some shaky evidence; and solid evidence can help to stabilize a shaky premise; but shaky on top of shaky is a signal to crawl under the seat. And it can't be enough to throw on the sort of tinkling piano with which soundtracks added to Chaplin shorts assure us that what we are seeing is supposed to be funny. (Jack Palance, as a Southwestern painter, complete with Indian headband and rapian boots, actually does produce this effect, but

that's an innate gift of his that comes in handy in the overt comic role of *Contempt*, for example, and comes in extraneously in a role such as that of the gangster in *Shore*.)

Reginald Cate also, and most significantly, recalls *Sugarbush* in matching the capriciousness of plot with capriciousness of treatment. It was with that previous movie that Adlon stopped seeming to be so much an outsider and started seeming to want to enfold himself in the mantle of the late R.W. Fassbinder, combining the rawest emotion with the most raffish style, to an effect both pathetic and grotesque, tear-jerking and snicker-jerking. High among the hallmarks of that style, there are intermittent colored tints, which, when buttressed, you might be able to convince yourself are meant to convey and intensify the effects of desert sun on a person in black hiking regalia, but which, when pink or blue, might catch you at a loss for such explanation. And there are camera tilts — thirty degrees, sixty degrees, and jump ship! — that can land you in your neighbor's lap in search of comprehension. Small bits of action will be bused up with extra cuts or lurching slow motion, so that you could wish you were watching the movie on video cassette where you would have the option of Instant Replay for analysis. These devices are not marshalled into any pattern of consistency, as in an over-the-hill B-movie, but are dispensed periodically in such a way as to cause the drowsing viewer to snuffle to attention, muttering a word of wonderment like "Huh?" or, if the graphics have put him specially in mind of DC comic books, "Whoa—" or even "Ods bodkins!" Some of this — the tilts if not the tints, the fast cuts if not the slow motion — is reminiscent of Ruz Meyer: the friskiness if not the energy to sustain it.

I myself was able to stay alert throughout the last half of the movie by cataloguing the sours of *P*'s I detected in it. These would of course begin with the *Reginald Cate* itself. The interloper is from, specifically, Bavaria. The proprietress (the interesting new face of CCH Pounder) is named Brenda. She's black. (Are you getting the idea?) She has a daughter who dates a biker, and has a son who plays Bach on the piano. He in turn has a new baby. Brenda's rejected husband spends the movie on the periphery of the action observing it through binoculars. One of the regulars of the place practices all day long throwing a boomerang. Another might be described as a B-girl, who in any case dresses immodestly in black lingerie. The local sheriff wears his hair in braids. And the happy ending has possible implications of ligature. That's as far as I got with this line of research, having broken it off without remission as soon as the movie ended. I gladly turn it over now to any enterprising cinematic cryptographer.

The movie is currently at the Guild.

Privately, our second lesson in the Hopi language, is a little more difficult in application than the first. I still, of course, find all sorts of uses for our earlier vocabulary word, *Kowawiguzzi*: as something, for example, to grumble under my breath when I visit the newspaper recycling bin and discover it

already filled to overflowing, or something to murmur philosophically when I am nearly run-ended, and then fit-shakingly passed on the left, by some motorist furious at my inclination to drive less far above the speed limit than he. But what to do now with *Kowawiguzzi*? "Life in transformation," the poster outside the theater succinctly suggests, but the postscript on the film itself goes off in another direction: "An entity, a way of life, that consumes the life forces of other beings in order to further its own life." Hum.

Cody Raggio's images, which could have served as a photo of Lassie on a flash card saying *an chien*, do not really bring it into focus one way or the other: anonymous brown-skinned people lurching sacks of mud on their heads in slow motion; stoned women beating their laundry at river's edge in slow motion; turbaned men conducting a herd of camels into the desert in slow motion; city dwellers crossing the streets against traffic in slow motion; smiling children by threes and fours revolving on ferris-wheel cars in slow motion. (If everything in slow motion were run at normal speed — and almost everything is in slow motion — we could have got through the movie in twenty minutes instead of the other two and a half (it actually takes). And until the above-quoted postscript, there is not one word of spoken or printed text — and no word of thought or action.)

The argument, whatever it is, is presented very prettily, though the effect of this is not too unlike Carlos Castaneda or G.I. Gurdjieff as read aloud by Tanya Roberts. One doesn't, these days, get to see nearly enough cinematic experimentation through the available outlets. But one still somehow prefers to think of experiments as belonging in secret basement laboratories rather than right out on the living-room coffee table alongside *The Ocean World* and *Molokai: An Island in Time*.

It's at the Ken through Saturday.

I have neglected until now to mention, much less to attend, the six-week tribute to New Argentine Cinema at the La Jolla Museum, presently halfway through its course. I have no firsthand knowledge, and little enough secondhand knowledge, of any of the entries: that's their simultaneous attraction and lack of attraction. But if there were ever a time as good as any other for people to perk up at things Argentinian in general, this would seem to be it. The *Malvinas* may still be better known as the Falklands, but the melodies of *Evita* linger on, and the World Cup of soccer will not leave Argentine hands for at least another two years, and all current hopes for pulchritude in women's tennis appear to be pinned on Gabriela Sabatini. And then there is the great tango resurgence (although you aren't quite safe yet to inquire in a record store for Astor Piazzolla without the clerk irritating you by telling you you mean Pia Zadori). The remaining schedule, if you can get any vibrations from names alone, is as follows: Juan José Jusé's *Made in Argentina*, July 13; Jorge Palaco's *Diapason*, July 20; and Alberto Fischerman's *June Days*, July 27.

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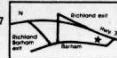


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QUARTER NOTES

BY JONATHAN SAVILLE

LIEDER BY WEAVER

Martha Jane Weaver's stunning performance of Brahms's *Also Rhapsody* at St. James By-the-Sea which I reported on recently, made me eager to hear more of this splendid singer's work. I had the opportunity last week, when she gave a recital of German lieder at Words and Music Bookstore in Hillcrest. The recital happily confirmed my initial enthusiasm for Weaver's instrument and musicianship, and it demonstrated her competence in this extraordinarily subtle and challenging repertoire.

The recital, ably accompanied by Anne Young, consisted of groups by Schubert, Brahms, Schumann, and Strauss. The songs chosen were generally the familiar ones, with such frequently performed works as (among others) Schubert's "Gretchen am Spinnrade" and "An die Musik," Brahms's "Die Mainacht" and "Von ewiger Liebe," Strauss's "Zigeuner," and the complete cycle *Frauenliebe und Leben* of Schumann. The emotional range was great, from the dramatic dialogue between the lovers in "Von ewiger Liebe" and Gretchen's anguished expression of yearning love as she sits at

her spinning wheel, to the folksy comedy of Brahms's "Der Schmeich" (the girl in love with the hammer-wielding blacksmith), to the lyrical serenity of Schubert's "Du bist die Ruh" and Strauss's "Morgen," to the rapt, mystical contemplation of Schubert's "Nacht und Träume" and Strauss's "Der Nachtigang." Yet the program was thematically unified by its almost exclusive concentration on love songs, as well as by the perpetual Romantic themes of the poems the music was set to: night, kisses, tears, suffering, the moon, the forest, roses....

In this repertoire, Weaver proved once again that her vocal technique is as close to flawless as such technique can ever come. What her operatic range may be is still unclear to me (she might be a true contralto or a dramatic soprano or anything in between), but in her recent concert, as at St. James, she showed herself in complete command of the highest and lowest extremes demanded by this particular music. A rich, strong, vibrant low range, with the chest tones variously and subtly mixed with head resonance; a free, ringing, gorgeous top; and a supple mid-range, velvety smooth along its edges, from the dramatic characteristics of a voice that in "Von ewiger Liebe" and Gretchen's anguished expression of yearning love as she sits at

of Kirsten Flagstad. It is a voice produced from the depths and supported with perfect steadiness, but at the same time its resonances are forward, with no hootiness or overly covered quality, and with a consequent utter clarity of diction. The lied, being a setting of poetry in which music and text count equally, demands that the words be clearly understood if the performance is to be effective, and in this respect Weaver was

tone of each song. I myself prefer the former approach, for it conveys more meaning and in more detail, and it is better capable of sustaining a lengthy sequence of songs close to each other in general emotion and differing chiefly in the specific choice of words and verbal images.

Martha Jane Weaver evidently belongs more or less (though in no extreme fashion) to the other school. The generalized

with a voice of that quality and with so intelligent and sensitive a way of shaping phrases, could be boring. But how much more of an emotional experience these songs could be if infinitesimal pauses, swellings, changes of timbre, and emphasized consonants could bring out, in the continual, intimate texture of the music, the specific inner response to words and phrases like "stille, milde Nacht" ("silent, gentle night"), "silbernes Licht" ("silvery light"), "dein schönes Haupt" ("your beautiful head"), "wie eine Heilige" ("like a saint"), and "seelenberollt" ("brimful with soul") —

"Nachtigang," to cite an example among many. An extraordinary verbal invention like "seelenberollt" (the poem is by Otto Julius Bierbaum) demands to be acted through the voice, as well as sung, and it should be acted — with conviction and commitment — at the particular moment when it appears, in addition to throwing its luminousness over the entire song of which it is the spiritual climax.

In spite of these small reservations (which many listeners might not share), I found Weaver's lieder recital an enchanting experience. Now, if only we could hear her in opera!

The lied is a setting of poetry in which music and text count equally.

as effective a communicator of the sounds of the words as Lotte Lehmann or Dietrich Fischer-Dieskau. Whether she was as effective a communicator of meaning as so immediately certain. There are two traditions of performing lieder — or, at least, two significantly different approaches. A Fischer-Dieskau is above all a performer of the poetry, every nuance of which is dramatically interpreted, as though the singer were a particularly intense actor. Other fine lieder singers, such as Kathleen Ferrier or Eileen Farrell, have relied more on the expressive power of the music and the generalized emotional

approach — "prima la musica, e dopo le parole" — worked best in the most overtly dramatic, impassioned, and "operatic" songs, such as "Von ewiger Liebe," which was truly thrilling. But the slower, more lyrical, more meditative, more inwardly directed songs, which — as usually in such lieder recitals — made up a considerable (and perhaps a predominant) proportion of the program, had a tendency to sound a bit too much like each other, for want of detailed differentiation of the experiences they embody. I do not wish to exaggerate this criticism, which might suggest that the concert was sometimes boring. No singer

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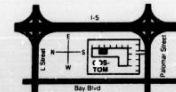
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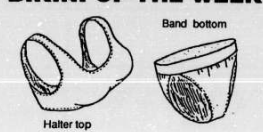
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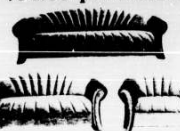


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The psychology of a dining room is paramount to our enjoyment of meals. We want to feel protected and sequestered, or in the midst of an exciting hubbub; or in a situation in which we can relax and experience a sense of nurture. The physical aspects of the room, whether it's large or small, crowded or empty, relays unconscious messages to us.

I used to love the food at the Danish Inn in La Mesa (now long), but I always worried that if I dropped my fork, I would be made to stand in the corner. Such an air of repressive gentility existed that I was almost afraid to laugh. The restaurants under review today have all been influenced by their physical arrangements and the psychological effects they convey.

on my salmon — can be corrected with ease. What is more of a problem is the size of the place in relation to the number of diners. This form of cuisine, where home-style verges on Continental — would do well in a small, cozy room that holds forty people. The walls have been stripped and painted off-white, which may have been a mistake because what's needed is a provincial atmosphere. More important is that there are simply too many empty rooms and too few diners.

I'm sure that the new owners would like nothing more than to have the place packed to capacity, and my advice may be somewhat akin to telling a lonely person, "Don't be lonely," when that's exactly what he or she desires. However, if the Manor would close the doors to the extra rooms or put up screens so that you don't see so much empty space, the diner wouldn't feel as though she or he had wandered into a less than thriving enterprise. The entry room would be more than sufficient; the second dining room for smokers has some justification. But it's mildly disconcerting to see four separate areas over which are scattered fewer than ten diners.

Everything would taste better at the Manor if the diners were all in one room. That would create a sense of life and vitality — diners feed on each other's enthusiasm. The Manor offers good value for fresh home-cooked meals at moderate prices. But until business picks up, it should close up or rent out the unused space.

Another restaurant had trouble for almost a decade because of its physical limitations was Piret M's in the La Jolla Village Square shopping mall. For almost a decade, you had to enter through the shopping center and the restaurant had to keep mall hours. This meant it couldn't serve meals past 6:00 p.m. on Saturdays and Sundays. Now, however, if you drive to the entrance of Bullock's Wilshire, a sign to the right will indicate that Piret M's is located there. The new outside door overlooking the parking lot is made of glass and leads to an elegant entryway filled with art and a couch with multicolored cushions. This newly established entryway gives an entirely new feeling to the place because you are protected from the shoppers.

We had two delightful entrees, chicken breast with onions and garlic, plus vegetables from China's, for nine dollars, and a fish called bee (pronounced bee-bee), done in a ginger sauce and covered with green onions. For openers, we shared a marvelous fennel and salmon served in a Perpet crime fraiche sauce (\$10.25). I would also like to recommend a very good roast/half-chicken with vegetables at Piret M's for only \$8.75.

We stayed until closing at 9:00 p.m., went through the new entryway to the parking lot and congratulated ourselves on having had such a good evening in a restaurant without once being aware of the mall. Piret M's and its new entrance arc open every night of the week until 9:00 p.m. or 9:30 p.m.

At PoPolks, in National City, the

psychology, cashes in on nostalgia and a simulated country atmosphere. The menu of livers "chicken and dumplings," "kuntry fried steak," "a young uns menu." A cafeteria diner is described as "more" a pound of delicious farm raised cutfish, fried good 'n crisp and served with all the trimmings. The dish is home-spelling (of which mythological apt?) includes "biskit," "cattin," and "sawmiches." But they slipped up, using the correct spelling of "creek," which any local yokel knows should be spelled "crick."

The first of its kind in California — but soon to spread statewide — PoPolks is a chain that sells corn, as well as corn on the cob. Though it may have begun as a small restaurant in South Carolina, it's now franchised to some sophisticated city slickers acting like po folk. The current franchise owner told us she was advised that PoPolks would not go over in Del Mar, a location she considered (she had those demographics right). Since she had to start in an area that housed at least 15,000 within a radius of five miles, she chose National City.

When we arrived at 5:30 p.m., we had only a few minutes' wait for a country-style table with a patterned, wipe-off tablecloth and paper napkins. But when we left, people were "settling on the porch" and standing in clusters, happy to wait forty-five minutes to an hour to get in. Why? Lots of cheap, fresh eats. The place was jammed with couples and their young 'uns and senior citizens.

The best diners are the fried chicken (\$5.29) and the fried catfish (\$6.99). All diners come with a choice of two side dishes, such as black-eyed peas, sliced "maters," a baked "po-tate," or turnip greens. Everyone around us seemed to have ordered corn on the cob — a good sense of the psychology of place. The chicken and dumplings à la carte is \$1.19 (how do they arrive at such sums?) and consists of broad noodles and tiny pieces of chicken in a highly salted broth.

The food, which is very fresh, is either fried, salty, filled with sugar, or starchy. No one seemed to mind. The fried steak (\$4.99), with its gelatinous white-flour gravy, was more than I could handle, and the fruit cobblers appeared to be prepared with the starchy fruit-pie fillings found in cans. Yet what can you expect for \$1.29 and b'vise, didn't they rightly tell it was for PoPolks?

Enough. They serve tons of food at low cost, everyone seemed to love what they were eating, no one worried about calories or cholesterol, and one white-haired woman told me that the catfish was the best she'd had since she visited Natchez, Mississippi. If you liked the Big Yellow House in La Mesa, you'll love PoPolks. The owners of PoPolks don't have to pay no mind to critics — they're laughing all the way to their Southern California banks.

Some confusion arose for my anniversary column appeared. I am not retiring; I will go on as a restaurant critic until I'm a little old lady.

CITY LIGHTS

GIVEN THE FINGERS

(continued from page 4) apprehensive about going to NEC without giving the preparatory work a chance to be bid on by others. As a result, Emery laments, the county now has to buy the original site-preparation plans from NEC.

Though no one knows precisely when, the computer ultimately will be placed at two locations: the main terminal at 5555 Overland Drive, and the smaller input subsystem, where the fingerprints are actually fed into the system, at 222 A Street. Emery points out that site-preparation plans are still not

quite ready for open bidding. "We're still in the negotiating process with NEC and all others involved," he says.

THE NEW VANDALISM

(continued from page 4) removed much of the greenery at considerable expense.

Victim Number Five: Pygmy palms. Horton Plaza Park. Approximate Loss: \$500. The first assault on this renovated downtown mini-park came shortly after the adjoining shopping center opened for business in 1985. Sadists ripped plastic watering tubes from the concrete planters that hold the mini-palms, and several of the hundred plants died of thirst. Last month, four pygmy palms were

ripped from their containers, and the historic rebuilt fountain was filled with detergent and defaced with graffiti.

Victim Number Six: Hedge, decorative planter, metal post and rails. Fifth Avenue between F and

G streets. This bit of Gaslamp Quarter landscaping had become, in park and rec supervisor Medina's words, "a magnet for a dozen or so peeps — who gamble, drink, and do... and use the back side of the planter as a toilet." It was removed and

replaced with plants and shrubs too small to provide shelter for the no-goodniks.

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Play It With Belief



Drew Tomblino, Alayne Adams, William Anton

These unjudged souls actually believe in something greater than themselves and are willing to fight like hell for that belief.

JEFF SMITH

When you hear about it now, you'll swear that the legendary opening of Marc Blitzstein's *The Cradle Will Rock* on June 17, 1937 was orchestrated by that brilliant attention-grabber Orson Welles. All of it: the Works Progress Administration closing the Maxine Elliot Theatre two days before opening night (because the proletarian opera was "revolutionary") (but so, in its way, was the WPA); everyone on the phone on opening night as the 8:30 curtain drew near, trying desperately to find another space; a kindly, nameless gent offering the Venice Theatre, twenty blocks away on Seventh Avenue, to the show's producer John Houseman; the subway to the theater (mostly in buses and cabs); and, well, it's an empty space, no set, costumes, or orchestra, just a solitary light bulb, a borrowed piano with Blitzstein plunking out his tunes, and, so as not to violate an Equity order, the actors doing their roles from the audience (a rabid, one reporter has said "mutinous" audience, by the way, from which "a number of better dressed first-nighters walked out early"). And there, seated on the stage as a sort of narrator, is the show's director, the twenty-two-year-old Orson Welles. Now come on. Doesn't the whole thing sound like one of ole "War of the Worlds" Welles's wily PR schemes?

is being made to find a new space for the show. Cast members sing songs from the period, like "Brother, Can You Spare a Dime?" and "It's Better with a Union Man." Except for a few Yuppies networking loudly ("Call me, my machine'll do lunch with your machine") in the audience, the crowd goes along with the event. Then, like a governor's reprieve, a theater has been found! The audience walks half a block to the Lyceum Stage, and the show begins.

And what an odd, immensely dated, vitally energetic, naive, simplistic, rousing show it is! The story is as jive as its Kurt Weill-influenced score is stirring. Its old-time, agit-prop morality cuts straight down class lines: those with more than a dime in their pockets are evil; those with less, holy. The fattest of the fat cats is Mr. Mister. He not only exudes pure menace, he owns the local steel foundry and has the newspaper, the church, doctors, artists, a college president (cut from the Rep's version), and the "Liberty Committee" — a group similar to the reactionary Liberty League of the Thirties — in the sweat-soaked palm of his greedy hand.

On the other side of the tracks stand intrepid Larry Foreman and the steelworkers, holding a union drive for a "closed" shop and a few basic human rights, among these being the right not to be blown to bits by one of Mr. Mister's henchpersons. On the eve of the show, the wrong group, the Liberty Committee, by mistake, and the episodic musical's nine scenes, set in a night court, flash back to how each of these pillars of the community sold out. As they topple one by one, the proud, clenched fist of union solidarity rises through the rubble like a phoenix from its ashes, leaving tall buildings with a single bound ever onward for Truth, Justice, and the American Way, All Power to the People, Say Amen, Sisters and Brothers!

The plot says: "Good and bad, I defined those terms. Quite clear, no doubt, somehow. Ah, but I was so much older then, I'm younger than that now." It doesn't always succeed, and at times, its energy feels forced. Nonetheless, the Rep's production of *Cradle* does a fascinating thing. Rather than treat the piece as a mere historical curiosity, it attempts to put us in touch with an "older" era and a whole core of feeling quite other than today's. The authorial sense of the musical is so emphatically permeating that Saturday morning cartoons are more complex — but at the Rep, director Robert Brodeur has been unafraid to emphasize the play's clearest, black-and-white class distinctions and melodramatic tone (will Larry Foreman pocket Mr. Mister's bribe? Will he, huh?). And what emerges, along with a sense of the play's (and the producers') courage, is its incredible innocence. These unjudged souls actually believe in something greater than themselves and are willing to fight hell for that belief. What an absolutely singular notion in this self-interested day and age.

The production itself is far from callow. Once we are inside the Lyceum, the show begins like the '37 opening. Nick Reed's sparse set — brick walls, bare stage with a single light bulb and the "borrowed" piano (played with fervor all evening long by Mark Danisovsky, who plays Blitzstein less so) — evokes the spartan look of the Venice Theatre effectively. The actors begin in the audience but soon break with history and perform onstage, and the haphazard gives way to the polished. At this point, John B. Forster's terrific lighting designs move into high gear. They abandon the one-bulb approach and work wonders, with follow spots and pool effects, carving out playing spaces in the dark. Clare Henkel's costumes are less thanbare than expected (the actors at the Venice being clothed in mush) but work well to capture the period and credit rating of the characters. Fred Carama's musical direction and Bonnie Johnston's choreography blend with Brodeur's clear, fast-paced direction to pace and drive the show much like a march.

The cast is solid through and through. Joan Holden of the San Francisco Mime Troupe, arguably one of the finest agitprop writers in the world, observes in a new book of interviews (*In Their Own Words*, a TCG paperback), that "when sophisticated theaters do melodrama, they spoof it so that it's gutless. You have to play it with belief." This show, especially the songs, exudes conviction. Alayne Adams and Arthur Mercer-Wagner, who play a prostitute and a homeless man, bookend the bad guys on-stage with fully felt performances. Adams sets the tone musically and Mercer-Wagner, who functions as a narrator, really, both are excellent. As is William Anton as Larry Foreman. Listen to him long enough, and you may get the urge to hand out a few leaflets. Drew Tomblino and Richard Wright are appropriately sinister, and the supporting cast, headed by Priscilla Allen as Mrs. Mister, all contribute to a production that puts us in touch with the spirit and fervor of an era when the collective "we" was a four-letter word.

is being made to find a new space for the show. Cast members sing songs from the period, like "Brother, Can You Spare a Dime?" and "It's Better with a Union Man." Except for a few Yuppies networking loudly ("Call me, my machine'll do lunch with your machine") in the audience, the crowd goes along with the event. Then, like a governor's reprieve, a theater has been found! The audience walks half a block to the Lyceum Stage, and the show begins.

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ROBBERY

Items: Citation book, keys
Location: Silverado, La Jolla
Date: 05-31-88
Time: 1:30
Crime Description: L. took the listed items from P. by force and fled the scene.
Victim's Statement: P., a parking controller with S.D.P.D., was writing L. a parking citation (#681769). L. began arguing with P. over the citation. L., who was holding a bucket of water, threw it in her direction and got into his vehicle and drove away.
L. returned a few minutes later, on foot and started arguing with P. again. P. explained to L. that the citation was written and it would be turned in. L. became very upset and grabbed the citation book and keys from P. hands and fled on 900 Silverado and then on 7800 Grand.
Officer's Investigation: Officer O'Connell #3417 and Officer Conner #2659 stopped L. at the Arco Station at I-5 and Old Town Ave. I drove both P. and C. to where the officers had stopped L. for a "curb-stone" line-up. Both P. and C. made a positive identification of L. as the one who took the items.
Evidence: L. told O'Connell #3417 that he checked the citation book and keys inside the California First Bank at 7800 Grand. He said they were behind the withdrawal slip on desk inside the north door.
I retrieved the items from where L. said they were. I returned them to P., because the items already written needed to be turned in.

ATTEMPTED SUICIDE

Location: 45th Street, San Diego
Date: 06-03-88
Time: 0:20
Narrative: I received a radio call of an attempted suicide at 45th Street. I contacted her neighbor G. who discovered M. G. told me M. had her son in a shooting incident this year and her other children do not visit her. She's been depressed and drinking alcohol heavily. When she asked M. why she did it, M. said because it was time to die.

DEATH

Location: Navajo Rd., San Diego
Date: 06-06-88
Time: 1:15
Narrative: The body was observed supine in a hospital bed in his bedroom. D. was in his father's room at 1:15 hours, showing his dad. B. said his dad asked him to roll him over because of his bed sores. B. began to do that when his dad took (3) deep gasps and was pronounced not breathing. B. said he waited three minutes and then lifted his dad several times and got no response. Mr. B. is a hospice case with terminal congestive heart disorders. B. said

he watched his dad for about 30 minutes then waited another hour to call someone because he didn't want emergency services to revive his dad. At 1:51 hrs. he called 911 and police and Fire Co. #24 responded.

CRIME

ASSAULT WITH DEADLY WEAPON

Weapon: Sticks, clubs, gun
Location: J Street, San Diego
Date: 06-02-88
Time: 05:48
Crime Description: Alfredo M. was driving by several persons. His passengers were also injured.
Victim Statement: Alfredo M. told me he drove off on J St. through the Grand Hill Park area. Alfredo M. said he stopped in the road because the were people in the street. Alfredo M. said his car was then surrounded by several Hispanic men which he said were from the Sherman gang.
Alfredo M. looked at his left and saw
asked Alfredo in empty zone "What's going on you fig." Alfredo M. said _____ had his hand behind his back. Alfredo M. asked _____ to calm down and told him he had his child with him.
_____ pulled a gun out and pointed it at Alfredo M.'s head and shouted "I'm going to kill you!" Alfredo said the group converged on his car and started smashing the windshield denting the car and beating him with sticks and bats.
Alfredo M. tried to drive away but he ran into a parked car instead. He ran from the car and hid in a stranger's house on 27th St. Alfredo M. said he came out after he noticed the police at the scene.

PUBLIC NUDITY

Location: Broadway, Chula Vista
Date: 05-16-88
Time: 1:20
Crime Description: The above suspect, a passenger in the above vehicle, exposed his penis and testicles to Cynthia M.
Victim Statement: Cynthia M. said she was a pedestrian at S/Broadway on her lunch hour when the vehicle stopped in front of her at a red light. The suspect was sitting in the vehicle with the zipper of his shorts down and exposed. "I" of his penis exposed along with his left testicle. He did not say anything to Cynthia M.
Officer Investigation: I obtained the above information from Cynthia M. She said that she was the only person on the corner at the time of the incident, and that the suspect was turned toward the door of the car and the driver seemed unaware of the passenger's actions.
Investigator's Report: On 5/17/88, I contacted the victim, Cynthia M., to verify the contents of the report.
Cynthia M. said the suspect made no attempt to draw her attention to him in any way. She said the suspect was a passenger in an open jeep and was wearing a pair of shorts. At no time did the suspect make any overt act to draw attention to himself.
The suspect's private parts were protruding out the past leg of the shorts.
Therefore, this case will be cancelled as unfounded.

ASSAULT WITH DEADLY WEAPON

Weapon: Hammer
Location: Miramar Blvd., San Diego
Date: 05-14-88
Time: 19:20
Crime Description: The above described suspect hit R.B. with a sistrack while R.B. was holding his daughter A.B.
Victim Statement: As R.B. M.B. and their daughter A.B. were leaving R.B.'s apartment, accompanied by R.R., they saw that their car was hooked up to a tow truck. The tow truck was pulling the '83 car out of the parking area. R.B. asked the tow truck driver to stop. The tow truck driver stopped and got out of this truck. R.B. asked the driver if there was anything he could do to keep his car from being towed. The driver said that if R.B. gave him "\$2000 cash," he would release the car. R.B. agreed but said his wife had the money and R.B. would have to get the money from her. The driver said "I want the money from you right now." R.B. told the driver he'd get the money from his wife.
The driver said it was "too late" and got back in his truck, threatening to take the car. R.B. asked the driver to stop and M.B. began to yell at the driver that she'd give him the \$2000. The driver got out and began arguing with M.B. M.B. was upset and screaming at the driver so R.B. told the driver to deal with him, instead of with M.B. The driver ignored R.B.'s request and continued arguing with M.B. The driver was "playing games" with M.B. continuously saying he'd release the car, then suddenly changing his mind, "threatening to take the car."
After arguing for awhile with M.B. the tow truck driver got into his truck saying he was going to take the car anyway. R.B. was standing in front of the truck holding his two year old daughter. A.B. R.B. told the driver to stop.
The driver said "You can't stop a two ton truck. Move or I'll move you." The driver accelerated his tow truck toward R.B. and A.B. R.B. tried to move out of the way but the truck hit him on his left side and on his left arm and knocked R.B. and A.B. back several feet.
The driver got out of his truck and began yelling at R.B. and M.B. R.B. said he was going to complain to the driver's supervisor. The driver released the '83 car, gave R.B. a receipt which the driver signed "Ran." The driver left.

ARSON

Location: Market St., San Diego
Date: 04-04-88
Time: 08:31
Witness Statement: Clark said "I was inside the lot along with some other guys who were asleep inside of abandoned cars. I was about to lay down when I saw a Mexican male come inside. He asked me what I was doing and walked back toward the back of the lot. I saw him writing something on a paper bag, writing inside the car through the window.
I laid down. I then heard the Mexican leave the lot through the side fence.
About a minute later, I saw black smoke coming from the car that he threw something into.

ASSAULT WITH DEADLY WEAPON

Weapon: Hammer (claw type, medium 16 oz.)
Location: 54th Street, San Diego
Date: 06-15-88
Time: 09:35
Crime Description: The suspect threw a hammer at the victim during an argument. The hammer hit the victim, and tore a large chunk of flesh from her left forearm.
Victim's statement: Joann H. lives next door to her mother, step-father and adult brother. Today Joann H.'s child came running to her crying and complaining about something the father, Willie M., said. Joann H. went to Willie M., confronted him and an argument

ensued. Joann H. retreated to her home.
Willie M. pursued her. After a bit of cursing and name-calling, Willie M. got a hammer and kicked in the locked and bolted door of Joann H.'s home and entered, brandishing the hammer.
Joann H. then also got a hammer to defend herself. Joann H.'s brother, Robert M., entered and grabbed Joann H., forcing her back. Willie M. threw his hammer at Joann H. The hammer struck her left forearm and tore a two inch chunk of flesh.
Witness Statement: Perlean M. is the wife of Willie M. and the mother of Joann H. and Robert M. She said Joann H. is always arguing and causing hurt by "running her mouth" and aggravating Willie M. and others. Today Joann H. began ranting and raving at Willie M. over a minor upset with one of her children. Joann H. challenged Willie M. to come outside.
During the arguing that ensued, Joann H. went into her home and slammed the door on Willie M.'s face. Willie M. kicked in the door. Both had hammers and were fighting. Willie M. retreated inside his home and threw a hammer onto the floor in the livingroom somewhere. The police arrived.
Witness Statement: (Robert was not cooperative and would not tell me what he saw of the incident. He continually challenged Joann H. and told me I would have to kill him to prevent him from retaliating against Joann H. for causing today's trouble. He later calmed and left but did not recall his threats).

Suspects Admonishment and Statements: Lance H. was admonished per PD form 145 which he answered "yes" to both questions. Lance H. said "I'll fuckin tell you anything you want."
Lance H. stated in essence the following:
Lance H. said that he was drinking tonight. Whenever I drinks he always seems to steal a car. Tonight he was walking and decided to steal a car to get away. He found Greg F.'s car unlocked and entered it. Lance H. said that he started looking for car keys in order to steal the car. When Greg F. confronted him he tried to get away.
Lance H. stated "Ya fuckin did it I needed to get away." "I've stolen so many cars I'd make your head spin."

ASSAULT WITH DEADLY WEAPON

Weapon: Beer bottle
Location: Sycamore Rd., South Bay
Date: 06-18-88
Time: 2:00
Crime Description: The suspect hit the victim with a beer bottle several times on the head and face.
Victim Statement: K. said she and her boyfriend M. began arguing when she told him she wanted to go back to Tijuana. K. said M. is an alien smuggler and was waiting for illegal aliens at Sycamore Rd. K. said she grew tired of waiting and told M. she wanted to go back to Tijuana. K. said M. became increased and began hitting her on the face and head with his fists. K. said M. then grabbed a beer bottle from which he was drinking beer and began hitting her on the head with it several times. K. said M. also kicked her in the head several times while she was down on the ground.

ATTEMPTED SUICIDE

Location: Thobes, San Diego
Date: 05-16-88
Time: 06:00
Witness Statement: Mrs. H. told me that she and her husband had been having financial and health problems. Yesterday she and her husband were talking about selling their house, because they owe money to the I.R.S. This made him very upset because he doesn't want to leave his house and end up like his father in a nursing home.
Last night she saw him getting undressed in his bedroom at about 2:00 hours. She went into his bedroom this morning to check on their dog, when she noticed blood on his mouth. She thought that he had another stroke, wiped off the blood from his face, then she dialed 911 for help. She waited in the livingroom for the paramedics to arrive.

ATTEMPT GRAND THEFT AUTO

Location: Elbert St., San Diego
Date: 05-16-88
Time: 2:35
Crime Description: Lance H. entered the victims unlocked truck and attempted to take it.
Officer: Officer Marcos #3660 and I were dispatched to the listed address in regards to neighbors holding a car prowler suspect.

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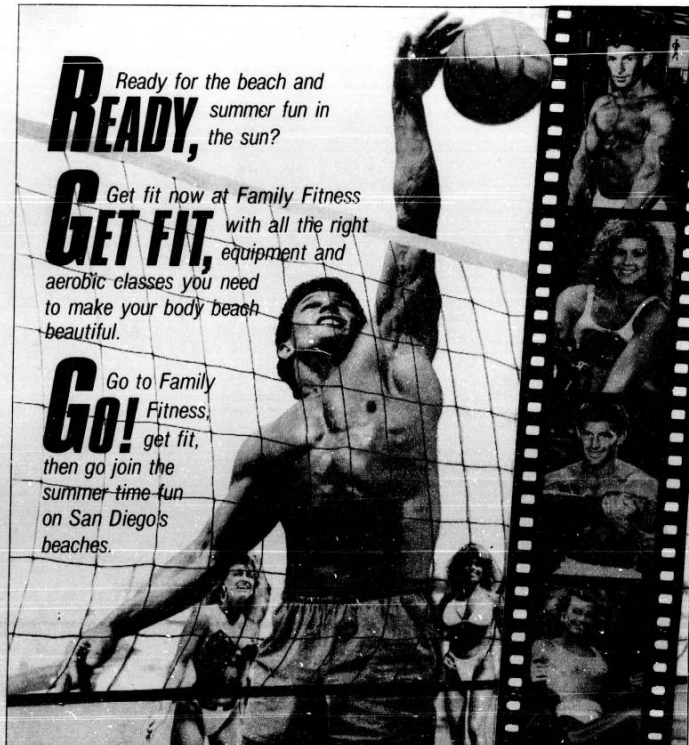
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(continued on page 15, col.5)

ambles. They don't generally hike — hikers are for boy scouts and the Sierra Club.

THE IMAGE OF WAR

The statement "war is hell," according to some contemporary historians, finally became meaningful for civilians when

changed by photography. "When people began to see the images of the war, and to talk about them, they had an impact that's almost impossible to comprehend today," says William Stapp, curator of photography at the National Portrait Gallery in Washington, D.C. Photographic images of war are commonplace now, but



Ulysses S. Grant

television brought the Vietnam War into our living rooms. Those electronic images of the horror of death on the battlefield so shocked us that the course of the war itself was altered, when we on the home front saw what was really going on over there, popular support of the war effort crumbled. Or so it is claimed. But our times are full of horror, and of images of that horror, and it sometimes becomes difficult to keep separate in our minds Rambo in Afghanistan and real American soldiers in My Lai.

No, the true horror of war was first captured 125 years ago by photographers during the Civil War. Up to then, people had to rely on epic poems, artistically "creative" lithographs, and wildly inaccurate newspaper accounts for a noncombatant's perspective. But that was all

in the middle of the Nineteenth Century, they were new. As Stapp will explain in a lecture here next week on the role of photography in the Civil War, people with no direct experience in war were "quite literally stunned" by these images.

Photography had arrived on these shores only twenty years before, in late 1839, and the collision process and its glass negatives had just supplanted the less practical daguerreotype. The science and art was only in its infancy, but it was a propitious infancy for those with an enterprising spirit. Countless photographers followed the troops around, taking portraits of the soldiers to be sent home. Tens of thousands were taken, and there were fears that the post office

(continued on page 15, col.1)

TAKE A WALK

"I remember back in the old days when every street had a sidewalk," Grandpa said, in that voice he gets when he wants everybody to know what a screwed-up place the world is nowdays.

"What's a sidewalk?" Jason asked.

Grandpa looked at the boy as though he felt damn sorry for him. "Well, a sidewalk was a place where people could walk without getting run over."

"Walk where?" Jason asked. "Anyplace they wanted to go: to the store, to the beach,

maybe over to a friend's house." Jason could never tell when his grandfather was telling him the truth. "Why didn't they just drive?"

"Well, not everybody had a car in those days."

"I don't have a car," Jason said, frowning. There was no harm in pointing that out, even though he wouldn't be old enough to drive for ten more years.

"And see, you go along just fine without one," Grandpa said. Jason knew it didn't do much good to argue with his grandfather when he got in that kind of mood. "Will you show me what a sidewalk looks like sometime, Grandpa?"

THE WAY TO WILLIAMSPORT

In the coming weeks, Little League all-star games will be as ubiquitous in San Diego County as ... well, as plentiful as skateboards in shopping center parking lots. You probably won't be able to drive five miles in any direction

without running into a tournament held in some dusty baseball diamond two-thirds the size of the adult version. Eleven- and twelve-year-olds in ninety leagues will compete, hoping, just like their counterparts in Hamtramck, Michigan and Taiwan, to contend in the Little League World Series in Williamsport, Pennsylvania in August — or at least to take home local honors from the tournament.

Larry Bradford, 1989 president

of the Lemon Grove Little League, will tell you baseball is good, healthy activity that keeps kids off drugs — and off skateboards in shopping center parking lots. Skateboarding, hardly even considered a sport, has become associated with a force almost sinister. But baseball is so American that you could just about pluck baseballs from apple trees, right? Baseball: freckles; skateboarding: an errand in one sex. Baseball: in bed by 9:00 p.m.; skateboarding: "Do you know where your child is?"

Why the bad reputation? Is skateboarding that much more dangerous than baseball? Think of all those young skulls that have been beamed by flying baseballs. Maybe skateboarding is badmouthing because it's often a loner sport, while Little League is an organized team sport in which Dads and Moms get to argue and call a lot of the shots. Is skateboarding noisier than baseball? Bradford says Little League coaches and boosters purposely make lots of noise during practices for all-star games, so players will be habituated to a ruckus when, now they face full bleachers. Little League sure has more adult-mandated rules than skateboarding. Sen Phillips is

(continued on page 15, col.3)

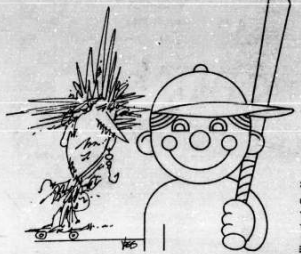


Illustration by Tim Bue

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READER'S GUIDE TO LOCAL EVENTS

be held, it contact phone number, and
a phone number for public information
to READER EVENTS EDITOR,
P.O. Box 9083, San Diego CA
92118.

OUTDOORS

**A Glittering Gathering of
Celestial Bodies** greets early-
morning sky watchers this weekend.
Look low in the east at dawn
(4:30 a.m. to 5 a.m.) to see the
Pleiades and Hyades star clusters
joined by the bright planets Jupiter
and Venus and by Mercury (dim
and very close to the horizon). A
silver sliver of waxing crescent moon sails
by this gathering on Saturday
Sunday, and Monday mornings,
July 9 through 11. Because of the
typical nocturnal low overcast
along the coastline this time of
year, you may have to go at least
twenty miles inland from the coast
for clear skies.

Contributions to READER EVENTS
must be received by mail no later than
the Friday preceding the Thursday
issue in order to be considered for
publication. Do not phone. The
Reader Editor reserves the right to edit
all material. Send complete
information, including a description of
the event, the date and time it is to
be held, the precise address where it is to

Laguna Mountains Bird Walk.
borders from the Audubon Society
will be hiking through the area of
Agua Dulce Creek and meadows on
Saturday, July 9, beginning at
8 a.m. Among the many species
found in this area are spotted owls,
mudhens, hard-tailed pigeons,
Lawrence's goldfinches, robins and
Allen's humingbirds, and
mountain quail. From I-8 east, take
the Sunrise Highway exit (S-1), go
north for eight miles to Wooded
Hill Road, turn left, and look for
Wooded Hill Nature Trail on the
left. Meet the guides in the parking
area. (Driving time from San Diego
is about an hour and fifteen
minutes.) Bring binoculars, a lunch,
plenty of water, and shoes for warm
weather (a hat and sunscreen are
advisable). The hike is described as
"moderately strenuous." It's free.
For information call 531-0615.

River Walk, the ambitious
Walkabout crowd has planned a
trek up the San Diego River, from
the mouth north of Ocean Beach
through Mission Valley to San Jose

Lakes. It should be an unusual look
at some otherwise familiar terrain.
They'll set a fairly brisk pace over
the twenty-mile route. Bring
snacks, lunch, water, and bus fare
for the return trip. Wear sturdy
shoes. Meet at the Dana Landing
parking lot on Saturday, July 9,
9 a.m., and plan to spend the
whole day on the trip. Free. Call
231-1463.

Dolphin-Count Volunteers, the
local chapter of the American
Cetacean Society, a national whale
conservation group, is planning to
participate in a quarterly bottlenose
dolphin count to be conducted
along the California coast from
Santa Barbara to the Mexican
border. The last count, conducted
along the coast of Los Angeles and
Orange counties, produced
sightings of ten pods of dolphins
with 110 adults and fourteen
calves. Volunteers are needed to
staff fifty land viewing points from

Crescent to the Mexican border,
from 10 a.m. to noon on Saturday,
July 21. Experience at observing
marine mammals in the wild is
desirable, but not necessary.
Training will be provided. If you
are interested, send your name,
address, and phone number to the
A.C.S., 1824 H. Ridgeback Road,
Chula Vista 92010 before July 18.
After that date, call 697-9269 or
482-1518.

Native Lilies, such as the leopard
lily, tiger lily, and lemon lily, are
blooming this month in widely
scattered locations throughout
San Diego County's higher
mountains. To find them, take a
walk on the Nicke Canyon Trail in
the Laguna Mountains, or explore
the pine woodlands of Palomar
Mountain and Cuyamaca Rancho
state parks. The large, nodding
flowers of the lilies—orange or
yellow with brown spots—grow in
clusters on stems two to eight feet
tall.

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Signed,
Your Team



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"San Diego Laff-Off"



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Update Desk."

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This special summer retrospective features all-time greats including "The Big Bad Wolf," Will Vinton's "Great Gaspell" (animation), Larry Kruck's "Thank You, Granddaddy" and Tim Burton's "Vincent." (In July 15-17 meet Disney legends, the creators of "Case for the Chicken" Disney will be on hand to swap dining stories.

Weekend #1: Friday, July 15, 7:30 and 9:45 p.m.; Saturday, July 16, 7:30 and 9:45 p.m.; Sunday, July 17, 2:00, 4:30, 7:00 and 9:30 p.m., and weekdays through August 7.

La Jolla Museum of Contemporary Art • 700 Prospect St (at Miramar)
Admission: \$100 at advance sales; \$60.00 at box office.

Quits: Ticketmaster, Hunter's Books, La Jolla Museum Bookstore and Off the Record for more information: 619-972-4192 or a huge 454-5284.



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July 15

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Sept. 9	Oct. 7 & 8	Aug. 17	

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READER'S GUIDE TO LOCAL EVENTS

an open-air site that accommodates approximately 5000 visitors. Take 15 to Poinsettia Lane, exit west, and then head south to 285 Winters Circle. Tickets may be obtained through TicketMaster. For more information, phone 294-8866.

The Music of Scott Joplin is on the program for pianist Peter Gach, Friday, July 8, 7 p.m. Words and Music, 3808 Fourth Avenue, Hillcrest. For reservations and ticket information, call 298-0212.

Ancient Vedic Music, the Mahatma Mahesh Yogi's traveling Festival of Music for World Peace is in town again. Indian artists perform Gandharva music, the classical music of the Vedic civilization, which, it is said, is "an ancient method for purifying the environment of stress and creating balance and peace." Featured star player is Debashree Choudhury, dean of the faculty of music and fine arts of Delhi University. The ensemble appears in one performance only, Friday, July 8, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 720 Prospect Street, La Jolla. (The following day, the performers offer a seminar at 10 a.m. at the San Diego Mahatma Capital of the Age of Enlightenment, suite 2, 2168 Balboa Avenue, Pacific Beach.) For concert ticket information, call 218-8492. For seminar information, call 272-6500.

Down Home Sounds, the country music of the 1940s and 1950s, will be heard Friday, July 8, 8 p.m., B.A. Work, Flower Hill Mall, 2670 Via de la Valle, Del Mar. Free. 751-3735.

Piano and Conversation, Howard Wells plays selections by C.F.E. Bach, Claude Debussy, and Robert Schumann and discusses some aspects of their music. Sunday, July 9, 8 p.m., Words and Music, 3808 Fourth Avenue, Hillcrest. For reservations and ticket information, call 298-0212.

Jazz, Kella Gentry's Neon plays some of San Diego's favorite sounds. Sunday, July 10, 1 p.m. to 3 p.m., Fashion Valley Tower Stage, Fashion Valley shopping center, Fashion.

Mandolin, the thirty-member San Diego Mandolin Orchestra performs American and international music. Sunday, July 10, 1 p.m. to 3 p.m., Squabish Square, Old Town. Free.

Organ Concert, civic organizer Robert Plimpton expands his weekly free concert to include both Sunday and Monday performances. On Sunday, July 10, 2 p.m., the organ will be played by Bach, Beethoven, and others. On Monday, July 11, at 8 p.m., he will offer selections by Mozart, Bach, Rostropovich, and Franck. Both concerts are held at the Spreckels Organ Pavilion in Balboa Park.

Wind Ensemble, the thirty-two-piece wind ensemble of the NTC Navy Band performs on Sunday, July 10, 4 p.m., Chula Vista at Memorial Hall, Fourth Avenue at G Street, Chula Vista. Free.

"Summer Sounds in Old Town", USIU's International Orchestra continues its summer concert series, with Zoltan Rozsnyai conducting vocal and orchestral highlights from Mozart's *The Marriage of Figaro*. The performance will be held Monday, July 11, 7 p.m., at the Theater in Old Town, 4040 Twigg Street, Old Town. For tickets, call 298-0212 (the box office), or charge them by phone (906-6082).

Music at Dunk Series, the Westminster Presbyterian Church offers a three-part concert with tunes by the Jay of Sea, Monday, July 11, 7 p.m., at the church amphitheater, Canyon Street at Talbot Street, Point Loma. Free. 223-1865.

Chamber Concert, the USIU International Chamber Players offer works by Mozart (String Quartet in D Minor), Reger (Clarinet Quartet), Roussel (Duo for Bassoon and Contrabass), and Mendelssohn (The No. 1 in D Minor). Tuesday, July 12, 7 p.m., Green Hall, USIU, 10455 Potomac Road, Scripps Ranch. For ticket information, call 693-4613.

Sante Summer Concerts, the City of Santee hosts four free concerts, each held in the outdoor amphitheater of Rio Saco School (9545 Coronado Street). In the second program, Tuesday, July 12, the country band Stampede will play, and the dancers of the Alpine Squares go through their square-dance routines. Refreshments and kids' activities are also available. The concerts begin at 6 p.m. For information on the series, phone 562-6151 x41.

"Twilight in the Park," Balboa Park's Spreckels Organ Pavilion is put to excellent use through August, as every Tuesday, Wednesday, and Thursday night, different groups perform in the early evening sun. On Tuesday, July 10, four short films will be offered. On Wednesday, July 11, the San Diego Men's Chorus entertains; and next Thursday, July 14, Zoltan Rozsnyai conducts the USIU International

Chorus in a program of light classics. All concerts are free and begin at 6:30 p.m. For information, phone 216-1471.

Baroque Festival Chamber Concerts, along with its season of outdoor pop concerts, the Baroque Festival of the Arts has scheduled ten chamber music concerts in indoor locations. On Tuesday, July 12 at the Carlsbad Cultural Center, 1957 Monroe Street, Carlsbad, for ticket information, phone 294-8866 or 278-8477.

"Jazz Live," the first of two programs in July brings vocalist Peter Chan and her quartet to the stage of the San Diego City College Theater, on Tuesday, July 12, at 8 p.m. She will offer swing and hard bop standards, accompanied by trumpeter Gary Park, bassist Guarnar Bago, pianist Bill Hunter, and drummer Jim Hearn. The theater is located on the college campus, C Street at Fourteenth Street, downtown. Free parking and admission. If you can't make it in person, the concert is broadcast live by the speakers, KSDS-FM (88.3).

Close Harmonies, the San Harbors Chorus barbershop ensemble is joined by the New Tradition and the Swedish national championship chorus, the Vocal Vikings, for a concert Tuesday, July 12, 8 p.m., Symphony Hall, 1245 Seventh Avenue, downtown. 298-8295.

Dinoland, Dick Braun leads a seven-piece traditional Dixieland band in a performance on Wednesday, July 13, 7:30 p.m., Manchester Auditorium, USD, Alcalá Park, Linda Vista Road, Linda Vista. Free. 260-4185.

FILM

Dinosaurs are the subjects of the weekend film at the Natural History Museum during July. On Saturday and Sunday, July 9 and 10, four short films will be offered. *How Big Were the Dinosaurs?* takes you out to a dig with paleontologists excavating the animals' remains. *The Dinosaur and the Coelocollum* introduces kids to the idea that dinosaurs and other creatures have become extinct in a planetary traffic accident when a meteor hit Earth. *Smokies* is the story of a friendly dragon, and just to prove that paleontologists are a sense of humor, the final film is *Barney Meets Godzilla*, which won't improve your IQ but will make you chuckle. The films will be shown at 1 p.m. and 2:30 p.m. each day in the museum in Balboa Park. The films are free with museum admission. 232-3821.

"Night Life," Dennis Hopper (six years before *Easy Rider*) stars in this 1963 Curtis Harrington-directed film, a surreal fantasy about a sailor's fascination with a woman working as a mermaid in an amusement park. It was shot on location at the Santa Monica pier. It will screen Monday, July 11, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 696-3927.

"A Celebration of Argentine Cinema," the House of Argentina sponsors this series of six films, the fourth of which screens on Wednesday, July 13, 10 p.m. Juan José Jusé's *Made in Argentina* tells the story of an Argentine couple, exiled to the United States, who return to their country and attempt to reconcile their lives and beliefs with relatives who remained behind. The film will be shown at 7:30 p.m. in the La Jolla Museum of Contemporary Art's Sherwood Auditorium, 720 Prospect Street, La Jolla. 454-9216 or 748-3141.

LECTURES

"The Psychology of Everyday Things," anyone grappling with the mysteries of a new office telephone system or trying to remain calm in the face of computerized cars, automated kitchens, and once-unique things now turned mysterious will look to the talk by UCSD professor Donald Norman, the author of a new book that takes a look at what technology and design engineers are doing to us. Norman, nonconformist and learner-friendly, will be speaking tonight, Thursday, July 7, Pomodoro Cafe (adjacent to hwy 78), Flower Hill Mall, 2670 Via de la Valle, Del Mar. Free. 4891-8027 or 755-3735.

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A special blend of light classics and big band with Boston's own Associate Conductor Laureate Harry Ellis Dickson.
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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.

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On Mission Boulevard,
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READER'S GUIDE TO LOCAL EVENTS

Do You Do Your T's with Happy Feet? Do your T's swing go up? And have you, lucked at your descendancy? Your hand-drawn is like a portrait of you personally. Chaudhuri Mark Smyke will tell you how that imperfect penmanship can reveal the real you. He'll be speaking on Friday, July 8, 6:30 p.m. to 10 p.m.



Madagascar Festival of World Peace
1988
THE FIRST STEP TOWARDS HEAVEN ON EARTH

Friday, July 8 at 7:30 p.m.
La Jolla Village of Children, 1000 La Jolla Village Drive, La Jolla, CA 92037
Tickets \$20 (adults \$15) at TicketMaster 232-2122 or at the La Jolla Village of Children, 1000 La Jolla Village Drive, La Jolla, CA 92037

Supported by the Ministry of Culture and Heritage of Madagascar, the Ministry of Education and the Ministry of Health.

Writers' Bookstore and Haven, 1441 Adams Avenue, Normal Heights. Call 282-3365 for ticket information.

"The Middle East: Are There Solutions?" Psychologist Judith Lerner will represent the point of view of a group called the New Jewish Agenda. According to Lerner and the group, religious dogma or fanaticism of any type can no longer be the controlling force in Palestine. Human reason must prevail to end the war.

Lerner details these ideas and proposes solutions to Jewish-Muslim antagonisms and warfare in the Middle East when she addresses a meeting of the Humanist Fellowship of San Diego. Friday, July 8, 7:30 p.m., Henry George Center, 2242 Marley Street, Linda Vista. Free. 232-4801 or 569-0855.

"The Personal Process of Becoming a Writer," is the romance in your future? Romance reveals that is. The next meeting of the local chapter of the Romance Writers of America will gather to hear novelist/romance writer and UCSD educator Robert Harrington discuss the process of becoming a writer. Saturday, July 9, 1:30 p.m., University City Branch Library, 4155 Governor Drive, University City. 287-5311.

Ecological Technology, the San Diego Bahá'í Center is hosting a discussion of plans and programs that might help alleviate such pending ecological problems as our local water shortage, inadequate sewage and refuse disposal systems, and the depletion of energy sources. The speakers are paper scientist Carl Gossard and Jim Bell, the director of Ecological Life Systems. The meeting is set for Sunday, July 9, 7 p.m., at the Bahá'í Center, 6545

Alcala Knolls Drive, Linda Vista. Free parking and admission. 268-1999.

"The New Prometheans," Michael Embling was such a formidable opponent in the race for an Argentinian congressional seat that Morris Ullah hired him after the election to write his speeches. Embling is a Libertarian activist (and our columnist, wouldn't you know) and a traitor of people in the art of political persuasion. He'll be talking about his career and the new techniques available to turn the average man/woman-on-the-street into an orator or Edson. He's addressing a dinner meeting of the San Diego Libertarian Support Club on Sunday, July 10, 8 p.m., at the Bar of Sweden Restaurant, 2850 El Cajon Road, North Park.

An optional buffet-style dinner precedes the talk. For information and reservations, call 236-7166.

"The Making of a Water Garden," if you'd like to have a garden of water lilies or lotus in your yard, Ed Simpson, owner of the Santa Fe Nursery in Encinitas, will be on hand to tell you how you can install and maintain one. The instructional lecture includes a slide presentation. It will be on Wednesday, July 13, 7 p.m., in the Ecker Building of Quail Botanical Gardens, 230 Quail Gardens Drive, Encinitas. The lecture is free, but there is a small fee for parking. For information, call 436-3036.

National Spaceweek Symposium, scientists, engineers, and educators will participate in a week of lectures, films, and children's events to be held at the Robert H. Fleet Space Theater and Science Center. Opening the series will be Derek Eldred, assistant curator of the Department of Space Science and Exploration at the National Air and Space Museum. This Smithsonian Institution-

sponsored, illustrated lecture details the history of manned space programs and the rigorous training of astronauts for working a zero-gravity environment. The lecture will be held next Thursday, July 14, 6:30 p.m., Reuben Fleet Space Theater, Balboa Park. Seating is limited. Reservations are required. Call 238-1233 x208 or 247. The series continues through Thursday, July 21.

"These Terrible Moments: Civil War in America," William Sapp is the curator of photography at the National Portrait Gallery in Washington, D.C. He will be in San Diego to present a slide-illustrated lecture on how the photographic documentation of the Civil War has affected our attitudes about that era. America's Civil War was the first war to be recorded on film. Sapp's lecture is set for next Thursday, July 14, 5:30 and 7:30 p.m., Gropius Forum Lecture Hall, Reuben H. Fleet Space Theater and Science Center, Balboa Park. Seating is limited. For information, call the space center at 238-1233 x208.

"Fanny Money," local comedians will take the stage in a fundraiser comedy show for a distinctly serious cause — the Child Abuse Prevention Foundation. Steve Kelly, San Diego Union political cartoonist, is among the celebrities who will perform. The event is set

IN PERSON

Comedy, Jack Johnson, formerly a stand-up comic and winner of the San Francisco Stand-Up Comedy Competition, will be the headliner, along with Greg Ray and Doug Benson, nightly through Sunday, July 10. Bill Engvall, winner of the year's San Diego Laugh Off competition, takes the stage on Tuesday, July 12 and Wednesday, July 13. Next Thursday, July 14, SNL newsmen Dennis Miller brings his wit to the mike for four nights, at the improvisation, 833 Garter Avenue, Pacific Beach. Show times are Sunday, 7:30 p.m. and 9:30 p.m.; Monday and Tuesday, 8 p.m. and 10 p.m.; Tuesday and Wednesday, 8 p.m., Friday, 8 p.m., 10 p.m., and 11:45 p.m.; and Saturday, 7:30 p.m., 9:30 p.m., and 11:15 p.m. 481-4520.

Tour de France, coverage of this annual bicycle classic will be broadcast on Saturday, July 9, 3:30 p.m., KPBS, Channel 8.

Six Academy Awards in various categories went to Fred Zinnemann's 1951 film adaptation of James Jones' *From Here to Eternity*. This classic love-and-war

film set in Hawaii at the time of Pearl Harbor will be broadcast Saturday, July 9, 8 p.m., KTTV, Channel 69. Best Lineup: Museum of Modern Art, 700 Prospect Street, La Jolla. For ticket information, call 235-0022 or 279-5535.

RADIO & TV

"Impact: Innovative Music from the Pacific Coast," the music of Bang (the Area New Camelot), Carl Stone, and Mark Traylor is featured on this hour-long program of new music. Sunday, July 9, 10:30 a.m., KPBS-FM (89.5). The final two programs in the series, airing on subsequent Saturdays, will bring the sounds of Paul Dresher, the Knave Quartet, and others.

American Tongues, this documentary look at American society through language and attitudes about language was a Peabody Award winner. It airs on KPBS, Channel 15, on Monday, July 11, 10 p.m., followed at 11 p.m. by *Acme One-Age*, a discussion by six women, aged sixty-five and over, about their lives as "seniors."

"Summer Night Music," The Gospel According to Al Green is a documentary study of the one piece of the soul-star-turned-minister. Some of the footage includes a concert of gospel music and clips from a service at his church in Memphis. This is the second of six music documentaries in a weekly series that began with a portrait of Ruben Blades and will continue with Sonny Rollins, Gil Scott-Heron, Jamaican reggae stars, and traditional Hawaiian music from Don Ho. The portrait of Al Green will air Sunday, July 9, 10:30 p.m., KPBS, Channel 15.

"Jazz Live," the live broadcast of a jazz concert from San Diego City College, starring vocalist Peggy Clare and her quartet performing swing and blues standards, will be Tuesday, July 12, 8 p.m., KSDS-FM (88.3). See "Music" in this section for more information. *"An Evening at Moody's"*, the twenty-second anniversary of the Mostly Mozart Festival is celebrated by the festival orchestra, conducted by Gerard Schwarz; pianist Vladimir Feltsman, and mezzo-soprano Frederica von Stade on this episode of *Live from Lincoln Center*, part of the Great Performances series. Wednesday, July 13, KPBS, Channel 15.

News in Spanish, the audio portion of the 11 p.m. news (Monday through Friday) on KUST, Channel 19, is simultaneously translated into Spanish and broadcast over XLTN (FM 104.5). The new Spanish-language broadcasts begin Monday, July 11, 11 p.m.

"Jazz Live," the live broadcast of a jazz concert from San Diego City College, starring vocalist Peggy Clare and her quartet performing swing and blues standards, will be Tuesday, July 12, 8 p.m., KSDS-FM (88.3). See "Music" in this section for more information. *"An Evening at Moody's"*, the twenty-second anniversary of the Mostly Mozart Festival is celebrated by the festival orchestra, conducted by Gerard Schwarz; pianist Vladimir Feltsman, and mezzo-soprano Frederica von Stade on this episode of *Live from Lincoln Center*, part of the Great Performances series. Wednesday, July 13, KPBS, Channel 15.

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Friday & Saturday 8:30 pm-1 am
SUNDAY JAM SESSION 4 pm-10 pm
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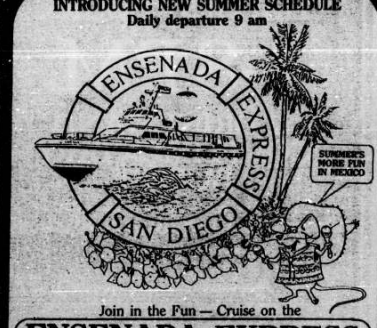
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- Delicious two-entree full course gourmet dinner
- Full open bar
- Dancing to live music
- Spectacular city views

Boarding time: 6:30 • Cruising time: 7:00-9:30
Reservations are required, so call now to reserve your table.


FRIDAY JULY 8 LATE NIGHT PARTY CRUISE
hosted by JOHN LEBLE 8
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Rock the boat with REFLECTORS
Prizes and giveaways

SATURDAY JULY 9 LATE NIGHT PARTY CRUISE
hosted by the original S.D. HARBOR EXCURSION
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Boats depart from the Bay Cafe

The Original San Diego
HARBOR EXCURSION
1050 North Harbor Drive



Grease

Hey cool cats, don't miss the rock'n'roll rhythms of this Broadway musical that takes you back to the fabulous '50s for a fun look at Rydell High's student body!

GREASE runs July 21-31 at the Starlight Bowl in Balboa Park. Curtain time, 8PM. (Free Parking.) Tickets: \$10-\$21. (Children 12 and under - 1/2 price.) Group rate available: 544-7824. Preview Performances at a discounted rate; call the Box Office for information. Charge by phone: 544-STAR. Tickets are now on sale at the Box Office (open 11AM-6PM daily) and at the Box Office locations.

Location for photograph courtesy of The Corvette Diner.

STARLIGHT 88

DOWNTOWN'S FOUR HAPPIEST HOURS.

4-8 P.M.

\$2 DRINKS AND COMPLIMENTARY BUFFET

PLUS LATE NIGHT SPECIALS 8 PM TO CLOSING

Monday • Tuesday • Wednesday • Thursday • Friday • Saturday • Sunday

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DOWNTOWN'S PREMIER NIGHTCLUB
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LATE NIGHT WITH THE READER

Are you a night owl?
The Reader Production Department is looking for a few rare birds to fill our new late-night shift (Saturdays through Tuesdays).

We need bright, energetic individuals possessing one or more of the following skills:
• Pastup (physical or desktop) • Camera
• Typesetting (Compugraphic PowerView 10 or other MCS equipment) • Proofreading
join us for an exciting time of growth and the opportunity to learn other skills.

Send resume to:

Laura Grantham
San Diego Reader
P.O. Box 80803
San Diego, CA 92138

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Children 2-12 \$33, Under 2 FREE

Reservations & Information

California Cruisin'

(619) 235-8600

METAPHYSICAL Psychic & Art Classes

CHILDREN'S SUMMER ART SERIES
Drawing for Children - Theresa Rosal, M.F.A., Instructor
Based on Maria Montessori's book, *Drawing with Children*
Mondays, July 11-August 1, 10 am-11:30 am, ages 6-8
1 pm-2:30 pm, ages 9-12
Tuesdays, July 12-August 2, 10 am-11:30 am, ages 6-8
\$50.00

ART CLASSES FOR ADULTS
Releasing the Artist Within
Theresa Rosal, M.F.A., Instructor
Based on Betty Edwards' *Drawing on the Artist Within*
Tuesdays, July 12-August 2, 6:30 pm-8 pm \$60.00

The Dreamtime 1 & 2 Art - John Logan, Instructor
Learning to become Creator Being from the Creative Source
Thursdays, July 14-August 4, 7 pm-9 pm \$35.00

METAPHYSICAL CLASSES
Past-Life Regression - Des Schwartz, Instructor
Includes one private session
Wednesdays, July 15-August 3, 7 pm-9 pm \$60.00

Affirmations - Selling You to Yourself
Des Schwartz & Phyllis Priddy, Instructors
Tuesdays, July 16-August 1, 7 pm-8:30 pm \$50.00

MESSAGE CIRCLE every Friday from 7 pm-8 pm \$30.00

All classes are 4-week sessions

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Every Sunday, 11 am-12 pm \$20.00

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Gallery hours 2:30 pm-6 pm

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"American Hot Wax," this 1978
fake biography of one of the
original films rock jocks, Alan
Freed, includes some interesting
photos. By John L. Lewis, Chuck Berry,
John Lee Lewis, and Screamin' Jay
Hawkins. It'll put a spell on you.
Wednesday, July 11, 9 pm, KTTV,
Channel 69.

Padres Baseball, following the
All-Star break, the Pads take to the
road, sporting a four-game stand at
St. Louis, next Thursday, July 14,
5:15 pm, KSNB-AM (760) and in
Spanish over XEXX-AM (1430).

SPORTS

Padres Baseball, the Pads close
out the first half of the season with
three at home against the Cubans,
Friday and Saturday, July 8 and 9,
7 pm, and Sunday, July 10, 1 pm.
After the All-Star break, they'll be
on the road again.

It's OTL Time Again, this year's
contenders don their knee-high
armor and take to the beach on
Friday Island, Mission Bay, to
compete in San Diego's
contribution to the betterment of
acres — the over-the-line
tournament. They pop the top on
the first beer on Saturday, July 9,
2-4 pm, and play all day. Then they
do it again on Sunday, July 10. The

READER'S GUIDE TO LOCAL EVENTS

Celebrate Wildlife, the second
annual Great Earth 10K Workout
around Tule Lake, July 11, 6 am, and
in Balboa Park will benefit the
local Project Wildlife. Project
members will rescue, rehabilitate, and
release injured local wild animals
and birds. The route for the event
begins at the Spreckels Organ
Pavilion and winds through Balboa
Park. And entrants are encouraged to
wear wildlife costumes; prizes for
best will be awarded. The event is
set for Sunday, July 10. Drop-off
event registration runs from
5:45 a.m. to 7 a.m. Four numbers are
off at 7:30 a.m. For information call
216-0842 or 293-7670.

SPECIAL

Summer Art Series, if you'd like
to be part of the TV audience for a
locally produced arts show, the
Torrey Pines Stride benefits the
Torrey Pines Stride benefits the
Scrupps Clinic Heart, Lung, and
Vascular Center. There will be
health screenings, refreshments,
prizes, and entertainment by local
performers. Members of the clinic's
sports medicine staff will be on-
hand to answer questions. The
stride is set for Saturday, July 9,
8 a.m., beginning at the clinic at
10066 North Torrey Pines Road,
La Jolla. Entry forms are available
at any of the Strides Scripps
Climes, or call 457-9933.

Psychic Grace S. Tower will be in
San Diego next week demonstrating her
skills and discussing her
participation in a double-blind
psychic reading project conducted by
the Edgar Cayce Foundation.
The center is located at 240 Tenth
Street, Del Mar. The next program
taking will be in August. 481-2882.

Circus, once again the Ringling
Bros. and Barnum & Bailey Circus
rolls into town, with shows
scheduled through Sunday, July 10.
Do you like seeing amazing
creatures of the wild put through
tricks by circus performers? Do
you want to see caparal alligators
forced to wrestle with "Taker," the
Mexican Master? Don't miss the vision
of two tigers again, "performing"
on the "Whirling Wheel of Death,"
are your blood? This show is for you.
These and other attractions that
include clowns, acrobats, bears, and
lions are under the big top.
Show times are today, Thursday,
July 7, and Friday, July 8, 1:30 pm
and 7:30 pm; Saturday, July 9,
noon, 4 pm, and 8 pm; Sunday,
July 10, at 1:30 pm, and 5:30 pm.
Tickets are on sale now at the

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★ PADRES '88 • CHOICE SEATS • ALL GAMES!

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★ MANILOW • L.A. July 28, August 6

★ JULY 8 & 9 • S.D. July 31

★ ALABAMA • ROD STEWART

★ JULY 21 • August 7

★ CHARGERS '88 • GEORGE THOROGOOD • C.S. & N

★ JIMMY • GEORGE

★ BUFFETT • MICHAEL

★ AUGUST 4 • October 9

★ MONSTERS OF ROCK • BILLY CLARK

★ EARTH, WIND & FIRE • BOB GUTHRIE

★ MICHAEL JACKSON

★ NOVEMBER 1, 8, & 9 • Irvine, L.A. also

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and other locations. For specific
information, phone 224-1276.

Writers' Coffee Break, if you like
to write, like to talk about writing,
or just want some lively
conversation, meet with others of
like mind on Sunday, July 10,
9:30 a.m. to noon. Writers'
Bookstore and Haven, 3341 Adams
Avenue, Normal Heights. Free
admission. 282-2363.

Rite of Passage, the San Diego
Chapter of the Association of Black
Psychologists is sponsoring the first
of what it hopes will be an annual
celebration of the passage of young
men into adulthood in a re-creation
of traditional African ceremonies.
The ceremony is to be held on
Sunday, July 10, 2 p.m. Martin
Luther King, Jr. Recreation
Center, 6451 Skyline Drive,
Encanto. There will be traditional
African music, dancing, food, and
drinks. Guests are encouraged to
wear traditional African clothing.
239-9378.

Psychic Grace S. Tower will be in
San Diego next week demonstrating her
skills and discussing her
participation in a double-blind
psychic reading project conducted by
the Edgar Cayce Foundation.
The center is located at 240 Tenth
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Circus, once again the Ringling
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Do you like seeing amazing
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of two tigers again, "performing"
on the "Whirling Wheel of Death,"
are your blood? This show is for you.
These and other attractions that
include clowns, acrobats, bears, and
lions are under the big top.
Show times are today, Thursday,
July 7, and Friday, July 8, 1:30 pm
and 7:30 pm; Saturday, July 9,
noon, 4 pm, and 8 pm; Sunday,
July 10, at 1:30 pm, and 5:30 pm.
Tickets are on sale now at the

FOR KIDS

"Hans Christian Andersen," a
musical based on the life of the
same name (who starred Danny
Kay) will be presented by members
of the Carlsbad community. The
story weaves together events from
the life of Andersen and some of
his best loved fairy tales. Frank
Wayne, artistic director of the
Lawrence Wolf Theater, is the
director of the production.
Featured players are Wayne
Tibben, a resident member of the
San Diego Repertory Theater, and
Tom Elliott, who has appeared
locally in productions at the
Lawrence Wolf Theater. The
musical production opens today.
Thursday, July 7, 8 p.m., and runs
each Thursday through Sunday,
evening through July 24, at the
Carlsbad Community Cultural Arts
Center, 3557 Monroe Street,
Carlsbad. Musical performances are
at 2 p.m. Thursday through
Saturday shows are at 8 p.m. For
ticket information, call 434-1621.

"Mysteries of the Snake World,"
Darwin Strauss unravels some of
the scale's mysteries in a talk for
school-age kids, Friday, July 8,
10 a.m., University Heights Branch
Library, 4091 Tarkenton Blvd.,
University Heights. Free.

Puppets, the Marie Hitchcock
Marionettes will perform *Mary Fan*
on Friday, July 8,
10:30 a.m.; and Saturday, July 9,
and Sunday, July 10, 11 a.m.,
1 p.m., and 2:30 p.m. Next
Wednesday and Thursday, July 13
and 14, the McKay Puppets offer
Jack and the Beanstalk at 10:30 a.m.
each day, at the Marie Hitchcock
Puppet Theater, Balboa Park (in
the Palisades Area near the
Aerodrome Center). 460-1120.

"No, No, Nanette," the
San Diego Junior Theater's first
summer show of the season is the
popular Twenties operetta set at
the seaside in Atlantic City. "I
Want to Be Happy" and "Tea for
Two" are among the familiar songs
from this light-hearted love story.
Performances begin on Friday,
July 8, at 7 p.m.; continuing at
2 p.m. on Saturday, July 9,
Wednesday, July 13, and next
Thursday, July 14. There is a 7 p.m.
performance on Friday, July 15, and
a 2 p.m. show on Saturday and
Sunday, July 16 and 17. The
operetta will be staged in the Casa
Del Prado Theater in Balboa Park.
Tickets will be on sale at the
theater from one and one-half
hours before show time, or call
263-7178 (Toll-free) or 263-7178.

"Build-a-Bear," in conjunction
with the Natural History Museum's
new exhibit "Dinosauria," kids
between the ages of five and ten are
invited to hunt for "bones" of a
sixteen-foot-long dinosaur that
will be hidden throughout the
museum and then build a bear on
the museum's front steps. The
event is preceded by a short talk
about the history and adaptations
of the dinosaurs. Participation is
limited, and two sections are
available, both on Saturday, July 9.
Section A runs from 10 a.m. to
11 a.m., and Section B from 1 p.m.
to 2 p.m., at the museum in Balboa
Park. For registration and details,
call 232-3821.

Films, short films for children will
be shown this Saturday, July 9,
10:30 a.m.; and Sunday, July 10,
1 p.m., and 2:30 p.m. Next
Wednesday and Thursday, July 13
and 14, the McKay Puppets offer
Jack and the Beanstalk at 10:30 a.m.
each day, at the Marie Hitchcock
Puppet Theater, Balboa Park (in
the Palisades Area near the
Aerodrome Center). 460-1120.

Little League All-Star
Tournament, the District II all-
star tournament for players from
Lemon Grove, Encanto, Spring
Valley, Imperial Beach, and Chula
Vista little league teams will be
played this year at Monterey
Heights Park, Canyon Street
between Skyline Drive and Lemon
Grove Avenue, Lemon Grove. The
tournament runs daily from
Monday, July 11 through July 20,
with weekday games at 5 p.m. and
Saturday games at 2 p.m.

Summer Programs, every other
Monday through the summer, the
National City Public Library will
show family films from 5:30 p.m. to
7:30 p.m. This Monday, July 11,
the show will be *Young Sherlock
Holmes*, a speculation on what
would have happened if Holmes
and Dr. Watson had met when they
were children. Steven Spielberg
supplied the special effects. On
Wednesday, July 13, at 10 a.m.,
Fire Marshall Patti Schaff from the
National City Fire Department will
give preschoolers a talk about fire
safety. At 3:30 p.m. the same day,
school-age children can attend a
clown workshop with Tumble the
Clown. (Pre-registration available
beginning on July 11 at the library.)
All events take place at the
National City Library, National
City Public Library, Lower Level,
200 East Twelfth Street, National
City. Library programs are always
free. 336-2420.

Tidepool Exploring, county park
ranger Phil Rolland will give a
guided tour of the pools at Cabrillo
National Monument at Point Loma
on Wednesday, July 13, from
2 p.m. to 5 p.m. This family event
is sponsored by the Nature
Company in Redwood Valley. It's
free, but registration is required. For
details call 297-9010.

Puppeteer Stacy Wein presents a
show that introduces children to
the fun of language and literature.
Wednesday, July 13, 10:30 a.m.,
Del Mar Public Library, 215
Eleventh Street, Del Mar. Free.
235-6860.

MUSEUMS

Centro Cultural Tijuana,
Continuing in the Chihuahua
theater are the films *People of the
Sun* and *The Dream Is Alive*. They
screen in English at 2 p.m. daily. A
permanent exhibit of artifacts
representing all phases of Mexican
culture is on view in the Centro's
Museum of Mexican Identities. The
751 pieces include Mayan and
Aztec antiquities, costumes, crafts,
and artifacts from the colonial
period. The Centro is open
weekdays from 11 a.m. to 7 p.m.
and until 8 p.m. Saturdays and
Sundays. The Centro Cultural
Tijuana is located at Paseo
de los Héroes at Avenida
Independencia, Zona Rio Tijuana.
From the San Ysidro border
crossing, follow signs to "Rio
Tijuana/Rio Zone," and then to
the "Ave. Paseo de los Héroes,"
and look for the Chihuahua dome
on the left. For information call
1-705-684-1111 or 1-705-684-1132.

**La Jolla Museum of
Contemporary Art**, two shows
will run simultaneously:
Installations, paintings, and mixed-
media will be assembled by Cal Arts
professor Douglas Haefliger can be
viewed through August 7. Haefliger
on Wednesday, July 13, from
2 p.m. to 5 p.m. This family event
is sponsored by the Nature
Company in Redwood Valley. It's
free, but registration is required. For
details call 297-9010.

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"CHAMP" Jorge Urbina Diaz

San Jose, 33-7, 23 KO's

Also on the Card:

★ Tony "Bazooka" De Luca (10 rounds)

★ "Hot" Tommy McPhie

★ Gilbert Baptiste

Thursday July 21, 7:30 pm

El Cortez Convention Center

For tickets 470-7300

North Coast Beach Club

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true religion
of the Spirit

HERE IN
PERSON

Shri Mataji Nirmla Devi

A rare event

On world tour
The only public program on the West Coast this year

THE ORGAN PAVILION, BALBOA PARK
Friday, July 22, 7:30 p.m.

Free and open to the public
For more information, call: 546-9379

READER'S GUIDE TO LOCAL EVENTS

can be viewed through July 17 at the museum. Vanajan's work mocks the act of painting itself and combines traditional "art" images with images from the consumer marketplace. His slick, bright canvases are executed in printer's ink in intense shades of cyan, magenta, and yellow. The museum is located at 700 Prospect Street, La Jolla. Hours are Tuesday through Sunday, 10 a.m. to 5 p.m., and until 9 p.m. on Wednesdays. Admission is free on Wednesdays from 5 p.m. to 9 p.m. 454-0267.

Mingel International Museum of World Folk Art, fifty prize-winning contemporary quilts based on themes of the American heritage, a traveling exhibit from the Museum of American Folk Art in New York City, can be seen through July 15. The museum is located at 4405 La Jolla Village Drive in the University Towne Centre mall, La Jolla. Hours are

11 a.m. to 5 p.m., Tuesday through Sunday (until 9 p.m. on Friday), and 2 p.m. to 5 p.m. on Sunday. 451-5302.

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

Also on exhibit is "Saddles and Sennos: Diverse Cultures in Baja California." Russian Molokans, whose Christian-fundamentalist rites caused them to be known as "spirit jampers," fled religious persecution at the turn of the century. More than a hundred years later, a traveling exhibit from their village, as well as photographs, will be on view, as will the lifestyles of the first pioneers who settled the Upper and Lower Bajas. The Museum of Man is located at 1350 El Prado, Balboa Park. 239-2001.

Museum of Photographic Arts, continuing until September 11 is an exhibit titled "Ephemera: A Space Between." Included in the show are 110 photographs taken by NASA astronauts on flight missions—works that capture the Earth from 400 miles away. The gallery is open daily from 10 a.m. to 5 p.m., until 9 p.m. on Thursday. Discount rates are available on Saturdays and Sundays at 7 p.m. and 3 p.m., and are included in the price of admission. Museum of Photographic Arts, Balboa Park. 239-2362.

Museum of San Diego History, Alfred Mitchell (1888-1972) was the first celebrated painter to begin his career in San Diego. He worked and taught here and helped found the La Jolla Art Association, and his works were exhibited nationwide. A survey of his painting—including many large landscapes of San Diego in an earlier time, plus figure studies and portraits—will be on view through July 31 at the San Diego Historical Society's museum in Balboa Park. Viewing hours are 10 a.m. to 4:30 p.m., Wednesday through Sunday. 231-6203.

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

educational show runs through October 2.

In the museum's new Chapman Grant Hall of Desert Ecology, the visitor can see exhibits illustrating the evolution and adaptation of plants and animals to the Southwestern deserts and includes visual, audible, and tactile displays. A 120-foot diorama depicts life in the desert from dawn to midday, and an interactive videodisplay teaches the natural history of some of the desert's plants and animals. The videodisplay is part of the hall's learning center. There's even an exhibit of scorpion-shaped turn fluorescent green under ultraviolet light.

The museum also has a permanent educational exhibit of endangered plants, animals, and habitat. The museum is open daily, 10 a.m. to 5 p.m. Call 231-3821 for more information.

Reuben H. Fleet Space Theater and Science Center, "About Faces" is a new fourteen-part, hands-on exhibit that lets you explore the range of visual information communicated by the human face. You can see how different the right and left sides of your face are, what you'd like with the eyes or nose of some famous person, and see how expensive your face really is. The exhibit was designed by artists, computer and video experts, psychologists, and staff members of the science center. The interactive video display runs through August 28.

Water and Man is a new Omnimax film about man's fascination with water. It was

(filmed in locations as diverse as a floating town on a lake in Africa, inside an iceberg in Greenland, and the Arizona desert). The film screens daily through July 15 at 11:30 a.m. (except Monday), 2 p.m., 3:30 p.m., and 7:30 p.m., with a 10 a.m. show added on Saturday and Sunday. Niagara, Minakshi, Myths, and Magic is a new Omnimax film that gives a close-up look at man's relationship with Niagara Falls. It screens daily at noon, 1 p.m., 2:30 p.m., 4 p.m., 5 p.m., and 8 p.m., with a 10:30 a.m. show added on Saturday and Sunday. A 10:30 a.m. show is added on Saturday and Sunday.

The Laeternum show is launching the best of fifteen years of the Laeternum rock shows, which screens Wednesday through Friday at 9:15 p.m. with an additional show at 10:15 p.m. on Fridays. Pink Floyd: Then and Now, which features some of the group's most popular songs with laser choreography, plays Saturday through Tuesday at 9:15 p.m., with an additional 10:15 p.m. show on Saturday. The theater and science center is located in Balboa Park. To confirm times, call 231-1168 or 231-1133. The science center is open from 9:30 a.m. to 9:30 p.m. daily (hours are extended to 10:30 p.m. on Friday and Saturday).

San Diego Museum of Art, Cultural Currents is an exhibition of works in diverse styles and media by thirteen nationally recognized contemporary artists, each of whom represents a particular culture.

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READERS GUIDE TO LOCAL EVENTS

Summer Group Show, the work of thirteen gallery artists will be on view through September 10. The all-media exhibit comprises works by Wick Alexander, Steven Crupi, Amanda Fisher, Marjorie Fisher, Marjorie Grogan, Steve Hott, Kenneth Johnson, Jess Lowe, Anna O'Casey, Patricia Patterson, Greg Riser, Ernest Silva, and David Wilson. Through Jerry Gallery, 560 Ninth Avenue, downtown. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m. 239-8592.

"Caravansal" and "Montage," an exhibition of color photographs by Carol Nye and charcoal drawings by Li Hui 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 Hui, an artist raised and trained in China, is now living in San Diego. Wednesday, July 13, is the opening day of a show of works in all media by students from Central Elementary School in San Diego, the pilot project of the Adgepa-School Visual Arts Program. This is a combined project of the city schools, COVA, and the Standard Brands company. A reception for the student artists will be held on Friday, July 15. The gallery is located at 744 G Street, downtown. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m. 232-9743.

"More Puzzling Evidence" and "The Sculpture Project," two shows will run concurrently through July 16 at the Jondalton gallery. "More Puzzling Evidence" includes the work of four San Diego artists — Tom Boone, John Campbell, David Junt, and Stephen O'Keefe. Boone's steel sculptures demonstrate his interest in the area between functional and conceptual representation. Campbell's set of drawings, constructions, lights, and audio components are on the theme of airports. Junt's site-specific installation and O'Keefe's collaged, painted, and combined canvases round out this portion of the exhibition. David Junt's exhibition is of work done by students during his tenure as artist-in-residence in three schools in San Diego. Installation is located at 930 E Street, downtown. 232-9913. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m.

"Vitrum," Christopher Lee's contemporary glass sculpture remains on view, concurrent with "Four Views of Jewelry," highlighting creations of Laurie Hall, Julie Shure, D.X. Koon, and Kiff Simmonson, through July 23. Wits Gardner Gallery, 535 Fourth Avenue, downtown. Gallery hours are Tuesday through Saturday, 10 a.m. to 6 p.m. 231-2166.

"Border Reality IV: Casa de Cambio," this year's show is a collaborative installation by twenty artists from San Diego and Tijuana. The show runs through July 17. A special video prepared by artist Michael Schorer, Berni Hottel, and Alicia Perez, 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 Pablo Riqui, who regularly gives Man to the undocumented workers in the well-known soccer field area at the border. The exhibit is at the Centro Cultural de la Raza, Pepper Grove, Park Boulevard, Balboa Park. 235-6135.

Surrealist Paintings by local artist Ethel Greene will be exhibited at the Felicia Foundation Gallery through July 30. The gallery is located at 247 South Edinara, Escondido. Hours are 10 a.m. to 4 p.m. 745-3322.



THE IMAGE OF WAR
(continued from page 1)

would grind to a halt trying to deliver these messages. There were not few photographers like Matthew Brady, Alexander Gardner, Timothy O'Sullivan, and George Barnard, men who were interested in photographing the war in a larger context, not just its participants in dramatic poses for the folks back home.

These were pioneers. To say their equipment was bulky would be an understatement. The camera itself was huge and required a sturdy tripod; the glass negatives were very heavy, since they often measured fourteen by seventeen inches; and the photographer had to take along all the raw materials to make the plates, including bottles of volatile chemicals and peccating tanks. The entire load — several hundred pounds — was packed into a wagon and driven to the battlefield. Obviously, the photographer couldn't travel far; usually he didn't get more than a day or so away from the city.

Besides restricting his range, the cumbersome equipment affected his technique. Very few "action" shots were taken; exposure times were quite slow, but equally important, the camera made a convenient target for enemy artillery. Most photographers never even saw a

battle, the usual procedure was for them to go to the battlefield after the fighting had ceased. The negative was often developed in the photographer's "what is it" wagon, an army ambulance converted to a darkroom.

There's no way of knowing how many people saw these photographs. It would be twenty years before newspapers developed the halftone process and could deliver photographs to every streetcorner. Toward the end of the war, two books were published that contained war photographs by Gardner and Barnard. Mostly the original photographs were seen in galleries or were made into popular state cards for sending through stereoscopes. Stapp estimates that as many photographs were taken in a single day in Vietnam as were taken during the entire course of the Civil War.

That means nothing, though, when weighed against the power of these images. For the first time in history, civilians could see a field strewn with bodies like so much cordwood. A mother could look at a photograph and see her dead son, see his wounds and how he died. War suddenly became a

lot less glorious. These are emotional images, indeed, some of the most important ever taken in America. William Stapp will talk about "These 'militaristic' Civil War America" on Thursday, July 14 at 5:30 and 7:30 p.m. in the Grayson Booth Lecture Hall at the Reuben H. Fleet Space Theater and Science Center. His lecture is co-sponsored by the Museum of Photographic Arts and the San Diego Historical Society and is part of the Smithsonian National Associates Lecture and Seminar Program. For further information call 239-5161.

— Dennis Parker

THE WAY TO WILLIAMSPORT

(continued from page 1)

an awesome player, says his team manager, just as Phillips claims a ball a good two hundred and forty feet, over the chain link fence surrounding the outfield. Phillips can also pitch a ball at a mean seventy-mile-per-hour clip. But he would not be starting on Lerner's all-star team this year if he'd been born just three days sooner.

Little League rules define "league age" as the player's age before August 1 of the playing season. Phillips will turn thirteen on August 3, barely avoiding a league age of thirteen for the entire season. Only eleven- and twelve-year-olds play in the major tournament.

Troy and Janet Loggins were barred from National City Little League teams because they live in Twin Hills, outside the National City league boundaries. The Loggins' parents and Little League officials fought for three years about where the boys should

play ball. The older son, ougter the Little League major, and Julie Christine Pate last month denied the parents' bid to allow the younger Loggins to play in National City. In all fairness to hidebound adulthood, though, it should be noted that the young players are allowed to pick seven of the fourteen athletes who make up the league's all-star team, the cream of the Little League crop.

Little League and many of its rules have been around longer than statehood. Little League was organized in 1939 by a white-collar guy, Carl Stutz, who worked for a soda pop bottler in Williamsport. Since they grow kids larger now than in 1939, the distance between the pitcher's mound and home plate has since been increased by about six feet. The upper age limit of twelve was set when the league was started. Today no more than eight of the twelve to fifteen players on a roster may be twelve years old. It's also not good strategy to draft too many twelve-year-olds who will age themselves out of the league in one season.

Adults seem to get a lot more upset over a lost Little League game than they would if their kids can't do decent O'Leary on their skateboards. Fred Nellums, who has helped run Little League in San Diego for thirty years, recalls parents sitting in motel rooms crying over lost out-of-town tournament games. Meanwhile, he says, the kids were outside in the swimming pool playing with the victors.

We all know baseball can't let it over skateboarding or other athletics by calling itself the great American pastime. In the last twenty years, teams from Taiwan have won the Little League World Series twelve times, teams from Japan and Korea have each won twice,

and U.S. teams have won four times. And four of the eight teams that go to the series must, under the rules, be U.S. teams. (In 1961, a team of El Cajon and La Mesa kids won the Little League World Series.)

There's an all-star tournament about to commence under your nose. Ask the kids in your neighborhood. Or drive out to Lemon Grove to watch teams from that town, Encanto, the Sweetwater Valley, Chula Vista, and San Ysidro compete in the District 42, Area 11 Little League All-Star Tournament from July 11 through the twentieth. The games begin at 5:00 p.m. on weekdays and 2:00 p.m. Saturdays at the baseball field just north of Monterey Heights Elementary School on Canton Street.

— Jackie McGraw

TAKE A WALK

(continued from page 1)

through Mission Gorge, to Santa Lakes. The walk will cover mixed terrain, mostly on road but partly on trails. The pace will be approximately four miles per hour — not too fast for walking, but fast enough that

luggers might prefer a shorter, slower walk. Tall Paul has led this walk before, and he describes it as "an adventure, a mini-vacation, an opportunity to forget all your troubles." The walk will begin at 9:15 a.m., sharp, at the Dana Landing parking lot at Mission Bay. Walkers should bring water, a lunch, and bus fare back to Dana Landing. All walkabouts are free.

People who would like to know more, or would like to receive a schedule of walkabouts, can call Walkabout at 284-6009.

— Steve Sorenson

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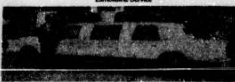
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(continued from page 21)

to condemn Manlow if he were to see the concept through to completion. If, for example, he came on-stage stripped of pretense and falderl (and shirt collars that recall the gull-wing doors on a DeLorean) and offered a straightforward presentation of standards, swing tunes, and heavy blues of the type that used to put sweat on the walls in the country's hotter music clubs. For a change of pace, he could top off the gig with a deluge of more current-sounding originals. But what I hear about Manlow's current "Big Fun Tour de Force" show makes me think that he can't envision a concert that doesn't swim in Vegas glitz, show-biz theatrics, and Bushy Berkeley production numbers. By stooping to such "packaging"

ideas a music concert really need a choreographer, for example? Manlow only perpetuates the image that he seems anxious to shed, and he plays right into the hands of his most vicious detractors. Manlow and his cast of thousands will be at the Civic Theatre for three consecutive nights, Friday through Sunday.

Meanwhile, musical light-years removed from Manlow, in a beat-up '65 Ford Galaxie far, far away, are the Ramones. Indeed, one could visualize the rockpop world as a bell curve with Manlow at one end and the Ramones nailing down the opposite corner. If the New York Dolls' self-titled 1973 album drew the blueprint for late-Seventies punk and Patti Smith's 1975 effort, *Horses*, provided the architectural rendering, then the

Ramones poured the foundation with their 1976 record.

Wearing black-leather jackets and Sixties-length locks, the quartet of miscreants from the Forest Hills section of Queens bewildered the pre-punk listeners at New York's now-famed CBGB club with bullet-train sets of minimalist rock and roll that sounded like the worst-imaginable garage-rock played at 78 rpm.

Phenomena being mostly a matter of timing, the impact of the Ramones can be attributed to their coming along at a point in rock's evolution where the form was getting self-satisfied and fussed. The Ramones and their disciples provided a much-needed, aerobic belt-tightening. But instead of servicing rock and then disappearing, the band continued its incessant touring.

in the process weathering the rises and demises of punk, new-wave, post-punk, and whatever other subgenres have come and gone since the late Seventies. Today the influence of the early Ramones M.O. — high-velocity guitar-banger (no solo), short songs, rhythms as simple and unflinching as a dripping faucet, spit-muttered, dog-in-the-manger lyrics about street-youth concerns — hangs like a beaver pelt from every thrash and speed-metal band in the world.

Through personnel changes, nearly a dozen albums, the now-obligatory soundtrack duties, and countless hours of live performance, the Ramones couldn't avoid getting good at sounding bad, and with each succeeding record project, they've more convincingly threatened to become tuneful.

But the late-Eighties model shares with the 1976 entry those traits that make them the polar opposite of a Barry Manlow: they're loud, obnoxious, technically crude, unemotional, uncompromising, slovenly, defiant, and relentlessly triumphantly immature.

If the surgery the Ramones performed on rock (sort of a bullet-ectomy) has left us with some phantom pains, it was a necessary trade-off. They liberated rock and roll the way fire liberates wood, and that's a process both destructive and beautiful. But more than a decade later, there are a "million" bands playing fast-food rock, bands that have updated and expanded the Ramones' meter in a way they haven't been able to themselves, ironically.

(continued on page 24)

SPIRIT

THURSDAY, JUNE 11
YOUNG AMERICANS with the debut of
SID MARKS and PIERRE EX plus THE RESTRAINTS

FRIDAY, JULY 8 Live from the Smog Ball... L.A.'s
THE NOISE CLUB
starting three
of your favorite
S.A. rockin' school pals, David Gilbert of Toxic Subjects, Alan
Hartwell of Dark Matter, and Mike Moody of B.C. Rocks. Plus
RAINFIELD PATE, NEW BIRTH PARTY with
EMOTIONAL FRONT plus
POCCLO HUMPHREY FROM PROIMA and ROCKY TIM TIM
beginners of their show

BOVING EYE MUSIC REPORTS Pt. 2, 24th. Page after page arrived, you can always tell the bigger
shows, the guest lists are here and by the looks of them this is gonna be arena size. Junction 8 at 8
and don't be late, turn on the heat and an audience to be with. Emotional Front followed over Chas
ex-drummer get out of the house for this one. 9000 Lbs. more feels like it I can see crowds at the bar
the smoggy glowing door and that's partying faster than a quick change's dress. Here comes the best
dressed, to go with nothing worn, Gary Hestrich he must be been hanging around those Chasmas who

SAVED JULY 9 Express recording artists with a brand
new album coming out THOSE LAME SEX KITTENS
THE PANDORAS
The last show seen to hit the Pandoras after all my reviews of
it. Advance tickets at Ticketmaster (283-SEAT) and Spirit. With

THE CHASMAS (all their new albums) plus
SKIRY CHASMAS and 9000 LBS with LOST GIRLS of Spirit

TUESDAY, JULY 12
PEACE TRAIN with STORM / SUMMER (singing 2 sets
from 2 to 2:30 and
ALAN PABRY

WEDNESDAY, JULY 13
SPIRITS IN MESH and FICTION ROSE with
FLOCHMAN and ZAKAS opens first 2 sets (2 to 2:30pm)

THURSDAY, JULY 14 PROLETARIAN LOVE, TUBBY JR.
and SMOKE HOUSE formerly Stranger Things. 12pm from
L.A. DEATH BIRD 09, FRICKIN' SAMBA HELL, and TROLL
ANTHILL. 10th. Couple who grew up to be rockin' rockin'

SCREAMIN' SIRENS

partly antithesis
with CARBIDE and RED PSALM formerly Crisis & Whispers

book an old proverb from someone who said "these men wanting more" and decided to encore. I saw
a couple arms getting better cocked. Sacred Distortion approached the stage the manner they used,
I know these guys had been there before. They surely can play, their new album's very good. I should
be it took them four years to do. Tim Hays should be here here, he would have been proud. Dead End
Kiss growing up and about making it big. Thanks All!!!

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HUMPHREY'S
CONCERTS
by the Bay

AMERICA & THREE DOG NIGHT
Friday, July 8
shows at 8:30 and 9:00 pm

THE NYLONS
Wednesday, July 20
time show: 8:00 pm

NATALIE COLE
Wednesday, July 20
time show: 8:00 pm

ANDY NARRELL GROUP & MONTREUX
Thursday, July 21
time show: 8:00 pm

DAN SIEGEL
Friday, July 15
time show: 8:00 pm

EMMYLOU HARRIS
Friday, July 22
time show: 8:00 pm

PAT METHENY
SPECIAL QUARTET
with Charlie Haden, Ernie Watts, & Don Wertz
Tuesday, July 26
time show: 7:00 pm

Just added:
September 6: MIRIAM MAKEBA & NYON MAKEBA
time show: 7:00 pm
September 11: TRAVIS TARTAGLIA
time show: 7:00 pm
September 12: SHADOWBOX (just added)
time show: 7:00 pm
September 13: WYLLON JENNINGS
time show: 7:00 pm
September 14: JUDY COLLINS & DONOVAN
time show: 7:00 pm
September 15: NITY GIFTY DIRT BAND
time show: 7:00 pm

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

Monday, July 10: CARLOS ANGELES
Monday, July 11: FLIGHT 7
HUMPHREY'S INDOOR JAZZ

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919-276-1100

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(Continued from page 23)
then, the Ramones might at last have something in common with Marlowe (both are, in their own ways, obsolete). The Ramones will be at the Bacchanal tonight, Thursday. Opening are Giant Barrios. For a complete listing of other artists in town this week, see "Concerts" following.

The Ramones and Giant Barrios: Bacchanal tonight, Thursday, July 7, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022.

Hot Tuna and Richard Stank: Belly Up Tavern, tonight, Thursday, July 7, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Harold Land, with Bob Schneiderman: Elitico, tonight, Thursday through Sunday, July 17, Thursday, and Sunday, 9 p.m.: Friday and Saturday 9 p.m., Summer House Inn, 7905 La Jolla Village Drive, La Jolla. 439-0201.

The Hummel Low Quartet: Nager Park, Friday, July 8, 5:30 p.m., Beach Street and Carlsbad Boulevard, Carlsbad. 434-9200.

Americas and Three Dog Night: Humphrey's, Friday, July 8, 6:30 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 228-9438 or 278-7135.

Barry Manilow: Civic Theatre, Friday, July 8, through Sunday, July 10, 8 p.m., 202 C Street, downtown. 278-7135 or 224-6030.

Hot Action and the Banana Band: Sea World's Nautilus Amphitheater, Saturday, July 9, 5 p.m., Sea World Drive, Mission Bay. 223-9681 or 278-7135.

La Sierra La Prima Theater: Saturday, July 9, 7:30 p.m., First and D streets, Encinitas. 436-4030 or 293-5247.

The Pandoras, the Charms, 8000 Bt., Silent Chances, and Lost Girls: Saturday, Sunday, July 9, 8 p.m., 1130 Buena Vista, Buena Vista. 481-9022.

The Dynamos: Belly Up Tavern, Sunday, July 9, 8 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

"Music as Death": featuring the Jay of Sea Womander Presbyterian Church Amphitheater, Monday, July 11, 7 p.m., Calton and Talbot streets, Point Loma. 223-4335.

"Jazz Live": featuring the Peppy Cline Quintet, with Gary Paul, Cesar Sings, Bill Hester, and Jay Hester: Sun Diego City College Theatre, Tuesday, July 12, 8 p.m., Fourteenth and C streets, downtown. 230-2481.

The Marshall Tucker Band and the KSON Flashed Band: Bacchanal, Tuesday, July 12, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022.

Richard Elliot: Carlsbad City, Wednesday, July 13, 8 p.m., Carlsbad Resort Hotel, 3999 Mission Boulevard. 488-1885.

Dan Hicks and the Acoustic Warriors and Jack Tempchin: Belly Up Tavern, Wednesday, July 13, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Mel Torme: Sea World's Nautilus Amphitheater, Thursday, July 14, 8 p.m., Sea World Drive, Mission Bay. 223-9681 or 278-7135.

The Ventreses: Bacchanal, Thursday, July 14, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022.

John Kay and Steppenwolf and Mark Sebastian: Belly Up Tavern, Thursday, July 14, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Dan Siegel: Humphrey's, Friday, July 15, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 228-9438 or 278-7135.

The Dickies: Rio's, Friday, July 15, 9 p.m., 4258 West Point Loma Boulevard, Point Loma. 225-9559.

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

Clarke House and the Pallottines: Strutter's Jazz Band, Friday, July 15, and Saturday, July 16, 8:30 p.m., and 10:30 p.m., 209 Highway 101, Cardiff. 942-1398.

Final Conflict, Neighborhood Watch, Giant Barrios, and Acid Bath: corner of Euclid and University, Saturday, July 16, 7 p.m. 755-4236.

San Whiten Freeway Hall: Saturday, July 16, 8 p.m., St. Luke's Church, 3725 Thurston Street, North Park. 436-4030.

Fortress: Bacchanal, Saturday, July 16, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022.

"A & K": featuring Landlords, the City of the Moon, and the Prisoners of Paradise: Rio's, Saturday, July 16, 9 p.m., 4258 West Point Loma Boulevard, Point Loma. 225-9559.

Screamers: Steve, Camber, and Red Palm: Mysteri, Saturday, July 16, 9 p.m., 1130 Buena Vista, Buena Vista. 481-9022.

The Nylons: Humphrey's, Sunday, July 17, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 228-9438 or 278-7135.

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

Richard Cray and the Pallottines: Strutter's Jazz Band, Sunday, July 17, 8:30 p.m., 209 Highway 101, Cardiff. 942-1398.

"Music as Death": featuring the Jay of Sea Womander Presbyterian Church Amphitheater, Sunday, July 18, 7 p.m., Calton and Talbot streets, Point Loma. 223-4335.

Randy Hansen and Medicine Man: Belly Up Tavern, Monday, July 18, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Bookwork Ahead, with Jim Plank, Bill Hays, Bob Hays, and Peter Sprague: Bella Vista, Monday, July 18, and Tuesday, July 19, 8 p.m. and 10:30 p.m., 2591 Highway 101, Cardiff. 942-1106.

Atlanta Rhythm Section: Rio's, Tuesday, July 19, 9 p.m., 4258 West Point Loma Boulevard, Point Loma. 225-9559.

Natalie Cole: Humphrey's, Wednesday, July 20, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 228-9438 or 278-7135.

Alan Holdsworth and Ronale: Montrose: Bacchanal, Wednesday, July 20, 7 p.m. and 10:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022.

Gary Meryck and Cry On: Belly Up Tavern, Wednesday, July 20, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The Andy Narell Group and Montrose: Bacchanal, Wednesday, July 20, 7 p.m. and 10:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022.

Alabama, Merle Haggard, and K.T. Olin: Sports Arena, Thursday, July 21, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 228-9438 or 278-7135.

Buster Poindexter and His Bandmates of Blues: Bacchanal, Thursday, July 21, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022.

Three Kings and Borocho: Leo's: Belly Up Tavern, Thursday, July 21, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Emerson Harris: Humphrey's, Friday, July 22, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 228-9438 or 278-7135.

The Paulins: Belly Up Tavern, Friday, July 22, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

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NEW HAYS!
ALL SUMMER LONG.

"Blue Weekend," featuring Blende Bruce, Les Roney and the Midnight Players, and Henry Swadlow: Rio's, Friday, July 22, and Saturday, July 23, 9 p.m., 4258 West Point Loma Boulevard, Point Loma. 225-9559.

Commander Cody: Bacchanal, Saturday, July 23, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022.

Holy Thorns: Carpenters Hall, Sunday, July 24, 8 p.m., 850 Twenty-third Street, downtown. 233-7956.

" tribute to John Coltrane," featuring Gary LeFlore, Earl Bull, Harold Land, Se, and Art Davis: Bella Vista, Sunday, July 24, 8:30 p.m. and 10:30 p.m., 2591 Highway 101, Cardiff. 942-1398.

Patric O'Flaherty and Peter Sprague: Belly Up Tavern, Sunday, July 24, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

"Music as Death": featuring the Dave Peck Woodwind Quintet: Westminster Presbyterian Church Amphitheater, Monday, July 25, 7 p.m., Calton and Talbot streets, Point Loma. 223-4335.

The Divulge: Bacchanal, Monday, July 25, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022.

Pat Peck's Special Quartet, featuring Charlie Haden, Frank Wells, and Tom Werten: Humphrey's, Tuesday, July 26, 8 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 228-9438 or 278-7135.

"Jazz Live": featuring the Jim Sevey Quintet: San Diego City College Theatre, Tuesday, July 26, 8 p.m., Fourteenth and C streets, downtown. 230-2481.

George Thorogood and the Delaware Drive: and Brian Setzer: Sports Arena, Wednesday, July 27, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 228-9438 or 278-7135.

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

Waggoners and Tin Star: Belly Up Tavern, Wednesday, July 27, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Ronnie Millage: Humphrey's, Thursday, July 28, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 228-9438 or 278-7135.

The Roberts-McNair Band and Jack Tempchin and the Seaside: Belly Up Tavern, Thursday, July 28, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Chuck Berry: Humphrey's, Friday, July 29, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 228-9438 or 278-7135.

"The San Diego Original Music Festival, Part 1": featuring Finky Slim, Limbo Slim, Shaggy, Marriage, Transit Country, the Moon Dogs, Cowboys and Indians, Burning Bridges, Daddy's Gutter All-Stars, and Ethnic Imbalance: Rio's, Friday, July 29, 8 p.m., 4258 West Point Loma Boulevard, Point Loma. 225-9559.

Judy Mowatt: Bacchanal, Friday, July 29, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022.

The Broadbills and the Lousters: Belly Up Tavern, Friday, July 29, 9:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

"The San Diego Original Music Festival, Part 2": featuring the Jacks, Slim Rogers and the Whittier Spots, Britton, Four Eyes, Long-to-Booth, the Playground Boys, Vamp, Les Roney and the Midnight Players, and Uptown Superstars: Saturday, July 30, 6 p.m., 4258 West Point Loma Boulevard, Point Loma. 225-9559.

Maestro: Bacchanal, Saturday, July 30, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022.

The Woodpeckers and the Mighty Penguins: Belly Up Tavern, Saturday, July 30, 9:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Ronnie Lane and Kirk Whalum: Humphrey's, Sunday, July 31, 8 p.m. and 8:30 p.m., 2241 Shelter Island Drive, Shelter Island. 228-9438 or 278-7135.

Sling and Steel Pulse: Southwestern College: Offshore Stadium, Sunday, July 31, 8 p.m., One Lakeside Road, Chula Vista. 278-7135.

with RICHARD STEROL

Thursday, July 7, 9:00 pm
Jorma Kaukonen and Jack Cassidy

CRY ON CUE
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Sunday, July 10, 9:00 pm
Warner Bros. Records
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Monday, July 11, 9:00 pm
When Cellulose had wings
THE MAR DELS

Tuesday, July 12, 9:00 pm
TALK BACK HEATS PO MO
FO MO-I
Featuring BRUNO

Wednesday, July 13, 9:00 pm
DAN HICKS
AND THE ACOUSTIC WARRIORS
with guest JACK TEMPCHIN

Thursday, July 14, 9:00 pm
"Magic Carpet Ride"
"Born to be Wild"
JOHN KAY
AND STEPHEN WOLF
and guest MARK SEBASTIAN

Upcoming
Monday, July 18: **BANDY HANSEN**
Tuesday, July 20: **GARY ATKIN**
Thursday, July 21: **TONY KERRA**
Friday, July 22: **PALADIN**
Saturday, July 24: **PATRICK O'BRIEN**
Wednesday, July 27: **ROBERTS**
Thursday, July 28: **ROBERTS - REISTER BAND**

THIS WEEK'S AFTERNOON CONCERTS
Friday: 5:30-8:30 pm - Distal Jazz - **CHICAGO SIX**
Saturday: 5:00-8:00 pm - **BOB LONG**

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Thursday-Saturday, July 7-9
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MIGHTY PENGUINS
Monday, July 11
9:30-1:30

PRANX
Tuesday & Wednesday, July 12 & 13
Friday! 2-9:00 Kazi Night hosted by the "Night Crawler"
Prizes and giveaways.

HAPPY HOUR Monday-Friday
5-8 pm FREE MORS D'OEUVRES
75¢ Draft • \$1.50 Margaritas
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"A Fish Called Wanda" Night!

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1. *Journal of the American Medical Association*, 1997; 278: 1039-1044.

Mission Inn, 502 East Mission, San Marcos, 471-2929. Dina Preston and Chino, country rock, Thursday through Sunday.

Monterey Bay Camera, 1325 Harbor Drive, Oceanside, 722-3474. Phil Salda, Atomic, comedy and music, Thursday through Sunday.

The Mount Vernon Inn (The Kias Aeth), 501 West Mission Avenue, Escondido, 745-6000. Nightlife, rock, rhythm and blues, and blues, Thursday through Saturday.

Oakvale Lodge, 14000 Oakvale Road, Escondido, 749-3193. North Forts, country Friday and Saturday, and hosting a jam session, 4-9 p.m., Sunday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar, 725-6614. The Sires Brothers, rock, Thursday through Saturday. Rock, Friday and Saturday.

Pewee Mine Company, 12735 Pewee Road, Poway, 748-7296. The Pipettes, blues rock, Friday and Saturday.

Ralph and Eddie's, 2190 Grand Avenue, Carlsbad, 725-2999. Three Money play rock and roll music, Friday and Saturday and host a jam session Sunday.

Pete Strang, 520 East Mission, San Marcos, 471-2929. Dina Preston and Chino, country rock, Thursday through Sunday.

The Plaza Inn, 9850 Carmel Mountain Road, Rancho Palos Verdes, 484-3733. Blues, country rock, Tuesday, Wednesday, Thursday through Saturday.

The Pomodoro Club, 12237 Pomodoro Road, Poway, 748-1135. The Sires Brothers, country, Thursday through Saturday.

Pewee Mine Company, 12735 Pewee Road, Poway, 748-7296. The Pipettes, blues rock, Friday and Saturday.

Ralph and Eddie's, 2190 Grand Avenue, Carlsbad, 725-2999. Three Money play rock and roll music, Friday and Saturday and host a jam session Sunday.

Rancho del Mar Country Club, 1681 Rancho del Mar Road, San Marcos, 471-2929. Night and Day, contemporary, Friday and Saturday.

Rancho del Mar Country Club, 1681 Rancho del Mar Road, San Marcos, 471-2929. Night and Day, contemporary, Friday and Saturday.

The Red Couch Inn, 135 North Pine Street, Escondido, 743-9796. The Agents, rock, Thursday through Saturday. Mesquero, rock, Sunday and Monday. State-Mind, rock, Tuesday and Wednesday.

The Sand Bar and Restaurant, 3878 Carlsbad Boulevard, Carlsbad, 729-3170. Rick Carlson and the Johnson Brothers, a variety ranging from folk to rock, Thursday through Saturday. The Pipettes, blues rock, Friday and Saturday.

Ralph and Eddie's, 2190 Grand Avenue, Carlsbad, 725-2999. Three Money play rock and roll music, Friday and Saturday and host a jam session Sunday.

San Luis Rey Downs Golf Course, 31474 Golf Club Drive, Bonita, 758-3762. The Cependers, highland swing, Friday through Sunday.

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

Silver Spoon Cafe, 28400 Old Highway 79, Temecula, 699-2015. Jack Johnson, country music, 10 a.m.-2 p.m., Saturday and Sunday.

Smith's Downtown, 119 East Broadway, Vista, 724-6559. Grand Central Station, country rock and blues, Friday and Saturday.

Stage Coach Inn, West 1985 Vista Way, Vista, 724-5090. Texas, country, Friday and Saturday.

That Pizza Place, 2622 El Camino Real, Carlsbad, 434-3717. Bluesgrass, etc., bluesgrass, Saturday.

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

Valley Fort Pigeon Inn and Red Dog Saloon, 3733 Mission Road, Fallbrook, 724-4797. Tom Cunningham, Louisiana-style music, performed on guitar and fiddle, with vocals, 6-9 p.m., Wednesday through Sunday.

Beaches
Gustaf Anders Restaurant, 2182 Avenida de la Playa, La Jolla, 439-4499. JJ Frank, piano variety, Friday and Saturday.

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

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

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

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Sunday & Tuesday, July 10-12

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FATS DOMINO
THE EVERLY BROTHERS
THE FLEETWOODS
THE 4 SEASONS
JAN & DEAN
JERRY LEE LEWIS
LITTLE ANTHONY & THE IMPERIALS
LITTLE RICHARD
CARL PERKINS
SALYERMAN
THE TURTLES
RITCHIE VALENS
BOBBY VEE
THE VENTURES

The WHEREHOUSE

CARLSBAD	Plaza Camino Real	MISSION VALLEY	Mission Valley Ctr.
CHULA VISTA	418 Fifth Avenue	ANTONIAL CITY	Plaza Bonita
EL CAJON	677 Jolimar	ANTONIAL CITY	1489 E. Plaza Blvd.
ESCONDIDO	260 W. El Camino Real	HOOGANVILLE	3841 Vista Way
ESCONDIDO	1229 E. Valley Parkway	PACIFIC BEACH	1401 Garnet Ave.
IMPERIAL BEACH	488 19th Street	PONCA	1200 Ponca Rd.
MEADLEY MESA	4344 Conway Street	SAN DIEGO	4881 College Ave.
LA JOLLA	University Towne Center	SAN DIEGO	3842 University Avenue
LA MESA	Greenwood Center	SAN DIEGO	Punkin Valley Mall
	3225 N. Main Blvd.	SAN DIEGO	3719 Sports Arena Blvd.

Don't forget to check out our new... VIDEO, MP3, STORES, SERVICES WITH A... San Diego, CA 92101

PARK PLACE

LIVE
ROCK EVERY
NIGHT
PRIVATE
DOMAIN
Tonight through
Saturday



Sunday & Monday
July 10 & 11
Dance to
THE REFLECTORS

Tonight, July 7
10:00 PM NIGHT
Join BRYAN SCHOCK
for the \$1.01 spaghetti bowl!

EARLY EVENING
AT PARK PLACE
4:00-7:30 pm
Great food and drink specials!
(Free musician info)

Sunday, July 24
5th in our concert series
ROBERT VAUGHN
and THE SHADOWS
Watch for more details.

TUESDAY JULY 12, 9:30 PM FASHION AUCTION
EXCLUSIVE Listen to NIGHT SHIFT
then bid on hot summer fashions
to make you look cool.

1280 FLETCHER PARKWAY, EL CAJON • 448-7473

JAZZ IT UP! THE LOFT at DIEGO'S

Pacific Beach's newest intimate jazz nightclub
featuring



Holly Ron
Hofmann Satterfield

Friday & Saturday July 8 & 9. Also! For your July
Jazz Pleasure Tuesday through Thursday

The solo piano artistry of
Jack Pollack

860 Garnet Ave • 272-1241

CARLOTTA'S NIGHT CLUB • CANTINA

8807 Villa La Jolla Dr. (in the Ralph's Center) 457-4F0N
MENTION THIS AD AND GET IN
FREE FR. & SAT. NIGHTS BEFORE 10 PM

MONDAY South of the Border Night
All well known drinks 99¢
Coke's Night All drinks 99¢
TUESDAY All Corona beer 99¢
WEDNESDAY College Night
99¢ margaritas and beer
THURSDAY Free hors d'oeuvre
SUNDAY Long Island Ice Tea Night
\$2.50 from 9 pm-close
Friday and Saturday nights - No jeans, T-shirts and tennis shoes, please

HAPPY HOUR
Monday-Wednesday drink specials
75¢ MARGARITAS
\$1.00 DRAFT
FREE HORS D'OEUVRES
ALL BAR PRICES REDUCED

LIVE MUSIC



MIARI & THE ERGE

July 7-9
Complimentary hors d'oeuvres beginning at 5:00 pm
No cover. Music begins at 9:30 pm

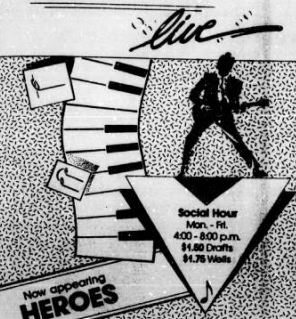
BAHIA BELLE
LIVE MUSIC BY THE BACHS
Sailing Tuesday through Saturday
nights at 7:30 pm & every hour on
the half hour until 12:30 am. Special
Friday night sailing July 8 & July 15
& July 22 should the elegant
WILLIAM B. OWEN, our 100 foot
cocktailer • BACHS • LIVE MUSIC
LIVE MUSIC BY THE BACHS
Parrage \$4.50 Tuesday, Wednesday
& Thursday \$5.00 Friday &
Saturday. Round drinks at
the Bahia Hotel, Mission Bay.

BRUNCH ON THE BAY
Sundays 10:00 am-2:00 pm
Includes a complimentary cocktail
for just \$10.95

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



CRYSTAL T'S



Social Hour
Mon - Fri
4:00 - 8:00 p.m.
\$1.80 Drafts
\$1.75 Wads



Contemporary Dance Music
Tuesday - Saturday 9:00 p.m. - 1:00 a.m.
Coming to Crystal T's Live
Who Cares? July 12

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

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

Celebrate the July 4th Weekend
only at the "T"

Bonacaci's Pizza & Pasta
Dinner 5:00-10:00 p.m. every night
Enjoy our soup & salad bar!

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

Town & Country Hotel
ATLAS HOTELS

Bahia Hotel, 998 West Mission Bay
Drive, Mission Bay, 488-0551: Miari
and the Erge, rock, Thursday through
Saturday; Passion, with Victoria Center
and Scott Woker, contemporary,
Sunday and Monday; the Saters
Brothers, rock, Tuesday and
Wednesday; Piano Bar, Jack Pollack,
Tuesday through Saturday; Bob
MacLeod, Sunday and Monday.

Ranger's, 710 Garnet Avenue, Pacific
Beach, 483-7844: The Blonds, Bruce
Hart, wined and righteous black,
rhythm and blues, and rock, Thursday
through Saturday; the Agents, rock,
4-8 p.m., Sunday; Messenger, rock,
Monday through Wednesday.

Ray Lounge/San Diego Princess,
1404 West Vacation Village Road (off
Imperial Street), Mission Bay,
274-4630: On! Ridge, comedy and
music, Thursday through Saturday;
Perfect Balance, contemporary, Tuesday
and Wednesday; Hardfoot Pato Bar,
80715, Top 40 and country and
western music, 3-7 p.m., Wednesday
through Friday; Dr. Chino's Island
Sounds, reggae and calypso music,
3-7 p.m., Saturday and Sunday.

Ballings, 5046 Newport Avenue,
Ocean Beach, 223-5300: Eventac
rock, Thursday and Friday; Messenger
rock, Saturday; Nexus, rock, Monday
through Wednesday.

Charles Murphy's, 4303 La Jolla
Village Drive, La Jolla, 457-4170:
"Chuckie" Showalter, contemporary,
Thursday through Saturday.

Catamaran Hotel, 3999 Mission
Boulevard, Mission Beach, 488-1061:
Carnal Lounge, 14 Elmo and the
Comes, vintage rock, Thursday and
Friday; Brunch & Loco, tropical rock,
Saturday; Dave Wallace and Janet
Edwards, jazz, Tuesday; Richard Elliot,
jazz, Wednesday; James Peter
Robb, reggae, new-age pianist and
entertainer, performs 6-8 p.m.,
Wednesday through Saturday.

Chuck's Steak House, 1250 Prospect
Street, La Jolla, 454-5325: Book of
Colors, jazz, Wednesday through
Sunday; the WB Summer Group, jazz,
Sunday.

The Coaster Saloon, 744 Ventura
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, 222-4831: Circle, rock,
Thursday through Saturday; live music,
Tuesday and Wednesday; call club for
information.

Elmer's, 7955 La Jolla Shores Drive,
La Jolla, 459-0541: Harold Land, jazz,
Wednesday through Sunday.

Hilton Hotel, Capri Bar, 1175 East
Mission Bay Drive, Mission Bay
274-6410: The People Movers,
contemporary, Wednesday through
Saturday; live jazz, Tuesday.

Wednesday and Friday happy hours
call club for information. Sunday
brunch jazz and rhythm and blues with
Forecast, starting at noon.

Hotel del Coronado, 1550 Orange
Avenue, Coronado, 435-6001: Ocean
Terrace Lounge: Prime Time,
contemporary, Tuesday through
Saturday; Don Miller, pianist, performs
at 8 p.m., Sunday and Monday; Palm
Court: James Parsh, pianist, performs
5 p.m.-midnight, Friday through
Sunday, and 5:10 p.m., Monday; Jerry
Nehrick, pianist, 5-10 p.m., Tuesday
through Thursday; the Variations,
contemporary, 6-9 p.m., Sunday; Crown
Room: Jerry Nehrick, 6-10 p.m., Friday
and Saturday; Leslie Gold, piano
music, 10 a.m.-2 p.m., Sunday.

Hwy 160 Hotel, 1441 Quince
Rue, Mission Bay, 224-1234:
Holly Hofmann and Ron Satterfield,
jazz, Tuesday through Thursday; Hugu
Street, contemporary, Friday and
Saturday.

Jazz Mike Records, 5736 La Jolla
Boulevard, La Jolla, 454-9832: Bobby
Gordon and Johnny Real, jazz, 2 p.m.,
Sunday; Judy Dorek, jazz, 7:30 p.m.,
Monday.

Joel Murphy's, 4302 Mission
Boulevard, Pacific Beach, 270-2220:
Automatics, rock, Thursday through
Saturday; Cakes, rock, Sunday and
Monday; the Reflectors, rock, Tuesday
and Wednesday; the Blonds, Bruce
Hart, featuring saxophone, Johnny
Vino, play lounge, blues, and rhythm
and blues, from 4-8 p.m., Sunday.

La Jolla Tapers, 828 Prospect
Street, La Jolla, 456-2944:
Lottensmith 17 Key's Jazz Vipers,
Disco jazz, Friday evening.

La Valencia Hotel, 1122 Prospect
Street, La Jolla, 454-0771: Bob
MacLeod, piano and vocal variety,
6-10 p.m., Tuesday through Saturday.

TIO LEO'S NAPA • MORENA

Mexican Restaurant & Cantina
5302 Napa St. (near the
Morena Blvd. home furnishings
district) • 542-1462

Happy Hour Monday-Friday 4-7 pm
No cover
Thursday is LADIES NIGHT
& RESTAURANT EMPLOYEE NIGHT!
Long Island Ice Tea \$2.00, Hot Shots \$1.25

Thursday, Friday & Saturday
STREETHEART
Jazz Nights

HOLLIS GENTRY'S NEON
Sunday & Monday
JAZZ NIGHTS

DR. CHICO'S ISLAND SOUNDS
LARGO CONTEST NIGHT!
Featuring Dr. Chico's Island Blues \$2.25, Watermelon shooters \$1.25

CINEMA
Rock
\$1.25 margaritas, \$1.25 Cerveza Cold shot

TIO LEO'S MIRA MESA

10787 Camino Ruiz,
Mira Mesa • 955-1161

Every Thursday FAMILY FITNESS NIGHT
Drink specials & door prizes for members

Thursday, Friday & Saturday
SERIOUS GUISE
MDK
Sunday & Monday

Thursday - Saturday
KATZ CARAVAN

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

TIO LEO'S MISSION GORGE

6013 Mission Gorge Road
280-1033
EASY LISTENING

JINNAH WILLIAMS
Friday & Saturday
VERN TUCKER
Thursday

BILL MULLEN
Sunday & Monday

Club DIEGO'S

PACIFIC BEACH • 860 GARNET AVE • 272-1241

9IX Thursday, July 7 BEACH & SURF CLUB

9IX T-shirts, hats and more being given away.
First 91 in FREE, 91+ Hawaiian Punches.
Listen to 9IX for more information.

Friday & Saturday NO COVER before 9:30 pm

10 KGB FM NIGHT

Giving away T-shirts, hats, albums, cassettes, and more!
Jonathan Blair hosting \$1 margaritas and \$1 well drinks.
NO COVER all night long!

Monday, July 11 "NAME YOUR DRINK NIGHT"

All beer, wine, well and call drinks \$1.25.

Tuesday, July 12 MARGARITA TUESDAY

Margaritas \$1 all day and night.

FREE CLUB DIEGO'S ADMISSION

with dinner purchase of 5 bucks or more per person
5:00 pm-11:00 pm.

ANDERSEN'S ENTERTAINMENT

Monday Fantasy Fashion Auction

6:00 pm

Guitarist Mark Riegel

7:00 pm

Tuesday Free Country/Western Dance Lessons

7-8 pm

Country Band Silverado

8 pm-midnight

Wednesday-Sunday nights Dance tunes by Anything Goes featuring Adele



Daily Hap-pen Hour Buffet & Drink Specials
Monday-Friday, 4-8 pm

438-7880

PARADISE BAY

Seafood Restaurant & Oyster Bar

Wednesday-Saturday, July 6-July 9



FOUR EYES

Coming Wednesday-Saturday,
July 13-July 16

STREET HEART

FASHIONS EXCLUSIVE FASHION AUCTION
Every Friday night, 7:30-8:30 pm

Join us for
HAPPY HOUR MONDAY-FRIDAY 4:00-7:00
Complimentary food and drink specials

Rio Rita's Amiga of the Week:



"I love Rio Rita
because there's
fun and excitement
every time I come!"
— Carolyn Di Cover

Carolyn is the winner
of an all-expense paid
weekend for two in
fabulous Plaza Del Mar



744 Revolution, between 3rd and 4th
(Across the street from Denny's
Restaurant) 1-706-685-2244

THE MAGIC OF A LEGEND

La Meridion San Diego at Coronado,
2000 Second Street, Coronado.
435-3000. July 8 and 9: 10:00-11:00.
Friday, 10:00-11:00. Saturday, 10:00-11:00.
Sunday, 10:00-11:00. Live music on all
other nights of the week, call club for
information.

Many More's, 3500 Sports Arena
Boulevard, La Jolla. 225-9559.
Friday, 10:00-11:00. Saturday, 10:00-11:00.
Sunday, 10:00-11:00. Live music on all
other nights of the week, call club for
information.

Old Pacific Beach Cafe, 4287 Mission
Boulevard, Pacific Beach. 275-7322.
Street Corner, jazz and rock, Thursday.
Dr. Rockwood and the Interiors of Love
rock and rhythm and blues.
Wednesday, Friday, and Saturday: Dr.
Chico Island Sounds, calypso and
reggae, Sunday, 10:00-11:00. Live music on all
other nights of the week, call club for
information.

McG's Pub, 1077 Orange Avenue,
Coronado. 435-3280. Rick O'Leary and
His Super Bachelors, smooth blues
and rock, Thursday, live music on all
other nights of the week, call club for
information.

The Mission Village, 120 Orange
Avenue, Coronado. 435-3282. Please
see entertainment: Brian Whitaker.
Wednesday and Thursday, the Music
Crew, Monday and Tuesday, the Music
Makers, with House and Patti,
contemporary rock and roll videos,
Friday and Saturday, and music from
the Thirties to the Fifties, Sunday.

Mick's P.B. Nightclub, 4190 Mission
Boulevard, Pacific Beach. 581-3938.
Live music, contemporary, Thursday
through Sunday; Miami and the Edge,
rock, Monday through Wednesday.

Rio's, 4258 West Point Loma
Boulevard, La Jolla. 225-9559.
Nemesis, newstyle rock, Thursday;
Conchita Moon, rock, Long in South,
rock, and Conchita and Indians, rock,
Friday; Mount Not, rock, 10:00-11:00.
Saturday, 10:00-11:00. Sunday, 10:00-11:00.
Live music on all other nights of the week, call club for
information.

The Rusty Pelican, 4340 La Jolla
Village Drive, La Jolla. 581-3938. Big
Paper, contemporary, Thursday through
Saturday; Reggae, contemporary,
Tuesday and Wednesday.

Sardinia's Italian Restaurant, 1129
Verona Boulevard, San Diego.
276-8383. The Sun Berman Band,
jazz, 6 p.m., Sunday, on the patio.

Sea World, 1720 South Shores Road,
Mission Bay. 222-2940. Shonda and
the Source, rock, contemporary, oldies,
and a bit of just about everything else,
5:30-10 p.m., Saturday through
Monday.

Toggett's Landing, 4250 West Point
Loma Boulevard, 225-9558.
Hanging Out, rock and blues, Tuesday;
Wednesday through Saturday.

Texas Teahouse, 4970 Village Street,
San Diego. 222-6895. The 12.3.4.
(Blue Band, blues and rhythm and
blues, Wednesday; Tim "Cat"
Courtney, blues, Thursday; the Big City
Blues Band, blues and rhythm and
blues, Friday; the Boneheads, rock,
5 p.m., Sunday; live music on all other
nights of the week, call club for
information.

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

Vista's, 1401 Bascassana Street, Point
Loma. 225-4171. Downstate Salts,
contemporary, Friday and Saturday;
Upstairs Paul Cardland, contemporary
Ft. - and Saturday.

Wander, 1921 Bacon Street, Ocean
Beach. 222-6822. The Cardiff Roan,
reggae, Thursday; the Highway Punks,
blues and rhythm and blues, Friday;
the Regular Corps, blues and rock,
Saturday; Tobacco Road, vintage jazz,
swing, and boogie woogie, 4-8 p.m.,
Sunday, followed by the Country,
vintage surf rock, 8 p.m., Sunday; live
music Monday, call club for
information; the Bluebonnet, blues
and rhythm and blues, Tuesday; the
Forbidden Pigs, rock and roll music,
Wednesday.

Yours Palace, 1282 Cressman Drive,
University City. 435-4444. John
Engler, piano music featuring
classical, movie themes, and show
tunes, 6-9 p.m., Wednesday through
Friday, and 10 a.m.-3 p.m., Sunday.

San Diego North

The Ahlberg Country Saloon, Town
and Country Hotel, 500 Bond Circle
North, Mission Valley. 295-7331. The
Jazz Band, country, Tuesday
through Saturday; Miss B. Haven, pop,
country, and contemporary, Monday;
country dance lessons, Tuesday
through Thursday.

The Backlund, 8022 Chalmers
Mass Boulevard, Chalmers.
560-4822. Devocean, Top 40 dance
music, Friday and Saturday;
the Marshall Tucker Band, country rock,
Sunday.

Harvey Stone Pub, 5617 Balboa
Avenue, Chalmers. 279-2033. Bobby
Hill, blues and folk music, Wednesday
through Friday.

Blue Boys Lounge, 2527 Chalmers
Drive, Chalmers. 279-0965. C.B.C.
Jazz, blues rock, Thursday through
Saturday.



Bonita Beach
"Dance" Club
Featuring the finest live entertainment
and recorded dance music.
4014 Bonita Road, Bonita
(One mile east of 805)
478-3837

Fantasy
Fashion Auction
New! Every Friday 6 pm
Every Tuesday 8 pm

Every Tuesday



Luau Beach Party
& Miss Miller
Genuine Draft
Bikini Contest

\$100 1st prize
every week!
90' drink specials



Bolton/Dallas
July 7-9
July 14-15

WEDNESDAYS

are
101 KGB FM
PARTY NIGHTS

with
Pam
Edwards

Prizes and giveaways including albums,
cassettes, posters and lots more!
\$1.01 drink specials!



THURSDAY "The Gallery"

With Mike and Dave of Chaos
Productions, incorporating live
performance art 9:00 pm-2:00 am.
Free admission before 9:30 pm
with this ad.

FRIDAY "Aktivity"

A progressive dancing environment
with multimedia art installations.
Assorted drink specials served
until 11:00 pm. Free admission
before 9:45 pm with this ad.

SATURDAY "1051"

Music by Mike and Dave of
Chaos Productions.

SUNDAY 9IX Night

Doors open at 9:00 pm.

WEDNESDAY Hump Night

All wells, drafts and
wine coolers \$1.25.

Expires July 8, 1988
One coupon per person

1051 University Ave. • 295-2195

Pacific Beach's classiest nightclub &
San Diego's hottest new place to play



BLUE MONEY

Coming July 11 - 17
MIAMI & THE ERGE

A San Diego favorite!

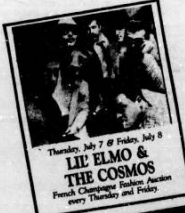
Sunday-Thursday • NO COVER CHARGE 99¢ DRINK SPECIAL

Well drinks, domestic beer and Mick's Mangos
Offer good Sunday-Thursday with this coupon
Limit two drinks per customer • Offer expires July 15, 1988.




Where top-name bands rock from a professional stage
4190 Mission Blvd. in Pacific Beach • 581-3938
2 blocks south of Grand Avenue

CANNIBAL BAR




Thursday, July 7 & Friday, July 8
LIL ELMO & THE COSMOS
Punk! Champagne! Fashion! Fun!
every Thursday and Friday


SPECIAL KIERSTEN CONCERT
1985 Out
Wednesday, July 13
with Art Coal




RICHARD ELLIOT
Cubana Super Fusion Artist



Sunday, July 9
BORRACHO Y LOCO



Thursday, July 12, 13 & 20
JANICE EDWARDS GROUP
Cubana Super Fusion Artist



Thursday, July 14
THE FABULOUS MAR DELS
Punk! Champagne! Fashion! Fun!

REGGAE EXPLOSION WEEKEND
Friday, July 22
THE CAMPERS & CREW ON CUE
Saturday, July 23
REGGAE ALL-STAR

CATAMARAN
RESORT HOTEL
3999 MISSION BOULEVARD 488-1081
Free weekend parking

COMING ATTRACTIONS
SOUL FUSION, July 15 & 16
THE BOUTIQUE BAND, July 20 & 27
DR. PEZCOCO, July 21
THE FABULOUS MAR DELS, Sunday, July 24
JOE COOL & THE BUNNIES, July 25-27
BORRACHO Y LOCO, Sunday, July 31

CONTINENTAL CUISINE

MON. & TUES. IN JULY

HOT JAZZ

HAPPY HOUR
6 pm-10 pm
Mondays & Tuesdays



MOST VALUABLE PLAYERS

\$1.50
WINE DRINKS • HOUSE WINE
WINE COOLERS • DRAFT BEER
COMPLIMENTARY BUFFET
Wednesday-Friday Happy Hour
3 pm-8 pm

Clarior's
and Steven Sattowski
present

NOW APPEARING!

SAXOPHONE GREAT



THE LEGENDARY HAROLD LAND
with **ROB SCHNEIDERMAN**
Featuring Bob Magnusson and Sherman Ferguson
Wednesday-Sunday 9 pm-1 am, July 6-24

NO COVER • FREE PARKING

Atop the Summerhouse Inn • 7955 La Jolla Shore Dr. • 459-0541

JAZZ NIGHTCLUB

UPCOMING

TOMMY FLANAGAN
Wednesday-Sunday
August 10-September 4

LAURINDO ALMEIDA
Wednesday-Sunday
September 7-18

PACKAGE SPECIAL

WHIRLPOOL SPA SUITE & DINNER
Enjoy an illustrious romantic evening at the Summerhouse Inn.
Dine at sunset overlooking beautiful La Jolla Shores in the famous Clarior's restaurant. Walk to the beach and enjoy the sights of La Jolla.

\$175
for 2 people
Tax and tip included. Subject to availability. Call 459-0261
Special good through July 26

L.O.V.E. ROCK 'N' ROLL

Thurs.-Sat., July 7-9
BLONDE BRUCE BAND
Sun., July 10
4:00-6:00 pm
THE AGENTS

Mon.-Wed., July 11-13
8:30 pm
YANXWORTH

Thurs.-Sat., July 14-16
9:00 pm
MESSINGER

Sun., July 17
4:00-6:00 pm
MESSINGER

Mon.-Wed., July 18-20
8:30 pm
MIKE KEENE & THE COMMOTIONS

Tonight, Thursday, July 7
FOSTER'S BEER SPECIAL
Sports events on our satellite TV
\$1.25 BOTTLE

HAPPY HOURS Mon.-Fri. 4:00-7:00 pm • \$2.00 cover Fri. & Sat.
SANGERS
710 Carmel Ave., Pacific Beach • 483-7844

B STREET CAFE & BAR

425 West B Street, downtown • 236-1707

LIVE JAZZ IN THE CITY

HOLLIS GENTRY'S NEON

Thursday, July 7
8:00-10:00 pm

Hosted by Art Coal

Plus Friday & Saturday, June 8 & 9, 8:30 pm-1:00 am

GEORGE EMERSON
on keyboards
Monday-Thursday 8:00-10:30 pm
Friday & Saturday 8:30-10:30 pm

SUNDAY'S & MONDAYS • NO COVER
IT'S HAPPENING AT TIO LEO'S JAZZ



Hollis Gentry's NEON
Sunday & Monday

TIO LEO'S
"NAPA/MORENA"
Monday-Thursday 8:00-1:00 am
3302 Napa Street, San Diego, 542-1462
(Near the Naveira Blvd. home furnishings district)

Banbury's, 5906 Mira Mesa Boulevard, Mira Mesa, 578-8666. Front Room, rock, Thursday through Saturday. Four Eyes, rock, Wednesday.

Croft's Live, 500 Hotel Circle North, Mission Valley, 294-9910. The House from San Diego, rock, Thursday through Saturday. Who Cares, rock, Tuesday through Saturday, beginning July 12.

Geomet Lounge/Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Sharon Skagel, singing with piano accompaniment and horned requests, Monday through Friday. Janel Rock, pianist and vocalist, entertains Saturday evening and during the Sunday brunch.

Haji Baba, 104 Mission Valley Center West, 824 Camino de la Reina, Mission Valley, 298-2005. Oasi, Arabic music, Wednesday and Thursday. The Haji Baba Band, Arabic music and dance, Friday and Saturday. The Flamenco Five, flamenco music, Tuesday.

Headquarters, 7043 Miramar Road, Mira Mesa, 544-8395. Jo Warren, piano variety sing along music, Wednesday through Saturday.

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley, 291-5720. Chain Reaction, contemporary, Tuesday through Saturday.

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101. Rockers, vintage rock classics, Tuesday through Saturday; live music, Sunday and Monday, call club for information.

Jelly's Steak House, 284 Hotel Circle North, Mission Valley, 296-2137. Piano Bar, Don Labe, Monday through Thursday, 5-8 pm. Dale Pearson, piano variety, Monday through Thursday, 8 pm. Magic Harmon, Friday and Saturday, 8 pm, laugh and sing along with pianist Gary Harmon, Sunday.

La Hacienda Cantina, Mission Valley Inn, 878 Hotel Circle South, Mission Valley, 299-8261. Borderline, contemporary and oldies, Tuesday through Saturday.

The Library, 7459 Mission Gorge Road, Mission Gorge, 583-0386. Ray Correa, contemporary, Tuesday through Thursday. Ray and Laine Correa, guitar and vocals, nostalgic and contemporary music, Friday and Saturday.

Le Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131. Jack Costanzo and Cerie Wino, contemporary, Tuesday through Saturday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060. Tina J. and Romance, Top 40 and rhythm and blues, Thursday through Saturday; live band, Sunday, 5:30 pm. Sunday, 7th Wave, Top 40 dance music, Tuesday and Wednesday.

Noodle Inn, 8255 Noodle Road, San Carlos, 485-1730. Perfect Stranger, rock, Thursday through Saturday; the Agents, rock, Tuesday and Wednesday.

Pal Joey's, 5147 Wiring Road, Allied Gardens, 286-7873. The Brighams' Preservation Band, Oldies, just, swing, and oldies, Friday and Saturday.

Radiance Hotel, 1433 Camino Del Rio South, Mission Valley, 298-0111. Alan Jelinek, variety music performed on guitar and accompanied with vocals, Tuesday through Saturday.

Seven Seas Lodge, 411 Hotel Circle South, Mission Valley, 291-1300. Laine, laugh, and sing along with Gary Harmon, Tuesday through Saturday.

Souffler's Inn, 402 Foshan Valley Road, Mission Valley, 294-7770. Gene Warren, contemporary, 8 p.m., midnight, Friday and Saturday.

Spirit, 1130 Buena Avenue, Bay Park, 276-7993. Unless otherwise noted all are rock groups. Young Americans, 3rd Street, Pierre D., and the Restaurants, Thursday. Parquet Fats, the Noise Club, Emotional Front, Ricky Tim Ten, and the Frodo Humpers, Friday. The Gaudinians, the Chorus, Short Change 9900 Lbs., and Let Girls, Saturday. Stormy Weather, Alan Perry, and Peace Train, Tuesday. Zaxx, Flavian, and the Pump, Wednesday.

Stardust Hotel, 900 Hotel Circle North, Mission Valley, 298-0111. Crano Room, live jazz, contemporary, Tuesday through Saturday.

Tia Juana Tilly's, 2828 Camino del Rio South, Mission Valley, 299-2828. Dining Room, Top rock, Thursday through Saturday.

Wendy's, 10475 San Diego Mission Road, Mission Valley, 563-0060. Tina J. and Romance, Top 40 and rhythm and blues, Thursday through Saturday; live band, Sunday, 5:30 pm. Sunday, 7th Wave, Top 40 dance music, Tuesday and Wednesday.

BULLFROGS

3016 NEWPORT W.E. • OCEAN BEACH • 222-5300

WE LISTENED!

Response was so good to our "No Cover June", Bullfrogs announces

NO MORE COVER CHARGES

Live Rock - Great Prices - No Cover All Summer Long

Thursday & Friday
EVENSTAR



Saturday
MESSINGER

Sunday-Wednesday
NEMESIS

TINA J. & ROMANCE

Thursday-Saturday

LIVE DIXIELAND JAZZ

Sunday

THE 7TH WAVE

Tuesday & Wednesday

MONK'S

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



ROCKOLA

Tuesday-Saturday from 8:30

Monday-Friday, **HAPPY HOUR** 4-7 pm • Free hors d'oeuvres
Wednesday, **LADIES' NIGHT** 8:00-11:00 pm • Margaritas 99¢
Friday, **FASHION AUCTION**

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

HUMPHREY'S

Prime Time

Piano & Food Bar

It happens every weekday from 4:30-8:30pm. Relax to the sound of live entertainment in Humphrey's piano bar while you partake from a menu that changes every evening.

PRIME TIME MENU

MON. CARVED ROAST BEEF SANDWICHES
TUE. PEEL YOUR OWN SHRIMP
WED. 50¢ SEAFOOD BAR
THU. TACO BAR WITH ALL THE FIXIN'S
FRI. THE BOTTOMLESS CHILI BOWL

Giant Margarita (16 oz) with a Gold Shooter \$2.00
Raspberry Margarita (16 oz) with a Gold Shooter \$2.50

Prime Time at Humphrey's... a great way to end the afternoon or begin an evening.

SHARON BEARIE
Monday through Friday 5:30-8:30 pm

MIKE RORAN

Wednesday through Saturday 9:00 pm-1:00 am

Call 224-8438 for recorded information

2241 Shelter Island Drive • 224-3977

HUMPHREY'S

BELLA VIA

ITALIAN RESTAURANT NIGHTCLUB

Friday & Saturday, June 8 & 9

HOLLIS GENTRY'S NEON

8:30 & 9:30

Sunday, July 10
PETER SPRAGUE & KEVIN LETTAU DUO

Acoustic 8:30 pm

Friday & Saturday, July 10 & 11

CHARLIE ROUSE

8:30 & 9:30

Friday & Saturday, July 17 & 18

RICHARD CRUZ & FULLER STRUTTERS

8:30 & 9:30

Friday & Saturday, July 24 & 25

TRIBUTE TO JOHN COLTRANE

8:30 & 9:30

Art Davis, Harold Land Sr., Jim Martin, Duncan Moore, Gary Lettew, Laurie Bell

Advance tickets on sale only at Bella Via

June Wednesday through Sunday

Dinner reservations before the show - 942-038

Exquisite Italian food served 7 nights a week

2591 Highway 101, Carlsbad • Ocean View

LIP-SYNC FINALS TONIGHT!

HOTTEST ACTS IN SAN DIEGO

Join us tonight for the last round of the current Lip-Sync Contest. The winner will receive hotel accommodations for two for a weekend in Las Vegas and \$250 in spending money! Our DJ will be playing your all-request music and you can enjoy 75¢ shot specials!

LADIES' NIGHT

The perfect partner for the Pitcher Party! Get Seabees, fuzzy Naps and wine coolers for just \$1.25!

X'MAS IN JULY!

Wednesday, July 13th, join us as Confetti chills out for the annual bash! Strut through our Wonderland and sip delicious \$1.25 red and green cocktails!

5273 Mission Center Rd. • Must be 21 with proper ID and attire to enter • 294-8435

An Old Time Concert
In concert Novus/RCA Recording Artist



Liz Story

Solo Piano Saturday, July 9, 7:30 pm

La Paloma Theater First & D Streets, Encinitas

Reserved seat tickets \$12.00

Teleset charge line (619) 283-SEAT

Tickets available at all teleset outlets and Off the Record stores.

Ticket information (619) 436-4030

Produced by San Diego Folk Heritage

Tonight, Thursday, July 7th The Sidewinders & Cavalcade of Stars

Fridays

Kenny Schoppmeyer's Rhythm & Blues Band

Saturdays

The Mighty Penguins



Tuesdays - Denovo Original Rock

Wednesdays

Wasted Talent Great Rhythm & Blues

Mandolin Wind 308 University Avenue

Dance in the sky! At the Town & Country Hotel

Jack Costanzo & Gerrie Woo

Tuesday-Saturday nights beginning at 8:30 pm

Dance to soft contemporary sounds at the elegant La Pavillon Lounge. View the beautiful lights of Mission Valley from the top floor of our new tower.

Pavillon Lounge

Top of the East Highrise at the Town & Country Hotel 300 West Circle North • 294-7031

The Leo's/Mira Mesa, 10707 Camino Ruiz, Mira Mesa, 695-1462: Serious funk, rock, Thursday through Saturday, 10:00-1:00 am. Contemporary rock, Sunday and Monday, 8:00-11:00 pm. Blues and rhythm and blues, Tuesday and Wednesday.

The Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 294-9444: Jonah Williams, contemporary, Tuesday through Thursday, 8:00-11:00 pm. Contemporary, Friday and Saturday, 10:00-1:00 am. Contemporary variety, Monday and Tuesday.

The Wellhouse, 10789 Torrance Boulevard, Torrance, 560-6677: Peter Jay, contemporary, Wednesday and Thursday, 8:00-11:00 pm. Contemporary, Friday and Saturday, 10:00-1:00 am. Contemporary variety, Monday and Tuesday.

Wrangler's Room, 6606 Mission Gorge Road, Mission Gorge, 290-6263: Steve Clark, country, Tuesday through Saturday, 10:00-1:00 am.

San Diego South

The Abbey Hotel, 2825 Fifth Avenue, 282-5500: 1980s and 1990s, 10:00-1:00 am.

Shine It On, contemporary, Wednesday through Saturday, 10:00-1:00 am.

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La Hacienda Cantina for Entertainment Excellence!



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JULY 7, 1968

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San Diego Engagement
Nightly: 7:00, 9:00
& Sunday Matinees: 2:30, 4:30

JULY 7, 1969

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—Audience Reaction to "The Mirror"

*A crazy Greek with a gun and a romantic spy on the run.
 For Katherine, the summer's
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*Director of Photography CLARE MACKAY. Music by MARK PETER. Lyrics CLARE PETER. Costume Designer MICHAEL HAYES.
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Marlboro



SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

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Include shampoo & blowdry
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Include haircut & style
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The End In Hair
Hair, Skin & Nail Services
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(At the Circle & Hercul)
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15 minutes FREE
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Bikini line • Face
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15% off leg, bikini & underarm wax
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San Diego's #1 Beauty Care Center
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\$10 PRECISION CUTS
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HIGHLIGHTING
\$30
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Long hair extra
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Profiles

for complete beauty care

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(Validated underground parking)

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Before After

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- Color - Add realistic highlights, shine and richness of tones
- Volume - Turn thin, limp hair into voluptuous fullness
- Texture - Create the straight and smooth or curly and fun styles for versatility

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The Integrated System

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Laser Plus International Ltd.
Medically Evaluated
Superior to
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Immediate Permanent Results
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Free consultation by appointment
TEXAS CALIFORNIA

Profiles 459-6001

THE READER PUZZLE

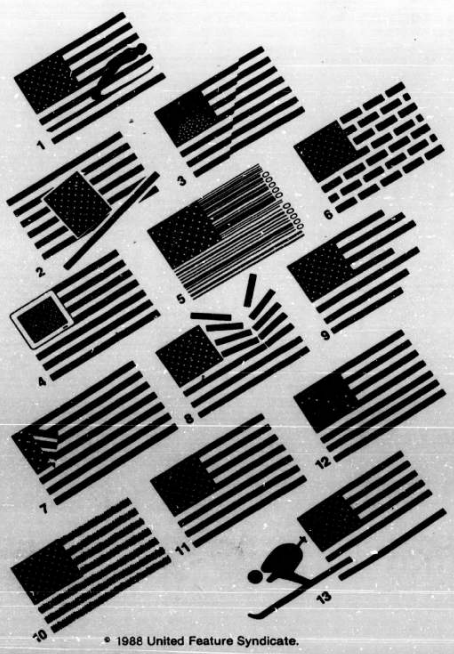
#514 Flag poll

By Don Rubin

Match each of the fanciful flag at the right with one of the organizations listed below. (Some of them are made up too.)

- Bureau of Missing Persons
- Coast Guard
- National Karate Association
- US Seismographic Office
- US Nordic Ski Team
- National Astrophysical Observatory
- Federal Communications Commission
- Department of Housing and Urban Development
- Office of Consumer Affairs
- US Bureau of Prisons
- US Alpine Ski Team
- Bureau of Statistics
- National Museum of Contemporary Art

- Rules of the game
- The prize for solving the Reader Puzzle will be a Reader T-shirt.
 - All entries in the Reader Puzzle contest must be received by the Reader Puzzle Editor by Reader Puzzle, P.O. Box 80803, San Diego, CA 92183 by 9:00 a.m., Wednesday, six days following the issue date.
 - All entries must be accompanied by your name, address, and short size S, M, L, XL.
 - Employees of the Reader and their immediate families are not eligible.
 - In the event of disputes or tie decisions of the judges will be final and arbitrary. We've only got five prizes each week to give away, so if there are more than five winners, we'll have a lottery.
 - All answers must be entered in the space allowed on the puzzle page. And please, no phone calls or trips to our office.
 - One entry per person.



Winners of Reader Puzzle #512, Strip tease

Most of the folks who try "Strip Tease" answer correctly when it comes to the items, namely:

- Sanka
- Crum
- Viva
- Ajax
- Bas

But only half of you seem to know what they have in common, despite the "built-in" clue. The completed puzzle formed a cylinder, and all of the products come in cylindrical packages.

If you said they were all orange, or all General Foods products, or all trademarks... well, that's a-l-incident!



* 1988 United Feature Syndicate

Of the 105 entrants, 90 were correct.

The winners are:

1. No Barnes, Cardiff
2. Leslie Arnold, Jamar
3. Jim Lee, San Diego
4. Phil Regan, La Mesa
5. Kim Bernard, Encinitas

100

[illegible]

TO DETAILING

started
or polishing
detailing

- We come to you
- Aunts, planes,
booth, buets

NAME

Polishing

SYSTEMS

Automated Decider

Featuring
SUNGLAD ALPHA
and
SUNGLAD 550PM
with Teflon

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LOWEST PRICES IN TOWN!!

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Permanent Hair Removal

Hair can be easily
removed with the
LEND method,
no needles,
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JULY 7, 1968 19

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2 FREE TIRES WITH BIKE TUNE UP

Includes: tuning wheels, adjusting headset, bottom bracket, brakes, derailleurs, hubs, plus 2 FREE TIRES (size 27 x 1 1/2, others slightly higher)

\$26.00

Some deal services

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SALE!

Hoo Koo Koo NOW \$699
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Montare XT NOW \$949
reg. \$1054

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Cycling jersey of your choice with the purchase of any Fisher mountain bike.

Valid w/coupon only.

Sale ends July 21, 1988

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The only "tradition" at Harken. See how far boat shoes have come. Try on a pair of Harken H-2000s at West Marine Products, another company revolutionizing hardware. And where performance is a tradition, the world's hottest sailors wear this shoe.

Men's or Ladies **\$49.90**

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STU (8th, 9th, 10th)	1489Cr	1982 Cr
STU (11th, 12th)	1490Cr	1983 Cr
STU (13th, 14th)	1491Cr	1984 Cr
STU (15th, 16th)	1492Cr	1985 Cr
STU (17th, 18th)	1493Cr	1986 Cr
STU (19th, 20th)	1494Cr	1987 Cr
STU (21st, 22nd)	1495Cr	1988 Cr
STU (23rd, 24th)	1496Cr	1989 Cr
STU (25th, 26th)	1497Cr	1990 Cr
STU (27th, 28th)	1498Cr	1991 Cr
STU (29th, 30th)	1499Cr	1992 Cr
STU (31st, 32nd)	1500Cr	1993 Cr
STU (33rd, 34th)	1501Cr	1994 Cr
STU (35th, 36th)	1502Cr	1995 Cr
STU (37th, 38th)	1503Cr	1996 Cr
STU (39th, 40th)	1504Cr	1997 Cr
STU (41st, 42nd)	1505Cr	1998 Cr
STU (43rd, 44th)	1506Cr	1999 Cr
STU (45th, 46th)	1507Cr	2000 Cr
STU (47th, 48th)	1508Cr	2001 Cr
STU (49th, 50th)	1509Cr	2002 Cr
STU (51st, 52nd)	1510Cr	2003 Cr
STU (53rd, 54th)	1511Cr	2004 Cr
STU (55th, 56th)	1512Cr	2005 Cr
STU (57th, 58th)	1513Cr	2006 Cr
STU (59th, 60th)	1514Cr	2007 Cr
STU (61st, 62nd)	1515Cr	2008 Cr
STU (63rd, 64th)	1516Cr	2009 Cr
STU (65th, 66th)	1517Cr	2010 Cr
STU (67th, 68th)	1518Cr	2011 Cr
STU (69th, 70th)	1519Cr	2012 Cr
STU (71st, 72nd)	1520Cr	2013 Cr
STU (73rd, 74th)	1521Cr	2014 Cr
STU (75th, 76th)	1522Cr	2015 Cr
STU (77th, 78th)	1523Cr	2016 Cr
STU (79th, 80th)	1524Cr	2017 Cr
STU (81st, 82nd)	1525Cr	2018 Cr
STU (83rd, 84th)	1526Cr	2019 Cr
STU (85th, 86th)	1527Cr	2020 Cr
STU (87th, 88th)	1528Cr	2021 Cr
STU (89th, 90th)	1529Cr	2022 Cr
STU (91st, 92nd)	1530Cr	2023 Cr
STU (93rd, 94th)	1531Cr	2024 Cr
STU (95th, 96th)	1532Cr	2025 Cr
STU (97th, 98th)	1533Cr	2026 Cr
STU (99th, 100th)	1534Cr	2027 Cr

1973-1974	1974-1975	1975-1976	1976-1977	1977-1978	1978-1979	1979-1980	1980-1981	1981-1982	1982-1983	1983-1984	1984-1985	1985-1986	1986-1987	1987-1988	1988-1989	1989-1990	1990-1991	1991-1992	1992-1993	1993-1994	1994-1995	1995-1996	1996-1997	1997-1998	1998-1999	1999-2000	2000-2001	2001-2002	2002-2003	2003-2004	2004-2005	2005-2006	2006-2007	2007-2008	2008-2009	2009-2010	2010-2011	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016	2016-2017	2017-2018	2018-2019	2019-2020	2020-2021	2021-2022	2022-2023	2023-2024	2024-2025	2025-2026	2026-2027	2027-2028	2028-2029	2029-2030	2030-2031	2031-2032	2032-2033	2033-2034	2034-2035	2035-2036	2036-2037	2037-2038	2038-2039	2039-2040	2040-2041	2041-2042	2042-2043	2043-2044	2044-2045	2045-2046	2046-2047	2047-2048	2048-2049	2049-2050	2050-2051	2051-2052	2052-2053	2053-2054	2054-2055	2055-2056	2056-2057	2057-2058	2058-2059	2059-2060	2060-2061	2061-2062	2062-2063	2063-2064	2064-2065	2065-2066	2066-2067	2067-2068	2068-2069	2069-2070	2070-2071	2071-2072	2072-2073	2073-2074	2074-2075	2075-2076	2076-2077	2077-2078	2078-2079	2079-2080	2080-2081	2081-2082	2082-2083	2083-2084	2084-2085	2085-2086	2086-2087	2087-2088	2088-2089	2089-2090	2090-2091	2091-2092	2092-2093	2093-2094	2094-2095	2095-2096	2096-2097	2097-2098	2098-2099	2099-2100	2100-2101	2101-2102	2102-2103	2103-2104	2104-2105	2105-2106	2106-2107	2107-2108	2108-2109	2109-2110	2110-2111	2111-2112	2112-2113	2113-2114	2114-2115	2115-2116	2116-2117	2117-2118	2118-2119	2119-2120	2120-2121	2121-2122	2122-2123	2123-2124	2124-2125	2125-2126	2126-2127	2127-2128	2128-2129	2129-2130	2130-2131	2131-2132	2132-2133	2133-2134	2134-2135	2135-2136	2136-2137	2137-2138	2138-2139	2139-2140	2140-2141	2141-2142	2142-2143	2143-2144	2144-2145	2145-2146	2146-2147	2147-2148	2148-2149	2149-2150	2150-2151	2151-2152	2152-2153	2153-2154	2154-2155	2155-2156	2156-2157	2157-2158	2158-2159	2159-2160	2160-2161	2161-2162	2162-2163	2163-2164	2164-2165	2165-2166	2166-2167	2167-2168	2168-2169	2169-2170	2170-2171	2171-2172	2172-2173	2173-2174	2174-2175	2175-2176	2176-2177	2177-2178	2178-2179	2179-2180	2180-2181	2181-2182	2182-2183	2183-2184	2184-2185	2185-2186	2186-2187	2187-2188	2188-2189	2189-2190	2190-2191	2191-2192	2192-2193	2193-2194	2194-2195	2195-2196	2196-2197	2197-2198	2198-2199	2199-2200	2200-2201	2201-2202	2202-2203	2203-2204	2204-2205	2205-2206	2206-2207	2207-2208	2208-2209	2209-2210	2210-2211	2211-2212	2212-2213	2213-2214	2214-2215	2215-2216	2216-2217	2217-2218	2218-2219	2219-2220	2220-2221	2221-2222	2222-2223	2223-2224	2224-2225	2225-2226	2226-2227	2227-2228	2228-2229	2229-2230	2230-2231	2231-2232	2232-2233	2233-2234	2234-2235	2235-2236	2236-2237	2237-2238	2238-2239	2239-2240	2240-2241	2241-2242	2242-2243	2243-2244	2244-2245	22
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271.0000	124800	75.79	628.00	750.00
272.0000	124800	75.79	628.00	750.00
273.0000	124800	75.79	628.00	750.00
274.0000	124800	75.79	628.00	750.00
275.0000	124800	75.79	628.00	750.00
276.0000	124800	75.79	628.00	750.00
277.0000	124800	75.79	628.00	750.00
278.0000	124800	75.79	628.00	750.00
279.0000	124800	75.79	628.00	750.00
280.0000	124800	75.79	628.00	750.00
281.0000	124800	75.79	628.00	750.00
282.0000	124800	75.79	628.00	750.00
283.0000	124800	75.79	628.00	750.00
284.0000	124800	75.79	628.00	750.00
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286.0000	124800	75.79	628.00	750.00
287.0000	124800	75.79	628.00	750.00
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290.0000	124800	75.79	628.00	750.00
291.0000	124800	75.79	628.00	750.00
292.0000	124800	75.79	628.00	750.00
293.0000	124800	75.79	628.00	750.00
294.0000	124800	75.79	628.00	750.00
295.0000	124800	75.79	628.00	750.00
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298.0000	124800	75.79	628.00	750.00
299.0000	124800	75.79	628.00	750.00
300.0000	124800	75.79	628.00	750.00

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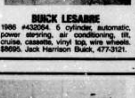
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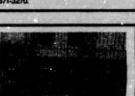
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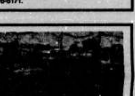
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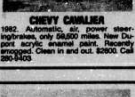
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1987 V-6, automatic transmission, air conditioning, cruise, power windows. \$7500.00. \$9495. City Chevrolet, 276-8171.



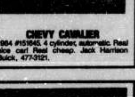
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1985. European, 272225. Blue metallic paint with V-6, automatic, power steering, air conditioning, cruise, only \$9995. San Diego VHS, 265-1131.




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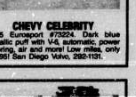
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1983. Silver-white, silver exterior, red interior. 527 engine, excellent match, excellent condition. \$21,300. Call Chuck, 355-8775.



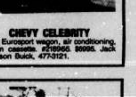
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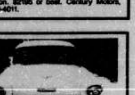
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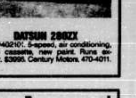
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1

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WILSON HILL.
This Craftsman-style home features a prominent chimney and a covered front porch. The house is surrounded by landscaping, including trees and shrubs. The overall style is classic and well-maintained.



KEY
 Day/Sunday 2
 very clean,
 its pool. Price
 8-8095.

READER'S GUIDE TO RESTAURANTS

483-7176. Need for a place offers prepared from the outstanding ones in the area. (Cannons, products) and for seafood soups, noodles with cream, and chicken. Dishes include soup or salad, plus pasta, and then the shrimp and mussel, and with aromatic herbs, and sometimes chicken in a pasta sauce are good choices. When available, the seafood is outstanding, but find out where they are served. Very subtle product and home value in this long-standing family restaurant. Open daily. Diners only. Moderate to expensive.

CLAMATO RESTAURANT 1001 N. Main St., San Diego 92101. Open daily. Diners only. Moderate to expensive. The menu is a mix of Italian and American, with a focus on seafood. The seafood is excellent, and the food is well-prepared. The service is friendly and attentive. The atmosphere is casual and comfortable. The prices are reasonable for the quality of the food. The location is convenient for both locals and tourists. The hours of operation are flexible, making it a good choice for a variety of occasions. The menu is updated regularly to reflect seasonal ingredients. The staff is well-trained and knowledgeable about the food. The overall experience is a pleasant one, with a focus on quality and service.

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Choose any two of the following entrees (no MSG cooking)

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a dining room having stylish ambience

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