

# READER

VOLUME 17, NO. 31 AUGUST 11, 1968  
SAN DIEGO'S WEEKLY

## DIVER'S LOG

Jacques-Yves Cousteau, made a mistake of major proportions in his book *The Silent World*, an exciting account of his successful efforts to develop contained underwater breathing

BY NEAL MATTHEWS  
PHOTOGRAPHS BY LEE PETERSON

It was a mature garibaldi, as big as a football, looking directly at me.

of all people, proportions *World*, an and others' the first self-apparatus

(continued on page 16)





## STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:  
I hope you can help me answer a question. My husband and I were discussing watermelons, and he told me that the farmer has to go and turn over the vines so they will ripen on both sides. Since he is a lawyer, I could not believe his ears. My dad was a small-time farmer down in the Ozarks and raised a few melons. He never once turned them, and they were delicious. But I guess things are different, so I decided to write you. I know you can find out for me.  
Ella Mae Miller  
San Diego



equally to California farmers and their counterparts in the Ozarks.

**Dear Matthew Alice:**  
My hair friend's girlfriend tries to make herself an object of deference by pretending to know more than everyone else. On a recent drive to Mexico, she stated in her matter-of-fact tone that she had never seen a plant with leaves that turned to flowers to follow the sun, there no plant that flings its leaves over in the rain. Without seeing your magical tree Mr. Johnson, any discussion on my part would be mere speculation.

And, like Miller, I cannot keep the newest headline is never so bad that I'll have to sign up for a tour of duty as a watermelon tourist. If you check out the watermelons you find that they are covered with either yellow or white spot somewhere on the skin. This is where the action rested in the field as it was ripening. It's the only part of the fruit that will not ripen without being turned. As you suspected, the laws of nature apply

(roughly 280 to 320 nanometers). I do hate to say it in print, but this time, the know-it-all is correct.

We might consider ourselves with the thought that we have probably drawn luck on her part — the equivalent of the old saw about putting a hundred monkeys at a hundred typewriters and expecting them randomly to produce "War and Peace" (or something). Alice is concerned that it comes up with *Frankenstein's Bride* or *Ulster* much sooner). Given the propensity for most know-it-alls to spout off a lot, they're bound to stumble onto the truth occasionally. This, however, does not excuse the practice.

**Dear Matthew Alice:**  
During rainstorms I notice that the leaves of olive trees never expose their silvery undersides. Why?

Edward C. Johnson

Who would have thought the daily post would bring two sparring vegetation questions within weeks of one another? You're not related, are you? Sunspots may explain the odd coincidence. Or El Niño.

And to all the other explanations might account for the lapsing leaves of La Jolla. Botanically speaking, there's evidence for olive-leaf inversion (and no need for revolving watermelons). After all, plants have their leaves' flowers to follow the sun, there no plant that flings its leaves over in the rain. Without seeing your magical tree Mr. Johnson, any discussion on my part would be mere speculation.

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wrong, and implying that we're somehow their moral inferiors. Facts are fine in their place, but even a hopeless factotape like Matthew Alice finds moderation when a harsh lesson can only be learned with barnacles, creative self-expression.

In the grand scheme of things, what dif-

ference does it make if half the planet believes that brown eyes are the most numerous eyes in the world? (Remember the time when that John of Arc of French, that

only some of us dream in color, that Big Ben is a clock, that moths always grow on the north side of trees, or that the H.J. Heinz company made the most varieties of ketchup?)

So, Alice, if you want to apply sunspots or midnights in a cave in a sun forest, you should be able to indulge yourself without being upbraided by some aggrieved smarmypants.

**T-Bone**

**Mission Valley**  
I've said it before, but at the risk of repeating myself, I'll say it again. There are few things worse than a know-it-all-without-a-porcelain. A free-lancer, a dilettante. Don't they just frost you? T-TT Always listing in on some activity that has nothing whatever to do with them, telling us how we've got it all

But all that out of the way, it pains me to say we can add to the freeloading list of wretched things the idea that you can get a sunburn through glass. Sorry, T-Glass absorbs ultraviolet rays in the UV-B range

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o The Beehive, P.O. Box 66663, San Diego, CA 92138.

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## THE INSIDE STORY

BY PAUL KRUEGER

A FEW HOURS AFTER HE SERVED CHARGES AGAINST CRAIG PEYER to prison for the murder of Cara Knotz, Superior Court Judge Richard Huffman accepted Peyer's deal and talked about one of San Diego's most spectacular criminal trials.

"On the San Diego Union's

results of a confidential polygraph exam, which

indicates that Peyer is "utterly

deceptive" when questioned

about his known past."

"Anybody who would have

leaked that in the middle of a

trial is a serious person. Then

the court has to take it into

the record, and it's the

frustration level is concerned."

Huffman believes that the

right before the polygraph

trial began, one of Peyer's

attorneys had urged him to

introduce a defense

not to run the piece. Huffman

considered the request for thirty

minutes and decided not to phone the newspaper. "I did not think it would be productive, and I thought frankly it would not be in an added interest in the public," he said. "And Judge Huffman called last night and asked us not to print it." The district attorney's request to the newspaper had apparently been rejected on moral grounds, [he] my added moral ground wasn't going to accomplish anything."

"Through Huffman we had our own sources who had read or heard about the Peyer

polygraph test, the trial offered

the "experience of watching how the verdict was made in the

making of news." Every time I

said something about [the

polygraph], the San Diego

Union would whole stay

in his office without

telling them why they were

being summoned. In a

"Perspective" segment aired the following evening on Channel 10's Mike Tuck claimed that

Huffman's short notice had

"interfered with our right

to a fair and impartial trial."

So we had those three

days of my growing and them

revering their story. Then the

Tribune would run the story that the Union had the story and the Tribune assumed the Tribune ran the story. When you've already taken a

delicately balanced event [the

murder] and put a hand grenade in the middle of it, to each day throw in one more

hand grenade becomes a little

gratuitous."

Huffman ruled that the California Shield Law protected a *Union* reporter from divulging information about the source of the leaked polygraph test, but his personal policy about the law aren't so generous: "I suppose, philosophically, if I were in the position of drafting law, I would oppose it [protecting] them. I would be more inclined to narrow the shield law to protect sources who've been promised confidentiality, as opposed to the unused material, the outcomes," the reporter's notes.

"

When the jury returned it took the unusual step of not informing the media that the verdict was back. He simply told his bailiffs call the attorneys, Peifer, and the press rejected on moral grounds, [he] my added moral ground wasn't going to accomplish anything."

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A person who might be

concerned of what a murderer

is not likely to panic and flee.

I'll make [the same decision]

any other time I have to choose

between two people.

That's what I do.

I'm sure Mr. Peifer believed

that. My guess is that the

best way to do well is to

the attorney and Mr. Peifer down

there and then tell them there's a

vestige, because the enormity of

the consequences of this kind of

a verdict could cause anybody

to panic. Rather than have him

panic and take another

path he would do well if not, I

had to look at that as a

potential — it made sense to me

to get him down here.

The information we were

here. Two of the stations were

live... Chained 10 didn't go live

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# NOTHING UP MY SLEEVE

## The making of a magician

BY JUDITH MOORE  
PHOTOGRAPH BY CRAIG MORAN

**A**mystery from the far-off land of the Orient, known around the world as the "Chinese linking rings!" Sloan, dressed in a clean tuxedo, also six gold-plated rings. He paces, suit coat flapping, purple tie flying, the parish hall stage of an Encinitas church. The rings glint. Sloan grins "... Except by Elmer Fudd, he can't even linking rings the Chinese way!"

"Oh, Elmer," groans someone in the crowd of 150 parents, mothers and fathers (faces sagging at the end of a work day), here for the Cub Scouts' annual award ceremony. Sloan, who has performed magic at Sea World for the past four years, is the event's "entertainment."

A tall man leaves against the parish hall door (one of which the violet gloved doorman) and walks toward a small infant who sits onto his shoulder. The Cub Scouts wriggle on the seats of their folding chairs, cuff and push, are elaborately situated by adult spectators.

His jaw stretching ear to ear, Sloan (slightly built and curly-haired) leaps off the platform, runs between the aisles of folding chairs, and tosses out the six rings. "Look! Look them over! Make sure they're everyday ordinary trick! magic! linking rings!" The clear crack of sloping rings, at the end of the last row, is muted now. *The Wall Street Journal* unfolded across his knee, stares unsmiling at Sloan, who bows exuberantly and presents the final

ring. "Look it over! No trap doors, no hidden mirrors, no holes."

Sloan removes two of the linking rings. "He has three." "Two solid, solid through solid." Sloan taps the rings together. Solid through the center. Solid through the sides. Above and below, the rings interlock. Striking sounds through the hall: a clear bell-like tone. "And now," Sloan shakes his hands, "No! Not!" Sloan shakes his head, "Bigger! Bigger! Chris!"

"It'll pop!" objects Chris, and voices from the audience agree.

"No-o-o, Chris," says Sloan, with exaggerated exasperation. "It won't pop. Sloan laughs. Giggles crackle along the rows of seats.

**A** Chris again fills his chest with air, Sloan turns around. "I have confidence, right? Hold Billy between your teeth." Chris obliges. Billy Balloon bows between his teeth.

"Now we go for the kill! I've got a real out doing this, Chris! Sloan says it's a killer. Dynamite!" Sloan holds both basketball-size skin to his street clothes. "I'm more than red." Two or three more needles ought to do it. Chris or Chris, give it one more." Sloan pleads, then slips his hands together and yells, "Pardon my noise, I've got a needle in my mouth!"

"That's a dirty trick, Chris. I'm sorry," says Sloan, taking the balloon from him and tying it off.

"Now, I have another little gift just for my Magic Market." (evens the adults guffaw at mention of the Magic Market) "... I'm drawing a couple of bony blue eyes, a cute little nose, and a mouth. Give me a minute, draw on eyes, nose, mouth, to face the audience. "Now, a big Cub Scout welcome for Mr. Billy Balloon!" Hooting, clapping, stamping of feet.

Chris, accepting congratulations as he goes, scurries back to his platform. Sloan holds the balloon, which illuminates the hall to his favor. A few adults drown. A bugged mother plucks idly at a pinched crease of her forehead. For the most part, gathered here look expectantly toward the platform from which Sloan, studying the faces raised toward him, in his most

platform. "Chris, have you ever been hypnotized?"

"No." Chris shakes his head, rubs a hand through a fresh hair cut, looks down at his Nikes, looks up, eyes round, to see Sloan.

"You won't be..."

"... impervious to pain..."

"... impervious to touch..."

"... impervious to pain," says Chris definitely.

Sloan asks the boy, "Do you know what 'impervious' means?"

And Chris definitely repeats Sloan's question. "Do you know what 'hypnotized' means?"

"I'm asking you a question," Sloan's hands are on his hips. He mimics irritation.

"I'm asking you a question," repeats Chris, drawing more audience laughter.

Ignoring the rising hilarity, Sloan sheds his pose of annoyance, speaks kindly to Chris. "Impervious" to touch means no matter what you do to him, Sloan, it won't hurt him." Turning to the audience, Sloan holds up the balloon. "Here we have a fully inflated balloon, a magic wand, and a sharp needle. I'm going to stick this needle right through Billy Balloon."

All eyes are on Sloan, Chris, Billy Balloon.

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even the *Wall Street Journal* reader —

"They don't think you're actually hypnotized Billy Balloon, Chris. One more time. Repeat after me: 'Billy!'"

"Billy!"

"You will be..."

"... impervious to pain..."

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arduous of tasks, announces, "Next we need someone big and strong! Someone willing to take chances. Someone willing to put his life on the line to be a star. Someone willing to look death eye to eye. Someone who can stand up like you. He raises to a hoedown lumberhead. "Chuck. Get on up there."

"Chuck. Nice to meet you. I was just telling you about that big dumb but, you're not so bad. Chuck, wiggle your nose with the back of your hand and giggle."

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## Magician

(continued from page 14)  
sometimes I get a kid who just refuses to blow up the balloon. And every once in a while, I get a kid who simply can't blow up a balloon.  
I really like that kid. Chuck through his hair. He worked hard for his applause. I always tell the kids, "Now I'm not really going to stick you with a

word. It's a fake word, just a joke to make everyone laugh. Okay?" But once or twice, I've actually had a kid just cry, "No, no, no! I did the sword trick. It ruins the show!"

As a seven-year-old, Sloan would get his sisters and brothers' friends out in the living room in Los Angeles. Then he would grab his bedsheet, turn on his cassette record player, and use the window ledge as a stage and the drapes for a stage curtain, he'd perform the few tricks he knew. In grade school, too. Since Sloan began to send off for magic tricks advertised in the back of *Boys' Life*, he was

magazine, tricks with names like "Spoon Show in your Parlor" and "The Game Olimnick."

By the time Sloan graduated from high school, he knew he wanted to be a magician. He was making a living dead in America; there was no place to practice his craft before an audience. He went on to college, tried — without success — to become a teacher, but always coming back to his desire to be a magician. He dropped in and out of schools — including Lutheran Bible Institute in Seminole, Okla., where he got his master's degree. As soon as he was out of school, he performed magic at outdoor venues. He'd do a few tricks, then pass

his top hat. On a good day, he could take home a hundred, a hundred-fifty dollars. But good days were scarce.

In Seattle he fell in love. "When I made the decision *not* to become a pastor and to work as a magician, she dumped me," he says. "She didn't want to stay because we did. But she wanted the white house with a picket fence. She couldn't — wouldn't — marry me because I wanted to be a magician."

"I was devastated. Came back to California, hung around my parents' house." As Sloan began to recover from this unhappy love affair, he decided, once and for all, he wanted to pursue his career as a magician. In 1981 he moved to San Diego, got a job in the Seaport Village Magic Shop, became a regular at Carlos Murphy's magic nights, worked as a "house bartender" in bars around the

area, and so on.

In San Diego County, Sloan estimates half a dozen magicians make a living with magic. That doesn't include, he says, people who also work as clowns, mimes, or jugglers. "There's a big underground performing market nobody

knows about," and as soon as I mention what the various possible venues are, you're going to say, "Oh, of course, why didn't I think of that?" There are weddings, birthday parties, conventions, trade shows, banquets.

Recently Sloan attended a convention of "bitarist" magicians in Chicago. Bitarists, says Sloan, are influenced by the works of H. H. Lovecraft and perform "horror" magic. "Blood and gore, gore, gore. The magic is like a horror movie, but it's a magic show. In a way," adds Sloan, "a horror show is a magic show because it's a matter of how you control the illusion and make it perfect."

Would Sloan like to do horror magic?

"Yes. But it's very expensive to perform."

In San Diego County, Sloan estimates

that the Academy of Magical Arts, associated with the Magic Castle in Los Angeles; the International Brotherhood of Magicians. There are magazines for professionals and hobbyists, as well as amateur organizations based on magicians' groups.

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So in the magic community, some professionals take strong offense at amateurs or hobbyists. I take the position that if there weren't hobbyists, there'd be no magic shop."

For most people, says Sloan, learning magic begins in an attempt to manage social discomfort and is a not uncommon hobby for "social misfits, people who don't quite fit in." He, for example, was small as a boy. "He last one picked on the baseball team. Magic was a hobby I could indulge in by myself, on my own. I could go to the garage and practice. I don't know who would come see me, and I would feel better."

The difference between magic tricks, illusions, and sleight-of-hand? "Within the magic community, they say that magic tricks are usually what magic dealers sell — cups and balls or linking rings. Illusions are the big tricks — cutting a lady in half." Could he cut a lady in half? "Yes, with the proper equipment," offered in magic catalogues

for several thousand dollars.

Sleight-of-hand, Sloan explains, is the purest form of magic and has traditionally been performed with cards or coins. "The connection between magic and fortune-telling was very strong, and today there's still a tie in certain circles in magic back to fortune-telling. I try to work out fortune-telling themes in certain card tricks, not because I'm a fortune-teller, but because I'm a magician."

"Also, the very nature of a pack of playing cards makes it appealing to the magician. In a two-by-three-inch square, you have fifty-two different items with which to work, each of which relates to all the others."

Sleight-of-hand tricks can take months to learn, and some require practice presented in front of a mirror. "If the audience," says Sloan, beginning to move his own hands above the salid plate before him, "sees the moves by which the cards or coins are manipulated, the

(continued on page 14)



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# Magician

(Continued from page 11)  
**illusion," he snaps his fingers, "is gone."**  
 Sloan picks up the salt shaker.  
 "Performing sleight-of-hand, I have to use my hands." He uncovers one of his chrome caps, pours our salt into his left fist. As he sets the shaker down, his left hand opens. "Gone?" Indeed, there seems to be no salt in the shaker's left hand. He grabs them by the air — again, with his apparently empty left hand — and from that same hand, pours the missing salt, showering the lettuce leaves.

How did he do it? He refuses to say.

There are, he notes, "real trade secrets among magicians, a 'moral thing' about exposing their tricks. If I tell you, none of the other magicians in town will talk to me again," adds Sloan, "half the fun of magic for an audience is trying to figure out how a trick is done." He does allow, however, that "there's very small hands and big spaces between my fingers, and that's a problem, when you need to hide things. I know one man who has hands so big he can palm a card sideways."

"People think speed has something to do with making magic, but it really doesn't. It's mostly subtleties. You make what you're doing invisible. Your audience doesn't know they're supposed to be watching for a certain set of moves.

To watch pure technical sleight-of-hand, says Sloan, is pretty boring. "So,

once you've acquired the physical skill involved in making the move happen, then, you've got to be fast, because then, you've got to be good at what will make the trick entertaining, like that will make the trick entertain."

Learning card tricks, says Sloan, "occasionally fool yourself. Practicing extremely complicated card tricks, though, is not fun. In fact, it's very frustrating. In such a way that even though you know what you're doing, you don't see what you're doing. A card may end up in a place that surprises you. A card may end up in a place you didn't expect, say, in your wallet. An envelope in your wallet may end up with the folding money in your wallet. How does that happen? The series of moves has been incorrect."

To watch pure technical sleight-of-hand, says Sloan, is pretty boring. "So,

then, you've got to be fast, because then, you've got to be good at what will make the trick entertaining. The well-planned and adroitly executed magic trick is the physical proof. But in fact, says Sloan, the real proofs are immaterial. "The trick, the actual magic, *really happens in the audience's mind.*" **A** animal "productions" and animal "acts" are the practical problems for the magician. (A distinction and animal "acts." In the former, an animal is "produced," taken out of a hat, for example. In the latter, the animal itself performs.) Working as a "magic bartender" at a now-defunct San Diego

County bar, Sloan kept his rabbit Smoky in a stereo box on which he'd written "MAGIC" — "something," says Sloan, "that comes from a never-never land of professional magicians. Never carry your rabbit in a cage, because if people see the rabbit, in a cage, it'll take you twenty minutes to make a two-mile walk." It took Sloan several years before he found an amiable rabbit. The first rabbit died. "But Smoky is a good rabbit, goes right into the hat," says Sloan.

The well-out-of-the-hat trick, says Sloan, was born during the Victorian era. What he's heard about the trick's origins is that a woman in England claimed she'd given birth to a litter of rabbits. People were scandalized. "Some magician," Sloan hypothesizes, "has

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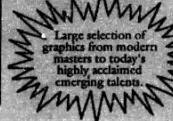
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design. "It was very magical," says Sloan.

When professional magicians gather, do they perform tricks for each other?

Yes, says Sloan, adding that "Everybody who works as a pro has a couple of tricks up his sleeve that he saves to fool other magicians. My favorite is an obscure card trick that I dug out of a little-known magazine. It's a trick that a magician to whom I've shown it except J.C. Wagner" (a native San Diegan who has become one of the top U.S. "card men").

The last word on the subject, though, Sloan agrees to do the disappearing-reappearing salt trick, this time with sugar. "But I won't," he says, "show you how it's done. Part of being a magician is keeping a secret."

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(continued from page 1)  
 (scuba), the "aqualung." The mistake was in the book's title. The underwater world is not silent; it is not silent. One of the first surprises a new diver notices are the unceasing cracks, pops, hisses, and conchus sounds that envelop him underwater.

One of the oddest of these noises, an irregular bumping sound heard frequently in the rocks and ridges off the beaches from the La Jolla Cliffs south to Bird Rock, had been a disconcerting mystery to me for ten years. Then about three years ago, while free-diving (without fins or compressed-air tanks) near the Children's Pool off La Jolla, this little mystery began to unravel. Diving at a depth of ten feet down a ridge fringed with red grape, I noticed that the startling bumping sound seemed to be coming from inside the ridge, as if a bowling ball were rolling around in a cavity in the rocks. But the sound only occurred when large garibaldi were nearby. These popularized fish, protected in California waters, claim proprietary rights to the cervices and grottos in the coastal shallows, and they inspect divers with very commanding attitudes, both by their sharp teeth, their stripes and boulders on the bottom, could not possibly be hollow. I wondered if the garibaldi themselves were somehow making this strange sound.

A week later near the same spot, the flat swells and early evening light of La Jolla again beckoned. The summer water temperature was incinerating wet suit, and the gentle stroke of the eel fins first shoreward, then seaward, alternately revealing and obscuring them on the bottom, twenty feet down, reaching the eel grass and then using it as a handhold, I peered beneath a ledge. There among the perforated rock walls was a bright orange juvenile garibaldi, its impossibly electric blue spots still mesmerizing, even though I'd seen such comings and goings before. It was a matador, gamblers, or he was a football, looking directly at me. I reached out for it and saw its thick muscled lips open in resounding, then closed. That mysterious bumping sound! It was those pesky fish trying to scare off the gangly inlander all this time!

It's likely that ichthyologists discovered this about garibaldi long ago; it could probably be learned from a book. But diving's allure lies in its capacity for the unknown. All you need information, whether wet and cold! Book knowledge is one thing, but gut knowledge is something else entirely, and over time divers end up with personal discoveries that have practically no use on land. Diving is like dreaming; they both take place amid a vast encampment of impossibilities. Good government by those own strange and immutable laws, and are intensely personal. How can I get such satisfaction out of knowing that garibaldi are

**E**very dive around San Diego, whether it be to the austere depths below fifty feet or just over time divers end up with personal discoveries that have practically no use on land. Diving is like dreaming; they both take place amid a vast encampment of impossibilities. Good government by those own strange and immutable laws, and are intensely personal. How can I get such satisfaction out of knowing that garibaldi are

noisy curmudgeons, when almost nobody else on the planet can possibly give a damn? Because I discovered it alone, anew. The ocean and I share many such secrets.

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## DIVER'S LOG

(continued from page 10)

above. Large sheephead, with their buck teeth, heavy white chins, and lumbering black and red bodies, patrolled the perimeter of our visitation. Although it was daytime, big lobsters stood in the open at the thresholds of their dens, oblivious to the dangerous intruders from another world. Abalone were everywhere. It was truly pristine.

After breaking up half a dozen red urchins, I sat back, I now had time to wait for the fish to start feeding on their favorite delicacy. In the time it took to pop two large abalone from their rocky ledge, the area I had chummed was alive with gluttonous fish. As usual, the big sheephead stayed off in the distance, as if there were too many to struggle for food with the official kelp bass, buttermilk perch, and señoritas. I made a large circle and passed over some of the other rock piles, nibbling an unchewed urchin here and there.

When I got back to the area I had chummed, my three-pronged pole spear was cocked and ready. The smaller fish had cleaned out, and one of the biggest sheepheads I had ever seen was nibbling at the broken urchin shells. Sheephead lose a little of their canine when they eat, and through his mouth he moved off the bottom to a position above him. He was in no hurry to leave. As I stepped out horizontally and moved back down towards him, he moved off slowly, his pectoral fins waving feebly and one eye looking back at me. When I let the spear go out of the pool, it hit the water, and the other two shuddered through his head. Sometimes when you spear a fish through the head it becomes paralyzed and just quivers on the gills. This was not one of those times.

This fish weighed close to ten pounds and may have been ten years old. I had never family to swim, but I was able to force it down onto the bottom before it could wriggle itself off the spear. I held its head down with one hand and grabbed its pectoral fins and bag from my weight belt. It was already loaded with lobsters and abalone, and my diving buddy was nowhere in sight. I had to get the spear into the hole I possibly crammed him. This was hopeless, and the fish kept fighting. I seemed outraged and tried to yell, but I couldn't budge him. At that moment, doubt and uncertainty as having damaged this regal creature filled every corner of my labored being.

Hindsight has a physiological effect of breathing compressed air in odd ways. Sometimes it produces a negative feeling of death, which is why it is referred to as "rapture of the deep." Other times it can cause a brooding sense of doom and foreboding, as it did now. When my diving buddy waded along and helped me wrestle the big fish into his bag, I was very sorry for what I had done. On the way to the surface, packaging him in a net, I had to make him swim to wavy water, my eyes strained hard into the distance, wanting to see my consequences before it ripped my throat out.

By this time in my diving



I grabbed the remaining arms

with one hand

and quickly cut him in half,

splitting his head

between the eyes.

I thought that's where

his brains should be,

so he'd die instantly,

right?

The pocket change a few months later when I caught an octopus off La Jolla. I had never eaten octopus before, though I'd had the opportunity to grab them many times. I had never been able to ignore the feeling that octopus eyes give you: that behind those expressive eyes are intelligent, even emotional beings. I had dived with them before and laughed at the changes of expression in their eyes and bulbous head. They would shift color, even after the removal of their head, like a piece of black ink before shooting off into a hole. The one I grabbed off La Jolla tried all these tricks, but he didn't get away. Too bad for him and me both. By this time in my diving

no, musing — an octopus is definitely out of place here. When I sliced him free from a hiding place he'd managed to find under a lawn chair, he wriggled all eight of his arms and legs into a death grip. I'm convinced he was unbedded, mindless spearfishing. He was strong, though; I was trying to shield the knife from those eyes of his. I figured he was trying to bite me with his tentacles, so I sliced him off. His strength was shocking. Finally, pinning many of his arms under one of my feet, I grabbed the remaining tentacles and one by one quickly cut him in half, splitting his head between the eyes. I thought that's where his brain should be, so he'd die instantly, right?

Nos right. Both halves of his body, now grotesquely disfigured, crawled around the ground with as much verve as when he was whole. When I was a kid, I used to observe the mate of another fish that had been swimming with, and call it nitrogen narcosis if you want, but I swear that the octopus fish, however disfigured, was not affected me bag its mate, and it continued to swim into my game bag and follow me for the rest of the dive. It seemed to be following me, finally swimming slowly away. Fish are not stupid automata, but you have to convince yourself of that in order to continue to hunt them. Veteran divers know better. John Donne wrote a poem titled *Bait*, which acknowledges the sovereignty of fishes:

In 1978, 15 years before he was killed in a plane accident, Philippe Cousteau wrote an impassioned indictment of spearfishing that was published in *Sidewinder* magazine. Cousteau's major argument was based on conservation. The Mediterranean had been almost completely emptied of fish, and Cousteau claimed convincingly that one of the main causes was unbedded, mindless spearfishing. He was right. He noted, didn't even like to eat fish, they just shot them for sport or to prove some manly conceit. With the usual Cousteau lightness, he announced: "The burden of saving the sea falls most squarely on those of us who have seen the pristine beauty of the oceans."

Was this a slightly different argument to be made against spearfishing? It destroys sentient beings. The more I observed fish and shellfish, the more I realized like the octopus the more I'm convinced that the line between human life and animal life is tenuous. I used to fish with my father, and often the mate of another fish that had been swimming with, and call it nitrogen narcosis if you want, but I swear that the octopus fish, however disfigured, was not affected me bag its mate, and it continued to swim into my game bag and follow me for the rest of the dive. It seemed to be following me, finally swimming slowly away. Fish are not stupid automata, but you have to convince yourself of that in order to continue to hunt them. Veteran divers know better. Veteran divers know better.

John Donne wrote a poem titled *Bait*, which acknowledges the sovereignty of fishes:

When she was out in the reef tank Each fish, which every channel had, Would come to her, ready to have Glad to catch her, and she then

So I bought an underwater camera. At the time, I thought

this was the end of a natural progression that dives advance through, from looking around underwater to spearfishing game ultimately to taking only pictures. I learned about floats and light meters and extension cubes and backscatter bags, and how to use them. I got my first diving equipment and San Coves, out to the Coronados and to San Clemente Island, down to Punta Banda, into places that don't have names on any map of Baja, where we gorged on ten-pound lobsters plucked from the tide pools. (Then, as now, my mortal qualms about hunting sea life were aplenty.) I sought advice, help of every fish. I could get close up of polyphemus, sea fans, featherduster worms, sea stars, electric rays, moray eels, diving bubbles, sea lions, shipwrecks, and nudibranchs. The camera even helped me make a living for a short time.

I still don't know if being a commercial diver was the best job I ever had or the worst. It's the same uncertainty I have about spearfishing. I have to drive my car to work, and drive. Both jobs provided glimpses into a side of life I hadn't seen before or since.

My job as a diver eventually moved me to the Coronado Islands, San Diego Bay and Mission Bay, as well as changing boat propellers, installing new sinc plates, and taking photographs.

The bottom of San Diego Bay is not a pretty sight, and I saw it only twice. (This doesn't count the time I dove into the sandbar school, but then I didn't actually see the bottom.) Once, when I had to retrieve

imples. There wasn't much left to capture.

I interviewed David Doubilet one time, the best underwater photographer who has published extensively in National Geographic and other respectable magazines, noted wistfully how nice it would be to do your work with a notebook and a pen. He was sick of schlepping hundreds of pounds of photo equipment all over the world to take pictures that he found somehow unsatisfying to him. His friend and fellow underwater photographer, Chuck Nicklin of San Diego, says Doubilet sometimes gets fed up with traveling to the best diving spots in the world and shooting great pictures, "until he realizes that he's doing otherwise." It is clear about him, no question about it, but underwater photographs are, in the end, merely the menu. Personally, I'd rather dine than

So I sold my camera gear and rediscovered diving. Things have changed underwater just in the short fifteen years since my first significant dive at the Coronado Islands, especially of Mexico, and not for the better. Mexico dumps raw sewage into the ocean, and the last time I dived Santa Island, off Ensenada, the bottom was a drab carpet of purple sea urchins. Ten years earlier, off the southeastern tip of the island, there had been a proliferation of fish, shellfish, and help. Are they depleted now because of the Mexican diver's penchant for taking multiple specimens of a species because of pollution in Ensenada Bay? What will it be like in another ten years?

The Coronado Islands look about the same as always, but in the protected areas on the leeward side, wild and barren around the exposed points. In the early 1980s, I fell in briefly with a group of spearfishermen who liked to hunt big game fish, especially yellowtail, bonito, floating yellowtail, and around the Coronados in the morning. All had big guns with three thick rubber bands, breakaway floats, hundreds of feet of line on reels, and custom-made dip nets. They spent hours in the water, snorkeling and free-diving, waiting for schools of yellowtail to swim into their plastic traps at "Point Point," the northeasterly tip of one of the islands. It was called this because that's what happened to a lot of people in the uncommunicative winter. They anchored the boat close to the rocks, upon which the heaving swells broke in a wash of white, and encircled the water quickly, like a tidal wave.

Even though I'd given up spearfishing years before, an old diving buddy who was part of this group had regaled me with too many stories of fishing big game until I finally, I broke down and bought a big expensive gun. I was to try it out one day at Pulley Point, just to see if I liked it. I was so eager to get started that I paid one of the other divers, a respectable sum of money to modify my rig with all the necessary modifications. The day arrived, and the weather was rolling, and we could see sixty or seventy feet down. Close to shore, the bottom was attacked by a swirling sand, gathering in a rock ridge, and then it fell away sharply into blue wilderness. The current was

(continued on page 22)

## DIVER'S LOG

(continued from page 21)

light, but the surge was strong, and over the course of an hour, maybe two or three small schools of yellowtail deer flashed by, seen by in the deep distance. Then a group of four came into view around the point, thirty feet deep, headed right for me.

The big gun led the way down, and I leveled off in front of the fish. They spotted me and were slightly deeper, wary but unafraid. I aimed unsteadily at the closest one and fired, missing by several feet. It was the first time and the last time I ever shot that

gun, which now collects dust, along with all my underwater photos.

I decided that day once and for all that I didn't need to do anything but lay off of a weapon underwater. It wasn't so much that killing one of those magnificent fish would have been heartbreaking, even in the vast ocean, though technically it would have; it was the way they looked at me, an alien, and made room for me. The yellowtail gave me something to live for.

Something to live for.

The appearance in mid-July of several endangered blue whales, some of the biggest mammals that ever lived, off the Coronado Islands, the resurgence of the white sea bass, which were hunted almost out of existence here in the 1960s; the presence of large numbers of striped bass along the coast off La Jolla; an increase in the amount of eel grass inshore. The bad news is there too: the increasing scarcity of lobsters; the invading legions of jacks; the waste due to suspended particles washed from shore and the plume of treated sewage washing back in to shore; the continuing decline of the big black sea bass; a possible decline in the number of starfish in both shallow and deep waters, which may or may not

be attributable to the series of vicious storms that have swept the coast in the 1980s. On a recent dive on the Point Loma sewage dump, I saw that the artificial pipe that dumps San Diego's treated sewage only two-and-a-quarter miles offshore, it appeared from all the suspended particles, was more or less leaking. Chuck Nicklin, who's been diving here for forty years, says he'd hesitate to eat fish caught off Point Loma because of the presence of the leaky pipe. The area surrounding the pipe is creepy enough, with the rhythmic thumping of the effluent pipe running through it and all the rocks piled artificially around it. I wouldn't rush back to dive it again.

No matter what happens off

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JEFF SMITH

There's a public exorcism going on right now at the Lyceum Space that's been long overdue. This isn't the kind where grave men of the cloth shove silver crosses in front of kids whose green heads are spinning like a top. These are the ones who have been chosen in this rite are the much more everyday, gaudier variety. And the exorcism itself is being done by all things laughter. George Wolfe's "The Colored Museum" is a reverie, with music and dance, that spuds, parodies, and satirizes the labels, stereotypes, and stupid clichés that both whites and blacks have attributed to Americans through the ages. Wolfe uses humor as an analytical tool that seeks not to define anything — to define it — but rather to undefine it and then liberate blacks to have the same right as anyone else: the right to be a mess of blinding contradictions and drama-proof of it.

The reverie takes on a tour through a "museum" of the most grotesque slide out of the past in a reverie. They come into life and tell their tales in mini-scenes. Along the way, the playwright grills to well-done every sacred cow he can find. Aunt Jemima gets up in her high-heeled, sequined "I'm a slave to you" hyper-hip modish who adorns the pages of *Elle* magazine and whose only worries reside in maintaining an impeccable appearance. And what Wolfe and the cast do to Louis Armstrong's "Ain't Misbehavin'" in a bizarre scene, when Armstrong receives on-the-spot awards, called "The Last Man on the Couch Play" gives new — and last — meaning to the word "misbehavin'." But as the "Colored Museum" trots the clichés of black culture, Wolfe is quick to point out that prior to their becoming empty clichés, many of these icons had authentic meaning and were created along with art that made a significant impact with the past.

Many of the skits address this problem. One of the funniest and most poignant is "Symbolism." While a young black wench, a student of the "new" black culture, comes from his past into a dumpster, he is given an Africa comb, a double-bladed political histories from the late-Sixties, and early-Seventies ("Free Angela," "Dinner with Bobby Seale," "Free Huey," "Free Jerry"). An "in age is upon us," the man claims, adding that he wants no stake in the "museum." Thus he will "smile on cue," "feel nothing," and "act like nothing" is occurring as a result. And then Bob Murphy's (a pure white, minimalist) cross between the façades of a museum and a mannequin) and lighting up the show well, makes it clear that here is a potentially explosive look that detracts from the production's otherwise slick veneer.

The cast boasts new and familiar faces. Peter Gau is San Diego's own "Aunt Jemima" due to his brilliant work in *Six Women With Brutal Deaths* and how here, Scratii Carol plays everything, from Aunt Jemima to Afro wig, with verve and aplomb. And the always-eloquent Shaefer El-Anis. A terrific singer/dancer, El-Anis caps his fine work throughout by play-

## Past in Revue



The abundant humor cannot conceal the pain and rage that lie just beneath the surface of its sketches.

Though some of the skits are very — as written and as performed at the Lyceum Space — the San Diego Repertory Theatre's production of *The Colored Museum* is a good one. Peter Gau's expert direction keeps Phillip Phillips' capricious direction from getting out of hand. The cast is also fine. Phillip Phillips' comic timing is solid, as is the talent of the others. Shaefer El-Anis is a riot beneath the humor (Lewis Black's choreography and musical direction are excellent). As director, Gau has done a great job. He would have benefited a great deal from a live buck-up band. Instead, lapid music, along with Gene A. Perry playing bouzouki, provides the music. The lack of live music certainly is impacting as a result. And then there's Bob Murphy's (a pure white, minimalist) cross between the façades of a museum and a mannequin) and lighting up the show well,

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ing Miss Jem, a drag queen in panty pants convinced that a snare map of the fingers can inflict great damage on her/his enemies. Phillip Phillips' comic timing is solid, as is the talent of the others. Shaefer El-Anis is a riot beneath the humor (Lewis Black's choreography and musical direction are excellent). As director, Gau has done a great job. He would have benefited a great deal from a live buck-up band. Instead, lapid music, along with Gene A. Perry playing bouzouki, provides the music. The lack of live music certainly is impacting as a result. And then there's Bob Murphy's (a pure white, minimalist) cross between the façades of a museum and a mannequin) and lighting up the show well,

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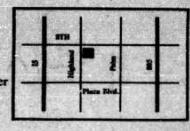
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As yet, no one has made a compilation of all the restaurants there are in shopping centers and malls from San Ysidro to San Marcos. The task would be formidable. More difficult would be assessing them. Since restaurants in shopping areas seem to specialize with one or two items and offer every variety of cuisine, as well as price range, we know nothing about these places until we sample them. It would take a crew of several people to conduct such a job, and by the time it was accomplished, some restaurants would have gone out of business and others would have taken their places. It's always a gamble to try any new place, but it's also a gamble in the shopping centers advertising frequently; they rely on word of mouth to build up their reputations.

I rarely enter a shopping center restaurant on blind faith. Some bit of information about it must come my way usually from people whose gastronomic judgments I trust. And that's how I happened to hear about Lorna's Italian Kitchen. San Francisco who had dinner at Lorna's San Francisco take great pride in their restaurants and especially in their Italian establishments. It's difficult to find a bed and breakfast in San Fran, but if you do, you can find one that area sells me one down here, I guess. But I must confess to a healthy skepticism when I learned that the restaurant was owned by the Italian Institute and was located in the Safeway Shopping Center on Governor Drive in University City.

Why is it put off by the name of Lorna's Italian Kitchen? It's not up to visions of marble-topped tables or Picassos on the walls, in addition to ubiquitous pizza, still the pretense of my friends rang in my ears, and the next day, a Monday, I arrived there at about 6:45 a.m. Common sense will tell you that most people do not eat on Monday night.

## Centered



Drawing by Sue Sigmund

They're too tired from the weekend's activities, they want to rest, or they are watching Monday night sports. I did not dare write their hands on Monday or just stay closed. So you can imagine my astonishment when my escort and I walked into Lorna's and found only a few vacated tables in the city because they are all original. For example, the night we were there, we had calzone stuffed with spinach, gorgonzola cheese, and chicken. The crusty loaf was beautiful to behold and even better tasting. The steaming hot dish reached new heights at Lorna's. It was an absolute wonder, and the price was only \$6.95. This one dish was more than two, one, plus tax. I ordered a Caesar salad for \$12.50, you could eat for about six dollars each. But it's not necessary to be economical because all the dishes, including pizzas, are reasonably priced.

The menu offers specials on a printed on a chalkboard propped up on a chair near the door. In addition to calzone, we had a half-order of ragu alla Bolognese, a delicious meal in cream sauce, served with two, one, plus tax. I ordered a Caesar salad for \$12.50 for the last size. For an entree, try the scrumptious served on linguine (\$13.95). The shrimp are huge and flavorful. If you like family-style food, you'll get the value at the Venetian. But no pizza carries the night. □

ham; for vegetarians, linguine primavera (both \$7.25). However, you can't miss the chicken Grotto, which consists of pan-fried chicken breast with onions, provolone and cooked in Marsala wine sauce. The chicken is succulent (\$8.95). You have a choice of pasta or vegetables, and if you order vegetables, you will get a side salad.

We couldn't wait to dig in and look home the remainder, as did everyone around us. Desserts are prepared on the premises, but we were too full to try any.

If you are interested in an opportunity to talk, you have to use Lorna's takeout or delivery service and eat at home. But if you know beforehand that you'll get neither privacy nor atmosphere, you can't overlook the fact that the food is excellent regardless at Lorna's Italian Kitchen. The restaurant is closed Tuesday night, a rather odd night to remember. On Saturday and Sunday, dinners start at 4:00 p.m. and the entire evening is to go there and avoid the crowds. No smoking is allowed. Applause! Applause!

Please bear in mind that Lorna's is a terrific Italian restaurant in its price range.

With my children we like to take them to Marchant de La Jolla for ravioli de clams, cannelloni, and if we can eat that much, rack of lamb or the best veal chops in the city. But those dinners are not \$8.95

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AUGUST 11, 1988



CITY  
LIGHTS

**OLD GLOBE**

(continued from page 4)  
tavern would pave most of the area frosting the Old Globe, the Cassius Carter, and the Lowell Davies Festival Stage, leaving a small clearing of grass in a raised planter with a sprinkling of London-style sculpted trees to go with the towering eucalyptus trees there now.

City staffers have raised several questions about the plan, starting with the location and style of the

tavern juxtaposed against the back of the Museum of Man. "Clearly, the styles don't match," remarks Debbie Collins, a senior planner with the city whose responsibilities include parts of Balboa Park. What's more, she says, the city should tie in with the Elizabethan Globe or the Spanish Renaissance museum is open question. The city has asked the Globe to consider moving the tavern across the green to a place "less to the art museum's formal sculpture garden and nearer to the Festival Stage."

The expansion plans appear to be at odds with the Balboa Park Master Plan, in certain respects, but in harmony with it, too. Globe associate planner Chris Redo says one of the main

purposes of the tavern is to generate "earned income," which is in line with the master plan's goal of making park tenants self-sufficient. Hours of operation for the tavern may not be limited to theater evenings. But the master plan also states:

"...that expansion of park buildings ... will not encroach on open park land, but instead be located in plazas..." And the increased traffic, circulation, and parking needs created by the expansion would also have to be worked into the strict no-increase plan goals of reducing automobile traffic and parking in the park's central core.

A section of the master plan relating to architectural compatibility may require that the tavern be moved to an aesthetically more logical place, such as the Cassius Carter theater. Globe planner Chris Redo says that the tavern was initially envisioned next to the sculpture garden, but the difficulty of working that in was a major factor. And the Museum of Art's interest in ensuring that tavern patrons have a view of the sculptures often justified locating across the green. Members of Man board members have been briefed on the plan and, sensing benefits from increased patronage, traffic and revenue into the area by the tavern, have given the Globe their support.

If history is a harbinger, the Globe's expansion will take place wherever Globe executives want it. The Lowell Davies Festival Stage, first constructed in 1978 as a temporary replacement for the Globe after that theater was torched by an arsonist, became quite permanent after powerful Globe patrons and boosters lobbied local politicians. And if Globe supporters want to find a precedent for building an incompatible architectural style next to a Renaissance Spanish building, they need to do is point to the Tinker Art Gallery on the Prado. The mansard-like building, which looks like a residence over the Museum of Art in front of it or the lily pond and Botanical Building behind it, was constructed in 1961 after the San Diego City Council voted

(continued on page 34)

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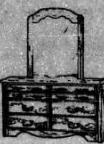
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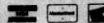
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(continued from page 4)

unanimously that the modernistic design was incompatible with other park buildings. While the new Balboa Park Master Plan puts park building expansion beyond the reach of political string-pulling remains to be seen. ■

### THE BALBOA

(continued from page 4)  
also acknowledges that  
County's "one-half mile wide  
and one-quarter inch deep"  
characterization of support for the  
Balboa renovation is "a fairly

accurate description." But he's so enamored of the Balboa's historic value, excellent location, and "the people here," that he swears Council's pessimism will never deter him from taking the first steps towards the \$1 million fundraising goal. That comes in the form of a public relations mailing appeal that has already drawn pledges of \$2500 from Home Federal Savings and Great American Fire Savings Bank, both of which are foundation members. ■

### REAL CARDS

(continued from page 4)

Sprenger, and Dave Hodges, owner of the Belly Up Tavern in Solana Beach, only wanted to mail out cards to "look into the possibility of discontinuing to accept them," after one of his doormen warned him that several other North County neighbors had been buried by the ABC.

### CONSEQUENCES

(continued from page 4)

things they can do to keep from paying us.

Was there a "ringleader" in planning the break-in, or was it merely a group thing?

It was more of a group thing. Randy [her husband] was really involved, but the people who were originally involved about it at the abortion clinic were all in it together. We had all those ideas; it was totally screwball.

We were like Troop. We

all had our own idea about what we were doing, but each one of us were self-motivated. It was like if you want

to have a break. We were distraught. There's no one else that I can think of that was more involved than me.

I just can't take another Saturday morning at that place.

I just couldn't take getting out of bed at 5 in the morning to go down there and be splitting the time. And then they started having escorts for the girls, and we thought, "Geez, the b\*\*\*\*es have got to be fatter."

We felt we had to do the

sidewalk counseling — if we didn't, more babies were going to die.

The escorts were really bad. At

first they were really blazer.

They would push us. They

would try to occupy the same

space as you, if you know what I mean. They would show you out of the way and make you antagonize you to fight back.

You can only take so much of that. The cops didn't care. They were upset that he had come out and was talking to them.

Also during this time we had just received copies of a video showing two actual abortions. We would show it to women, and we would make copies of it. We copied a lot of them, and when you copy it, you have to sit there and watch it — and you're you, the doctor is the last hard time you have dealing with blowing up a building.

If you were all so distraught, why didn't you just decide to take a vacation?

Because we thought we

couldn't because there was no one else that we could just

leave it to.

We just couldn't leave that

place with no one there.

It ended up that's what

happened, and we had

to leave it

and go to jail.

It was no one else.

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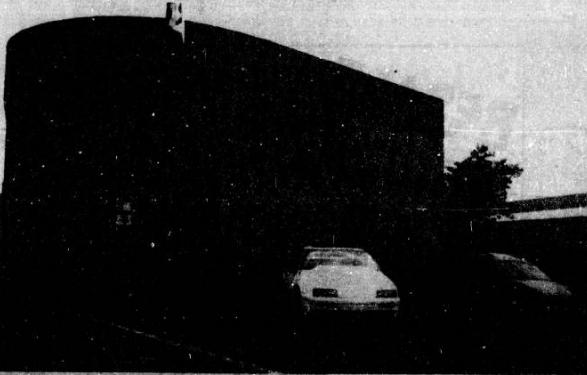
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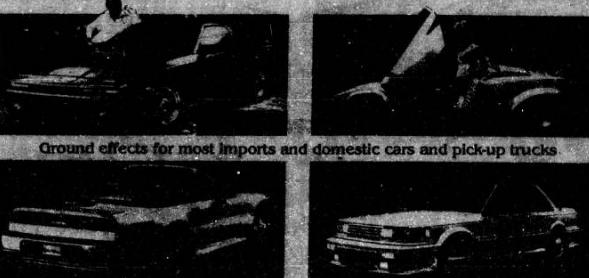
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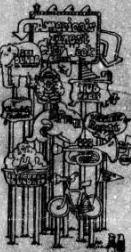


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## SPECIAL SECTION

# EVENTS THEATER MUSIC & FILM



### WEEK TO STOMACH

This may come as a shock to some people, but America's Fitter City Week, which begins this weekend, is not organized this year by the National Fitter City Council. Instead, it's being planned by the San Diego Chamber of Commerce.

I thought the San Diego World would nominate a show prior to the beginning of the week, but I was wrong. But I am glad that Shamus is feeling better and has recovered from his bout of appendicitis. He is still a good host and a good spokesman for the city.

With the exception of the San Diego Fair, I have not been to any other shows or events this summer. I guess I have the time now.

The music will be entertainment, I suppose. Shamus is sending a staffed representative to open the 10th annual event. Bring a friend or two to the grand opening of the San Diego Fair, which is the best-looking festival I have ever seen.

The chamber of commerce isn't going to do anything to catch my eye, both of which help promote this city's image. These jobs always fall on my shoulders, and I am doing my best, too.

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enough time to do what I can

to make the most of the

possible benefits of fun.

The list of activities is long, and not all of the hospitals are mentioned here, so if you're interested, you can pick up your local Jack in The Box. Information on dates and times can be obtained by calling the San Diego Jitters Chamber of Commerce at 234-4197.

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## READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS may be submitted by mail to the Friday issue in order to be considered for publication. The San Diego Union's Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a photo if possible. Address contributions to: READER EVENTS EDITOR, P.O. Box 12803, San Diego CA 92138.

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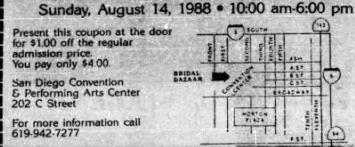
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## OUTDOORS

The Penske Meteor, a falling star that appears once a year, will peak at the rate of about 50 per hour during the month of August, before dawn from about 4:30 a.m. to 6:00 a.m. this morning, Friday, August 12. The number you will see won't be something you can observe earlier during the same night, or if you observe the following evening, Saturday, August 13.

The shower is caused by a break in the paraboloid of a comet passing through a field of earth and rock particles resulting from the past disintegration of a comet. These particles quickly catch up due to air resistance and enter the Earth's atmosphere at heights of about fifty miles, causing short-lived, luminous streaks in the dark sky.

Following the passing of a particularly bright meteor, a

lingering glow, called a train, sometimes remains for a few seconds or longer. This year new moon conditions provide ideal viewing conditions for the Penske, provided you observe from a location away from city lights. Lie in a comfortable position, facing northward, under an open sky for best results.

Nature Walks, rangers at Border Field State Park give guided tours of the park on the first and third Saturdays of each month. This Saturday, August 13, at 9 a.m., the park ranger will lead a walk about the 300 species of birds, plus the varied plant and marine life that can be found in the park.

Meet at the corner of Fifth Street and Iris Avenue, Imperial Beach. Cost is \$2.00 per person.

The 420-acre park is open seven days a week from 8 a.m. to 7 p.m. for self-guided walks. Other activities available at nearby state parks, hiking, picnicking, and ocean fishing. The nearest state park is located at the end of Monument Road (off the Coronado Avenue exit from I-5). Activities are free; there is a parking fee. 415-5184.

Hiking the Park, the local branch of the Sierra Club offers an easy trail walk for a few small children along the well-known trails of Balboa Park. The introductory hike ends back at the Natural History Center for refreshments. It's all free and begins at 9 a.m. Saturday, August 13, between the center and the Natural History Museum in Balboa Park.

Military History Walks, the rangers at Cabrillo National Monument give another tour of the park on the second Saturday of each month. The leisurely park hikes take about an hour and half and involve a great deal of walking over moderately steep trails. Group size is limited, so call 531-7161.

The hills are free, but there is a parking fee in the monument lot. The next hiker walk is Sunday, August 14, 1:30 p.m., beginning at the visitors' center. For reservations call 537-9450.

A Waxing Crescent Moon, like a Cheshire cat's smile, beams from low in the western sky early next week, after Monday, August 15. Look for it at evening twilight fades.

The AFC Lights of San Diego Walkabout will be on hand for this sunset stroll on Point Loma. Walkabout walkers will celebrate the 10th Annual Forest City Week by leading the pack along trails that will provide some beautiful views of the harbor, downtown, and the Coronado bridge. Park in the Naval Officers Club parking lot on Electron, off Catalina Boulevard. Meet here at 6 p.m. Wednesday, August 17. There are a few hills, and the terrain is not smooth, so wear good shoes in strollers. Bring a flashlight. It's all free. 231-7463.

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## READER'S GUIDE TO LOCAL EVENTS

"The Creation," Haydn's oratorio is presented by the Artistic and Choral of the Immaculate Conception Catholic Church, Sander, August 14, 3 p.m., in the church hall at 5000 La Jolla Village, La Jolla. Free. 466-9437.

**Commemorative Jazz Concert,** the featured performer is a local jazz artist. Honoring jazz style blends Thelonious Monk and Japanese folk music, with the Afro Asian ensemble. You'll hear on Sunday, August 14, at 4 p.m., commemorates the lives lost in the

bombing of Hiroshima and Nagasaki and also benefits the Committee of A-Bomb Survivors in the USA, a division of the North Coast Jazz Society.

Physicians for Social Responsibility, and the San Diego Chapter of Citizens League. A short animated film, "Pak-Dow," will also be shown. The concert is held in the theater of the Educational Cultural Complex, 4343 Ocean View Boulevard, San Diego. For ticket information, call 230-2800 or 669-5979.

**Dishonesty**, it's vintage jazz from the South Market Jazz Band, Sunday, August 14, at 3 p.m., at Memorial Park Bowl, Third Avenue and Market Street, Vista. The concert is part of the city's "Music in the Park" series, and it's free. 691-3071.

**A Fifty-Piece Band**, the Central California Civic Band, has scheduled a concert on Saturday, August 14, at 8 p.m., at the plaza at 600 B Street, downtown. Norman Leyden conducts the program, called "A Salute to Broadway." There's a fireworks finale. This concert is the first of two free pops meetings. The second is a crowd of blank-sleeved citizens and boats anchored offshore. An early arrival might get you a seat. 234-4801.

**Pops Minstrels**, Harvey and 52nd Street live perform everything from contemporary tunes to Broadway. They're at the Plaza at Harvey and 52nd Street, June 14, 8 p.m. Family to the Encinitas Public Library, 500 Encinitas Boulevard, Encinitas. For ticket information, call 292-4296.

**AF C Notes Concert**, Muriel and Charles provide pop music at the concert, Monday, August 15, noon to 5 p.m., at the plaza at 600 B Street, downtown. 231-8229.

"Twilight in the Park," featuring the band of Shirley and Harvey and 52nd Street Jive can be enjoyed on Tuesday, August 16.

The band includes Shirley and Harvey Band San Diego's chippiest piece.

—

**LECTURES**

Audio Reviewer and Editor John Atkinson, editor of the monthly *Hi-Fi Record Review* will be talking about his experiences in the complex world of audio electronics and

wind ensemble offers pop and patriotic songs next Thursday, August 18. All performances begin at 6:30 p.m. at the Spanish Organ Pavilion in Balboa Park. And they're free. 236-5471.

**The Accent's on Flutes**, John USCDS are joined by Hungarian artist Isten Marus and Dutch artist Henk van der Velde in a concert that surveys the flute repertoire from the Seventeenth Century to the present. Included on the program are Rostini's *Divertimento for Flute and Harpsichord*, Telemann's *Sonata for Three Flutes*, and Front and Karl Doppler's *Fantasia Phantasy for Flute and Piano*.

Contemporary works will include Solberger's *Grand Chant*, Tzadik's *Concerto for Solo Flute*, Forville's *Mong Song for Two Flutes*, and Uusmäki's *for Two Flutes*. The concert will be held on Wednesday, August 17, at 8 p.m., at the Redville Community Center. The tickets will be available at door. \$3. 534-0374.

offering some opinions on the current political situation for Friday, August 18, 7 p.m., at the state of the sponsor, Stereo Unlimited, 3191 El Cajon Avenue. Free admission. For information call 213-8151 or 294-9622.

"Separation of Church and State," Barry Lewis is the new West Coast director of Americans United for Separation of Church and State. He will speak of the Constitutional points in the group's argument in her lecture at a meeting of the San Diego Fellowship of San Diego, Friday, August 18, 7:30 p.m., Henry Cowell Auditorium, 1000 Cowell Street, Linda Vista. Free. 232-4801.

"A City for Help Adding Victims in Distress," Jerry Ester is a professor of history at SDSU who has done extensive research on the Mexican state of Morelos. He will present a slide-illustrated lecture on the life and symbolism of the elements and decorations used in the religious festival of the Virgin of Morelos. The talk will be held on Saturday, August 19, 7 p.m., in Hesler Hall, Morehouse Library Center, Linda Vista. For additional information, call 239-2007.

—

**"On the Campaign Trail**

Andy Marin is a Libertarian candidate who was elected to the Alaska House of Representatives. He'll be speaking on the third-party candidate and talk about his current efforts in getting the party off the ground in his party-in-small-town America. He'll be speaking at a meeting of the San Diego County Libertarian Club, Tuesday, August 16, 8 p.m. with an open microphone. 2788 Midway Drive, south of South Bay, San Diego. Tickets are required and are required by Sunday, August 14. Call 717-1166 for more information.

## Summer Pops

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**READER'S  
GUIDE TO  
LOCAL EVENTS**

**FOR KIDS**

AFC Puppet Show, the Matie Hitchcock Marionettes entertainment. The legend is the story of Bum, San Diego's unofficial mascot dog starring all Friday, Saturday, and Sunday, August 12, 13, and 14, at 10:30 a.m. and 2:30 p.m. The show repeats next week, beginning Thursday,

August 18, at 10:30 a.m. at the Matie Hitchcock Puppet Theater, Balboa Park (in the Palisades Area near the Aerospace Center). 466-7128.

Films from preschoolers to three-year-olds will enjoy four short films, and Mr. Marm the Magician, Willard White, Dorothy and the Kite, Saturday, August 13, 10:30 a.m. University Community Library, 4153 Governor Drive, University City. Free. 453-5722.

Children's matinee, the La Paloma Theatre will have two showings of

films for kids. This weekend, Saturday and Sunday, August 13 and 14, the original *Winged Ox* screening, followed by *Winged Ox*, with Bebe at 3 p.m., at the theater at 471 First Street, Encinitas. 456-7788.

Shorts from film program includes *Snow Nostalgia*, *El Pueblo*, *Musique*, *Mad Nelson Is Missing*, *Stars and Projects*, *El Pueblo*, this Saturday, August 13, 3 p.m. Children's children's, *Freeze* Public Library, 1000 First Street, downtown. Free. 696-7977.

"The Dinosaur Who Wondered Who He Was," this short film full of prehistoric creatures is one of the attractions at the Children's Center for preschool story time.

Wednesday, August 17, 10 a.m., National City Public Library, 200 East Twelfth Street, National City. Free. 336-4280. A parent must accompany child.

Magic Show, Dick Dale entertains kids next Thursday, August 18, 10:30 a.m., Del Mar Public Library, 231 North Birch Street, Del Mar. Free. 755-1666.

Field Trips, the Children's Museum has planned nine different trips to interesting places around the county for the month of August, including a tour of the editorial and production facilities of the San Diego Union-Tribune (see box, Thursday, August 18, 10:30 a.m.).

Promotional materials are available for teachers and other groups who want to take their classes on a field trip.

Parents are welcome to accompany children on some of the tours. For registration information, call 490-0767.

AFC Annual Sidewalks, "Challenge," children of all ages are invited to participate in the annual race at the Villa Montezuma with colored-chalk pictures. Prizes are awarded to the most creative entries along with a San Diego theme. Children

will receive a complimentary consultation with Regis V. Antle, Director of the Eyes Institute, "The Process."

The 5 hour cruise includes:

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- Best possible positioning during the race.
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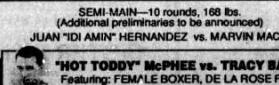


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**TIM WILLIAMS**  
State Middleweight Champ



**"HOT TODDY" MCPHEE vs. TRACY BARNES**  
Featuring: FEMALE BOXER, DE LA ROSE PETITE

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**MUSEUMS**

Centro Cultural Tijuana, each Saturday and Sunday through the month of August, the Ballet Folklorico Xochiquetzalli performs dances of Veracruz, Jalisco, and Tamaulipas at the Centro de Performing Arts Theater. The "Papantla Flyers," performers from the Mexican state of Veracruz, perform the thousand-year-old ritual dance and flight that uses a special wooden platform 100 feet high pole. These performances are shown on the lawn along Paseo de los Heroes throughout the month of August through Sunday through the month of August. Continuing in the Centro Cultural Tijuana is "The People of the Sun and the Son and the Moon." This show is in English at 2 p.m. daily. A permanent exhibit of artifacts representing all phases of Mexican culture is on display in the Centro Cultural Tijuana. The 751 pieces include Mayan and Aztec antecedents, contemporary artifacts from the colonial period. The Centro is open weekdays from 11 a.m. to 7 p.m. and weekends from 10 a.m. to 5 p.m. Sundays. The Centro Cultural Tijuana is located at Paseo de los Heroes, between Calle Independencia, Zona Rio Tijuana. From the San Ysidro border crossing, follow the road to the "Rio Tijuana Zone," and then to the "Ave. Paseo de los Heroes." The Centro is located on the right side of the road. For information call 1-706-681-1111 or 1-706-681-1132.

Hall of Chameleons, the sports museum at Balboa Park has a display, through September 14, a selection of thirty-six winning entries in the annual "Rocky Derby" Museum photo contest. These images with a "Rocky-rama" theme by professional and amateur

photographers can be viewed through Wednesday, September 14. This is the show's first West Coast stop on its tour. 234-2544.

MCRD Command Museum, 95 photographs by prize-winning combat cameramen. Douglas Duncan include records of conflict in North and South Korea in 1950, Vietnam in 1967 and 1968, Viet Cong, Khe Sanh, and Khe Sanh in South Vietnam in 1967 and 1968. The museum is located in the Building 26, Marine Corps Recruit Depot, at Pacific Highway, south of Ramona. Viewing hours are 10 a.m. to 5 p.m., Tuesday through Saturday, and 11 a.m. to 4 p.m. on Sunday. The photographs will remain through September 6. 524-0389.

Miguel Mazzoni's World Folk Art, continuing through September 11, a show of more than one hundred pieces of twentieth-century Mexican folk art. The collection includes Rockefeller Collection. The works include lacquerware, ritual objects, ceramics, wood carvings, and glassware. The exhibit is open through September 11, 10 a.m. to 5 p.m., until 9 p.m. on Thursday. Docent tours are available Saturday and Sunday at 2 p.m.

Corra Puntilla, a cave in central

Baja with over 500 feet of painted walls. An exhibition of these paintings can be viewed through the end of September, at the museum at 4405 La Jolla Village Drive, La Jolla. Viewing hours are 11 a.m. to 5 p.m., Tuesday through Saturday, and 11 a.m. to 4 p.m. on Sunday. The photographs will remain through Wednesday, September 14. This is the show's first West Coast stop on its tour. 234-2544.

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The Museum of Man has a collection of exhibits on Mexico.

The featured exhibit is a show of more than one hundred pieces of twentieth-century

Mayan and Aztec antecedents, contemporary artifacts from the colonial period. The Centro is open weekdays from 11 a.m. to 7 p.m. and weekends from 10 a.m. to 5 p.m. Sundays. The Centro Cultural Tijuana is located at Paseo de los Heroes, between Calle Independencia, Zona Rio Tijuana. From the San Ysidro border crossing, follow the road to the "Rio Tijuana Zone," and then to the "Ave. Paseo de los Heroes."

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Corra Puntilla, a cave in central

Giant Hall of Desert Ecology is now open to the public. The exhibit illustrates the evolution and adaptation of plants and animals to the Southwestern desert. It includes visual, audible, and tactile displays. A 120-foot diorama depicts life in the desert. There is also an interactive video display that reaches the audience through the use of the desert's plants and animals. The video is part of the hall's learning system. There is even a book of scripts that turn fluorescent green under ultraviolet light.

The museum also has a permanent educational exhibit of desert ecology, animals, and humans. And pollution is reconstructed as a diorama in an area set up for public viewing. Viewing hours are 10 a.m. to 5 p.m. for the day's schedule. The museum is open daily, 10 a.m. to 5 p.m. Call 232-3821 for more information.

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hosted by VIBRANT LIBRARY - FREE movie posters...  
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11 p.m. to 1 a.m.



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Home States Picnic, on Sunday. What could be more fun than listening to a bunch of New Yorkers talk about their most memorable egg creams? Some people find them overly aggressive, but New Yorkers are so nice that they're approached correctly. If they are in a group, walk up to them and shout, "Whaddya tawkin' about?" nice and loud, try, "Yo! Fuck you." Then apologize, say they remind them of someone you hated in the Bronx, and go on from there.

Not being interested in anthropology, I will graduate to my home state — Pennsylvania — where the Philadelphia Orchestra will discuss memorable soft pretzels and complain about the way New Yorkers give the rest of us a bad name. The judge's chamber of commerce claims there will be representatives from all fifty states and territories, along with free passes to the show. Events I will avoid at all costs: Midnight Bike Ride, on Saturday.

Maybe there's safety in numbers, and maybe an irate homeless person won't kick the wheel off my trailer on Twelfth Street. Monday, I won't get in the way of a leering, brightly-colored cyclist who gives me the stink eye as he passes. Maybe the bus drivers will be tucked in their bunks by the time I get to Rosecrans Boulevard. But why take a chance, Captain, on Sunday.

If you want to attend a Hillcrest street fair, wait until the Gaslamp Friday Drag queen, ladies boys, young Christians — it's quite an eyeful. Circlet is your typical collection of crafts, ethnic foods, and booths with bad sound systems. It would be a nice place to take the family, except that everyone knows.

**TIME TO NOWHERE TO PARK IN HILLCREST** Public transportation, being what it is in America's Automobile City, is one option. Buses run quite frequently on Sundays, don't they?

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## READER'S GUIDE TO THE THEATER

Wendy Hefner the lighting designer, Rosemary E. Bengtje the costume designer, and Lucy Peckham the sound designer. (Sm) *Casual Carter Centre Stage*, through Sept. 18, 8 p.m., Saturday and Sunday at 2 p.m. Matinee Sunday at 2 p.m.

**THE LADY CRIES MURDER**  
The California Stage Company opens its doors with a production of John Watson Sene's very popular pageant of timeless mystery fiction. First performed at the San Diego Repertory Theatre, this play follows the trials of Philip Diamond, a hard-boiled private eye who comes to town for a look at the Chandler manuscript. Mayhem ensues. Characters it has selected for the production, cast members include Ray Rogers, Mary Prantl, Freda Fornari, Jim Gandy, Linda Bender Lust, Brett Wells, Lee Gillino, Woody Haggard, Royal A. Lewis, Jake Goldstein, Christopher D. Hart, and Steven Redden. Dan Cork is the director. Through Sept. 18, 8 p.m., Saturday and Sunday at 2 p.m. *Theatre Carlsbad*, 2822 State Street, Carlsbad, through September 18; (760) 437-2000. For information call 729-1005.

**LAUGHING STOCK**  
At the Powers, director Ralph Elias is offering two delightful one-act plays by his son, Michael, whose writing brilliancy as they are unpretentious. The theater may be tiny and the stage perhaps even smaller than the theaters, on a par with many grander productions, but the laughs are plentiful. Elias has unified the one-acts by choosing plays that depict the same sort of situations, but in different ways, through the same language (an immensely successful combination). *Wise Guy*, with its numerous repartees, is a riotous comedy, broad and bold, romances the nerves through laughs and is encapsulated at the end in a single, brilliant, sustained laugh by the remarkably good cast. *Lenny's* lampooning of the middle class is equally funny, unashamedly, wildly impatent, clever, director spectacular.



Bowery Theatre, through August 28, 8 p.m., Saturday and Sunday at 7:30 p.m.; Sunday at 2 p.m. Matinee Sunday at 2 p.m.

**THE HERO**  
The title of the late Larry Ubac's comedy-drama is a particular type of human being. And sure enough, in this production at the Bowery Theatre, Cubert is as fit as his name weren't cut enough. William also wears red glasses, and when his friends Terry and Artie Abel try to give him a job, he turns them down. But under his desk, William doesn't even think about getting another job. Diana Holly's costumes aptly almost every character: And Matthew Cubitt's lighting and John Heuer's sound design are superb.

In subtle ways. As expected from a show directed by the author, Cubert does an admirable job of ensemble acting. Byron LaDus, Paul Diamond, and Tom Helms are especially commendable work as William, Terry, and Artie Abel, respectively.

White Bill Meiss, Donie Walker, and young Doug O'Connor are also quite good.

Shawn's very funny, if unevenly played, scenes with his friends can evince permanently

from his home the man who, though wounded, William dragged a half-thrown body across a half-thrown river. The result makes him more ill. I hesitate to say it, as (Sm) *Casual Carter Centre Stage*, through Sept. 18, 8 p.m., Saturday and Sunday at 2 p.m. *Theatre Carlsbad*, 2822 State Street, Carlsbad, through September 18; (760) 437-2000. For information call 729-1005.

## SAN DIEGO REPERTORY THEATRE

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—San Diego Union

**THE COLORED MUSEUM**  
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the birth of  
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The world's most  
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of comedians,  
the RED NOSES.

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PETER BARNES

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## READER'S GUIDE TO THE MUSIC SCENE

Please send concert information and photographs to Reader's Guide to the Music Scene, P.O. Box 80803, San Diego, CA 92138.

JOHN D'AGOSTINO,  
JOE HIGGS, AND  
STEVE ESMEDINA

A few months ago, the three remaining core members of Earth, Wind, and Fire appeared on the *Today* television show to discuss their "reunion" after four years since their latest album (*Touch the World*, and their then-in-progress concert career). Aside from their reassuring careers, one topic was a note of the fact that vocalist Philip Bailey and bassist Verdine White participated in the group's decision to split with long-acknowledged leader Maurice White (Verdine's son).

There is some significance in that, since from its inception almost twenty years ago, White has been the group's musical director, lead vocal, front man, producer, creative director, conceptualist, and spokesman. To split and have the two executive co-leaders of the group was a measure of the recent shift in EWF's power structure, but how that shift affected the group's music remains undetermined. Even after several months of listening to *Touch the World*, the question remains: does the band's success extend beyond the shadow of a doubt if EWF's solidarity perishes? A new era of creative viability?

In effect, the album is an audial peace treaty: a conscious



EARTH, WIND & FIRE

PETER MURPHY

For now we have in *Touch the World* tangible evidence of EWF's "system of survival" — cooperation and mutual respect — and a short tour that will bring the latest ensemble to town this week.

The last time I saw EWF perform was in 1982 at the age of the Sports Arena, and musically speaking, it was a great night. White has always been prone to wrapping his production in a grandiose robe, and his mystical, quasi-religious absorptions have found their way into the lyrics of the band's stage shows. Consequently, one frequently has had to make through a field of conceptual clouds to get to the music. Sometime this has been fun; for example, the ancient Egyptian phase of the mid-Seventies.

But White's excesses reach the zenith when in concert. In the show I attended, a Darth Vader-like character crept onto the raised stage, rappin' the names of EWF albums and the predominance of songs scribbled by White. Bailey and their mother, and it's never been easier to get lost in the caginess in pitched, good-versus-evil battles with White (guess who won?). Thank God the band has a sense of humor above such silliness. I presume that there will be some amount of costly staging when EWF performs again. This Sunday night, but past experience tells me that the White, Bailey, and whatever other members of the band this around will make the experience worthwhile, whatever the trapping. Undoubtedly, the reconstituted EWF will be

(continued on page 22)

attempt to re-establish the sound and perceived personnel balance associated with the band since its disbandment on the heels of 1983's *Electric Universe*. On that record, White discussed the fact that he and his wife, Pat had for so long filling the aural space, filling the aural space with synths and other electronic devices, that the album a cybernetic-soul sheen. Depending on one's viewpoint, *Electric Universe* was evidence either of the rigidity of White's creative reins-pulling or of the fact that his capricious attitude on the band's music had finally seen the light out of the world's most imaginative minds. Like the later *1974's Open Our Eyes* or *1976's All in All*, *Touch the World* is like the later *I* and *Y*.

With the interim between *Electric Universe* and *Touch the World*, both White and Bailey released

fine solo albums. Bailey's excellent, eclectic *Chinese Wall*, however, fared much better than White's due largely to the hit single, "Get Down Tonight" with the record's producer, Phil Collins. Having established more than a little of his own artistic identity, White and his wife, Pat Bailey could reasonably require louder say in the decision-making, should EWF regroup. Apparently, White's return to shared responsibility paved the road to the band's working together again.

While *Touch the World* heralds a necessary, if mostly cosmetic update of EWF's trademark sound, the band's commitment with the band's best efforts will

will push fans' buttons while preferring low-stirring times. One could attribute the paucity of truly personal material to the fact that only four of the 12 songs were written by anyone in the group. There is a strong correlation between the number of songs on EWF albums and the predominance of songs scribbled by White, Bailey, and their mother, and it's never been easier to get lost in the caginess in pitched, good-versus-evil battles with White (guess who won?). Thank God the band has a sense of humor above such silliness. I presume that there will be some amount of costly staging when EWF performs again. This Sunday night, but past experience tells me that the White, Bailey, and whatever other members of the band this around will make the experience worthwhile, whatever the trapping. Undoubtedly, the reconstituted EWF will be

(continued on page 22)

CHARGE TICKETS  
BY PHONE  
560-8022  
OR  
278-TIXS

TONIGHT: THURSDAY, AUGUST 11  
JOHNNY QUEST, BALZI UNITED  
BROKEN HEARTS

FRIDAY, AUGUST 12  
10KGS FM WELCOMES  
TIMBUK 3

THE FUTURE'S SO  
BRIGHT . . . I GOTTA  
WEAR SHADES\*

LIFE IS HARD  
PLUS: SEMI-TWANG

SATURDAY, AUGUST 13  
CHAMPAGNE  
VAMPATOCO CAFE

TUESDAY, AUGUST 16  
10KGS FM  
PRESENT WEEK FIVE OF  
**Rock Wars '88**

ALIEN STRANGE  
ARROGANCE  
ASLAN

**Bacchanal**  
8223 CLAIREFONTAIN MESA BLVD., CONCERT HOTLINE 560-8000  
MUST BE 21

WEDNESDAY, AUGUST 17  
EDDIE CURRENT PRODUCTIONS

9/1X  
THURSDAY, AUGUST 18  
THE SUGARCUBES  
DEBUT TOUR

FRIDAY, AUGUST 19  
MARK FARNER  
FORMER LEAD SINGER/GUITARIST OF  
GRAND FUNK RAILROAD  
PLUS: JOHNNY QUEST

SATURDAY, AUGUST 20  
20/20 PRODUCTIONS  
TITO PUENTE

THURSDAY, AUGUST 25  
10KGS FM  
METALSHOP  
VINNIE VINCENT  
INVASION  
PLUS: BRITTON

TICKETS AT:  
TICKETMASTER

SATURDAY, AUGUST 27  
20/20 PRODUCTIONS  
MONGO SANTAMARIA

SUNDAY, AUGUST 28  
THE DREGS  
FEATURING:  
STEVE MORSE  
T LAVITZ  
ROD MCGOWAN  
DEE LARUE

HOSTED BY MAGIC 102'S CHRIS RYAN  
FRIDAY, SEPTEMBER 2  
DAVID BROMBERG  
AND  
JOHN STEWART

THURSDAY, SEPTEMBER 8  
QUEEN  
IDA AND  
C.J. CHENIER

SATURDAY, SEPTEMBER 10  
BOBBY BLUE BLAND

SATURDAY, SEPTEMBER 17  
THE ALL-ORIGINAL  
STRAY CATS  
FEATURING: BRIAN SETZER

UPCOMING SHOWS:  
HONEYMOON SUITE 9/23 \* THE BEARS 10/1  
JUICE NEWTON 10/9 \* JAN HUNTER 10/12  
MICHAEL M. MURPHY & PATTY LOVELESS 10/16

Bud Presents



KITSON  
LIVE OUT  
THIS FRIDAY  
8:00 PM  
AUG 12



REGGAE BEATS:  
ROGER STEFFENS  
Presents a new & exclusive  
Video Tribute to  
BOB MARLEY &  
PETER TOSH  
Open Air Theatre  
1122 4th Ave Downtown  
THIS SATURDAY  
9:00 AM  
AUG 13



BILLY OCEAN  
WITH  
BRENDA RUSSELL  
Open Air Theatre  
1122 4th Ave Downtown  
WEDNESDAY  
8:00 PM  
AUG 17



THE  
RASCALS  
"THE GOOD LOVIN' TOUR '88"  
Open Air Theatre  
1122 4th Ave Downtown  
8:00 PM  
AUG 19



JIMMY CLIFF  
REGGAE SENSATION  
Open Air Theatre  
1122 4th Ave Downtown  
7:30 PM  
SAT AUG 20



BOB  
GOLDTHWAIT  
"THE MEAT SON TOUR '88"  
Open Air Theatre  
1122 4th Ave Downtown  
8:00 PM  
THURS AUG 26



LEVIS/BROADWAY PRESENTS  
OINGO BOINGO  
Open Air Theatre  
1122 4th Ave Downtown  
ON SALE NOW  
9:00 PM  
SUN SEP 4  
8:00 PM  
MON SEP 5



THE CHURCH  
California  
1122 4th Ave Downtown  
WITH VERY SPECIAL GUEST  
TOM VERLAINE  
THIS FRIDAY  
8:00 PM  
AUG 12



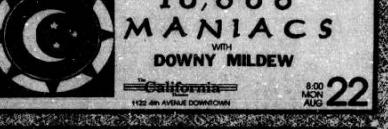
BRUCE  
HORNSBY  
AND THE RANGE  
WITH  
PAT MC LAUGHLIN  
Open Air Theatre  
1122 4th Ave Downtown  
8:00 PM  
TUE AUG 16



DWIGHT  
YOAKAM  
WITH  
BUCK OWENS  
AND  
CANDY KANE  
Open Air Theatre  
1122 4th Ave Downtown  
8:00 PM  
AUG 19



THE  
MOODY BLUES  
WITH SPECIAL GUEST  
GLASS TIGER  
Open Air Theatre  
1122 4th Ave Downtown  
8:00 PM  
SAT AUG 20



10,000  
MANIACS  
WITH  
DOWNY MILDWE  
Open Air Theatre  
1122 4th Ave Downtown  
8:00 PM  
MON AUG 22



9/3 GEORGE STRAIT - ON SALE NOW

9/9 CROSBY, STILLS & NASH - ON SALE NOW

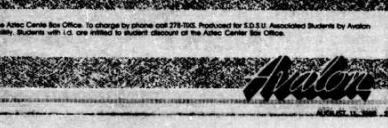
9/16 BRYAN FERRY - ON SALE NOW

9/23 BRIAN ENO - ON SALE NOW

9/24 GEORGE BENSON - ON SALE NOW

10/14 KENNY G / STANLEY JORDAN - ON SALE NOW

9/23 ZIGGY MARLEY - ON SALE SOON



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Avalon



(continued from page 22)  
he wakes up. His poems, and  
his words, are his salvation, on  
religion invoking sufa.

"Socrates," Bennett Gordjief,  
"Pythagoras" (while portentously  
paraded "Whirlpools whilst,  
dragons drag"). "The cindered  
members of condemned men, their  
members from their awe with  
grey desire" are thought-out  
and, in the record's non-narrative  
sense, even thought-provoking.  
Of course, Murphy leaves room  
for stupidity on this album, but  
at least this time, it's not the blemishes of  
"Iggy Pop" and "Furthur," which  
was written by Pop in  
collaboration with who else?

In addition to performing  
up his name, Murphy has  
brightened his stage show with a  
panoply of intricate light effects  
which have won plaudits at local concert  
earlier this year; secondly, he's  
an inspiration for the Church,  
performance here a couple of  
months back was meritorious  
only in its music. Whether or  
not the Church will accept Murphy's idea will be made  
known Friday night at the  
California Theater, where he

two will co-headline a now-  
famous San Diego Verlaine, for  
whom recognition has not yet  
arrived but for whom it is even  
longer overdue. While previous  
efforts have been somewhat erratic,  
Verlaine has a finely pinched  
vocal style. As the leader of  
"Reverence," the most New York  
band that he's produced since he left  
the Bowery's soon-to-be-  
taffled CBGB club, he engaged  
in some memorable duets  
with Richard Lloyd, backed by  
the ace rhythm section of  
drummer Billy Ficca and bassist  
Fred Smith (indeed, he can  
play both instruments). Fred

"Sonic" Smith, although Fred,  
Patti could form a trio (and  
Verlaine is adding to his mystery here by performing solo,  
even though he has in recent  
years shown off a remarkable  
facility in his own right), is not  
nothing short of phenomenal.  
But in recent years, he has  
shifted into reverent and settled  
mode. In other words, he has  
given up delusions of contending  
for the heavyweight title and has  
become comfortable with the  
lightweight slot. If Verlaine's  
commercial value (never

particularly high to begin with)  
has not increased, his artistic value has  
not. He still does what he does,  
even if he lacks the capacity for the last-inning rally  
that would elevate his talent to  
genius. He also remains a  
retiring virtuoso, unwilling to take  
the chances that turn tricksters into magicians.

Since that time, Verlaine has  
subdivided, including bebop,  
cocktail jazz, funk, and hard  
rock. He's scored major  
successes, but his artistry has  
been subsumed into the various  
"neo" subcategories, and today  
the once-great hope for jazz  
glory has become a jazz  
apostate. That's a pity. But he is  
a more respectable musician  
because separated from all the  
electric emanations that it forced  
upon him. Charlie Christian,  
rather than McLaughlin, the  
 erstwhile "Mahavishnu" — thank  
you, Mr. Rightfully, that  
desperate notion has faded into  
places unknown.

Do not misinterpret my  
complaints about Verlaine's new  
album. This is a brilliant  
work, with Bearon Harris on drums, and his  
current touring band of pianist  
Dwayne Cooper, bassist  
Williamson, and drummer Billy  
Hart are worth notice. Strange  
as it might seem, the exemplary

cut on Verlaine's latest release is  
"Rockin' Midnight," a song that  
has been revived, made into a  
miserable movie, and become a  
pest; I thought I'd never want to  
hear it again. But there is  
something about Verlaine's  
style, unwilling to take  
the chances that turn  
tricksters into magicians.

Even more heartening, the  
musicians work the same  
wonders with other worn-out-but-  
good songs like "I'm a  
Valentine" and "Sophisticated  
Lady" (a song I rate Duke's  
second best after "Carmen," but  
don't mind me if I am wrong).  
The collective experience of the  
guys *Toko Do* — Chick Corea,  
Herbie Hancock, Wayne Shorter,  
Mike Stern, and others, among  
others — is on full recommendation.

If Verlaine's current support  
musicians are as well known  
outside jazz circles than those  
on the new album, they are  
nonetheless capable of making  
music that is every bit as  
memorable. That is particularly true of  
Williams, whose work with the  
Charles Rouse Big Band  
should bring him closer to the base hall of fame.  
Whether they are politely sedate  
(continued on page 26)

## CLUB MIRAGE

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24 AUGUST 11, 1988

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Wednesday-Sunday  
October 6-October 15

**JAMES MOODY**  
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Later this Fall!

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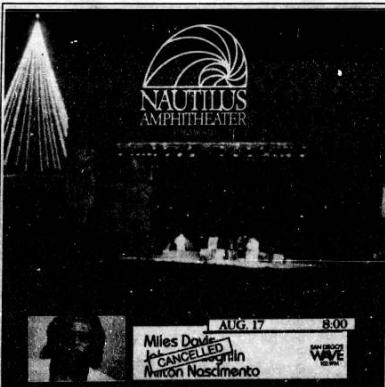
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AUG. 17 8:00

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Miriam Nelson

AUG. 23 8:00

Gloria Estefan  
Miami Sound Machine

SEPT. 9 8:00

STAN GETZ  
GEORGE SHEARING

SEPT. 15 8:00

THE JUDDS  
KEITH WHITLEY

SEPT. 23 8:00

Anne Murray

OCT. 1 8:00

STEVIE RAY VAUGHAN  
AND DOUBLE TROUBLE  
THE FABULOUS THUNDERBIRDS

OCT. 16 7:00

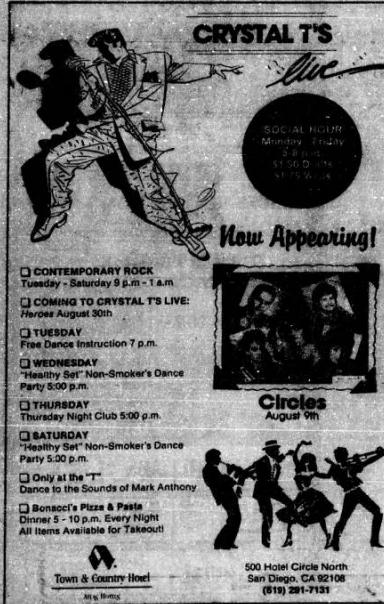
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**S M Z W T F S**

**CLUB**  
4TH EDITION  
**ONE DAY'S**  
ALL SUMMER LONG.

**Billy Ocean and Brenda Russell**  
Billy Ocean—Open Air Wednesday, August 17, 8 p.m. San Diego State University campus, 265-6947 or 265-6948. \$12.50-\$15.50.  
Brenda Russell—Wednesday, Encinitas, 259-0861.

**The Sugarcubes**: Bacchanal, Thursday, August 18, 8:30 p.m., 8022 Crystal Cathedral, Costa Mesa, 756-2202.

**Hank Ballard and the Midnighters** and the **Rhino Brothers**: Big Eye Up, Saturday, August 19, 8 p.m., 143 South Cedros Avenue, Solana Beach, 461-9022.

**Tom Ritter**: Humphrey's, Friday, August 18, 8 p.m., 1000 El Cajon Boulevard, San Diego, 224-9438 or 2787-5375.

**The Rascals**: California Theatre, Friday, August 19, 8 p.m., 2nd Floor, Fourth Avenue, San Jose, 233-5130 or 2787-5130.

**Derek Stoltz and Bird Ortons**: Orange County Fair, Saturday, August 19, 8 p.m., San Diego State University campus, 265-6947 or 265-6948.

**Jimmy Barnes**, **Night Shift** and **Man**: The Loft, Lodi City, and **La Legge of Laundry Sport**, Friday, August 19, 8 p.m., 1300 Buncio Avenue, 259-0861.

**Mark Farner**: Bacharach, Friday, August 19, 9:30 p.m., 6022 Claremont Avenue, Claremont, 500-8800.

**Dan Siegel**: Blue Visa, Friday, August 19, and Saturday, August 20, 8 p.m., 2000 North Park Avenue, downtown, 265-3408.

**Jimmy Cliff**: California Theatre, Saturday, August 20, 7:30 p.m., 223-1122.

**The Moody Blues** and **Class Tigris**: SDSU Open-Air Theatre, Saturday, August 20, 8 p.m., San Diego State University campus, 265-6947 or 2787-5375.

**Sabatini Universal Fellowship** of San Diego: **Wings**, Saturday, August 20, 8 p.m., 10285 Old Senate Drive, Solana Beach, 430-4010.

**The Pussycat Dolls**: Saterday, August 20, 8 p.m., 2622 Claremont Ave, Rosewood, Claremont, 500-8802.

**The Jesters of Hunting**, the **Musical Knights**, **Medieval Times**, **Knights**, and **D-Skynes Sport**, Sunday, August 21, 1 p.m., 1300 12th Street, 270-2003.

**The Pearl and the Pearl**: Head with Harmonica Fats, Billy (or **Boyz II Men**), Saturday, August 22, 8 p.m., 1000 El Cajon Boulevard, San Diego, 480-4222.

**Michael Corleone** and **the Corleones**: The Loft, Lodi City, Saturday, August 23, 8 p.m., 265-6947 or Point Loma Boulevard, Loma Linda, 225-9500.

**Sharon Osborne**, **Will Shatner** and **Sharon Stone**, Sunday, August 23, 1 p.m., First Street at 103, Mission Valley.

**Johnny Moops** and **Moop Man**: **Big Eye Up**, Thursday, August 24, 8 p.m., 1000 El Cajon Boulevard, San Diego, 451-0922.

**10,000 Maniacs**: California Theatre, Monday, August 25, 8 p.m., 222 Second Street, San Jose, 251-7781 or 251-7782.

**88-88 King**: Humphrey's, Tuesday, August 26, 8 p.m., 1000 El Cajon Boulevard, San Diego, 224-9438 or 2787-5375.

**Clark Gable and Mabel Normand**: **South West Nordic**, Saturday, August 26, 8 p.m., 1000 El Cajon Boulevard, San Diego, 223-9661 or 2787-5375.

**John Lee Hooker**: **La Lucha Es Real**, featuring Turley's Latin Dance Ensemble, San Diego City College Theatre, Thursday, August 27, 8 p.m., 1000 El Cajon Boulevard, San Diego, 220-2481.

**Rock 'n' Roll**: **Rock 'n' Roll 4**, featuring some local bands, Ranchito, 223-9661 or 2787-5375.

**Rock 'n' Roll**: **Rock 'n' Roll 4**, featuring some local bands, Ranchito, 223-9661 or 2787-5375.

**Billie Jean**: featuring Turley's Latin Dance Ensemble, San Diego City College Theatre, Thursday, August 27, 8 p.m., 1000 El Cajon Boulevard, San Diego, 220-2481.

Thursday, August 11, 9:30 pm

California crude  
**THE BEAT FARMERS**  
with  
**COMANCHE MOON**  
JOSE GUINTRA

Friday, August 12, 9:30 pm  
Featured on MCA's Master Series

**BIFF BABY ALLSTARS**  
featuring  
**ALBERT LEE**  
and guests  
**MIGHTY PENGUINS**

Saturday, August 13, 9:30 pm

"New Language",  
"Absolute Perfect"  
**PRIVATE DOMAIN**  
and  
**WALKING WOUNDED**

Sunday, August 14, 9:00 pm  
From Jerry Jeff Walker to Wilson Pickett,  
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**BUDDY MILES EXPRESS**  
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Monday, August 15, 9:00 pm  
Oldies-but-goodies dance classics

**THE MAR DELS**

Tuesday, August 16, 9:00 pm  
Reggae fans keep coming back to mo  
**FO MO**

Wednesday, August 17, 9:00 pm  
The sound of ESPN's "Surfer Magazine"

Thursday, August 18, 9:00 pm  
Rock n Roll Hall of Famer with No-fucks band  
"The King of the 'Ingenious People' Time: Let's Go, Let's Go, Let's Go!"

**HANK BALLARD AND THE MIDNIGHTERS**  
and guests  
**THE RHUBARBES**

BORRACHO Y LOCO  
and guests  
**COMMON SENSE**

Friday, August 19, 9:00 pm  
Rock Hall of Famer with No-fucks band  
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HANK BALLARD AND THE MIDNIGHTERS and guests THE RHUBARBES

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Saturday, August 20 : **The Paladins**  
Sunday, August 21 : **John Stamos** and Heavy-boy Edwards  
Monday, August 22 : **John Cale** and the Short Attack  
Tuesday, August 23 : **Elton John**  
Wednesday, August 24 : **MC Gration**  
Thursday, September 25 : **Dave Alvin**

THIS WEEK'S  
AFTERNOON CONCERTS

Friday, 5:30-8:30 pm - Dixieland Jazz - CHICAGO 82  
Saturday, 5:00-8:00 pm - BOB LOGGIE  
Sunday, 5:00-8:00 pm - THE BROWNS  
Monday, 6:30-8:30 pm - THE CROWLEY BROS.  
Wednesday, 6:00-8:00 pm - **TOBACCO ROAD**

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

The Vanda Vincent Invasion:  
Bachman, Thursday, August 27,  
8:30 p.m., 8022 Clairemont Mesa  
Boulevard, Clairemont 560-8022.

Jack Mack and the Heart Attack and  
the Rockin' Up Tavern, Thursday, August 27, 9 p.m., 147 South  
Cedros Avenue, Solana Beach 455-1100.

The Yodelingkats Quartet,  
Friday, August 28, 7 p.m. and 9 p.m.,  
2241 Shelter Island Drive, Shelter  
Island, San Diego 278-1700.

The Bus Boys Band, Friday,  
August 28, 8:30 p.m., 8022 Clairemont  
Mesa Boulevard, Clairemont.  
560-8022.

The Chords of Bellaf, Friday,  
August 28, 9 p.m., 1779 Barnes  
Avenue, 278-3993.

Sherrie Davis and Lee Morris and  
the Soulful Shakers, Friday, August 28,  
8:30 p.m., 143 South Cedros Avenue,  
Solana Beach 455-9022.

Charles McFarlane/Solana Beach  
Public Library, Saturday, August 27,  
9 a.m., 4250 La Jolla Point Road, La Jolla  
92037.

"New Sounds '86 & '87 Benefit,"  
featuring the Big Express, the  
Birmingham, Buster's All-Stars  
(formerly Bad Manners), Corporate

Homer, the Deejay Show, the  
Events, the Green Gables, the  
Ghoulies, Mambo Soca, the  
Nashville Troubadors, the Question,  
the Rascals, the Crows, the  
Montezuma Hall, Saturday, August 27,  
4 p.m., San Diego State University  
Campus, 278-4000.

Mingo Santamaria's Bachata,  
Saturday, August 27, 8:30 p.m., 8022  
Clairemont Mesa Boulevard, Clairemont.

Rock of Cedros/Rocky Via, Saturday,  
August 27, 8:30 p.m. and 10:30 p.m.,  
2591 Highway 101, Cardiff 942-1100.

War, Rio's, Saturday, August 27,  
9 p.m., 4250 La Jolla Point Road, La Jolla  
92037.

The James Heron Band and  
Jimmy Wood and the Immortals,  
Belly Up, Saturday, August 27,  
8:30 p.m., 143 South Cedros Avenue,  
Solana Beach 455-9022.

Thelonious Monk and Eddie  
Chrest, Spirit, Saturday, August 27,  
call for time and information, 2241  
Shelter Island Drive, Solana Beach  
455-9022.

Tom McEachan, with Mike Wofford,  
Duncan Moore, and Bob  
Magnussen, Saturday, August 27,  
8:30 p.m., 143 South Cedros Avenue,  
Solana Beach 455-9022.

David Bransford and John Stewart:  
Saturday, Friday, September 2,  
8:30 p.m., 143 South Cedros Avenue,  
Solana Beach 455-9022.

George Strait/SODU's Open-Air  
Theatre, Saturday, September 3,  
8:30 p.m., 143 South Cedros Avenue,  
Solana Beach 455-9022.

John Price and Nancy Griffith:  
Humphrey's, Thursday, September 8,  
8 p.m. only, 2241 Shelter Island Drive,  
Shelter Island, 224-9438 or 278-TIXX.

The Charlie Daniels Band and  
Sam and Pam Humphrey, Tuesday,  
August 30, 7 p.m. only, 2241 Shelter  
Island Drive, Shelter Island 224-9438  
or 278-TIXX.

"Rock 'n' Roll '86, Proud 'T" featuring  
various local bands: Bachman,

Clarendon Head, Mambo Soca,  
Montezuma Hall, Saturday, August 31,  
4 p.m., San Diego State University  
Campus, 278-4000.

Miriam Makeba and Hugh  
Masakela/Humphrey's, Tuesday,  
September 3, 8 p.m. only, 2241 Shelter  
Island Drive, Shelter Island 224-9438  
or 278-TIXX.

Blood, Sweat, and Tears: Rick  
Tuesday, August 30, 9 p.m., 4250 La Jolla  
Point Road, La Jolla 92037.

Imi Kanno and Eddie Belly Up  
Tuesday, Thursday, August 30, 9 p.m., 143  
South Cedros Avenue, Solana Beach  
455-9022.

Laundrie Absolute: Elaric,  
Wednesday, September 7, through  
Sunday, September 18, Wednesday,  
8 p.m., 143 South Cedros Avenue, Solana  
Beach 455-9022.

Laurie Anne: Saturday, August 30,  
8 p.m., 2241 Shelter Island Drive, Shelter  
Island, 224-9438 or 278-TIXX.

UB40: Sports Arenas, Saturday,  
September 10, 8 p.m., 278-TIXX.

The Jimi Hendrix Experience and  
the Jimi Hendrix Experience, Sunday,  
September 11, 5 p.m., 143  
South Cedros Avenue, Solana Beach  
455-9022.

Queen Latifah and the Salt Kings:  
Zeddas Band and CJ Chester  
Bachman, Thursday, September 8,  
8:30 p.m., 8022 Clairemont Mesa  
Boulevard, Clairemont 560-8022.

Stan Gets and George:  
Former Harem Globetrotter  
and S.D.S.U. head basketball coach

Smokey Gaines:  
has reopened Monk's

Mon-Sports Night with  
Satellite F.V.

Thurs-Sports Night  
Ladies drink  
choice \$1.00

Fri-Sports Night  
Margaritas \$1.00  
Hors d'oeuvres

Thurs. Sat.  
dance to Top 40 with  
Tina J. & the  
Romance

MONK'S  
10475 San Diego Mission Rd.  
(3 blocks east of the stadium) • 563-0066

## From Sidelines to Night Club...

Former Harem Globetrotter  
and S.D.S.U. head basketball coach

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Shadefair, Humphrey's, Sunday,  
September 11, 1 p.m. and 9 p.m., 2241  
Shelter Island Drive, Shelter Island 224-9438 or 278-TIXX.

"Rock Wars '86, Round 9," featuring  
various local bands: Bachman,  
Clarendon Head, Mambo Soca,  
Montezuma Hall, Saturday, September 13,  
4 p.m., San Diego State University  
Campus, 265-6947 or 278-TIXX.

Bryce Ferry/SODU's Open-Air  
Theatre, Friday, September 15, 8 p.m., Sea  
World, Mission Bay 223-9681 or  
224-9438 or 278-TIXX.

Waylon Jennings/Humphrey's,  
Sunday, September 17, 8 p.m. and  
9 p.m., 2241 Shelter Island Drive, Shelter  
Island, 224-9438 or 278-TIXX.

Tangerine Dream and Andy  
Summers/Cinque Theatre,  
Wednesday, September 20, 8 p.m., 2241  
Shelter Island Drive, Shelter Island 224-9438 or  
278-TIXX.

Butters Shanks/Earn's, Wednesday,  
September 20, through Sunday,  
October 1, 8 p.m., 2241 Shelter  
Island Drive, Shelter Island 224-9438 or  
278-TIXX.

Anne Murray/Sea World's Nautus  
Amphitheatre, Friday, September 23,  
8 p.m., Sea World, Mission Bay  
223-9681 or 278-TIXX.

George Benson/SODU's Open-Air  
Theatre, Saturday, September 24,  
8 p.m., San Diego State University  
Campus, 265-6947 or 278-TIXX.

Judy Collins and Deacon:  
Humphrey's, Sunday, September 25,  
6:30 p.m. and 9 p.m., 2241 Shelter  
Island Drive, Shelter Island 224-9438 or  
278-TIXX.

Laidback Black Masses:  
Humphrey's, Friday, September 29,  
8 p.m., 2241 Shelter Island Drive,  
Shelter Island, 224-9438 or 278-TIXX.

The Nitty Gritty Dirt Band:  
Humphrey's, Thursday, September 29,  
8:30 p.m., 2241 Shelter Island Drive,  
Shelter Island, 224-9438 or 278-TIXX.

The Stephen Stills, featuring  
Stephen Stills, Saturday, September  
30, 8 p.m., 2241 Shelter Island Drive,  
Shelter Island, 224-9438 or 278-TIXX.

CLOUTIER

Club Cloutier are comprised by the  
four members. If you would like to be included  
please call 262-8302 Thursday  
afternoon or Friday before 5:00 p.m.  
The lights are red.

**North County**

Villa Shantytown and Nightclub,  
2591 Highway 101, Cardiff 942-1100.

Mark Morris, jazz, Thursday,  
the Salsa Connection, Friday,  
the Funky Rhythm and Blues, 8:30 and  
10:30 p.m., Friday and Saturday, Nick  
Ward, guitar, Saturday, 8:30 p.m.,  
Sunday, guitar, Patrick  
Bergeron plays 8 p.m., 8-10 p.m.,  
Sunday, 8:30 p.m., Friends, jazz, 8:30 and 10:30 p.m.,  
Tuesday and Wednesday.

Wally Up Tavern, 433 South Cedros  
Avenue, rock, 8:30 p.m., 451-9022.  
The Real Farmers, American-style rock,  
Jazz Smarts, and The Toy Dame,  
Quintessential rock, 8:30 p.m., 451-9022.  
Concourse Moon, rock, Friday - Private  
Reserve, rock, Saturday - The Waller,  
Wally, guitar, Saturday, 8:30 p.m.,  
Sunday, guitar, 8:30 p.m., Monday, 8:30 p.m.,  
Tuesday, 8:30 p.m., Wednesday, 8:30 p.m.,  
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Monday, 8:30 p.m., Tuesday, 8:30 p.m.,  
Wednesday, 8:30 p.m., Thursday, 8:30 p.m.,  
Friday, 8:30 p.m., Saturday







Patrick's B., 625 E Street, downtown.  
223-2077. Pre Brigham's Preservation  
Band, Dixieland jazz, early evening.  
Wednesday and Thursday, 9 a.m.  
Cameo, blues, rhythm and blues,  
Friday and Saturday, Rick Gash and  
His Super Troubles, blues and rock.  
Saturday, Spin n' Scream, rock.

Prices of British Pub and  
Restaurant, 1665 India Street  
238-1303. Singalong piano bar  
entertainment by Baney Friday, Trevor  
Clarke, Saturday.

Rock Van Up Again, 4711 University  
Avenue, 584-5222. Sleight Touch,  
country rock, Friday and Saturday.  
Thunderbird, Guy George and the  
Chords, country rock, Friday and  
Saturday.

Bethan E. Lee's, 600 Harbor Island  
Drive, Harbor Island, 291-3830.  
Fortune, with Mark Meadows, Top 40  
dance music, Wednesday through  
Sunday, 9 p.m. Friday and Saturday,  
Dixieland Jazz Band, Dixieland jazz,  
10:30 a.m., Sunday.

Bonie O'Grady's, 3402 Adams Avenue,  
North Park, 291-7006. Theresa Hinton, Irish music, Tuesday  
and Thursday; Niall and Vaid, vintage  
rock, Friday and Saturday.

Seagrove Garden Cafe, San Diego  
Museum of Art, 1450 El Prado, Balboa  
Park, 236-1725. Bob Hamilton (piano)  
and Tom Asaretto (drums) perform jazz  
music, 12:30-2 p.m., Saturday.

Sheraton Harbor Island East  
Bridgeman, 1380 Harbor Island Drive,  
Theresa Hinton, Irish music, Tuesday  
and Thursday; Niall and Vaid, vintage  
rock, Friday and Saturday.

The Look's, 5302 Napa Street (at  
Moena Boulevard), 542-1462. Perfect  
Strange, rock, Wednesday.  
Santana, blues, Thursday, 8 p.m.,  
Sunday and Monday; Chico's Island  
Sounds, reggae and calypso, Tuesday  
through Saturday.

U.S. Grant Hotel, 226 University  
Park, 297-2100. Open mic night,  
Wednesday, 8 p.m.; Michael Jackson  
tribute, 8 p.m., Saturday.

Wharfie's, 2232 Fress Street,  
Golden Hill, 284-2845. The Ninth,  
Dose X, and Meat Wagon play rock  
and roll, 8 p.m., Saturday. A really rad  
blues jam is featured on Sunday,  
starting about 8 p.m.

Dusty and Melissa, contemporary  
Thursday through Saturday. Donna  
Cote, contemporary, Wednesday  
through Friday, 4 p.m.

The Train Horse, 6179 University  
Avenue, Encinitas, 755-3070. The  
Speaker Kings, rock, Wednesday  
through Sunday.

Vicente's Hotel (the Bar), 1960  
Harbor Island Drive, Harbor Island,  
291-6107. Karen Giannini, piano, variety,  
7-11 p.m., Saturday.

The Wharf, 2232 Fress Street,  
Golden Hill, 284-2845. The Ninth,  
Dose X, and Meat Wagon play rock  
and roll, 8 p.m., Saturday. A really rad  
blues jam is featured on Sunday,  
starting about 8 p.m.

Words and Music Bookstore, 299-4911.  
George Swebka and Fred Benedetti,  
classical guitar, 7 and 9 p.m., Saturday.

# REFLECTIONS



## PAJAMA & SUITCASE PARTY

with **9IX**

Thursday night, August 18 — Party starts at 7 p.m.!  
Bring your suitcase packed and wear your pajamas!  
**WIN A TRIP TO SAN FRANCISCO!**

Airfare included.

Spend Thursday night here at the Sheraton. We'll whisk you to the airport in a limousine Friday a.m. Fly to the Sheraton Palace in San Francisco and stay 'till Sunday! Thursday Happy Hour starts at 4:30 — Party begins at 7:00. Tons of prizes!

Every Friday in August  
**HAPPY HOUR with the CATILLACS!**  
'50s & '60s Rock 'n' Roll! Free food buffet & drink specials galore!

Free parking • No cover — no minimum  
**Sheraton—Harbor Island East**  
1380 Harbor Island Drive, San Diego • 291-3900

## HOT TO TROT!!

**CONFETTI**  
PROUDLY SPONSORS  
THE AFC HALF MARATHON!  
Join us for the  
Half Marathon Victory Party on  
SUNDAY, AUGUST 21, 6-9 PM.  
DON'T MISS THE CELEBRATION!

**HAIR WARS!**  
Every Thursday,  
come on out and see San Diego's  
hottest hair stylists battle it out!  
and shot specials.

**VIP CARDHOLDER PARTY**  
Thursday, August 25  
8-10 pm  
Upstairs  
\$1.25 cocktails  
FREE PIZZA!

**FRIDAY DANCE CATERIA!**  
From 5-8 pm every Friday  
and Saturday  
enjoy 2-for-1 cocktails  
and FREE buffets!  
All your friends are here —  
come join us!

PICK UP YOUR AFC HALF MARATHON ENTRY FORM HERE!

**Confetti**

5975 Mission Center Rd. • Must be 21 with proper ID and attire to enter • 291-8635

## 9IX NIGHT SUNDAY RETRO

### WEDNESDAY 25¢ Drink Night

Look for our invite elsewhere  
in this section.

### THURSDAY "The Gallery"

With Mike and Dave of Chase  
Productions. Live art show, 7-9 p.m.  
Performance art 9:00 p.m.-2:00 a.m.  
Free before 9:30 with this ad.

### FRIDAY "Aktivity"

A progressive dance environment  
with multimedia art installations.  
Assorted drink specials served  
until 10:30 p.m. Free before 9:30  
with this ad.

### SATURDAY "1051"

Music by Mike and Dave of  
Chase Productions.

### SUNDAY 9IX Night

Doors open at 9:00 p.m.  
Listen to 9IX for details.

Expires August 12, 1988  
One coupon per person.

10 University Ave. • 295-2195

## Club DIEGO'S

PACIFIC BEACH • 860 GARNET AVE • 272-1241

### 9IX PRE-MEXICAN SURF FIESTA PARTY

Katy Manor giving away a San Miguel surfboard, contest  
T-shirts, plus other great 9IX stuff  
91st margaritas and first 91 people in FREE!

Friday & Saturday NO COVER before 9:30 pm

### Sunday, August 14th KGB FM "TV THEME SONG CONTEST"

Jonathan Blair hosting. Giveaways include cassettes,  
albums, tickets and much more!

\$1.00 margaritas and \$1.00 well drinks. First 101 in FREE!

Monday, August 15th

### "NAME YOUR DRINK NIGHT"

ALL beer, wine, well and call drinks \$1.25

### TUESDAY MARGARITA TUESDAY

\$1.00 margaritas all day and all night!

Wednesday, August 17th

### SPIN TO WIN NIGHT

Wear a Diego's T-shirt and get in FREE! Plus you'll also be  
eligible to spin the wheel. Prizes include drink specials, limo  
time, vacation trips, free dinners and more...

### FREE ADMISSION

into Club Diego's with dinner of 5 bucks per person.

Wednesday-Saturday, August 10 to September 3

Danny's Back!!!

**DANNY SALMAS**  
and "The Band"

Sunday-Tuesday, August 14-16

**LIVE 9IX JAZZ**  
**Most Valuable Players**

Monday-Friday the finest  
seafood Happy Hour in San Diego

**Anthony's**  
**Harborside**

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

Selected  
**Fender STRATS!**  
Now \$169.00  
With purchase of case  
These are real Fenders - not Squier

**CHARVEL**  
AS LOW AS \$299.00  
DOZENS IN STOCK NOW!

**SALE ENDS AUG. 15!!**  
ALL DEALS IN MAILER ARE GOOD  
THROUGHOUT SALE - IF YOU DON'T HAVE  
ONE, COME ON BY!

**THANK YOU, SAN DIEGO!**  
For making our 29 REACH Radio stations the #1 — other stoned  
parties pile by comparison. We especially want to thank the beautiful bikini  
contestants — you were wonderful! Special thanks to the bands — NIMBUS OB,  
READY R NOT, MANUAL SCHEMES, and the band from VEGA FIRE products  
and Circle Sound Studios.  
WE HAD A BLAST!

**MUSIC POWER**  
GUITAR & BASS  
3 for 1  
GUITAR & BASS  
with this coupon.  
Limit - one per  
customer.  
Expires 8/26/88

**2 LOCATIONS**  
KEARNY  
47th &  
University  
262-6911  
Behind Arby's at I-805 &  
University, San Diego, CA  
Mon.-Sat. 107, Sun. 12-6:30  
565-8814

**COMING TO KAREN**  
OF THE WEEK  
CONTINUE

**Coffee Trader**  
A MUSIC POWER RETAILER

**STEREO HEADPHONES**  
\$298  
NOW \$298

**COMING TO THE LOFT**  
WEEKEND OF A KIDS AMP

**LOOKING FOR AN ALTERNATIVE?  
LIVE AT THE BEACH?**

**DIEGO'S**  
introduces

**THE LOFT**

Pacific Beach's newest intimate jazz night club  
A new room with a new sound featuring

**ELLYN RUCKER**  
with  
**RED MITCHELL**

Thursday-Saturday, August 11-13, 9:00 pm-1:00 am

**RICHARD JAMES • BILL ANDREWS DUO**  
Monday-Wednesday, August 15-17, 8:30 pm-12:30 am  
Doors open at 8:00 pm

Look for our  
**SUNDAY EVENING JAZZ JAM SESSIONS**  
starring in August

**Jazz • Hors D'oeuvres • Cocktails**  
860 Garnet Avenue • Pacific Beach (above the restaurant)  
272-1241











# PROGRESSIVE

MOBILE ELECTRONICS

"THE RECOGNIZED LEADER"®

## AUTO SECURITY EXPERTS

### CLIFFORD II

"Clifford's Best Protection"

- Starter Kill
- Auto Arming
- Door, Glass, and Wheel Protection

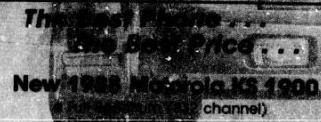
Special Purchase  
with Coupon      \$299  
Installed

### SENTRY 6001

- Forced Entry Protection
- Door Protection
- Auto Arming
- 5 Year Warranty

\$99 Installed  
with coupon

## CELLULAR PHONES



New 1988 Motorola KX-1900  
(channel)

- Highest Output Power Available

Free Installation  
and Free Antenna  
with Coupon.      \$699  
Two Weeks Only

Applies INSWEST CELLULAR

## CAR AUDIO

### TARGA 1900

Digital/Analog  
\$199  
Digital/Analog  
\$199

### TARGA 3000

Digital/Analog  
\$299  
Digital/Analog  
\$299

### SONY 6000

Digital/Analog  
\$199

### TC 301

Digital/Analog  
\$199

### SOUNDSTREAM

• 20 Watt RMS  
• Bass/Treble  
• Dolby/Search  
• CD Input      \$299

### FREE INSTALLATION

With purchase of any AM/FM cassette or AM/FM  
compact disc in stock (most cars) with this coupon.

Easy Financing Available D.A.C.

## AUTO DETAILING

- Hand Wash
- Hand Wax

(Shampoo, Cornstarch Wax)

ONLY \$39.95

Two Weeks Only!

## REPAIR SHOP

- Audio and Video Repair
- Both Auto and Home Equipment
- Same Day Service in Many Cases
- Competitive Prices

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EL CAJON

588-4733

480 N. JOHNSON

SPORTS ARENA

295-8565

3035 MOORE

OPEN 7 DAYS



## HELP WANTED

CenCor Temporary Services has  
**IMMEDIATE OPENINGS**

for

- Typists • Secretaries
- Data Entry • Word Processors
- Receptionist • General Labor

Weekly pay, referral bonuses,  
completion bonuses, holiday pay,  
paid vacation



**569-7300**

No fees

## ASPIRING ENTERTAINERS

Gain experience & stage presence  
at Campland on the Bay.

If you are a beginner/intermediate entertainer honing your skills, & you want an audience to perform in front of, then give us a call.

DANCERS, MUSICIANS, MAGICIANS, CLOWNS, JUGGLERS, MAGICIAN, COMEDIANS or your own creative act are welcome.

Please note: these are not official positions of Campland on the Bay. Each performer will work on an independent contract status with moderate compensation.

If interested, please contact Herb  
581-4200

**Campland  
On the Bay**

2211 Pacific Beach Drive • San Diego

**SHARP MEMORIAL HOSPITAL** has several job opportunities for candidates with good communication skills in the following areas:

**ACCOUNT REPRESENTATIVE III**  
Experience as lead officer in a private physician office preferred. Duties include statistics, monthly and year end reports, experience required.

**CLERICAL POOL**  
Substitute for regular hospital employees who are on vacation, sick leave, etc. These jobs offer a variety of temporary assignments, most being 8 hours per day for a month.

**FOOD SERVICE WORKERS I READ**  
Requires bachelors degree in Nutrition and/or technical experience in a related field. Food Education certificate required.

**FOOD SERVICE WORKERS II READ**  
Food Education certificate necessary ability to read, write and speak English. Good service/catering experience preferred. Part time, part time, per diem, Day/Nights.

**TRANSCRIPTIONIST**  
Requires medical transcription background, word processing experience. Part time day and night.

Sharp offers a dynamic working environment and competitive salary. Please apply at:  
Human Resources Department, P.O. Box 5000, 7001 Frost St., San Diego, CA 92123, (619) 541-3222, EOE.



AUGUST 11, 1988

**GET PAID TO LOSE WEIGHT.** Lose up to 29 pounds in 12 weeks. Weight loss guarantee. No drugs! 100% guaranteed. Ask for Nancy, 414-222-1000. Call now!

**GOLF INSTRUCTORS** needed. Male and female. Some experience required. Send resume to: Sharp Sports Sales, Suite 115, San Diego, CA 92115.

**UNIVERSITY OF CALIFORNIA** - San Diego 225-year anniversary. Your area. For current Federal Tax: (805) 534-2255.

**HAM STYLIST** needed for busy salon. Full-time position. Must have own tools. Call 581-2777. Fax 575-8111.

**HAM STYLIST** needed for special occasion in busy hair salon. Must have own tools. Call 581-2777. Fax 575-8111.

**HAM STYLIST NEEDED** friendly professional women's hair styling, coloring and cuts. Advertising experience a plus. Must be able to work evenings. Call 581-2777.

**HAM STYLIST NEEDED** in North Beach Branch. Great opportunity for someone who wants to work away! For 185 weeks, you can be your own boss. You can earn up to \$1000 a week. If you are interested, Call evenings.

**HANDICAPPED AND MENTALLY DISABLED** in San Diego. Work part time, 20 hours per week. Starting wage \$14.00-\$17.32 per hour. 289-5316.

**HOUSEKEEPER** needed. Must be reliable, honest, neat, tidy. Call 581-2777.

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**HOUSEKEEPER/COOK** 11:30 AM, Board and Care. Experienced with disabled patients. Good communication skills. Must be reliable, honest, neat, tidy. Call 581-2777.

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