

What would Richard Meltzer find under your bed? Page 42
Eighth Annual Photography Awards—Call for entries page 10

READER

VOLUME 17, NO. 37 SEPTEMBER 22, 1988 SAN DIEGO'S WEEKLY

Bob Hannibal was one of the good guys. Or so he thought.

A vice
cop who
crossed
the line



Now that he's out of jail, off probation, and living contentedly in Vista, former San Diego vice squad officer Bob Hannibal can finally talk publicly about the job that precipitated his downfall. He says that going to jail was "the best thing that ever happened to me. It turned my life around. I became sober; it saved my marriage; I learned to communicate;

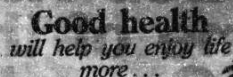
I learned to be an individual and not a cop. It was a blessing in disguise. I probably would have committed suicide otherwise — staying in the department would have destroyed me."

By the time he pleaded guilty to obstructing justice in 1983, after eighteen years on the force, Hannibal had delved so far into the

world of vice that he lost his bearings, and he stepped into one of his own traps. He had spent parts of thirteen years undercover, starting as a nave and ending up as one of the point men in a concerted effort to close down the city's massage parlors. Hannibal's journey helped to make downtown safe for

(continued on page 10)

BY NEAL MATTHEWS



SEPTÉMBRE 22, 1966 3

CITY LIGHTS

MIDWIFE CRISIS

BY ANNETTE DE WYSE

Seven months ago, a baby died in San Clemente. A two-pound boy, he died in his mother's womb a few hours before being delivered by Cesarean section. In itself, this was not such a rare event; about one infant out of every hundred born in California falls into the same chilly statistical category. But circumstances surrounding the San Clemente death caused reverberations that have spread out and touched the lives of hundreds of San Diego County residents. At the center of this turbulent story is a midwife.

Her name is Abby Odum, and she is a forty-year-old, fire-haired woman who lives in a modest house a few blocks from the beach in Del Mar. Odum first got interested in childbirth in the late fifties, when she spent two years in Europe after getting her bachelor's degree. She lived in Holland for one year and in England for another. "In both those countries, babies were born at home," she explains. "So I started seeing birth as a very normal thing."

Odum nonetheless delivered her own first two children in hospitals (after marrying an Englishman and moving with him to California). Only when pregnant with her third child did she decide to give birth to that child at home ("in expedition," she says, since she visited her



Midwife Abby Odum

You can count the number of clients who have flocked to Odum. She already has delivered some 270 babies (on her own) and currently has about fifty-five pregnant clients. Most emotional testimony can be found in the dozens of letters that have been written to those clients since they

confronted painful home births attended by Odum with horrifying earlier births in hospitals. "I knew it was only through Odum's care that my three youngest children are bright, joyous, peaceful little people," writes one mother in a twenty-two-page narrative. "And without her I am certain their births would have been one long, traumatic series of negligence and stupidity just as my first [child's] birth was."

At the same time that Odum acquired this legion of fans, however, she also has made some vicious enemies. Some of the enmity may spring from the murky, intra-midwife rivalries that have flourished in California, where several different classes of midwives have vied for status.

One class, for example, consists of the "certified nurse-midwives" who undergo extensive medical training and can legally deliver babies with a fair amount of autonomy. At the other end of the spectrum are the completely unregulated "lay midwives," who practice illegally (but usually are not prosecuted unless their clients bring some sort of legal complaint). Yet a third category is made up of registered nurses who are permitted to assist at births if they follow a set of standardized written procedures, prepared by a physician. Odum has operated in this last category and has particularly been the target of scorn from local certified nurse-midwives. "They speak so negatively of her it's incredible," says one graduate of UCSD's nurse-midwife certification program. A veteran local lay midwife adds that to the certified nurse-midwives, "anybody else is a threat."

In addition to the professional rivalries, Odum's personality has also been a factor. "She's very opinionated," says one client. "She's very opinionated about her own labor and delivery. Many of the letters

apparent even upon casual exposure to Odum: of her warmth and personal concern for clients and her near fanatical commitment to helping women deliver their own labor and delivery. Many of the letters

can be quantified in various ways.

DEATH TO CLUB?

BY PAUL KNUDSEN

Hein Copley, Gordon Lee, Clair Burger, Kim Fletcher, Ernest Fahn, Sunny Mojonnier, Larry Stirling. Any private club whose membership list boasts these inductive names ought to be thriving. But the University Club, one of San Diego's oldest downtown private clubs, just keeps slipping slowly toward oblivion. That slip became a slide last week when the club membership elected a new board of directors that is intent on selling the club's Seventh Avenue building, netting its \$300,000 debt, and paying \$200,000 to merge with a private club that's scheduled to open downtown next year.

A dissident group of University Club members has been trying to save the eighty-two-year-old institution and the Seventh Avenue clubhouse is built in 1910. But the slate of candidates they supported in last week's election was defeated, and a majority of club members have twice voted to sell the building and move ahead with the proposed merger. The University Club's vital signs also continue to weaken: current membership has dropped to 480, down from 700 in early 1986, and is shrinking at the rate of two percent monthly. As membership decreases, so do monthly dues collections, which now total about \$25,000, down from \$39,000 in January of 1986.

University Club members may have different visions of the club's future, but they agree that the Seventh Avenue clubhouse is in dire straits and that the third appearance of its dining rooms doesn't help extend new members or keep the veterans coming back. Other observers blame the University Club's decline on

factors completely outside the club's control. "The bottom line is that San Diego isn't a private club town," says Nancy MacFutchie, a political fundraiser who was hired two years ago to revive the ailing Cupanama Club. The Cupanama Club thrived in the 1960s under the wing of corrupt financier C. Arnold Smith, but MacFutchie ascribes its success to the fact that Smith controlled a diverse financial empire that included a bank, taxicab company, tuna seltzer, even the Padres. "If you wanted to do business in San Diego then, you had to go to lunch at the Cupanama Club one or twice a month," says MacFutchie. When Smith's financial empire crumbled in the early 1970s, the Cupanama Club, ensconced atop downtown's Executive Hotel building, also declined. In an effort to increase the hotel's value, the bankruptcy trustee assigned to dispose of Smith's corporate properties tried to reinvestigate the club with MacFutchie's help. But she says her best efforts — wine tasting, family Christmas parties, gourmet dinners — didn't work. Younger members (ages thirty to fifty) were interested only in the club's top-notch athletic facilities and couldn't be enticed into the dining room or library. "It was the pulling teeth," MacFutchie recalls.

She notes that the San Diego Athletic Club also took away prospective members when it opened its elaborate facility downtown, and Bill De Leuze, owner of the Kona Kai Club on Shelter Island, says many attorneys and business executives would rather spend their lunch hours working out at the downtown YMCA than dining in a stuffy private club. There used to be a beach of downtown restaurants, but those who do business on Atlantic or

Well, sometimes it is and sometimes it isn't. The land at the very end of Coronado Court, the club's site, is vacant, but it's often better than a T-Elven. On a few occasions, hundreds of newly arrived residents have crowded onto the dead-end all at once, double- and triple-parking their cars across the street, hugging picnic baskets and six-packs. Even on quiet nights, there is a steady trickle of traffic. Lewis, twenty-six, who pulled onto the privately owned vacant land at the end of Coronado just past sundown last Friday night, comes here periodically, just long enough to smoke a joint. While he was there, a second car pulled up and two young men emerged to walk to the end of the street, where they quietly sipped beer. A few minutes later, a herd of more than twenty flagships turned suddenly off nearby. Harley Bodsworth and converged on the end of the club's driveway, where they were met by a group of about twenty people. "That's the spot to go to," he says. "We just kick it; we smoke our cars, we play basketball, and we don't have to

Among the Blood immigrants is twenty-four-year-old Mark. All summer long, he and as many as sixty of his contemporaries have been congregating in the jetties parking lot every Sunday afternoon. "That's the spot to go to," he says. "We just kick it; we smoke our cars, we play basketball, and we don't have to

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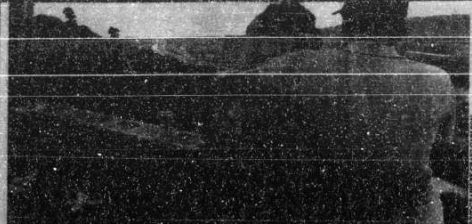
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Dropout pattern

CITY LIGHTS



And right to the point

INVASIONS

BY LAND

BY JACQUE MCGRATH

A included Normal Heights cul-de-sac with only a handful of mostly suburban homes, really just a short, slender finger of land rimmed by steep canyon. Leading into the cul-de-sac, a wide boulevard, where attractive homes face each other and a covey of chain-smoking men live quietly behind necessary walls. A quiet spot, a small place to live.

"Many times there were people barbecuing out there, dumping the coals over the side."

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BY SEA

BY THOMAS E. ANGLADE

This summer, the jetties parking lot on the west end of the Mission Beach Indians became a popular hangout for the Bloods, a coalition of black street gangs whose members invariably wore something red. Their migration from Southeast San Diego was triggered by the escalating turf wars with the rival Crips, who wear blue. "Do you blame young men for leaving a community infested with drugs, guns, and violence?" asks Ray Smith, director of the Triple Crown Youth Coalition, a diversion program for gang members. "The pressure became so great that they wanted to get out and explore, and then they found the jetties, they just parked by the beautiful place but a tremendous market for drugs."

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THE MEANEST LITTLE KINGDOM

BY BRIAN CAVELIN

far away in the northern regions, in the land of the deep-fat fryer, there sits a very hungry city named Poway. The people of Poway all have cars, which they use to get their food from drive-up windows. But sometimes these cars break down. The people of Poway need to fix their cars — fast — so they can get back in the drive-up line. Some people do it themselves, but others use their vehicles into the Midland Auto Repair Center, near Windy's Hangar on Poway Road.

But in the year of 1987, a new businessman came into town, hooded hood, and named. "Move cars," he was big, he was rich, and his name was Pontiac. Pontiac paid a visit to the offices of Poway, who were very impressed with what they saw. The revenue gleamed in their eyes like gold coins. The king and his court scrambled to find Pontiac the best house they could. They offered him one of their

worry about so Crips coming over there, up there's no trouble. "AA, but there is trouble. In July, police arrested two Bloods at the jetties parking lot on charges of attempted murder and assault with a deadly weapon. Earlier in the day, says Oakland Post TV, the deputy district attorney assigned to the gang prosecution unit, a series of drive-by shootings had occurred in Southeast San Diego. The targets had been Crips, the culprits, it was rumored, were most likely Bloods. "On a bench, two gang defendants decided to go down to the jetties and see if they [the culprits] might be there, because that's where the Bloods usually hang out," Pont says. The bench was right, he adds: The suspects were there, and so was the assault weapon — a .300-caliber shotgun in the trunk of their car.

Then, on August 7, someone showed up killed. According to Pont, five or six young black men were standing outside the hangar on Poway Road, and they had just purchased from a Mexican take-out restaurant next door. It was 5:30 in the afternoon on a Sunday, and as usual, traffic was at a standstill. Suddenly, several cars popped open, and out jumped maybe fifteen more young blacks. "A huge firefight ensued between the two groups," Pont says, "and at one point, someone pulled out what I remember to be a small automatic (continued on page 40)

choice pieces of land, and it is an attractive piece, too. Pontiac seemed pleased so he surveyed the drive-through car on Poway Road. But then he pointed to the acre next door — right where the Midland auto center was — and shouted, "More land!"

The riders of Poway shook so hard the gold coins blurred in their vision. "No problem!" they yelled in action. But Poway did have a problem. There was an edict in the kingdom called property rights, and the Midland auto center refused to sell its land. So the Poway court plotted with their legal magistrate, and they found a law that would allow them to take the repair shop's property. It was called "eminent domain."

In the spring of 1988, the Midland auto center received an official government decree. "It

has been determined by this authority that you are located in Redevelopment Land. Sell us your property or we will condemn it," said the letter. The Midland landowners were shocked. They had already fled from a place called Ygniteria, where a mean ruler named Marshal Tito committed similar bad deeds. This time they decided to stay and fight.

The landowners told the Poway newspaper about their plight, and they also talked to all the people with broken cars. A small revolt started in the kingdom. The

subjects wrote angry letters and signed their names on long sheets of paper. The Poway king and his court saw a troubling army: dejection. "We would accept take anyone's land," they cried, but no one believed them. So Poway repudiated its original decree and issued another proclamation. They called it "terminating."

"We would never take anyone's land!" they cried, but no one believed them.

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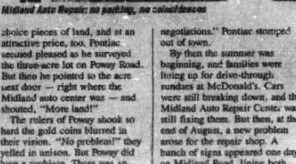
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Midland Auto Repair: no parking, no cashflow

OUT OF CONTEXT

"I would beg you, your honor ... on behalf of me, I would kiss your feet."

—Conventioneer Abby Waltheiser asking Mayor Laurence O'Connor not to walk out on a heated council discussion. (Reported in the San Diego Union, September 13)

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THE INSIDE STORY

BY PAUL KRUEGER

A SEPTEMBER 12 PRESS RELEASE FROM City Councilman Bob Filner's office outlined Filner's big role in the continuing local protest against California grape growers. After marching in an anti-grape picket line outside a Normal Heights Safeway store on September 13, the freshman councilman would receive a small crowd fashioned from twigs and oakum on a Thursday to demonstrate his solidarity with California farmworkers. Filner would pass the cross three days later to the chairmen of the local Democratic Party at the Chicano Federation's annual Mexican Independence Day banquet. That's what Filner's press release and three newspaper stories announced, but that certainly isn't what happened.

When Filner showed up at the Safeway, he was shouted off to a side of the building and finished a makeshift cross, while the "real" wooden cross was given to gay activist Nicole Murray. And when Murray passed along the official cross at the Chicano Federation luncheon last Friday, Filner wasn't even present. The liberal councilman's

offer to join the "Fast for Life" protest was quashed by a handful of homeowning Hispanic activists who harbor a deep resentment toward him. Though Filner's status as an elected official and his willingness to introduce a city council resolution in support of central California farmworkers persuaded Cesar Chavez's local organizer to make the councilman a link in the "Fast for Life" chain, the unwitting organizer was unaware of the hostility between Filner and key leaders in the Chicano community. When they learned that Filner had been given a well-publicized role in the protest and would pass the cross at the Chicano Federation's major social event, they immediately demanded that Filner be yanked from the line-up. "Better the queen than the Jew," one Filner foe said of the fast-foods decision to substitute homeowning Murray for the councilman.

Nobody wants to talk much about last week's incident. The Chavez organizer who first consented to Filner's request and later reversed himself wouldn't discuss the matter. Chicano Federation chairman Jose Hinojosa says his group had nothing to do

with the incident, and other Hispanic activists who reportedly rallied against Filner — including Harvie Status, director Richard Ortiz, newspaper publisher Julie Rocha, and Democratic Party leader Irma Muñoz — either denied understanding him or wouldn't comment on the controversy. This week Filner said he "didn't really know what happened" and declared, "I was in this [grape protest] to support a cause, and if somebody's upset about it, that's their problem."

A quick review, however, of Filner's contentious relationship with the Chicano establishment shows why he was rejected from the grape boycott.

Filner is a liberal Democrat with a twenty-year history of support for minorities, but he finds himself in the uncomfortable position of being a non-Spanish-speaking Anglo representing a council district where 70 percent of the population is Hispanic. His Eighth District was previously represented by Hispanics and a Spanish-speaking Anglo, so



about candidate Neil Good's homosexuality at a South Bay women's forum held during the primary campaign. The Presses they joined the Aguirre campaign.

Once elected, Filner attended two meetings held by a handful of Chicano leaders, including builder Gil Contreras, businessman Marco Contreras, educator Gina Chavez, grape boycott veteran Carlos LeGrosset, and Chicano Federation director Irma Muñoz. He attended the April 15 party and publicly chided her about the editorial.

Sea Vado Press, the Aguirre supporter, has since been elected president of that community's official planning group. But she complains that Filner hasn't forgiven her for supporting Aguirre in last year's election. "He doesn't have a lot of words for me, and when he really wants to teach me a lesson, he ignores me."

on Hispanic advisory boards formed by Mayor O'Connor and county Supervisor James Golding. Filner says her group has since been adopted by Sea Vado, a black councilman who represents the city's heavily minority Fourth District neighborhoods, and has given up on Filner.

Days before hosting a first anniversary party for her fledgling El Sol newspaper, publisher Julie Rocha ran a scathing anti-Filner editorial. He attended the April 15 party and publicly chided her about the editorial.

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completely in front of other people." Perez complains. Filner's blunt February statement in the *Chula Vista Star-News* that "I make sure the people who helped me get elected get full consideration as to getting their needs met" further angered Perez and other San Ysidro/Agua Mesa activists.

The councilman challenged another San Ysidro community organizer last spring, and both came away frustrated. Andrea Skorepa, an Aguirre supporter

who runs the Casa Familiar social-service agency, had asked the council for extra funds needed to keep the agency's doors open. Filner publicly questioned Skorepa's management skills, reluctantly voted for the allocation, and later told a reporter that "if I'd had my way, she would have gotten zero."

The councilman is holding his ground against the angry Hispanics. While he disavowed the *Star-News* quote about

taking special care of his allies, Filner confirmed Tuesday that he plans to stay away from future confrontations. Along with his face-to-face confrontation with El Sol publisher Rocha at last April's anniversary party, he attended meetings of the Perez/Skorepa-controlled planning group. And though he arrived at last week's Chicano Federation banquet after the communal cross was passed to Muñoz, Filner did attend the event wearing the

substantive cross handed him surreptitiously at the Safeway. Striding into the crowded Hilton Hotel ballroom, he walked directly to the head table, where he shook hands with federation director Castro and smiling board chairman Jess Hino, who this week denounced Filner's "condescending, arrogant, and superior attitude." After the luncheon, the councilman established a fast for the life chain of his own by passing his cross on to a supporter.

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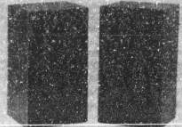
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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
Don't float down? When I bathe my cat in an ordinary, non-fluoridating kitty shampoo, she stands up to her neck in water for ten minutes. The float don't rush to her head, but when I take her out, they're just as alive and well as when I started. How long can they stay under before their little lungs demand fresh air?

Condon Myers

San Diego

The world of science has an endless number of puzzles to investigate and a limited amount of time and money to spare. Even the aquatic world of biology has its priorities. And the downy time of the flea is way, way down on that list. As for any homemade experiments, I've microwaved ants in the public interest, but I draw the line at drowning them. I'm not sure I have that much free time. (You know what I'm leading up to, don't you, Condon?)

Flea as a group prefer dry heat to soggy conditions. But when the deluge comes (cat shampoo, carpet cleaner, rain), they hunker down and can ride out the storm pretty well, as you've noticed. Like other insects, they "breathe" through minute holes in their abdomens. Oxygen is absorbed into their tracheae for a circulatory system and sort of floats around inside the bugs until it's needed. Fleas don't have lungs. Assembling nothing in the shampoo is toxic to the flea, it clogs off its breathing holes, squashes itself up in your kitty's fur, decreasing its need for oxygen, and waits for all the excitement to die down. It can hang out like this for quite a while. "Quite a while" is about as direct as heaven as you're going to get. M.A.'s bug connection does mean unequivocally that in the larval stage, and fleas can survive submerged for five or six days. And fleas have been observed to float around on water for days at a time (doing the adenotrite or baculotrite, perhaps). Ten minutes is probably child's play to the average flea.



Illustration by Bob Gray

Dear Matthew Alice:
What words from your all-inclusive, unabridged, yet-to-be-stamped dictionary describe the following definitions? 1. A meter that occurs after looking up at a bright light source? 2. A ray of sunlight that escapes from behind clouds and illuminates a portion of the landscape like a spotlight? 3. The temporary and instantaneous lines on one's skin caused by sleeping on wrinkles in the sheets?

A friend of mine and I are sure that we have heard or read the definitions for these mysterious words somewhere in the distant past, and we figure that you, if anyone, could discover whether such words exist or if we have seen too many reruns of *The Twilight Zone*.

J.C. Lutz

San Diego

From time to time, quackia find their way into the M.A. mailbox that have the hint

scent of fraud about them, causing yours truly to believe the author already knows the answer and is simply testing my credentials. To this whole concept I say, no flit. Would you deliberately set first just to see if the freemart can really put them out? Personally, I see no difference. These "buffets" from our (alleged) Mr. Lutz fall into that category. The letter hardly fits the usual M.A.-mailing profile. In the first place, it's astoundingly neatly typed in a rather handsome italic typeface on very substantial, watermarked bond paper. At first I thought it was a letter from someone's secretary, and I very nearly threw it away unopened. Well, at least I may be beginning to shake that caprice-on-paper-makeup crowd.

Just to show you what a good sport I am, Mr. Lutz, and that there are no hard feelings, I'll answer those posers, atomic though they are. It even admits that a single word for your third definition does not spring readily to

mind. According to my notes, a summation while looking into the sun is a phosphenic event. Those dramatic rays of light are called crepuscular rays. As for those shifty lines, how about pseudoscientific Metamorphic Camouflage? How about factitious dermatographia? Not what you had in mind, eh? Okay, so here's your chance to keep in with another letter and lay upon us the real word for sheet marks. I'll be hovering by the mail slot in anticipation.

San Diego

Dear Matthew Alice:
How did the old Burns-Shore product get its interesting name? What has the country of Burma to do with the product? And does anyone remember the entertaining poems that used to regale us as we drove along the roads of "yesterday"? I do, with pleasure.

Dorothy W.

San Diego

Matthew Alice's knee are wobbly with nostalgia. As the tint of years, I recall seeing the roadside vistas. Reminds me of Sunday outings with Grandma Alice in the old Pontiac and how she used to read to me from Spenser after I'd finished my calculus homework. Oh, to be five again.

But I digress. The Burns business doesn't really have anything directly to do with the shaving cream. Seems that back around 1903, there was a go-getter in Minneapolis who acquired an all-purpose, home-brew liniment from a nightingale, who learned the recipe on a trip to the Malay Peninsula. The eager Minnesotan whipped up a pot of the stuff and named it and his new company Burns-Vin — Burns from the source of the ingredients. Sales took so badly as the liniment. But his second product, a brilliant shaving cream, was a big hit. So the Burns-Vin company started selling Burns-Shore. If you'd like the full story and a list of every Burns-Shore back our writers, check the library for a copy of *Wise by the Side of the Road* by Frank Rosenow, Jr. A sample from 1936. "Kiss at drug store, calling all cars. 100 customers, 99 jars. Burns-Shore."

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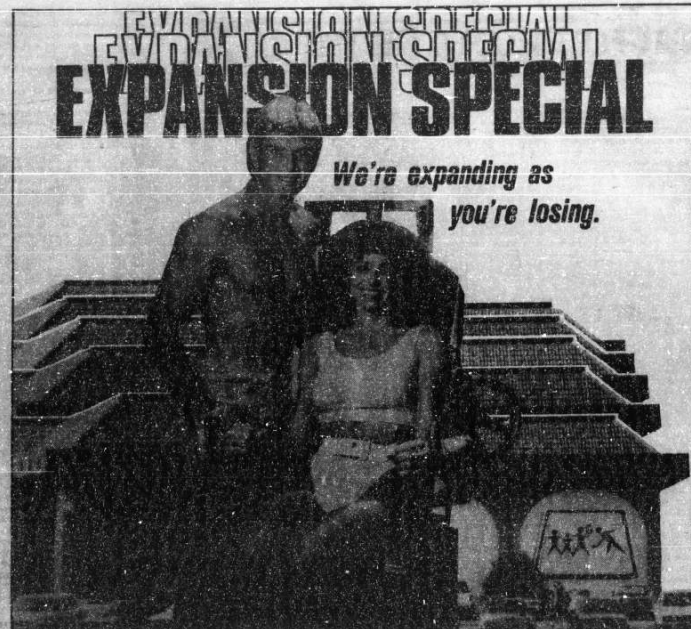
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VICE COP

(Continued from page 11)
 downers by driving
 prostitution out of the park,
 but the path didn't end there; it
 ended in a kind of blindness in
 which Hamibal could no longer
 distinguish between himself and
 his targets.

It was a journey that began in
 1968, when he was first asked if
 he'd like to try working
 undercover as a narcotics agent.
 Hamibal, who had joined the
 force in 1965, says he jumped at
 the chance because undercover
 officers, unlike patrolmen, could
 have such a direct impact on
 crime. "When I was
 interviewed — and I wasn't the
 only one — we were asked how
 we felt about using drugs
 ourselves," he recalls. Hamibal
 at first thought it might be a
 trick question, so he was
 evasive. He says he didn't even
 drink alcohol at the time. A
 lieutenant and two sergeants
 who interviewed him said,
 according to Hamibal, "You're
 going to be expected in the line
 of duty to indulge, and we
 expect you to refer to that as
 simulated in your reports. We
 want you to testify in court that
 you simulated the use of this
 drug, whatever drug that they
 give you."

As an undercover narc,
 Hamibal says he smoked
 marijuana regularly with
 informants and with suspects,
 sure it's standard procedure
 when making drug buys to test
 the merchandise first. It became
 a kind of macho rite to be able
 to operate in the delicate world
 of a narc while stoned. "It was
 common knowledge. The

supervisors told us, Look, this is
 gonna happen, and if you get so
 screwed up out there in the field
 that you can't drive a car, call us
 and we'll have somebody pick
 you up. And don't do your
 report until you're capable.
 Make notes as soon as you can,
 but don't do your report until
 the next day."

Hamibal was an excellent
 undercover operative, according
 to his official personnel
 evaluations. One such
 evaluation, written in 1980,
 declares, "Detective Hamibal's
 main weakness may be his
 tendentiousness. His ability to
 develop an immediate rapport
 with persons he has arrested
 tends, at times, to bring him too
 close to the subject and he
 becomes personally involved
 with them. At least once it has
 caused him to doubt the value
 of the job he is doing."

Long before he started
 working in vice, Hamibal had
 demonstrated that he could
 easily identify with the
 underworld. When he was
 trapping, once when he was
 working in the fencing detail, he
 and another officer set up a
 street-level sting operation that
 purported to be a fence. He
 didn't go to the police station
 for six months; he gave a thick
 board, long hair, and associated
 mostly with thieves and hypes.
 He wife says he nailed up
 looking like such a dork that
 he couldn't get a seat in a
 restaurant, and many people
 refused to cash his checks.

Hamibal's identity as a cop
 began to slip when he started
 sympathizing with drug dealers
 and heroin addicts. "Most of the
 time I found out that people in
 drug really were victims of
 society," he says.
 "Many of these people became



1974, narcotics

informants of his, usually as a
 means to avoid being
 prosecuted for some crime. His
 mimicry of them caused
 problems for him more than
 once with uniformed cops who
 didn't know he was working
 undercover. They would pull
 him over in his 1969, rusted van
 and wonder what he was doing
 with all these stereos in the
 back. One time in La Jolla,
 when an officer persisted in
 hounding him, Hamibal told him
 he was a cop working an
 undercover fencing operation.
 Hamibal tried to tell the officer
 to look inside the van where he
 had a police radio, but the cop
 told him to freeze. The cop got
 on his own radio to ask

someone to check the roster for
 Hamibal's name, but at that
 time, when officers worked
 undercover, their names were
 erased from the roster. So his
 name didn't check. "But
 somehow through talking to
 him I convinced him that it was
 okay and then he told me that I
 had a very bad attitude, that I
 shouldn't be so hostile toward
 uniformed officers. I apologized
 and said, 'I'm not really hostile,
 I'm just doing my job.'"

With all the phony identities,
 the game playing, and the
 sympathy for crooks, it seems
 inevitable that officers such as
 Hamibal would end up cutting
 technically their deals with
 informants. He says information

about where a police operation
 was taking place would be given
 as warning to an informant in
 exchange for the informant's
 giving the name of a person
 who was pulling off a string of
 burglaries, say, or some
 information about who to go to
 with stolen property. "It was a
 two-way street," Hamibal
 explains. He was good at it, and
 he came to love the ego
 gratification of arresting bad
 and dangerous people.

Hamibal's ability to
 identify with people in
 the underworld
 unsettled many personnel
 denials that bant him to this
 day. For years he's had
 nightmares about the sixteen-
 year-old boy he killed during an
 aborted drug deal in 1971. In
 the dreams, his gun jams while
 the boy holds a knife to his
 throat; in real life, the gun
 worked perfectly.

It started in Chabon and
 ended in Pacific Beach, and it
 should never have happened at
 all. Hamibal was working
 undercover for the narcotics
 unit, which was buying a lot of
 marijuana in those days and
 arresting the sellers. Hamibal
 says the narks were learning as
 they went, and in this case, they
 acted rashly. "We didn't do
 sufficient processing of who
 these individuals were," he
 explains, clicking back tears. "A
 lot of the narks at the time were
 senior to me and would set up
 cops and then use us as
 undercover officers to go make
 the buy. They would go off to
 their neighborhood beer bar
 and tell us to meet them there
 and tell them how it would
 work. I was what
 happened that night. I was put
 in a situation by a particular

(Continued on page 12)

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VICE COP

(continued from page 10)
officer that just really — he took the message over to the phone from an informant, said this guy was gonna deal some drugs, and put me into the car with the dealer."
It turned out that the two dealers were actually interested drug addicts — types — and did not have the one hundred kilos of marijuana that Hamilton thought they had. He found out later that the two of them, Keith McDermott and another man named Northrup, had been in jail a week before on numerous felony charges, and all they really did was devise ways to rip people off to support their drug habit. The two figured Hamilton and his partner, another undercover cop, had several thousand dollars that could be taken. In Hamilton's car, a '61 Ford Falcon, the two cops and the two thieves pulled into the old Chevron station at La Jolla and Carmel avenues in Pacific Beach. Cover units were following, waiting to move in when the key was completed. Hamilton's partner and Northrup got out of the car, ostensibly to make a phone call

to set up final arrangements for the dope, and then McDermott jammed a knife underneath Hamilton's throat and screamed at him to start driving. Northrup jumped in as the car sped off. Hamilton was so scared he drove most of the way toward an alley behind Hummel Street without his lights on. He figured he was going to be killed, since McDermott had already cut his throat and was screaming as though he was trying to work himself up to finish the job, and Hamilton knew that the cash in the trunk was phony money. The money consisted of several thousand dollars' worth of incomplete bills, the kind used by one man in the old "pigpen drop" racket scheme. About two-thirds of each bill was cut off and then pasted to a piece of paper. When stuck into an envelope, it looked like real money but was worthless. Hamilton believed that when he was forced to hand over the money, McDermott would realize Hamilton was a cop, and it would be all over.

In the alley, McDermott told Hamilton to hand over the keys to his car and keep his hands on the steering wheel while the guy went to the trunk to get the

money. Hamilton knew his only choice was to go for his gun in a holster hidden on his left hip. "He saw me move my hand from the steering wheel, and he says, 'What are you doing?' He was screaming in my ear. I just brought the gun up in my chest. I told him I have a gun. He looked over to see it, and he poked me some more with the knife and I pulled the trigger without even aiming, behind my head." The bullet hit McDermott between the eyes, and he was blown out of the car, cutting off the tip of Hamilton's finger as he flew. At that point, Hamilton discovered that his back-up unit hadn't followed him. They didn't even know he'd left the gas station.

Later that night, as homicide detectives interrogated him, Hamilton came to feel what it was like to be a suspect. McDermott was in a coma the would die three days later, and the homicide investigators weren't taking any chances. "You're all mixed up inside and you want to talk, and then, as I'm making my statement, they stop and read me my rights. 'You got feeling in God, am I a suspect?' All I was doing was my job and I saved my own life and I didn't mean to even hurt anybody, let alone kill somebody. I was just really tore

up about it, and there's this stupid, stupid homicide technician where they don't give a damn about the officer, and if you're wrong, they're at least covered themselves, and they advised you of your rights. So if anything was wrong with the case, they're clean and now you're a suspect."

Hamilton was back at work the next day, with his finger in a splint. "Nobody, least the chief on down, would even give me the time of day," he says. "Whether I had done right, had done wrong, that I was okay, it was just no communication." A few days later, an inspector finally called him in and asked how he was doing. He told him he was okay, and they sent him back out to make some more undercover dog boys. Hamilton didn't want to appear to be a coward, so he agreed to go out, "knowing exactly that when you treat up with an informant to go make a buy what you do first. You had to go test the dope to see if it was good. We stopped at a liquor store first. I guarded a bottle of wine, went to the house, smoked a couple joints, and I was mellowed out and successfully made the buy. And then I really got cocky. I'm going, so shit, if I can come back after a great rip-off and survive it and still make a buy, I guess I'm all right." He spent three more years in the narcotics unit.

By the time Hamilton was rotated into vice in June of 1973, his job had cost him a three-year marriage, but he was still enthusiastic about working undercover. San Diego's detested indecorously was teaming with about 170 message parlors. An instant battle against them had been underway since the mid-1970s, when the plan was hatched to redress downtown. The state and the city began rewriting Red Light Abatement laws that

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made it tougher for prostitutes to use massage as a front. One of the first ways the bookers and the businessmen who courted them fought back was to change the massage parlors to "rap" parlors, wherein the customers would pay money just to "talk" to a good-looking girl in private. Anything extra, such as sex, was apocryphal and performed behind closed doors, between consenting adults, which made prosecution difficult.

The political powers in San Diego made it clear to the new police chief, Bill Kolder, that they wanted downtown cleaned up. Lower Broadway and the nascent Gaslamp Quarter had become thick with rap parlors and massage parlors, shoulder to shoulder, with the

Boulevard, show Caravaggio's Italian restaurant. This one was among the most successful parlors in town, aimed at the discerning customer, with separate rooms done up with executive-style paneled walls, another one with a succulent mural of a mermaid, a third one with a Greek goddess theme, and so on. Caravaggio's parlors were targeted by Hamilton and his partners because they were so busy. Hamilton says the parlors were booked solid with advance appointments, and there was almost no walk-in business.

The vice officers at first waited outside and talked to men who were leaving. If the officers had to identify themselves as cops, they found



1980, vice

dollars and went up to fifty dollars for a "made switch," in which both the patron and masseuse started nude, and the patron got to massage the masseuse. This usually resulted in sexual intercourse, which cost fifty dollars and up; a blow job was about twenty dollars. These extras were paid for in addition to the perfect price of whatever massage the customer bought. In 1980 the made switch was outlawed, and many other regulations were tightened, so that when vice officers went into the parlors and identified themselves for purposes of inspection, they could cite the owners for numerous small infractions. If a patron was seen without a towel covering his waist and genitalia during a massage, that was an infraction; if a waitperson placed a waste can, that was an infraction; if the waste can didn't have a lid on it, that was an infraction. Eventually, an owner could be

In addition to taking up in order to relax before entering the parlors undercover, he says he needed the dope to anesthetize himself.

refused renewal of his license because of so many rules violations. Another way the police could get the license revoked was to demonstrate that the parlors were simply houses of prostitution. This entailed going in undercover and getting three separate, solid solicitations for sex. For undercover vice officers, this was not an easy task. It entailed playing word games with cagey women who were on the lookout for cops. When Hamilton was finally able to get an appointment for a massage in Executive Sweet, he discovered how hard it was to

appear like a normal, sex-starved man. "Anybody who didn't come right out and solicit sex was suspect," he says. "And if you were sterile, clean smelling, forget it. They knew you were a cop." Sometimes vice officers would get three or four massages a night, and during each massage the woman would ask if he wanted to be rubbed with oil, powder, or lotion. This caused a problem for the cop, because in this mass message that night the woman could smell that he'd already been rubbed down. In a vice squad manual written in 1981 to help undercover officers, it was suggested that powder would be the best choice. "When the massage is over, just use a towel to wipe yourself and you'll be ready for the next parlor," reads the manual. Other advice in the manual included:

"During casual conversations with the masseuses, don't be afraid to bring up the fact that you are married. If you are single, lead her to believe that you are married. Most of her customers are usually married men."

"Give Gordon, legal advisor for our department, explain that he see no problem with placing an open palm on the woman's arm, back, waist, or shoulder. It is disconcerting, however, to place your hand on her thigh. Remember, don't squeeze the woman."

"There will be times when you will see 'Put my hands where you want to be massaged.' Unfortunately, you can't take her hands and put them on your genital area. Even though this is what she wants you to do, if you want, take her hands, hold them high above your head, and let them drop. If it's possible that her hands will automatically drop to your genitalia, like a magnet. On the other hand, she might think you're a creep and throw you out of the place."

After a couple of months of getting massages in Executive Sweet and not being solicited, Hamilton developed some different cover identities. He became Robert Hamilton, insurance claims adjuster. He knew something about insurance, since he had worked with his brother in the business, and when the masseuses would ask him about his job, he'd pull out forms and start asking them how much they were paying for their insurance. Under another cover, in Compton's other parlor, he was Roberto Battaglia, seller of household goods. He'd carry spatulas, cutlery, oven mitts, and other kitchen whatchamacallits around in his briefcase with catalogues, brochures, and business cards to show the women. "I found out that if I really tried to show hard on a sale, they knew I wasn't a cop, and it was really successful. Plus I'd go to and I would always have drunk maybe three or four beers and I would smoke a joint, so I was really relaxed and I wasn't nervous like most cops are, see? It wasn't the right thing to do, but I had worried so much undercover that I thought, 'There's a way you've got to be, not sterile. You can't walk in after three massages and get three showers. You're supposed to be a man that's been out in the working world, and you walk in for a massage smelling like baby powder.'"

Hamilton's daily efforts to convince people he wasn't a cop, along with all the dope smoking and the ten different identities he developed as covers, inevitably led to a slipage in his real identity; he became untrack from himself. Adding to his growing sense of unreality was something that hurt him deeply. "People never recognized me. I hated the same woman three times, and the never remembered me. When I was working a storefront operation in fencing, one of my partner's informants, who I had spent hours with, came in one time and didn't recognize me. I had a grown a beard, sure, but still..." This was just one more hurt that Hamilton felt needed to be dulled by drugs and alcohol. Hamilton ended up with a dependency on marijuana that actually helped him in his job when he started working in vice. In addition to taking up in order to relax before entering the massage parlors undercover, he says he needed the dope to help anesthetize himself. "I was looking for an escape," (continued on page 14)



1977, undercover fencing

VICE COP

(continued from page 13)

Some of the sex shows, and the bath houses, I just had had experiences that would cause me not to sleep for two days." To Hambal, as would probably be true of most heterosexuals, actually witnessing men having sex with each other was a disconcerting shock. "You were constantly being groped and seeing unnatural sex, and some of the bath houses, like the one on Fifth between Washington and University, had separate rooms for leather, S&M, chains, it was really shocking. The emotional toll of working in the sexual underground is why vice officers rotate out of the unit after eighteen months. Hambal says he wanted out, and police documents support his claim, but he ended up staying in vice for four years. By the time he was finally transferred to the prostitution intelligence unit, he was smoking a joint every day on the way to work.

Eventually, enough vice officers were solicited by enough women in Compton's parlors for the police to inform him that they had evidence he was running houses of prostitution, and if he kept employing known prostitutes, his massage licenses would be revoked and he'd be prosecuted. The owners of buildings housing massage parlors also were used to pressure their tenants out of business if a parlor was added down as a house of prostitution under the state's Red Light Abatement Act, it was very



1983, receiving a commendation from Chief Enforcer

difficult to leave the property again. In 1979 and 1980, dozens of massage parlors throughout the city had ceased operation, victims of constant visits by the vice squad, tougher regulations, and the mainstreaming of outcall business, an advancement in the trade. Compton, like other smart owners, knew that this particular massage fix was up so he sold his massage parlors and went into the outcall business, but his real interest was in one lucrative aspect of the prostitution trade: credit card processing.

As the parties disappeared, Hambal and his partners in the vice squad were heaped with praise from department brass. The official, written accolades came later, but spoken congratulations came almost daily. "I was looking for ataboy, we called them 'hickies,' because I needed constant approval," Hambal says now. But as the massage parlors dried up, the vice squad found itself looking for work. They had done some outcall operations, escorting themselves in hotel rooms and

requesting a call girl, then arresting her when she made a solicitation for sex, but Hambal and the other cops knew that busting prostitutes was pointless unless the women became informants on the real owners of the outcall businesses. Hambal had few illusions about the ability of police to stem prostitution. "Almost all of vice enforcement," Hambal had talked to enough prostitutes, and arrested enough of them, to begin to feel the same sympathy for them that he could feel toward a heroin addict or a burglar. What he really wanted was to bust the people who made all the money off these women. He wanted Bruce Compton.

So the massage parlor shut down. It became the outcall statement team, and the police began arranging for free rooms from local hotels known to be frequented by call girls. Atlas Hotels was willing to do these rooms any time, because the hotel chain's management felt it was best for business to have all these salacious women going in and out of the rooms and drinking in the bar. Plus, the former San Diego police chief, Ray Hoobler, was now director of security for Atlas, which owned the Town & Country, the Mission Valley Inn, the Hamlet, and a few others. Men other than major hotels also cooperated when the vice squad called and asked to reserve two rooms, side-by-side.

The cops would place an electronic listening device in one room, hidden behind a

picture frame or in a lamp, and the monitor and tape recorder, contained in a briefcase, would be in the adjoining room. When a woman arrived, ostensibly to model lingerie or to be an "escort" or to give a massage, the vice cop in the room with her would end up playing some of the same word games that were played in the massage parlors. The cops would try to avoid giving the women an outright solicitation, waiting instead for the woman to come out with it. Sometimes, the vice cops had to go pretty far to get the woman to be explicit; on more than one occasion, officers were stark naked by the time their partners in the adjoining room moved in for an arrest.

Hambal says the arresting officers always made the woman an offer she would not go to jail to be booked on prostitution charges if she "sold over" and became an informant. Only about two out of five women agreed to work for the police. Many of the others had prior agreements with their bosses, which assured them that if they went to jail on prostitution charges, the owner of the outcall business would bail them out immediately. This was a kind of insurance for the owners.

By 1980 Hambal was the senior man in vice, and the sergeants looked to him for guidance on how to organize the outcall investigations. He says they proceeded by getting subpoenas to trace the phone numbers of outcall agencies through the phone company, so they could discover who owned the phones. They found that about fifteen different agencies were owned by one man,

Mickey Mills, a disbarred attorney he had been busted before for juggling and pandering but pleaded to lesser charges who lived on West Point Loma Boulevard. The vice cops started concentrating on Mills's operations.

Over the course of four or five months, Hambal says several women rolled over on Mills because he didn't treat them well. Finally, a woman who had been recruited by Mills to answer the phones was asked by him to go out and work outcall, and she became furious. Hambal took her to assistant district attorney (now Municipal Court Judge) Nick Katsoulis, who took her before a judge and had her sworn in. She told the judge that Mills had, in effect, asked her to become a prostitute. The judge issued a search warrant disbarment.

Mills was arrested and his offices were searched, "and it

"As a matter of fact, the banks make a lot of money on prostitution because they charge a processing fee to handle all credit card transactions," Homann declares.

opened up a whole world of information," Hambal says. Up to this point, the cops hadn't known how closely connected Mills was to Bruce Compton. They discovered that Compton was handing all of Mills's credit card receipts, and the two men were meeting at least twice a week to talk about how to run the outcall businesses without being busted. The officers found a card file that listed which hotels the cops liked to work, and several cards listed the phone numbers used by

undercover officers, including Hambal. They had all of Hambal's different aliases cross-indexed to his real name. When someone using one of those names called up for a woman to be sent to a hotel, the receptionist would check the file and would know that a trap was waiting. But it was the credit card vouchers that most interested Hambal, for they showed that the man who was really profiting the most from prostitution in San Diego was Bruce Compton.

The way this worked and still works (check out the escort service ads in the Yellow Pages) is rather ingenious. Compton set up a merchant's account at a bank so that he could process credit card purchases through businesses he had that sold photographic portraiture. The businesses, called Pictures Are Forever or Classic Promotions, were issued merchant's plates to be placed on a credit card impression device, the type used in all businesses. Compton supplied the blank credit card slips and the portable credit card impression device to his clients, the outcall services.

When an outcall customer finished his business with a prostitute, she would take his credit card and run it through her portable imprinter, which had no merchant's plate on it. This imprinter would only imprint information from the customer's card, such as his name and credit card number,

and she would fill in the price charged for whatever services she rendered. Occasionally the services would be listed as "miscellaneous merchandise" or some other innocuous phrase so as not to raise the suspicion of the customer's spouse when the credit card bill arrived at home. These credit card vouchers were then brought back to the outcall office, and when Mills and Compton met, Compton would write Mills a check for the total amount charged on all the vouchers, minus twenty percent. Compton would then run all the vouchers through his credit card imprinter, with his legitimate merchant's number, and deposit the vouchers in his bank account. He could then immediately write checks on that account. So he ended up taking twenty percent of all the action in the outcall agencies to which he supplied credit card services.

(continued on page 18)

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VICE COP

(continued from page 18)

This credit card "factoring" is only debatably against the law. Prosecutors have argued that it constitutes bank fraud, because the operator of the scheme is obtaining banking credit under false pretenses — that is, his account is credited for money the bank believes is coming from photographic portraits, when in fact the money is coming from illegal prostitution. But defense attorneys such as Tom Homann (who has represented Compton as well as numerous other massage parlor owners) argue that it's not bank fraud because the bank doesn't lose any money. "As a matter of fact, the banks make a lot of money on prostitution because they charge a processing fee to handle all credit card transactions," Homann declares.

Hannibal and his vice squad cohorts hatched a plan to snare Compton in his own game. They

decided to set up a phony outcall agency called Surfer Girls East and bait Compton into handling their supposed credit card business. They chose the name of the bogus agency because Mickey Mills had one called Surfer Girls, and now that Mills was out on bail, they hoped he would contact them and try to get in cahoots with them because they were stealing his name. The vice officers contacted a young informant named Shelby who was working for Mills, and they asked her if she could introduce an undercover female officer to Compton. The officer, Gori Bray, was the undercover madam who was the proprietor of Surfer Girls East. Shelby agreed to make the introduction.

In the meantime, the cops started running ads for Surfer Girls East in the daily newspapers, alongside the "legitimate" outcall services. But the vice cops deliberately advertised lower hourly rates for their service, to start a price war among outcall agencies; they gambled, correctly, that



1984, in custody at Baccara detention facility

this price war would stimulate communication among the various outcall operators, who might end up calling Surfer Girls East to protest. The going rate for outcalls was about fifty dollars an hour, plus extras.

Surfer Girls East offered prices in the thirty-dollar range. The meeting between Bray, Shelby, and Compton took place in the spring of 1990 at the Gravy's restaurant (it's now called Happy's) on Sunset Cliffs

Boulevard in Ocean Beach. Bray was wearing a wig, and the cops stayed in their car in the parking lot and listened to the entire conversation. Bray explained that she was new to the business and needed a way to process the credit card receipts, and she hoped that Compton might be able to help. He jumped at the bait, explained to her how to do it, what his cut would be, and even suggested that she raise her hourly rates. He was careful not to even mention prostitution or let on that he knew anything about what the call girls were really charging for. He maintained he was processing credit cards for the sale of lingerie, or massages, or escorts. Bray arranged to meet Compton a week later at the Old Oz in Pacific Beach, and she brought along her "business associate," another undercover cop. The officers wanted to get Compton to say more about the credit card factoring, to demonstrate somehow that he had clear knowledge that it was for prostitution services. Finally,

about a week later, Bray met Compton again at the Silver Angus restaurant on Sports Arena Boulevard, and she handed Compton a stack of phony credit card vouchers that the vice cops had written up. In her investigator's report of the meeting, dated April 30, 1990, Bray wrote, "I told Compton, I am so afraid... some of these are tricks or prostitution or tips or whatever and I'm just afraid that somebody can seize these records." Compton replied, "Well, I don't know that, so what is the purpose of their seizing these?" Compton added, "As long as the tickets don't spell out what went on, you handed them over to me, they're agency fees."

Compton took a liking to Bray. He asked on one occasion if she

Hannibal became obsessive. All he could talk about with his fiancée was the outcall business.

was a "working girl" and suggested she could make a lot of money by turning selected tricks. Meanwhile, Surfer Girls East was being called night and day by hungry customers. When Bray called these customer's back, she would explain that she was booked solid and couldn't get a girl to them for a couple of weeks. Hannibal and

the vice lieutenant had actually considered hiring women to work outcalls for Surfer Girls East and had gone so far as to ask the city attorney for an opinion on the legality of it. He says the opinion was that hiring women to model lingerie or give massages wouldn't be illegal but that it shouldn't be done because of the liability

risk. If one of these women who'd been hired by the police were to get hurt or killed, it would be a major problem for the city.

So the goal of the investigation was to accumulate enough evidence to support issuance of an arrest and search warrant for Compton. Vice officers tailed Compton for months. They'd enter the same bars he did, eavesdrop on conversations, follow him from massage parlors to the bank, tail him from his home to his office on Camino del Rio South in Mission Valley. Compton had a legitimate business as a commodities trader, and tried to listen in on conversations he was having with other men on a boat, Ranspae, docked on Shelter Island. As the investigation became more

intensive, Hannibal became obsessive. When he went home at night, all he could talk about with his fiancée Susan was the outcall business; he was constantly being called at home by informants, usually young women, and he would often help them with a little money or other assistance. He frequently had to appear in court on massage parlor or outcall cases that were two years old, where he was often treated with less respect by judges and juries than the women defendants were. Defense attorneys like Tom Homann and George Havenshaw were having an easy time challenging the police tactics, which often bordered on entrapment, and Hannibal was usually pat on the defensive trying to justify the vice squad's

(continued on page 19)

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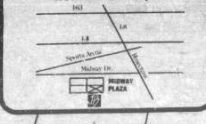
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VICE COP

(continued from page 17)

actions. He was having difficulty fighting off his doubts about the value of attempting to combat prostitution.

In the summer of 1980, Hannibal's second wife, a Secret Service agent named Julie Oros, from whom he was separated, was murdered while on a stakeout in Los Angeles. This affected him deeply — and still does — although he later remarried. But late in 1980 Hannibal quit smoking, started running, and got into excellent physical condition because cops could make bonus money then, for physical fitness. He also did

this, in part, to overcome his lack of ability at the shooting range. Ever since he killed Keith McCormick, he was barely able to hold a gun, much less fire one with any accuracy. His yearly shooting range qualifications were a constant ordeal for him.

Late in 1980 the vice squad had finally collected enough evidence to take down Compton. With a search warrant, they seized boxes of credit card receipts and other documents going back many years. By this time Hannibal was supervising the vice unit, and other officers had the task of coming through the evidence. Several interesting names turned up. Municipal Court Judge Lewis Wezall appeared on the preferred

Somewhere between the police station and the D.A.'s office, the evidence vanished.

customer list; later, a check written by Wezall was found after a search of another outcall service's office. This revelation eventually cost him his place on the bench.

But after all those years of working to get Compton, when it finally came time to try him for various counts of pimping

and pandering, the evidence to be used against him disappeared. Somewhere between the police station and the district attorney's office, the credit card receipts that were to be used to show that Compton knew he was making money off prostitution vanished. When it finally went to trial, "it was like

going to court in a murder case without the murder weapon," Hannibal complains. Honn and Henshaw got the charges reduced down to something called outraging the public decency, the lowest possible allegation with which the D.A. could still save some face. Compton pleaded guilty and was sentenced to perform community service. This amounted to supplying the courthouse with ten houseplants from a commercial greenhouse he operated in Vista.

Hannibal was outraged. "I thought they were going to plea bargain it down to a vice-related crime, which would at least put Compton out of business," he remarks. The ban ended up having no effect on Compton's credit card factoring. In fact, he

expanded into several other states after he was busted.

Compton's laughable sentence of supplying plants to the courthouse in 1980 only exacerbated Hannibal's personal problems. He and the vice squad were still making outcall busts, and he was stoned almost every day. One such outcall operation touched off what he calls a mental breakdown. Vice cops hired a call girl to a hotel room at the Handel and eventually placed her under arrest, but when Hannibal came into the room and saw her, he noticed that she had a deformed leg. Hannibal talked to her, and she agreed to tell him some things about who she worked for and how much she made, and she mentioned she had a

The next day, Hannibal went into the vice lieutenant's office and broke down sobbing.

small child. He took pity on her and told the other officer, who had been the one playing the part of the customer, just to write her a ticket and let her go. But the other cop refused and insisted on taking her downtown to jail. The two cops argued, and Hannibal shouted, "But she's just a hooker, man!"

The other cop would have none of Hannibal's sensitive blubbering, and he took her downtown.

The next day, Hannibal went into the vice lieutenant's office and broke down sobbing. He asked the lieutenant, Ken Moller, to transfer him out of vice because he couldn't take it

anymore. He knew Moller was going to be moving to the Intelligence Unit, and Hannibal asked if he'd find a place for him there. He'd been in vice for more than three years, an unbreakable amount of time for one officer, and he told Moller he was burned out. It wasn't the first time Moller had seen Hannibal cry, and it wouldn't be the last. Moller said he'd see what he could do. It took a year for Hannibal to be moved from the prostitution statement team to the Intelligence Unit. At the going-away party thrown by his fellow vice cops, Hannibal was presented with a plaque honoring him as the department's "Master Alotter."

During the spring of 1982, as he was being transferred into the Intelligence Unit, Hannibal

was eliciting some potentially explosive information from Christine Cole, one of his most valuable prostitute informants. After being busted in an outcall sting for the second time and agreeing once again to give the cops information in exchange for not being prosecuted, Cole told Hannibal that Bruce Conroy was beginning to re-establish himself in the credit card end of the outcall business, and two other men with ties to the mob were also in the process of setting up outcall operations in San Diego.

In Intelligence, which was broken into two teams, one working organized crime and the other tracking "subversives," Hannibal began working as an analyst of intelligence reports.

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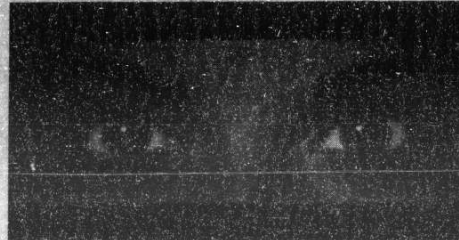


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VICE COP

(Continued from page 18)
He would arrive at work dazed, which reduced his ability to concentrate, and he was fidgety. During the day, left to breaks and go out into the police surveillance van, lock the door, and smoke another joint. It never looked as if he had much to do. Finally he was asked what he could contribute as an investigator. "And I said, 'Well, I've got Chris Cole, who's given me this information about Bruce Compton and the mob. What do you want me to do?'" The intelligence unit supervisor told him to work with vice on investigating Compton.

Soon thereafter, Hannibal met with Cole at Uptown Court in

Hannibal grew a long beard, and some inmates began to question whether he was ever a cop.

Seaport Village and asked how it could become possible for her to meet with Compton on a weekly basis. Cole was bold, even by prostitute standards. She had once picked a Mission Valley businessman's office,

openly admitting she was a prostitute and publicly calling the man a deadbeat, after his checks written to her for sexual favors had bounced. Cole told Hannibal that the only way she could meet with Compton

regularly would be if she was bringing in credit card business, and that would entail her having her own credit agency. "So I said, 'Okay,'" Hannibal relates, "the department doesn't have a case against you anymore, so they've already told me they will give you money as informant funds. She needed a Yellow Pages ad, and she placed some ads in other little score papers around town, and I gave her the money to pay for them. Cole's agency was called Fantasy Outcall.

When the new Yellow Pages came out, Hannibal drew up a link chart showing the owners and operators of most of the outcall agencies, which he shared with the vice squad supervisors. It documented who was tied to Compton and where the new operators were

coming from. Significantly, Hannibal's chart did not include information about Fantasy Outcall. He says all the department knew about Cole was that she had her own agency and that she was an informant of Hannibal's. He says there was some jealousy on the part of vice officers who resented his confusing work with Cole, an informant who belonged to vice, not intelligence. He says this inter-departmental rivalry contributed to his decision not to tell vice that he had helped Cole set up Fantasy Outcall.

Hannibal admits that he crossed some sort of line — legal or moral — when he helped Cole set up an outcall service that employed prostitutes. But he has his rationalizations. First, he had

seen many officers cross similar lines in the past — an illegal search here, a surreptitious shot to a suspect's belly, a tip to a trusted drug informant that he might want to stay away from Thirtieth Street for the next couple of nights because a police sweep was in progress. Then too, "I felt that the ultimate goal of busting organized crime was much more important than anything I was doing." And finally, employing some real mental gymnastics, Hannibal told Cole almost exactly what she had been told by defense attorneys George Haverstick and Tom Homan: "You are not in the prostitution business, you are in the modeling business. I

don't want you pandering the girls' money, I don't want you to talk sex with the girls... I had had good lessons from Haverstick, Homan, and the city attorney."

Hannibal had been torn to pieces on the witness stand by Haverstick and Homan when he testified about arresting call girls in vice operations, but he still respected them. And the city attorney had once opined that it might be okay for a police-run outcall service to hire women, as long as the cops believed they were in the modeling business. When it came time for him to justify himself in his own marijuana-fogged mind, it was easy for Hannibal to forget how



1988, Bob Hannibal

prostitution once argued that it be willfully ignorant of the prostitution taking place behind the cover of "modeling" and be reluctant to being guilty of such knowledge.

Still, Hannibal argues that his intimate involvement in a far-reaching outcall service could have ended up snagging Compton and other big money men, if it weren't for Cole's own personal agenda. "If she had done it exactly the way I told her to, none of this would ever have come about," he insists. "The case against Compton would have been made, and she would have not played off her own girls, who turned against her. It was her own selfish greed and wanting to be not only the greatest madam in town, but

one that was working with the police department and could do anything she damn well pleased. That ambition destroyed her."

Hannibal and his cousin, Al Quick, a former motorcycle cop, were virtual partners in the operation. They helped across applicants for the "modeling" job, and court documents claimed that all three photographed the women, and that Quick had sex with them before they were sent out on calls. Hannibal says Quick never had sex with the women, but he admits that he had sex one time with one of the women, who he says claimed to be a nymphomaniac and came on to him aggressively. He feels

(Continued on page 24)

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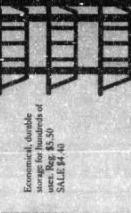
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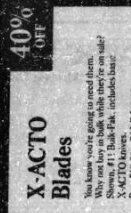
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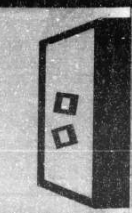
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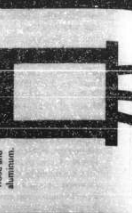
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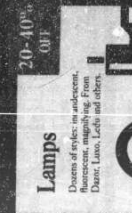
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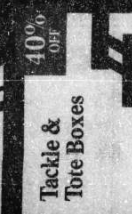


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VICE COP

(Continued from page 21)
terrible about it, and it still hurts his wife Susan, who newly divorced him over it. "But it's a reality; I can't deny it happened."

Hanshal was given money by Cole and also by the call girls whom he lured to assignments. He says he got less than a thousand dollars from Fantasy Outcall. When he was indicted on six counts of pimping and pandering and one count of obstructing justice, assistant district attorney (now Superior Court Judge) Jay Hoffman, with whom Hanshal had worked closely in the past on various important cases, made much of the fact that a police officer was actually taking money from a prostitution ring he had helped create.

But Hanshal had also gone out of his way to protect Cole and Fantasy Outcall from the prying eyes of detectives, some of them his former partners on the vice squad, who were investigating a tip that a cop was helping to run an outcall

service. The tip came from a neighbor of Cole's, Naomi O'Hara. In May of 1983, later that summer, when investigators were talking Cole, they observed her and O'Hara bar hopping through the night with former County Supervisor Paul Eckert. The ensuing embarrassing publicity eventually contributed to Eckert's defeat in his reelection bid in 1986.

Hanshal was so requested for his expertise in vice that he was brought in to help investigate the story O'Hara told about the ransacked cop. He was able to help stomach that investigation initially by supplying a photograph of a compelling outcall service operator to Cole, who showed the photo to O'Hara. O'Hara had seen both Hanshal and Quick with Cole, but Cole advised her that if detectives showed her any pictures of men, only to identify the photo of the other outcall operator. On May 27, when detectives showed O'Hara several photographs, including pictures of Hanshal and Quick, she picked out the other outcall agency operator as the only man she had seen before. The investigation of Hanshal and Quick was halted.



1988, Bruce Compton

Meanwhile, Cole's treatment of her call girls was backfiring on her. The women eventually made statements to the police, containing allegations that Cole mistreated them, threatened to withhold other work if they didn't go out on certain calls, threatened to tell their boyfriends they were prostitutes, and used other spillover tactics. "One of the girls was married to a relocated DEA informant, and he got wind that Chris was treating his wife poorly and that

she didn't keep her promise about something, and that's when they went to vice and told vice everything," says Hanshal. Hanshal didn't know it at the time, but he was eventually subjected to the same type of surveillance that he once helped direct against Bruce Compton. Six call cars and an airplane would follow him on his daily rounds. He's convinced that the department turned on him so vehemently because detectives thought that he was in league with Compton, that Hanshal himself had become an organized crime figure. He was even under suspicion as having perpetrated the disappearance of evidence back in 1981 that led to the collapse of the city's first case against Compton. Even though he was still paying Cole for information about Compton, the Compton case was fading out while the Hanshal case was being investigated. His segment in intelligence, Ernie Trunper, gave a formal statement about Hanshal's work to detectives from Internal Affairs just after Hanshal was suspended from the force, in August of 1983. That statement read, in part:

I know Hanshal was working on the Compton

investigation for Mother. He was apparently looking for Compton's organized crime ties, his reported loyalty to Mother and submitted the results of his investigation to me on 3x3 cards. He stated in a deposition that he turned these cards over to me, reading them. I wanted him out of the Compton investigation because I had a lot of other stuff I could use him for. I just couldn't get him free.

Hanshal seemed to have a lot of personal problems and he used a lot of each hand. He was still really interested in outcall prostitution. He said that he stayed with it because he would really make the big case on Compton. I told him I didn't want him working the outcall case, so I directed him toward working the black and white prostitutes. I introduced him to some of my black informants. I told him to call working the Compton case three or four months but he said Mother had told him to continue. I know he went to Mother and asked him if he was ever going to get the commendable Mother had promised him for his previous outcall work in vice. Mother wrote it just a few months ago.

In November of 1983, Hanshal pleaded guilty to obstructing justice; in February of 1984 he was sentenced, along with Cole and Al Quick, to a year in jail. Hanshal's mistress, Bruce Compton, continued to prosper in the credit card factoring business.

When a federal case against Compton was finally brought to trial in March of 1986, prosecutors estimated that he had laundered more than \$1 million in prostitution receipts between 1982 and 1985. (During the federal investigation, the missing evidence from Compton's first case in 1981 was discovered in the police station.) He was processing credit card vouchers for outcall businesses in Seattle,

Denver, Philadelphia, Nashville, and San Diego. But laws covering credit card factoring are so vague that Compton again got off easy. He pleaded guilty to one count each of mail fraud and making false statements to a bank. His wife Stanless also pleaded to aiding and abetting mail fraud. She was sentenced to three years' probation and one hundred hours of community service. Bruce Compton received six months in jail and five years on probation. He's serving his time at the federal prison in Boron, California, where his sentence ends on November 1.

Hanshal spent five months in the Decasano detention facility, and although he'd had many friends in the police department, not one of them visited or contacted him. He

was alone, except for his wife Susan, who visited him for three hours twice a week. Susan had refused to go to the hearing when Hanshal was sentenced; she was sure he would get jail time, and she didn't want to face the press. She also felt that her husband might be killed when he reached jail.

Hanshal did have a rough time at first. He was in jail with typists, librarians, and drug dealers held arrested. For the first week, everywhere he went he says he heard groups of cons chanting, "Pig Pig Pig Pig." He was placed in the trusty dorm, where he received constant threats against his life. On his third day in Decasano, a kitchen knife disappeared, and he was told repeatedly that it would end up in his gizzard. "I didn't sleep for seven days," he

says. "I was ready to break, scared of my own shadow." He was called a narc, a spy, a pig, and he was suspected by the inmates of being placed in the camp for some undercover purpose. Hanshal himself came to wonder the same thing. "I started having this strange feeling that I was on this undercover assignment, that I was placed there for some reason to develop information."

After about a week, the fears and threats started to die down. Hanshal had simply ignored the cleaner as he ran laps around the camp's track or took his daily walks. He had had no trouble discovering who controlled the camp's black-market trade in drugs, cigarettes, and money and had kept the information to himself. A biker named Animal was the

kingpin, and one Sunday afternoon shortly after Hanshal arrived in camp, the detrocted cop had walked in on a secret card game where inmates were betting cigarettes, money, and girls' imaginations. Hanshal discreetly withdrew, and Animal later declared in front of other inmates that the ex narc was all right. He even shook Hanshal's hand, which signalled that Hanshal was not to be bothered anymore.

Hanshal finally started sleeping well. He also began lifting weights seriously with a state prisoner named Tony Alvarez, a man in his fifties who Hanshal says looked like Charles Atlas, and the two became close friends. The ex-cop also was able to cross racial borders and lift weights with the

(Continued on page 28)



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VICE COP

(continued from page 18)
Cabeau as well as the blacks. And since he was a trusty, he got better food than the rest of the inmates, and he began to feel more healthy, more clear-headed than he had in years. Although he says drugs such as crystal meth, heroin, and marijuana were everywhere and easily available, and he was constantly invited to parties, Hanzelbal says he had no trouble spurning the offers. One day he walked into the trusty office to do his work as a clerk and encountered several hard-core cons, men sent down from state prisons, as well as three men from his own dormitory gathered around a hot plate, the

air full of the unmistakable aroma of heroin being cooked. "I looked around and said, 'Tm outta here, and went up and ran laps,'" Hanzelbal relates. He told Animal never to put him in that kind of position again. "If you guys want to do something like that, just tell me to go run laps," he told the bikers.

Hanzelbal grew a long beard, and some inmates began to question whether he was ever a cop. He felt that he was being given a new beginning, and he started writing long letters to his wife, recounting incidents and anecdotes about his police career for inclusion in a book she was writing about him. For years he developed total recall of events that were formerly buried in a marijuana-induced haze. When he was finally released, seven months early,

his fellow trustees threw a party for him in the dorm, replete with contraband popcorn, chocolate-chip cookies, and lots of drugs, which he refused. He gave away his prison possessions, including his tennis shoes, rolls of dimes, and cartons of cigarettes (he didn't smoke but used the cigarettes like money). "It was like playing Santa Claus," he says now. He got an early wake-up, was given breakfast to order, which had never happened before, and sent off with handshakes from the kitchen staff and the deputies. He says the deputy who came to transport him back to civilization, however, gave him one last slam against the wall, slapped on the handcuffs extra tight, and threw him into the back of the sheriff's van for the trip downtown,

where he was released. That night he was called by one police officer he had known, who expressed support and offered some kind of work. No one else from the department has contacted him.

Today Bob Hanzelbal works as a traveling auto parts salesman and an occasional limousine driver. In January he received a workman's compensation settlement for \$25,000, stemming from the industrial injury the state says he received from working in a vine for four years. The City of San Diego stipulated that the injury dated from June of 1980, when Hanzelbal had broken down in tears as it begged Ken Moller to transfer him out of vice. He is now seeking a disability retirement from the city, which would pay him approximately

\$1100 a month, half of his monthly salary during his last three years as a police officer. The city is dragging out the process and has asked for one more evaluation — the seventh — in a series of examinations by psychiatrists. Hanzelbal still has nightmares about sea parties. His own kidnapping and the boy he killed, his murdered ex-wife, and other unspeakable incidents, but they visit him less frequently now. He and his wife have made contact with other former undercover officers around the country who "went sideways" and ended up breaking the law and doing time, and this network of people has helped Hanzelbal to understand more fully what happened to him. Looking back on it all, he can joke now that "I should have been a fireman." □

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THE SHORT UNHAPPY LIFE

BY LILLIAN MAXWELL
PHOTOGRAPH BY DAVID COVET



"A" if this talk of the shortness of Michael Dukakis' life, he's been going to him, says Josh, this "tall" pickles" about the Democratic presidential candidate's height. "This tongue-in-cheek use of 'short' in headlines -- Did Dukakis sell his shorts? That kind of thing. Or the bad jokes. 'Beware of Greeks wearing lifts.' And in southern California, there's a call

that has a chair holding four phone books piled one on top of the other. A sign on the top phone book says, 'Reserved for Gov. Michael Dukakis.' "Nobody actually says it, but don't you think that the persistent mention of Dukakis's 'five-footness' indicates that his height, or lack of same, is an issue? That there's something wrong, unless, out of order, about being five-seven? Perhaps not in southern California, there's a call

Americans look up our noses. But everyone now knows that Mike is staying inches high. Listen, I bet you can't tell me, how tall is George Bush? "An inch five feet five inches tall in stocking feet -- four inches below that. That's a real short guy. He's built like a football player, short of leg, his torso is twenty-five inches. "The Dukakis thing has brought up a much-needed discussion of the short man. It's just variance from the norm, we

at what looks to me like the stereotyping and 'stigmatization' we short men have undergone. Statistics seem to indicate that men taller than five-foot are more successful financially, more likely to hold executive positions than shorter men. And any tall person on shortness is made fun of. People more easily feel respect for the tall man, would more willingly be led by the tall man, will 'look up to' the tall man and 'look down on' the short man. Biology, when it comes to the short man, is, it appears, 'destiny'.

Opening a battered copy of *Mirror, Mirror: The Importance of Looks in Everyday Life* by Elaine Hatfield and Susan Sprecher, Josh reads, "Our day-to-day vocabulary has an apt phrase for describing a very short man who has looked from often as early age by his five-footed and sometimes depressed shortness, invents compensatory energy in demonstrating that he is at least equal to, and possibly better than, say taller men. He is, often discomfitingly, said to have a 'Napoleonic' orientation."

"All this talk about short men's 'Napoleonic complex' overstates me, and this idea that short men try to offset their lack in stature by being tyrannical and domineering that we call 'Napoleonism' has created a false cultural currency to fact. No one questions it."

"Apparently, we perceive tall men, not short ones, as the natural recipients of power. For a short man to attain as power must seem so incongruous that it is described as pathological in much the same way that successful women have been perceived as 'aggressive' or blacks who demand equality of opportunity as 'bawdy'."

"It is any wonder that a short man, attempting to gain power, would be easily, easily overthrown, overruled? Look at J. Edgar Hoover, about five-seven. I believe, 'The Little Building' he was called, behind his back. He made some official description described him as 'just under six feet.' He had a platform behind his desk for his chair, so he'd appear taller. 'Tall'."

"There's also another angle on this. Napoleon Bonaparte, who is about seven feet tall, was a short man. I dispute the existence of this biologic-specific so-called Napoleonic complex as something pathological in short men. The quest for power itself is pathological. It is only that the quest for power shows itself in all its pathetic silliness, in hubris, far more obviously in short men than in tall men."

On feet, Napoleon was five feet six or seven, average height for a nineteenth-century Frenchman. According to author John Zarkin, the widespread notion of Napoleon's shortness comes from inaccurate translation of old French first into modern measurements.

The sunnier behind Josh estimates seventh grade, he and his neighborhood buddies in Alpine spent at a hardware store. "There was a measuring tape on a wall. We took turns standing up against the tape. I was fourteen. My friends were all over five feet -- five-three, five-four. Until then I hadn't thought of height differences. It was just, 'Some of the guys are real big. That morning was a revelation: I am very short -- very, very short.' You know, when you get that short, hard -- only a skeleton and the wind is knocked out of you? That's how I felt. And I felt down. Downed. I was a failure, a loser. Half-jest, just pipedream. Pygmy, Tom Thumb, Shrimp."

Preserve.

"Twelve" that was my father's father's nickname. Gramps was five-one. Dad was five-two, and aging, he's shrunk. So he's not more than five feet, flat out, now."

Even before that morning at the hardware store, Josh believes he knew he was shorter than his friends. He was vaguely aware his father was not as tall as other fathers. "Dad's size was never talked about. It was avoided. One of those subjects too shameful to discuss."

"When my brother, three years younger than I am (Josh is forty-four), was in sixth grade, he was even shorter than I'd been. My parents -- both had college degrees -- then did something that still strikes me as if it can't be true, that it didn't happen. But it did. They took Little Roy -- Tim -- to the pediatrician, asked about getting him 'growth hormone' -- some kind of pituitary extract. Tim took that for about a year. But he wasn't growing. My folks were always sticking him up against this height chart they'd penciled in the garage. To see if the hormone was working. They fished world-sized, getting measured. When he was in junior high, they took him to L.A. to see about surgical intervention -- getting bone added to his legs. It was crazy. Apparently they couldn't find a quack who'd do it. Tim, today, isn't any taller than I am, and he's obese."

"Mom and Dad never outright said, 'Tim is too short.' There was never any stated reason for why all this was going on. Too shameful."

"It was maddening in high school to watch basketball players walk by with their hands resting on the head of their girlfriends. The low girls short enough to be uncomfortable were already taken. I don't know what percentage of women are over five-five, but it must be half. [The average height of U.S. females is just under five-foot six.] All of those over five-five were, in me, when I was a teenager, automatically ruled out as dates, dancing partners, even friends. I was never friends with a tall woman."

"People tell me, 'Don't do me like a short man,' and that's given to me like a compliment. It's the same compliment a woman gets when she's tall. 'You think like a man.'"

An old guy who remembers Gramps described him to me as a 'bumpy nose,' so Gramps must have seemed cocky and bumpy to his peers. This same guy went on and on to me -- chattering all the time -- about Gramps. How he was a 'nasty dentist,' how in a photograph he had of some men's group, Gramps didn't come any higher than the shoulders of everyone else. How Gramps was 'the most perfect little waiter,' that he recalled him as a formal dance looking like one of those tiny pygmies on a wedding cake. Then this old friend sighed me in on the scope of his hunting rifle and said, 'You're not so tall yourself. Neither's your father or brother. But you're both taller than your grampus!'"

"Short men overcompensate," says Josh. "You read that all the time. My reaction, the first time I read something like that, was 'Why haven't I had these overcompensation problems? But I've come to realize I do. I've developed a coping mechanism since childhood, when I figured out that people didn't as readily consider short men as possible leaders, athletes, desirable sexual partners. So what I did was I distanced

"I always wonder, Why didn't I take the growth hormones?"

from competition.

"I became a CPA largely to avoid competition, came back to my home town because I was afraid I couldn't start a business anywhere else. Married my wife because I figured this was as good as I could get. No," he laughs, "that isn't true."

"It is true that no one ever I kicked sand in my face, called me 'Shorty' or 'Pete-size.' He can recall no incident in his life that one specifically from his being short. 'I have tailored my life to avoid incidents that might show the fact of my shortness in my face.'"

"The most startling incidents, to me, are encounters with other short people. Example: I walked into a bar. At a host where a conversation was in progress. Saw this really short guy, standing, talking to two tall guys. God! I thought, 'He's really short, so short he's kind of silly looking in a bar situation.' Suddenly it came to me. 'He's so shorter or perhaps even taller than I.'"

"But no. No football player ever picked me up and set me down like I was no more than a rag doll -- although I've imagined scenes like that and wept. A teenager, I was given to fantasize about myself as taller in shining armor. He smiled, then winked at me. He knew I knew."

Said single, Terry confesses that when he was in his mid-twenties he tried to date extremely tall women. "Partly, I guess, I wanted to prove I could be with a tall woman." Terry admits, too, that he likes "crawling all over a long, tall woman." That he catches, says, "Any time there's a tall woman, it's fine." On two occasions, large women, women who were both tall and heavy-bodied, propositioned him. "They indicated that they liked smaller men. To hug and to kiss. Cuddles."

Being short, Terry concludes, hasn't been that negative for him. "I don't think I've ever said to myself, 'I can't do this. I'm too short.' I never didn't do things because I'm five-six instead of six-five."

Ralph Kays, the Heights of Your Life: "a small at every turn. After several years, I was still in the back room. Other people who were less capable, had less experience, were just moving ahead. I wasn't. And it was his height, and the 'attitude' that went with it, that Charlie believes kept him from success."

Always wonder, "Why didn't I make the choice to take the growth hormones? I'd probably be in the 'tall Street' probably be another Ivan Boesky. I had cousins who did that."

Is Charlie jealous of tall men? "Yes. Absolutely. You look at yourself and then at someone who's tall, terrific looking. You say to yourself, 'Why then and not me?'"

"Not that everything revolves around it, your height. But it does inevitably touch on everything you do. It helps, suggests the unnamed Charlie, "if you carry yourself well. Then a lot of people will mistake your size. Women usually perceive me as being taller than I am. I've gone out with women who are very tall. But you go dancing. I'll quite a misanthrope."

What advice would Charlie give parents of short males? "Short men are full of hormones."

parents asked the school counselor why she thought I was getting picked on, and she said, 'He's just the right size to be bullied. Not so big that he can't be teased up but not so small that they'd see a chicken to be picking on him.'"

Going to the barber proved problematic. "For kids, they had a special board, with its own cushion. The barber put this board across the arms of the barber's chair for kids. I used to think, 'One of these days I am going to be tall enough to be able to sit in the barber's chair like everybody else.' I also used to think, 'Someday I will be able to sit in the front of a car and use the sun visor.' At my height, I was too low in the seat for the visor to do any good for my eyes."

In the navy, Terry's stature made life easier for him in one way. "I was short enough to sleep really comfortably in the racks. Other bigger guys were all curled up. The Philippines were paradise for Terry. 'We like you,' the women would tell me. 'You're like us.'"

Reflecting on the short marital woman couplings, Terry recalls walking into a club, "seeing a really short guy, his arm around the waist of a woman maybe six inches taller. He saw one looking at him. He smiled, then winked at me. He knew I knew."

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growing, whereas my cousin was shooting up like a weed."

At the Rockefeller Institute, as Charlie remembers it, X-rays were made of his vertebrae, ankles, etc. Family histories were taken. "Once those work-ups were completed, the doctor could tell within a fraction of an inch how tall you would be at maturity. I was told I would grow no taller than five-five and one-half inches. My cousin was told he would be five-ten. Then they gave my cousin and myself a choice. They could inject me with hormones and make me taller. For her, they could give hormones to stunt growth. Neither of us chose to take the hormones."

If he'd known, says Charlie, "what lay ahead of me as a short man, I would have taken the doctor up on his offer of growth hormones." In South America, he was as tall or taller than most people. But when, as a teenager, he came to the States to attend prep school, he was shorter than those around him. "I was just such a little shrimp. A runt."

"In prep school, and later at Yale, although basically I was and am a very recent, very person, I learned to stuff my way through. His peers adopted him as a 'pet,' made a mascot of him. 'You're small, you're nondescript. You become the court jester, court dwarf. It had to be, you know, very good luck to carry a dwarf around. So I played that role. I saw very clearly how that role worked. I took advantage. Of the hormones. I used it as a tool. I was used everywhere. People wanted to have me along. I became everyone's confidante, the emcee, the prize. What was I going to do? Take over the world? No."

"I could get away with murder. I was short enough that no one would dare hit me. That would be such a cheap shot. It would be unseemly to pick up on someone so short. You can get away with a lot, being short, and using your shortness in that way actually gives you a power over others. But, at the same time, you feel like a cuckold."

After Yale, Charlie went to work on Wall Street. "I wanted to be a broker, be on the floor. But I didn't have the image those people wanted. I came up to everybody's shoulder. And I was a small at every turn. After several years, I was still in the back room. Other people who were less capable, had less experience, were just moving ahead. I wasn't. And it was his height, and the 'attitude' that went with it, that Charlie believes kept him from success."

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BY DUNCAN SHEPHERD

The Thin Blue Line is a journalistic investigation and retrial of a decade-old Texas murder case, with findings very different from those of the court. In 1977 a bulky-haired drifter with no prior criminal record was convicted of a motiveless cop-killing, largely on the testimony of a sixteen-year-old who himself had already gotten a start on a criminal record, had boasted to his friends of having committed this particular murder, and would later be convicted of yet another murder. Both men are behind bars today, at least one of them justifiably.

One of the built-in limitations of this type of behind-the-scenes look is that it fully hopes to turn its "story" into "news," and thereby to shorten its own shelf life. Already that behind-the-scenes look, *The Reporters*, has dispatched its own investigator to interview the same principal players (plus the filmmaker who unearthed the story, Errol Morris), to point saliently to the same conclusion, and (for anyone fast to see the TV show before seeing the movie) to state some of the movie's current news-worthiness, beyond even its potential service to society (I am a fugitive from a Chain Gang, of 1933, may deserve some of the credit for abolishing chain gangs, but who can enjoy watching it today?). Does it hold its own as a movie? (Will anyone want to watch it in another fifty years? Another fifty days?) Well, it certainly does try. The opening title, with the word *Blue* spelled out in red letters, puts us on notice that this is to be a terribly sophisticated movie.

help to put away some of the common shortcomings of the documentary form, and without creating any serious confusion in the minds of even a moderately attentive and patient viewer. But this device, or lack of device, doesn't begin to put these artificially propped up and artifice it people into a more fiction-like

Nothing but the Truth



The Thin Blue Line

tidding-around-on-the-keyboard background scores. The lack of identification of the interviewees — through imposed titles or the commentary of a narrator, or even such device — and the lack of any important presence (of the intendant self-importance of TV's *Reporter*)

narrative flow. And the more overt fictional tactic of using a narrator to tell the story of the crime — from several viewpoints, in a kind of omniscient or omniscient-like fashion — the *Reporters* and its older brother, *A Current Affair*. There are, in fact, a lot of

signs; or the policeman's Burger King milk shake sitting in slow motion on the car window after her partner has come under fire. The complaint with all this is not simply that it's so poorly staged — in one seemingly "factual" shot clearly revealing the identity of the killer to be the man the movie is trying to exonerate — but that it's so frequently, so regrettably, so time-killingly repeated and repeated. These little sprinklings of police action, intended partly just to alleviate the tedium of an "investigative" movie, instead to get it all over.

And the case itself is so naturally juicy for all its expert disquisition, that the fascination of solid fact, doubly fascinating for confirming our suspicions about the dishonesty of some people — most particularly people in the justice system — in the face of them. (We can be grateful, but hardly very surprised, to be shown concrete evidence that Real Life sometimes lives up to Crime Fiction's view of it.) To be able actually to hear the way that unsung people express themselves ("We had a little beer and what-have-you, smoked a little marijuana, and what happened?"), and to be able to see the "surprise witness" (an aging blond with an admitted history of DWI arrests, as it turns out by a clip from *Boyz n the City*), and to be not just told but also shown what drive to double feature the accused killer attended on the night in question (*Shogun* *Cherleaders* and *The Student Body*) — all this puts a human face on the bare bones of the case. Clearly though that face often is, the case is not easily worked.

The *Thin Blue Line* is currently at the Guild.
 * * *
 Eight Men Out (opening citywide tomorrow) dredges up the Black Sox scandal of 1919 and offers a well-balanced explanation for the penny-pinching, disinformation-practices of team owner Charles Comiskey, inappropriately nicknamed "Commie" (a useful, contemporary, this, to baseball nostalgia who keep on telling us about the relationships today between ownership and undermanagement: a player who saw matches

one-point-two million per annum, with a chance at another fifty thousand or so as his World Series share, must at least be impervious to the temptations of punters.) From this explanation, as laid out in the book by *Black Sox*, it is easy to see what must have happened to John Sawyer about the subject in the first place — and why, in the second place, he would have photographed it as it were in the Dark Ages. But as an officer when this filmmaker gets through with a subject, it is not easy to see what was supposed to appeal, in the last place, to us.

Over initial introduction to the players, through flashback comments on them by the team owner in the clubhouse and a couple of punters in the grandstand, is unexpectedly deft. The narrative economy of the sequence, the parallel construction of it, the visual variety of it, are all as technically advanced as was DW. Griffith was up to in the actual period. After this, *Seyles* falls precipitously off the pace. The central drama of the movie — the day-by-day progress of the *Seyles* trial — seems far too drawn out for something as gripping, or as any rate seems far too focused on the outcome on the field rather than on its impact on the participants. And the sports action itself, to verily viewed too close, with little sense of the unfolding pattern of a play, and with still less sense of space or atmosphere, is as ludicrous as most of this sort of thing on screen: the first baseman openly glowing at the third baseman for having made a good



Right from the

play, the third baseman showing the pitcher in full view of the crowd for having properly made a bad play. Meanwhile, up the press box, ace newspaperman Ring Lardner is murmuring to himself, "It's like to me, Eddie" — one of those lines that ought to be accompanied by a lightbulb suspended in a ballroom above the speaker's head. ("We're just dumb ballplayers," Eddie had told him in his hotel room. "We need a mug like you to keep us honest.") I've dialogue, always

concerned first to be explanatory, rings classically false throughout; not just the writing of it, but the staging of it. Any filmmaker on this subject would of course feel obliged to include the "Say it ain't so" line from *Bartley* *Hamilton* *Quentin*, but some of them could have managed to orchestrate it more convincingly than by having a couple of reporters outside the courthouse all trying to out-yell one another when suddenly a prudish-looking soprano

pierces through the bubble ("Joe!" and a total hush falls over an entire Chicago city block. All heads turn to the source of this cry, hold that pose patiently while the little urchin recites the line not once, but twice, and then in union swivel back to Joe to hear him say whether it's so or isn't.

Seyles, never one to spread himself too thick, has had the added gall to cast himself in the role of one of the true luminaries of American letters. Ring Lardner (I'll never forgive him for this), and has presumed to do honor to the man's famous sense of humor in the sort of moment — similar in staging to the "Say it ain't so" business — where he croons his way a cappella through "I'm Forever Blowing Bubbles" (one of "I'm Forever Blowing Bubbles") to a train car full of rag baseball players too inebriated of themselves to be insulted. It's true that Seyles looks a little like Lardner, but then so would John Cusack if you took him out of Jack Warner's baseball uniform and put him into Lardner's stiff collar and straw boater. This is not a snap the actor would want to make. Cusack, as the one White Sox who was aware of the fix but refused to go along with it, occupies the most intelligent position in the movie. All the rest of his teammates, having to make do with belligerent glares and hanging heads, need to get lost in the shuffle. This of course makes perfect sense. Seyles's explanation of the case really has nothing to do with the players at all.

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Beneath the Surface

BY JONATHAN SAVILLE

The Gaslamp Quarter Theater is currently offering a production of Noel Coward's *Private Lives* on their production stage, the Maha Cosmopolitean. As most theatergoers know, the script is one of Coward's subtle masterpieces. The manner is, as usual, light, and the dramatic construction that of traditional West End or Broadway comedies of sixty years ago, worked out with this playwright's characteristic deftness. But the essential life experience of Coward's frivolous, sophisticated characters, along with the system of values by which they live, is dissonant with inebriated but relentless skill. The surface is all froth, but underneath there is solid truth.

The surface subject is marriage and its follies. Amanda and Elyot — rich (nobody works for a living in this play), idle, elegant, stylish, vivacious, vital, passionate, troublemakers — were at one time married, but their stormy union ended in divorce. They had been wild about each other, but neither of them had been able to restrain his or her boundless self-will, which led to furious quarrels. Now, years later, each has just remembered — and, by the absurd but marvelous premise that gives energy to Coward's plot, the newlywed couple are accidentally spending their honeymoon at the same French hotel, and in adjacent rooms. Elyot has married a pretty young thing, many years his junior, and temperamentally no more like him than this spinach is like a carrot. Amanda has married a stuffier fellow. As soon as the former lovers encounter each other on their congenial balconies, they realize that they are meant only for each other and inconveniently abandon their honeymoon at the moment of their marriage.



Left: Richardson, Rachel Wadsworth-Reynolds, Mike Thomas; Paul Eggington

romantic union. Amanda and Elyot are no less passionate and wilder than before, but they are older

however, the method breaks down, and they are at each other's throats in the same old way. Coward, with his acute psychological

The surface is all froth, but underneath there is solid truth.

now and, presumably, wiser: they devise a method to avert the violent quarrels that inevitably arise whenever they have the slightest difference of opinion. In a few days,

middle of the mayhem, the two abandoned spouses (Silly and Venus) show up. It seems clear that they are meant for each other, just as Amanda and Elyot are, with all their limitations, they too are inevitably drawn to the quarrelling, a sure sign (in the world of this play) that they ought to be husband and wife. So goes the story, and it is a full of witty dialogue, amusing situations, and bawdy entertainment. But Coward was no mere entertainer. In the theater, he readily responded to the tastes of his audience, but his view of people and of life had the same depth and accuracy one finds in his superb short stories ("Pretty Polly," for example, or "Me and the Girls"). In *Private Lives* he not only exhibited acute insight into a certain kind of marriage, rendering both its powerful evolution and its ridiculous chattering with the same sharp objectivity, he also exposed the underlying moral and spiritual attitudes that give this farcical and frothy relationship its distinctively modern coloration. Amanda and Elyot, we find out, don't believe in anything and feel no commitment to anything. In their world there are no jobs, no obligations, no responsibilities, no children, no general ideas, no political allegiances, no religious faith, no god, no devil, no efforts, no doctrines, no rules, no necessities. They obey nothing but their own wills, they seek nothing but their own pleasure, their love is purely narcissistic, and they wander from place to place and relationship to relationship in fastidiously off-hand to fill the emptiness that is within them and around them. Coward is no moralistic preacher; he does not judge these characters but he does, he knows exactly what the social, emotional, and spiritual consequences are of their values (or non-values), and while never ceasing to amuse us he lets us know too.

The Gaslamp production offers a convenient opportunity to encounter or re-encounter this splendid, funny, subtle, and profound script. It is by no means the most outstanding or insightful production one could imagine, but it will do. The quartet of the chief actors does not quite have the unanimous perfection the script demands. Rachel Wadsworth-Reynolds, as one might

have expected, is wonderfully flamboyant and stylish as Amanda, and Liz Rockmeyer brings across with an equal sense of style and concentration of character the enigmatic, shadowy, and brittle charm of Silly; both actresses wear Diane Kelly's sleekly outrageous costumes with saucy aplomb. Paul Eggington's Victor is also just right, as pompous in his bluster, as physically big and so emotionally small in comparison with the woman Victor has so inappropriately married. Those three are forward, incisive, and suitably large in their acting styles. But Mike Thomas, otherwise a competent actor, seems miscast as Elyot. He looks too young and acts too old; he lacks the vivaciousness of personality, the physical

energy, and the linguistic sharpness that Elyot must share with Amanda if the play is to work efficiently as comedy; he scarcely suggests the moral emptiness that underlies Elyot's passions, thus helping to make the production lighter and shallower than it ought to be; and, above all, he produces absolutely no comic electricity in his relationship with Wadsworth-Reynolds's Amanda. Coralie Schutz, in the small role of the French maid, also seems peculiarly miscast: she acts well enough, but since this role is entirely in French, it might have made more sense to get an actress who could speak French with the correct accent and intonation.

Director Wm Simpson, as so often when

he works in the Gaslamp's larger theater, is at certain moments unduly cautious in his staging: the fight between Amanda and Elyot in act two, for example, which ought to be a prolonged, hilarious, impulsive, unbridled, knock-down drag-out battle (as it was in the Globe's unforgettable production years ago), comes off here as little more than a few pat facelifts, timidly choreographed (and fairly unconvincingly performed) pushes and pulls. On opening night, the pacing throughout was marginally slow, with the moments of silence often suspended in lifelessness. Robert Earl's sets are conventional and competent, but (again this conscientious staging allows us to taste if not fully to savor.

work in the Gaslamp's smaller theater. I don't understand, by the way, why the breakfast table at which the last act's final conversation takes place is located so far upstage, behind the couch, and partially obscured by it — a strange arrangement that serves only to lower the already fairly rapid dramatic tempo even further. *Private Lives* ought to sparkle like champagne. The current production occasionally does that, but more often the wine has gone a bit flat, and at times one is reminded rather of yesterday's Diet Coke. Still, some of the acting is quite good, and Coward's script has its own inimitable charm, which this conscientious staging allows us to taste if not fully to savor.

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pianist Tommy Flanagan. I held back, unable to face a smoke-filled room. But when we arrived, I was happily surprised to discover that no one smoked during the



Now that the heat has broken and the days are growing perceptibly shorter, we can begin to turn our attention not only to eating full meals but also to anticipating dining adventures. I had one just before the weather commanded all of our attention, a banquet at the Canton Seafood Restaurant, at Forty-first Street and University Avenue. The place has been sold, and the excellent former chef from Hong Kong has departed. The new chef is from Chinatown in New York, and there's not the slightest taint

We had two orders of each of the above, and during the gastronomic excitement of eating, we may have requested more crab. I was sitting next to a precocious fourteen-

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QUARTER NOTES

BY JONATHAN SAVILE

WENGER DANCES

Former Martha Graham star Tim Wenger made his annual summer visit to San Diego recently, conducting a workshop for dance students and offering a dance concert featuring his work in the double role of dancer and choreographer. The concert at Westminster Presbyterian Church in Point Loma was, as always with this gifted artist, of compelling interest.

Most compelling of the Wenger compositions that made up the program was his *Free Among the Dead*, an audaciously powerful artistic evocation of the AIDS crisis. This is really too narrow a characterization: it was not only AIDS that was dealt with, but any widespread disease whose physical devastation is exacerbated by tainted moral disapproval. The universality of the situation was emphasized in Diamanda Galas's stunning musical score, of which Wenger's choreography was the visual and kinetic embodiment. This score consisted of expressive electronic manipulations of sounds—mainly vocal sounds, employing extended vocal techniques such as screaming, whispering, cracking, and the ululating style of Midwestern singing. The music (the most intense of which carried the

flavor of the more fantastical portions of *Levitica*, with obsessive repetitions of the word "ouchan") were sung, declaimed, chanted, shouted, with tremendous dramatic force by Galas herself (on tape). This kind of music, with its expressive use of traditionally unmetrical sounds (sometimes bordering on noise) and its exploitation of all the emotional resources of the human voice, finds its consummation in Galas's work: Pundurick's representations of Auschwitz, Hiroshima, Christ's passion, or diabolical hysterics worn retained not "classical" in composition.

Wenger's choreography had the same quality of emotional extremity, yet continually staged into expressive forms. After an initial dramatization of "the mauling critics of the victims of disease (with the dancer wearing a fustian Mousa-like mask), Wenger proceeded to a series of agonized renderings of unbearable suffering, in which he stretched both his choreographic imagination and his own expressive strength as a dancer almost to the breaking point. One cannot imagine a more potent communication of the experience of the disease than the sequence in which the dancer, in a clogged, frenzied mask, drew multicolored ribbons endlessly from his mouth, like the systematic upspewing of all his

internal organs. Yet perhaps most moving of all was the interlude of lamentation, in Galas's *Oratorio* hearing, in which Wenger's superb artistry converted the feeling of total defeat and overwhelming grief to an exquisite physical lyricism.

Dancing of this intensity, on so painful a subject, tests an audience's emotional endurance as much as it does the performer's. Wisely, Wenger

choreographed and danced—to the expressive qualities of the music, the physical arabesques (especially in the arm gestures) providing an exact equivalent of the blithe, meditative, yet "epic" romanticism that is the wellspring of these Brahms piano works.

Sunday School, a large-scale dance performed by fifteen of Wenger's workshop students, showed a very different kind of choreography. Danced in forest

Then, to a sound score of baroque music, the dancers—singly and in duos—engaged in stylized imitations of baroque movement, with little personal touches, moans, chicken, cats, dogs. The sound of falling rain accompanied a section of mirroring, in which pairs of dancers reflected each other's movements, as though there were an invisible mirror between them. The implied notion of uniformity led to a sequence of acrobatic-like movements, in which the totally malleable and unresisting girls were manipulated and carried around by the boys. These followed a series of circle games, in which the idea of mutual influence was developed in good-natured but aggressive stunts by the dancers to tie the circles into comically twisted knots.

The title of the composition became clear only toward the end, with the dancers sitting on tiny chairs as though in Sunday school, intermittently faltering, while behind them two boys languidly stripped to G-strings. Wenger's joking commentary on the accompanying music (Bach's "Air on the G String"). And at the end of the choreographer's witty transformation of exercise into art, the endless chain structure reappeared, with the basic movement being—quite in keeping with the spirit of the whole affair—the dancers' exhilarating leaps.

The dancer drew multicolored ribbons from his mouth, like the systematic upspewing of all his internal organs.

devoted the rest of the program to lighter works—or at least to works expressing more pleasant emotions. His *Three Intermezzi*, another solo dance, was a picturesque, graceful, delicately imaginative translation of three piano pieces of Brahms, in lyrical movements as intimately shaped by the musical ideas and gestures as any ballet by Balanchine. This was a choreography of great lucidity: in the visual repetitions and variations that gave the dancing its formal structure one could see the music, phrase by phrase, thought by thought. At the same time, the particular cohesiveness through which Wenger regulated the linear architecture of each piece were governed by his sensitivity—at both

of a segmented mirrored backdrop (occasionally opening as doors), a constant of prepared improvisations as a series of dramatic movements, as though developing the performers' skills in the studio. For each type of movement, the dancers provided their own individual motifs, in their own rhythms, giving the whole a mixture of formal limitation and unpredictable spontaneity. The work began with a central movement from stage left to right, the line circulating back behind the mirrored back wall so as to produce the effect of an endless, perpetually varied flow, first of snaking (slapping, staggering, striding, shuffling), then of crawling (crawling, swimming, sliding, dragging).

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CITY LIGHTS

MIDWIFE CRISIS

(Continued from page 4)
also exacerbated the tensions.
"I'm infamous in this community," she admits. While she says "the nursing model is to be subservient," she contrasts that with her own sometimes grating behavior. "I'm one that sticks up for clients, that's my question. I'm a threat, a real threat." While Odam says she's always acted prudently and safely, some other midwives disagree. "She has anything that has to do with traditional medicine," charges one local practitioner. "She takes far too many risks. She's just not careful enough."

Did Odam take risks that caused the death of the

San Clemente baby last February? That's the question that now threatens to end her career. This particular birth involved a thirty-seven-year-old woman who had delivered one son by Caesarean section four years ago and then had miscarried a subsequent pregnancy. When this woman became pregnant in 1991, she was extremely concerned about avoiding another Caesarean birth. Although she planned to deliver her baby in a hospital with the aid of an obstetrician, she also sought out Odam (who had attended her sister's pregnancy) and asked if Odam would be her "labor coach," providing moral support and guidance during the delivery. Odam agreed to do so for a \$350 fee that included prenatal classes.

By the time the woman finally went into labor (more than a week overdue) this past February 20, her thinking had changed. In court documents, she has stated that conversations with Odam over time had "convinced me that I could deliver the baby at home and did not need a doctor. I placed complete trust in her." Still when Odam arrived at her home on the afternoon of the twentieth, the laboring woman "was still vacillating whether or not to have the baby at home or to go to the hospital and have [the obstetrician] do the delivery with medications. I discussed my concerns with Odam, who assured me that I could deliver the baby at home and did not need the doctor or medication. I agreed so long as everything appeared normal."

Odam strongly contests the suggestion that she pressured the woman into a home birth. She contends the woman's sister "was really pushing her to have a home birth" but that she urged the pregnant woman to make her own decision. She takes the same stance about the long interruption to the woman's labor. "Labor often stops, and we have the woman sleep or rest. It's very common. It happens over and over again, and I can't tell you how many Caesareans I've prevented" by allowing the woman's body to take a break, instead of pushing her immediately to have the baby removed surgically. About the Caesarean history, Odam acknowledges that her willingness to attend home births in such cases "is totally out of the standard of this community."

However, she adds that at the time of this incident, a North County physician had agreed to look her up when she was attending such cases, and she also cites extensive recent evidence that home births are safe. Despite all of Odam's explanations, the San Diego office of the state attorney general tried last month to get a temporary restraining order, which would immediately force Odam to stop practicing as a midwife until an administrative hearing on her guilt or innocence could be held. Odam's attorney persuaded the court not to issue such an order. Among other evidence, her lawyer presented statements from five obstetricians who reviewed the case and absolved Odam of responsibility for the child's death. Underneath, the attorney general's office planned to return to court last week to seek a preliminary injunction against Odam but at the last moment was stayed by some intricately filed paperwork.

The prosecutor, deputy attorney general Alan Meltz, wants to return to the Santa Ana courtroom next month in pursuit of the injunction. At that time he probably will face some extraordinary public drama. A local Committee to Support Abby Odam managed to get and send 400 letters to Odam's followers and expected to rally at least seventy-five people armed with banners, balloons, speeches, and pro-midwifery literature before last week's court appearance was canceled. Coordinator Janet Ashford says the group will mount demonstrations in conjunction with other upcoming court actions.

Ashford says although Odam's supporters are very upset over the potential loss of Odam's midwifery services, other issues also have ignited the consumer members. "This case has political overtones which are very upsetting to people who are advocates of parents' choice over how to deliver their baby. Whenever a midwife loses a baby in a home birth, there's immediately an isolated incident. 'Do you want to throw out all the years of training and experience and replace them with someone who has less experience or no experience?' she asks. She says even if Odam did commit one or more errors in the San Clemente

INVASIONS: LAND

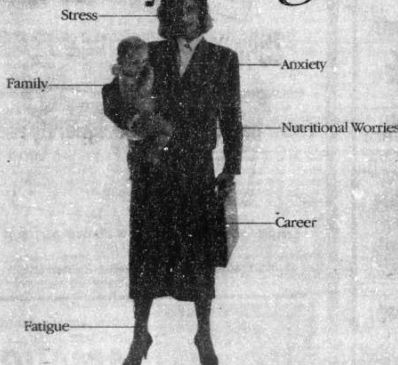
(Continued from page 3)
at least as importantly, the point overlooks Jack Murphy Stadium, located just across 16. The angle of the stadium structure and the depth of the playing field make it impossible to see game action from the point, but spectators are still drawn by the view. Many San Diegoans who didn't get into the Super Bowl in January watched the spectacle from here. Several years ago, during one of KGB-TV's annual Sky Shows in the stadium, "there were wall-to-wall cars all down the street and the next street and the next street," recalls one woman on Cromwell Court, Ancher

resident says motorists drove over sidewalks when the streets became impassable. Two weeks ago, disappointed motorists were turned away from the point, where they'd hoped to watch the Sky Show. Police had barricaded Highway 16 around a few blocks away from the point, as well as a few neighboring streets, allowing in only local residents. Police have done this before several (but not all) stadium fireworks displays in recent years.

If the property owners here aren't comfortable with much of the traffic into the area, they're even unimpressed with the activities of some of the visitors.
"We put up fences. They run over them with trucks. I don't know what to do," says one property owner, Perrin Henry, who owns 1.7 acres of vacant land on the point. Now he simply leaves the fence gate open. "I feel like putting a welcome sign on it." After he planted a dozen steel and concrete barricades to block vehicles from his property, one of the points was pulled up with a winch. Henry claims he finds IV needles and propylactics on his property "all the time," and he complains of the trash that visitors leave behind.
* Pranksters ring one woman's doorknob in the small hours of the morning; she doesn't answer. At

(Continued on page 40)

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(Continued from page 39)

more normal hours, they ring and ask her for matches.

"Many times there were little fires set up, people barbecuing out there, burning the coals over the side [of the canyon]," says former Channel 39 broadcaster Dennis Morgan, who sold his house on Cromwell Point in December of 1984. Six months later, the worst fire in San Diego history destroyed or seriously damaged nearly one hundred Normal Heights homes, including Morgan's former home and two others on the point. The fire started in a field near I-405 and I-5. Another resident claims that even after the devastating fire, people have tossed coals down the canyon.

Residents say that the point's popularity has increased since the 1985 fire because the destruction of homes left vacant land on which to party.

"This spring, according to police officer James Brooks, one local woman, on at least three different occasions, found the remains of cars that had been hung with ropes at the point."

"Brooks says he frequently chases off otherwise homeless persons who camp in their vehicles on the day-cal-de-sac. Morgan says he moved from the area because he "basically got fed up with the neighborhood.... People continuously came up there and parked and were rude and [in the middle of the night] drunk, screaming, yelling." He asks credit for getting police to barricade the neighborhood during stadium fireworks

displays, by calling a friend who worked in the police chief's office at the time.

As you might expect, the police barricades are not welcomed by some residents who are thus unable to share a choice fireworks viewing area. "I think it's screwed because it's a great place to sit out," says one twenty-one-year-old male, nursing his beer at the point. "The whole neighborhood has very few parks," says his companion. "It's pure gridlock. This is sort of a substitute." (Actually, some Normal Heights community members a few years ago suggested making the point a park—officially. But says an aide to Councilwoman Gloria McCall, "the immediate community just came unglued.")

The point, at least for now, remains a de facto park. Don, who looks to be around twenty, says he comes here almost every morning to watch the sunrise—his CB gear goes next reception here, too. The point is also a great place to make out, he notes.

"James Deen would come here if he was alive," says Don's friend Joseph.

Neighbors don't seem to much to mind the quiet, individual visitors who come on foot and by bicycle. Even the cops who chase people off like the place. "It's a good place to write reports. That's where I go," says Brooks. ■

INVASIONS: SEA

(Continued from page 3)

ritish, with a sword off back and a collapsible stock, and fired five or six shots into the air. By the time police arrived, the attackers had fled, leaving behind their shaken victims. The victims were Claps, and they still collect their attackers had been blood.

Even before these two incidents involving gangs and guns, the Beaches have been making life miserable for South Mission Beach residents like Joe Wright, who lives just a few blocks north of the jetty. "Ever since summer began, Mission Boulevard has been hard with little trucks with big sound systems, blasting out loud music," he says. "It starts about Tuesday afternoon and goes on, around the clock, until Sunday night. Meanwhile, the jetty parking lot is full of people making more noise and doing criminal things like selling drugs, getting into fights, and drinking under the age." The jetty parking lot, like most San Diego beach parking lots, is supposed to be closed between the hours of 11:00 p.m. and 4:00 a.m. "But the gate is only locked maybe one night out of seven," Wright charges, "and on the nights when the gate is locked, someone always tries to climb in from their truck and breaks it down."

Noise and nighttime partying are one thing, Wright says. Guns and daytime violence are another. "It's gotten to the point where people are totally freaked out," he says. "This has been a close-knit neighborhood for years, and we just aren't used to gangs being

here. Race isn't the issue; the reality is that gangs carry guns, and we don't want anyone coming here with weapons. We don't care what color they are—a gun is a gun."

Two weeks ago, Wright and her husband Tom sent out a two-page letter to more than a hundred of their neighbors, warning that "gang violence is rapidly increasing in South Mission Beach" and asking them to lobby city hall in support of such drastic measures as charging three dollars per car in the jetty parking lot and closing off Mission Boulevard to motorists whenever the lot is full.

The Wrights also propose the lot be shut down three hours earlier, at 8:00 p.m., and that regular police patrols be instituted to detect offenders. "I've always believed the beach should be for everyone," Wright says, "but something has got to be done about this gang problem. And the only way to control this problem is to control traffic and parking."

Deputy D.A. Fred Agnes: "If you restrict access to South Mission Beach, you cut down on the cruising along the boulevard and the partying in the parking lot," he says. "At the same time, you also make the potential for violence."

So does Sergeant Mike Heston of the San Diego Police Department's gang detail. "If gang members with cars and guns no longer have any access to the beach," he says, "there won't be a problem."

And so, apparently, does San Diego City Councilman Bruce Henderson, whose sixth district includes Mission Beach. After coming with the Wrights and other South Mission Beach residents a week ago Wednesday, Henderson told his council colleagues he would like to see the jetty parking lot close every day at sunset. He also asked his staff to study the various other proposals, made by the Wrights, including charging for parking.

LETTERS

(Continued from page 1)

are the early seventeenth-century composer Michael Praetorius, the Prefector of the early republic of South Africa, and the powerful Transistor Church of Imperial Rome. Perhaps the name is supposed to indicate his hefty masculinity?

I have followed for years the writings of your correspondents, who at one time or another bowled for the snacking carnals of each of your writers and reviewers (with the curious exception of Jonathan Safran Foer; aren't there any classical art books willing to kill for their beliefs?). And yet I have yet to see a letter writer (either I've missed them or you haven't printed any) that clearly understands the real issue.

The Reader obviously doesn't print bad articles, except reviews, and classic features and cartoons under the illusion that they have any journalistic or literary merit but because the Reader is a free publication, supported by advertising. More controversy equals greater circulation equals higher revenue, and readers and writers can eat and pay rent. Sooner simple to me. (Although it's never been established to my satisfaction that Duane gets paid anything for his work.)

The Reader has ever promised to compete with *The Los Angeles Times*—within the widest headlines, articles on pet animals, and frequent pieces on the lifestyles of the rich and the famous. I especially look forward every year for the photographic competition, for which adjectives are usually inadequate; perhaps Tim Wolk could do a justice. Isn't enough that in the Reader you have in one place the venue for every movie, play, and performing art in the world? For crying out loud, already.

Well, you are probably enjoying reading this letter as I am writing it. Excuse me while I finish the letter column and go on to the classified ads and film listings. Viva el Reader!

Hum, something just occurred to me. What if the letter by "Praetorius" is not a hoax? Oh, oh. I better keep a loaded gun

nearby just in case he decides I'm one of those people he reasons with by "knocking their teeth out."

Tom Scott
San Jose

A Good Old Christian Bash

Michael Praetorius ("Letters," September 15) has certainly opened my eyes regarding the Word of God. I always thought that Christ's message was "Love one another." Now I see that I've been missing the second half of the equation. The true message, apparently, is "Love one another and I'll bash your face in."

Thank you for helping me to better understand Christianity. Michael, I love you.

Other Times
Los Angeles

Needs A Doctorate

Your newspaper is a fine publication. I enjoy the various articles and features that appear weekly. I have a tendency, however, to skip over a few items, such as the "Current Movies" section. Today I decided to really read that section and after doing so felt inclined to comment on the remarks of the reviewer, Duane Shepherd.

Michael By Moonlight

Ordinarily, I should not dignify the reckless rantings of such an obvious bigoted idiot as Michael Praetorius, but I am lost to wonder why the Reader even bothers to publish his vile ruminations. As any first-year psychology student knows, it is apparent that the real issue raised by Praetorius's ravings is not the film *The Last Temptation of Christ* but rather his own struggle with his sexual identity. In his first letter

published August 25, he refers repeatedly to "queers" in reference to the makers of the film and to the Hollywood industry in general. In his letter published this week, he uses the derogatory terms "queers" and "baggers" before launching into a particularly vindictive attack on the Reader's fine and able movie critic, Duane Shepherd.

It goes without saying that Praetorius is not a Christian, evidently the only real "baggage" to which Praetorius says he prizes by "knocking their teeth out" is Praetorius himself. I should imagine that in his mindless stulteness, he spends his nights ranting about Balboa Park smacking the "queers" and "baggers" and making the world safe for rednecks.

Mark Alan Thomas
Palo Alto

Mr. Shepherd obviously has a way with words: I did find some of the comparisons refreshing. But I am a college graduate and always having read at advanced levels, quite honestly found the majority of Mr. Shepherd's reviews to be ineptly confusing, and almost prosaic. In the September 1 publication, his comments regarding the movie *Scrooged*, in my opinion, were moving toward ambiguity. And using the term "transcendental theology" in the review of *Ranma* might be accurate but unnecessary for a 1942 film picture.

Lighten up, Duane! I feel like I need a doctorate in English to read if a movie is worthwhile.

J. Elkins
North Park

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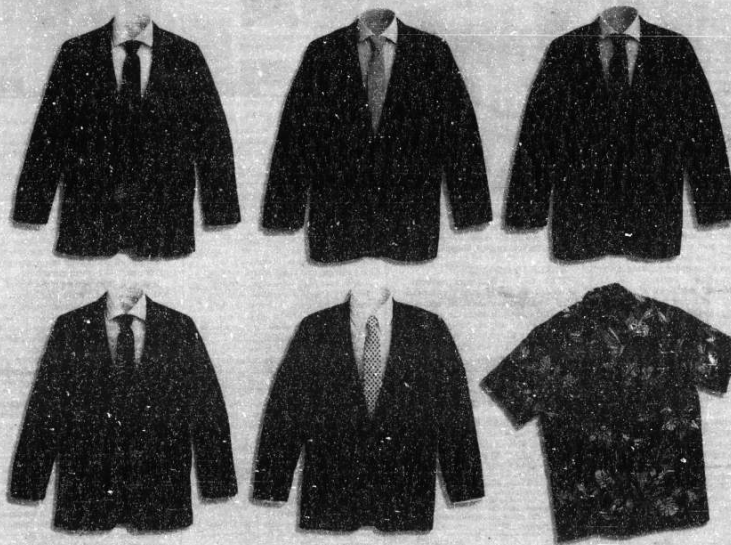
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EVENTS THEATER MUSIC & FILM

READING BONES

Virginia, 1863. The battlefield surgeon grips his axe tightly, places it tenderly on the skin of the prostrate soldier, up beyond the knee. With lance he sights the spot, then jerks back his arm. Serrated steel rips past the soft skin and muscle, reaches solid bone. But the surgeon freezes. He has second thoughts. Perhaps the cut is a bit too high. He disengages the blade, starts again, lower than before. He tells himself, as the metal grinds to and fro, that his blunder will degrade the aesthetic quality of the operation. But this realization is soon displaced by another: the patient is dead.

Japan, Seventeenth Century. The horseman sees his enemy. He urges his horse into a forward gallop, raises his sword. Hooves pounding, the horseman's judgement rumbles down to dispatch the lone foot soldier. As the horseman starts his blade through its ear, the soldier darts sideways. The horseman leans hard to extend his weapon's swath, unbalancing himself. Suddenly the heavy blade of his opponent smashes through his shoulder, forcing him earthward, belly down. His enemy scrambles to evade, alerted by a two-handed sword stroke from above, slicing cleanly through his neck.

Europe in the neolithic era. Mother squats in front of her reclining daughter. She rubs her thumb on the child's forehead above her nose, then clamps the crown of the child's head with her palm. To the reclined spot, she brings her free hand that wields the flint razor. With the first incision, the girl flinches violently. Mother tightens her clasp and continues over striking opposition. Wedging

the flint, she makes small twisting cuts, barely scratching bone. After every few strokes, she smears away rivulets of blood. Soon the notches form a circle. Heaving sobs periodically interrupt the girl's prostrate wail. Mother must repeat this process several times, resupplying the blade over the previous groove in the bone, deeper each time. Finally the razor reaches the softness inside the skull. Mother drops the flint, puts her fingertips around the ridge, unsticks and removes a neat disk of bone. By now her

daughter emits only a subdued moan. The child had been insane since birth. Now she is cured. Had enough? Or are you curious to learn more about the multitudinous paths our predecessors trod to destruction? The investigation of such hard realities of the past, involving a combination of anthropology and medicine, belongs to paleopathology, a discipline that considers facts such as these: "At the merciful site of Olney in Bavaria, thirty-three skulls,

(continued on page 17, col. 2)



Illustration by David White

CHECK YOUR RESOURCES

Which of the following descriptions do you think best characterizes the typical San Diego environmentalist?

a) A bearded John Muir type hiking bravely through the canyons, cataloging flora and fauna.

b) A Joan Baez look-alike driving a beat-up Volkswagen, grinning with 9 million bumper stickers saying things like Save the Whales, Save the Trees, Save the Wild Mushrooms, Stop Murdering Mice (S S Double M), and Recycle All Your Cans Now (RAYON).

c) A clean-cut, Steve Garvey-esque Republican who bicycles to work at a law office downtown, recycles bottles and cans, eats health food, grows organic vegetables in his back yard, and installs solar panels on the roof of his Mission Hills home.

The answer, of course, is C. The average environmentalist today is not some far-out, back-to-nature hippie smoking homegrown pot in a geodesic dome. He or she is your straitlaced homeowner neighbor who puts wet-weather in light

(continued on page 17, col. 2)

FATHER WAS A SAINT

There are heathen souls that need saving — some of the natives have never even conceived of the notion of a place called hell, much less worshipped the Christian God. They'll never make it to heaven without proper baptism. Too much temptation for the young Spanish Franciscan friar, who has dropped his baptismal name of Miguel. Just red taken the name Junipero. He and three friar friends finally are allowed to join an expedition setting out for Veracruz. It's 1539.

Twenty years later, Junipero Serra, having been named president of the California missions, is founding a new mission, setting up a cross on a San Diego hilltop and saying Mass. Five years later he moves Mission San Diego de Alcalá from the 90,000-square-foot presidio down into the valley. The natives, for good reason, do not trust the soldiers in the presidio, and besides, there's more fresh water in the valley.

This padre, Serra, is a pious, eloquent, and eloquent preacher. In the far distant future, in 1883, one admiring writer will recall that the priest used to bare his breast and "beat it violently with a stone, or burn the flesh with a lighted torch, to enhance the effect of his descriptions of the tortures of hell." By the time of Serra's death in 1784, 5,000 native Americans have been baptized. Nine Franciscan missions have been established under his hand; later the padres will bring to twenty-one the number of



Franciscan missions in Alta California. Two centuries later, university students led by archaeologists begin excavating the original presidio in San Diego, first unearthing the chapel, then the gateway, then the soldiers' barracks. The adobe walls of the presidio have eroded away; the remaining walls, less than two feet tall. Meanwhile, theologians and American

(continued on page 18, col. 1)

PARTY FLAVORS

It's annoying. Once again it's time for everyone to pretend there are profound and meaningful differences between the Republican and Democratic parties. The truth is that if one were to make sandwiches of Bush and Dukakis (turkey breast — hold, for goodness, the mayo) and take a bite of each respective snack, one could not tell the two apart — save that Bush would probably taste a little more like chicken, only stringier.

The above does not, of course, hold true in other countries. In other parts of the world who get elected really matters. Candidates in these places routinely threaten to "nationalize industries, promise, while waving clenched fists, to annihilate the oligarchy; vow to slaughter the rebs; hint darkly in their speeches about what will happen if the other side wins. People there take politics very, very seriously. Just south of San Diego, in Mexico — you

(continued on page 18, col. 4)



Photograph by Doug Chisum

SEPTEMBER 22, 1998

Zoo Botanical Tours. Offshoots will conduct its monthly guided walks and talk through the 20+ this Sunday, September 25, beginning at 9:30 a.m. The horticulturist-guide will discuss some of the 7000 exotic plants that can be found among all those animals. The two-hour tour includes a stop at the new Tier.

describe the local marine life, coastal plants, and cultural history, and will discuss some of the environmental issues related to the habitat. The walk will be Sunday,

Registration is limited, but the event is free. Call 459-0871 for reservations and details on where to meet.

International Dance, the Sterling International Dancers appear in a performance on Sunday, September 25, 12:15 p.m., First United Methodist Church, 2111

International Dance, the Sterling International Dancers appear in a performance on Sunday, September 25, 12:15 p.m., First United Methodist Church, 2111

7:30 p.m. (doors open at 7 p.m.), Little Theater, SDSU. Free parking is available in parking structure number 2 on Hardy Avenue. Free. 594-6685.

8 p.m.; and Saturday, September 24, 7:30 p.m. and 9:45 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Tickets are available through Ticketmaster (728-6497) or at the

auditorium, San Diego Public Library, 820 E Street, downtown. Free. 696-3927.

"Latino," this 1985 American-made documentary challenges the American government's version of its involvement in Nicaraguan politics. It screens as part of Palomar College's weekly "Art of

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Songs and Stories, local folklorists Sam Hansen plays, sings, and spins yarns. Friday, September 23, 8 p.m., Wanda and Bruce, 3606 Fourth Avenue, Hillcrest. For ticket information and reservation, call 298-6071.

Benefit Concert, the local country-folk group Two Thirds Home will be joined by a Brazilian drum band, jugglers, comedians, and other entertainers at a musical picnic to benefit the We Care Campaign of Champaign. Funds raised help defray medical costs for North County's homeless population, an estimated 5000 people. Bring a picnic supper to the amphitheater of Kit Carson Park, Sunset Drive at Highway 15, Escondido, on Saturday, September 24, at 7 p.m. Tickets are available through the Kiwanis club or by calling 489-6180.

"Earth and Sky," Mark Ateneby performs on a variety of ethnic, experimental, and electronic flutes. Bryan Jackson plays marimba and percussion. They'll offer what they call "inspiration on the prehistoric," along with some more contemporary songs by Duke Ellington, Chick Corea, and Claude Debussy. Sunday, September 24, 8 p.m., Wanda and Bruce, 3606 Fourth Avenue, Hillcrest. For reservations and ticket information, call 298-6071.

Andean Music, the House of Ecuador will hold a music-and-dance program at the House of Pacific Relations this Sunday, September 25, 2 p.m. Outer music by a fifteen-member ensemble and dances of the Quechua Indian culture are on the program. Free, 214-4003 or 452-1007.

Organ Recital, great artist George Panofsky plays works by Ellmore, Purvis, Young, and others in the weekly free concert at Sprinkles Organ Festival in Balboa Park. Sunday, September 25, at 2 p.m.

Classical Guitar Recital, Colebrook, Korman and his son appear in concert on Sunday, September 25, 2:30 p.m. before seating, with doors opening at 1:45 p.m. Chase Theatre, 202 Street, downtown. This is the second concert in the '86-'89 series sponsored by the San Diego Community Concert Association and is available by subscription only. There are four more concerts scheduled between now and next May, including a performance by the Romanian National Choir, San Diego's premiere concertmaster Andreea Cardescu, pianist Gregory Allen, and the "Music from Madison" chamber recital. For a membership information, call 239-5220 or 298-8730.

READER'S GUIDE TO LOCAL EVENTS

Theater Organ Concert, Orange County organist Ty Woodard will perform at the 1905 Invader Cruises Dinner Cruise. Woodard will play a varied program and will accompany a short silent film, "Tally Ho in Theaters." The concert is sponsored by the local chapter of the American Theater Organ Society. Sunday, September 25, 4 p.m., at the theater at 1122 Fourth Avenue, downtown. For information call 234-0532.

Benefit Concert, a flock of San Diego artists will be singing and playing for the benefit of Brother Benno's Kitchen, which feeds the homeless in San Diego. Among the performers scheduled to participate are: Charles Wesley Padua, Tavel, Kathleen O'Brien, Tom Oberly, and Philip Lomon. Musician John Dantes and the Folklore Brass. On the program is a survey of sacred music from various musical eras representing a variety of religious. Refreshments will be served at the event, which is scheduled for Sunday, September 25, 4 p.m., St. Mary's Basilica-San Church, Third Avenue, Oceanview. For ticket information, call 945-1131.

Master Soprano Leslie Wright interprets songs of Ravel, Dvorak, Schubert, Copland, Rount, and Blue in a concert scheduled for Tuesday, September 27, 7:30 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free, 696-7927.

St. Louis Chamber Music Society opens its "International Orchestrations" series of concerts with a performance by the St. Louis Symphony Orchestra under the direction of Leonard Slatkin. It is the conductor's tenth year with this acclaimed ensemble, noted particularly for its performance of works by contemporary composers. The program for the evening includes "Over the Lullaby," the overture to Berlioz's Symphonie en Fa, and the Shostakovich Symphony No. 10 in E minor. The Tower work includes solo for clarinet, cello, marimba, and trumpet. The St. Louis Symphony performs Tuesday, September 27, 8 p.m., in the Civic Theatre, 202 C Street.

down. For individual or series ticket information, call the society at 459-2124. Tickets now for limited.

Lunchtime Concert, the Palomar College music department's Thursday series continues next week, September 29, at 12:30 p.m. with a concert of flute music by John Sebastian Winston. The recitals are held in room D10, the performance lab on campus, at 1140 West Mission Road, San Marcos. Free, 744-1150 x2317 or 2316.

LECTURES

Former Dodge Pitching Star Don Newcombe — the only player in baseball history to win the Cy Young Award for his 27-7 record, the MVP award, and be named Rookie of the Year (1959) with a 17-8 record — will be on hand at an advisory group house for the chemical dependency program at Physicians and Surgeons Hospital, today, Thursday, September 22, 3 p.m. to 6 p.m. Newcombe will be the subject of a panel discussion with career with the Dodgers (the red Dodger, the Brooklyn team from 1959 to 1958). "Nook" is now the team's director of community relations and also spokesman for a chain of substance-abuse recovery centers. Newcombe was also one of the first black players in the major leagues. He'll be talking to his own battles with alcohol during his career. The lecture will be held in the cafeteria conference room on the hospital's second floor, 440 California Street, Southcrest San Diego. For information, call 233-6533, free.

Chad Wax Surgery, in the late 1800s, it was a toss-up as to whether a soldier's wound or any subsequent surgery would be more lethal. Field surgeons had little in way of tools, instruments, and equipment. Physical anthropologist Paul Sladik, collections manager for the Armed Forces Institute of Medical Research, San Diego, will give a slide-illustrated lecture on battlefield medicine, medical records, and surgery's kin from that era give them about wounds, diseases, and medical practices of the day. The talk is at the San Diego Museum of Man, Balboa Park, 239-2021. The "evening highlights" on page one of this section for more information.

"Across the Pacific by Kayak," Ed Gilie made considerable news in 1987 when he paddled a twenty-foot ocean kayak, Loom Monksy to Maui. He'll be telling about his adventure and illustrate his talk with slides, today, Thursday, September 22, 8 p.m. Adventure 16, 4620 Alameda Canyon Road at Miramar College Road, Miramar College. Free, 783-2374.

"Beyond New Guinea," the First Lutheran Church is the sponsor of a two-day program led by author and educator William Jones of Florida State University, a recipient of the M.L. King, Jr. Distinguished Scholar Award. He will be discussing racism, on origins, and its current expressions in the ongoing lecture, Friday, September 23, 7 p.m. The program continues Sunday morning and concludes with a presentation by students of the San Diego Bahá'í Youth Workshop on Saturday, September 24, 7 p.m. The lecture and performance can be attended independently of the workshop. It's held at the First Lutheran Church, 4190 Front Street, Hillcrest. For registration or admission information, call 695-8911 or 298-9978.

Australian Wildlife, local wildlife photographers Mary and Richard van Nostrand use the speakers at this month's meeting of the San Diego Audubon Society. They'll show slides of the varied and unusual species that can be found down under. The meeting will be held on Friday, September 23, 7:30 p.m., in the San Diego Natural History Museum (enter through the rear door). Free (a \$1.50 weekly fee, 10 a.m. to 12:30 p.m.).

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LOCAL EVENTS

The Battle of San Pascual, the third in a series of five lectures on the history of the San Pascual Valley and the Mexican-American War is scheduled for the Sunday, September 24, at 9 a.m. This weekend's topic is California's view of the battle fought at San Pascual and some other aspects of the valley's history. The talks are held in the amphitheater of the San Pascual Battlefield State

Historical Park, on Highway 78, San Pascual Battlefield State Park. The lectures are free. 235-1392.

"Living With the Modern Architect," the New School of Architecture opens its season of monthly, informal lecture meetings with a discussion of the work of the designer who gave many San Diego neighborhoods their special character. Guest lecturer is architect Jim Kelley-McKee. The slide-furnished talk, with an open discussion period following, is scheduled for Sunday.

September 24, 9:30 a.m., at the San Diego Museum of History in the Casa de Balboa in Balboa Park. Free. 287-0099 or 235-4100.

Further news of the Battle of San Pascual is scheduled for Sunday, September 24, at 9 a.m. This weekend's topic is California's view of the battle fought at San Pascual and some other aspects of the valley's history. The talks are held in the amphitheater of the San Pascual Battlefield State

convention as a suite in the Roman Catholic church. Connoisseurs will probably not be the order of the day, though, when the doors of the Japanese House Museum in Paradise Park receive a local program on the life of Father Serra and give tours of the museum. These are scheduled for 1 p.m., repeating at 2 p.m. and 3 p.m., on Sunday at the museum on the hill overlooking the west end of Mission Valley. For more information, call 297-1238. (See the "venue highlights" on page one of this section for more information.)

"The Middle Ages of Guadalupe," archeologist Adam Murakowski, curator of the "Siddies and Sissies" exhibit currently at the Museum of Man, will discuss the history of the Guadalupe Valley from the time of the Spanish conquest to the time of the Mexican people who settled there when they fled religious oppression in Europe at the end of the last century. The lecture is part of the museum's ongoing "Brown Bag Lectures" series and is scheduled for Monday, September 24, noon to 1 p.m., in

the Hovers Hall classroom of the museum in Balboa Park. Being a lunch lecture and one will be provided. The talk is free with museum admission. 239-2021.

"Celebrating the President to Be," in recognition of Ronald Reagan Week 1989, the San Diego Public Library is sponsoring a series of three lectures on the subject from various points of view. On Tuesday, September 27, Betty Wheeler, chief counsel of the American Civil Liberties Union, will discuss "Teaching Controversial Issues." On Wednesday, September 28, editor Oswald Warren of the San Diego Union will discuss "The Press and the President." And on Thursday, September 29, Channel 10's Jack White will speak on "Media Controversy." Each lecture begins at 1 p.m., in the third floor auditorium of the downtown library at 500 S. Street. Free. 236-7070.

"Homes to Move Progress and Progress," Man is closer to the Earth now than it has been in the past several years. To mark this celebration, the San Diego Chapter of the American Society of Professional Engineers (ASPE) will host a series of three lectures on the subject. The first lecture, "The Earthquake-Resistant Home," will be held on Tuesday, September 27, at 7:30 p.m., at the San Diego Convention Center. The second lecture, "The Earthquake-Resistant Home," will be held on Wednesday, September 28, at 7:30 p.m., at the San Diego Convention Center. The third lecture, "The Earthquake-Resistant Home," will be held on Thursday, September 29, at 7:30 p.m., at the San Diego Convention Center. For information call 232-1231.

"Interpreting," at the next meeting of the Professional Writers' Association of San Diego, the topic will be "The Art of the Interview." The meeting will be held on Tuesday, September 27, at 7:30 p.m., at the San Diego Convention Center. The meeting will be held on Tuesday, September 27, at 7:30 p.m., at the San Diego Convention Center. The meeting will be held on Tuesday, September 27, at 7:30 p.m., at the San Diego Convention Center. For information call 232-1231.

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Thursday, 8 p.m. and 10 p.m.; Friday, 8 p.m., 10 p.m., and 11:45 p.m.; Saturday, 7:30 p.m., 9:30 p.m., and 11:15 p.m.; and 8 p.m. on Monday through Wednesday. Monday night at the "Best of San Diego" nights, where local residents can take their time at the table. 443-4520.

"Dealing with Social Issues in Medicine," three mystery writers will talk about how and why they write social commentary and current social issues in the plots of their stories. The audience will have a chance to discuss the authors' words in an informal session following the talk. The round table includes Carolyn G. Hart ("Anne Laurence" mysteries), Nancy Pickard ("Tommy Gun" stories), and recently David Gruch. The round table includes Carolyn G. Hart ("Anne Laurence" mysteries), Nancy Pickard ("Tommy Gun" stories), and recently David Gruch. The round table includes Carolyn G. Hart ("Anne Laurence" mysteries), Nancy Pickard ("Tommy Gun" stories), and recently David Gruch. For information call 232-1231.

"Crowding Off Broadway," the performance art team of Koppa and Lloyd open a six-night engagement in San Diego with a new vaudeville-style revue that features the work of comic commercial success. Crowding Off Broadway will alternate with a second show of performance art that includes Davidson Lloyd's I Let Them Live, based on his career as house painter, school teacher, and performance artist. Tom Koppa's Bombay Lurch, a spoken word with movement, based on a three-month journey through India and the contrast of luxury and street poverty. Koppa and Lloyd can be seen from Tuesday, September 27, through Sunday, October 2, with performances on various nights at 7 p.m. or 8 p.m., at the Available Space, 852 Eighth Avenue, downtown. Tickets are available through Arts Tru, 236-7944.

"High School Sports Weekly," a locally produced show that plans to cover boys' and girls' prep sports in San Diego County, debuts this Saturday, September 24, at 10 a.m., and continues weekly through the school year. Mike Smith hosts the show, which will include game highlights from the previous day's contests, profiles of outstanding athletes, and features on academic programs and achievements. The program airs weekly over KUSI, Channel 51.

Charges Forward, the Chargers play Kansas City, broadcast live, Sunday, September 25, 1 p.m., KNSS, Channel 39, and on radio over XTRA-AM 690.

"Even the Terrible," Producer's concert adaptation of his score for the Sergei Eisenstein film of the same name will be featured in English by British actor David Williams and performed by 300 musicians and singers. The broadcast is set for Sunday, September 25, 1 p.m., KFBH (88.5).

"Sayonara," Marlon Brando, Miroslava Ullrich, Red Buttons, and a host of other stars in this 1957 Julius and Ethel Rosenberg adaptation of the James Michener story about an American pilot during the Korean War who falls in love with a Japanese woman. Living Berlin wrote the theme song. It will be broadcast Sunday, September 25, 2 p.m., KFTY, Channel 69.

The Politics of Privacy, former network news anchor Fred Friendly and Harvard Law School professor Charles L. Goren host a panel discussion of civil question of how much of a candidate's private life

the public has a right to know. Many of the panel members have been involved in recent investigations of personal finances, conduct, or the like. Panelists are media/politics reporter Jeff Goodland, Glimore Ferraro, Washington Post CEO Katharine Graham, news anchor Peter Jennings, former U.N. Ambassador Jesse Jackson, Mike Wallace, General William Westmoreland, U.S. Representative Barney Frank, Miami Herald reporter Tom Harkin, and New York Times bureau chief R.W. Apple. The lecture will be Monday, September 26, 9 p.m., repeating Friday, September 30, 1 p.m., KFTY, Channel 69.

"Five Fingers" (1952), James Mason stars as a German spy in this World War II espionage thriller. Frank Marshall directed, costs are Danielle Darrieux, and Michael Penning. The broadcast is scheduled for Monday, September 26, 10 p.m., KFTY, Channel 69.

"Rape Man," Emilio Cervera and Harry Dean Stanton were in this 1984 film, or whatever's left of it after it's edited for TV. Wednesday, September 28, 8 p.m., KUSI, Channel 51.

Man's and Women's College Cross-Country, the state invitational is set for Saturday, September 24, beginning at 8 a.m., in Balboa Park. 260-4803.

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READERS' CHOICE LOCAL EVENTS

International Polo, Mexico plays the United States in a high-goal, four-man match to benefit the La Jolla Cancer Research Foundation. Mexico has some of the world's best polo players (in fact, many of the best U.S. players are natives of this country). There are other festivities scheduled for the day: the Balles Folklóricas Kachipalotli of Mexico, dancing to Del Mar's own Mariachi, and mariachi bands. The setting will be a Mexican event, with plenty of food available. The extravaganza is scheduled for Saturday, September 24, from 1:30 p.m. to 9 p.m., at the Rancho Santa Fe Polo Club, Via de la Valla at Rancho Santa Fe Road, Del Mar. For ticket information, call 455-3002.

Third Annual "Tour de Power" If you're not quite ready for the French Alps, you might be willing to take on some of the hills around Poway and Rancho Bernardo. And for this fun ride, they even provide you with a shorter. This year's thirty-mile ride is for twelve miles, if you prefer. It is scheduled for Saturday, September 24, 7:30 a.m. (day-of-event registration starts at 6:30 a.m. at the Poway entrance to Europa Road, Poway. Prizes will go to the youngest rider, oldest rider, and largest family participating. There's a drawing for a bicycle and refreshments at the end of the ride. Applications are available at local bike shops or at the starting point on the day of the ride. This is all part of the city's annual community celebration. For more information, call 748-0016.

Three-on-Three Basketball The Santa Clara Power Recreation Center is holding another round-robin tournament for seniors teams, Saturday, September 24, 10 a.m. to 1 p.m., at the center at 1000 Santa Clara Place, Mission Beach. Sign up by tomorrow, Friday, September 23, 495-1911.

Ninth Annual Keweenaw Bike Ride It's usually a mob scene for this fifty-mile fun ride. About 200 people are expected to pedal the route, this year, making it, again, one of the largest bike rides in the U.S. The traditional starting point is on the fire highway in front of the

Keweenaw Beach Hotel in Baja. The pack takes off at 10 a.m., Saturday, September 24. Most riders will be riding into Ensenada about 5 p.m. There will be day-of-event registration available, or find an entry blank in local bike shops. 583-1001

Seventh Annual USTR Taidahin, the grueling event gets under way at 8:45 a.m., Sunday, September 25, at Moonlight Beach in Encinitas. The event starts at the 1.5K ocean swim, the 40K bike race, and the 10K run. The transition area is the parking lot above the beach. The bike course goes south on Highway 101 to Solana Beach, back north through Cardiff and Encinitas on Manchester, Encinitas Boulevard, and El Camino Real, then back to the beach. The running route heads north along Highway 101 and returns along Highway Avenue. Spectator parking is available on the following side streets in Encinitas: Second Street, and the Intersect Avenue D through J. About 2000 athletes (men and women) are expected to participate. This is the last regional qualifier for the USTR's National Championships in South Carolina in November. Volunteer workers are needed. Call 944-3834.

Benefit Walk/Run The sixth annual Leukemia Society Coronado Bridge Race and Walk/Run is scheduled for Sunday, September 23, beginning at

7:45 a.m. The route begins in Coronado, crosses the bridge, heads up Lusher Drive, through the Chaparral Center, finishing along El Prado in Balboa Park. This is a major fundraiser for the Leukemia Society, and because of the high participation, the number of participants is limited to 6000. Runners can obtain more information by calling 243-6131 or register at the Race/Run Expo to be held in Balboa Park on Friday and Saturday, September 23 and 24.

Women's Collegiate Soccer The UCSD Tritons play Claremont-Mudd College, Tuesday, September 21, 3:30 p.m., Warren Field, North Campus, UCSD. 534-4211.

NHL Hockey Wayne Gretzky and his teammates, the L.A. Kings, will be in town to play the Winnipeg Jets in a pre-season game, Tuesday, September 21, 7:30 p.m., Sports Arena. There are still a few tickets left. They're available through Ticketmaster (978-6977) at the Sports Arena box office 624-1170.

Women's Collegiate Volleyball UCSD takes on SDSU, Wednesday, September 28, 7 p.m., Triton Gym, UCSD. 534-4111.

SPECIAL Woodworking Show, whether you're an aspiring cabinetmaker or an old hand at carving duck decoys, this show should have something of interest. There are also seminars scheduled at various times throughout the event — on cabinetworking, wood turning, turning your own woodworking shop, wood-finishing techniques, and other topics — by authorities from around the country: Ian Kirby, Bob Rosenfield, Nick Clark, and others. Commercial exhibitors, of course, make up the majority of the show. It's scheduled for Friday, September 23, noon to 7 p.m.; and Saturday and Sunday, September 24 and 25, 10 a.m. to 4 p.m., at the Del Mar Fairgrounds, Jimmy Dunne Boulevard off Via de la Valla, Del Mar.

Annual Show, a fundraiser to support the Education Growth Opportunities program of SDSU will be held on Friday, September 23, and Saturday, September 24, from noon to 9 p.m., and Sunday, September 25, from 10 a.m. to 5 p.m., at the Ballroom, Hall of the Del Mar Fairgrounds, Jimmy Dunne Boulevard off Via de la Valla, Del Mar. EGO is a program that offers educational opportunities for seniors in the San Diego area. For additional information, call 294-9466 or 296-1044.

Annual Book Fair The San Diego Public Library has scheduled its fundraising sale for Friday, September 23, 4 p.m. to 1 p.m. (a special private sale), and Saturday, September 24, 9 a.m. to 1 p.m. The library is located at 9225 Carlton Hills Boulevard, in San Diego (448-1653). The Friends of the Ramona Library will be holding their annual book sale of hundreds of titles for adults and children on Saturday, September 24, 10 a.m. to 4 p.m., at the library at 1406 Montecito Road, Ramona. Proceeds benefit library projects (D99-0430). The Benjamin Franklin at 2189 Zion Avenue, Oceanside, will hold a book sale that same day, from 9:30 a.m. to 4 p.m. (683-2428).

Panache Breakfast Fundraiser, the Pacific Henry High School, something hand holds in normal breakfast, Saturday, September 24, 7:30 a.m. to 11 a.m., at the high school cafeteria, 6021 Windermere Drive, San Carlos. 286-7700.

Scottish Highland Games, the annual day-long celebration of the centuries-old game is set this year for Sunday, September 24. The full slate of events includes dance

competitions in the hennepin, Highland fling, the sword dance, reel, and other traditional sports; bagpipe and drum competitions, exhibitions of skill by border collies, and the traditional athletic competitions of the hammer-throw, shot put, tug-of-war, and the caber toss. The average competitor takes a lot from twelve to fifteen feet long, weighing about 140 pounds. Each year at the San Diego games, the local club brings out its bag pipe — the "Bannock Challenge" — a good deal larger and heavier than most, and offers a cash prize for anyone who can successfully throw it end-on-end. No one has yet succeeded. They'll try again this year. The games also include food and display booths of tartan and ginseng products, books, records, and other items. Display booths are open and preliminary competitions begin at 7 a.m. One of the highlights of the day, the opening ceremony, with music, pipe-and-drum bands, drum majors, and color, is scheduled for noon. The games then continue

into the afternoon. It's all to be held on the grounds of the M. J. Lawrence Jewish Community Center, 4128 Executive Drive, La Jolla.

Boat Show is scheduled for this event. Saturday and Sunday, September 24 and 25, from 10 a.m. to 5 p.m. on both days. The club expects a hundred of the devoted crew to be on display. And there are lectures and demonstrations of the art of boatwork, beginners' instructions and guest material available, and prize drawings. The exhibit will be held in room 101 of the Casa del Prado, Balboa Park.

Fish Annual American Indian Day Celebration, the local Indian Center Task Force invites the public to join in annual celebration of American Indian culture. Saturday, September 24, from 10 a.m. to 5 p.m., at the corner of Park Boulevard and President Way in Balboa Park. Highlights of the event include intertribal dance and drumming, the very unusual Kanesay Day Singers and

is located on Pacific Highway at A Street, downtown. Home for the children, plus close-up views of traditional tribal dress and adornments, crafts booths and exhibits, and lots of Indian food (including the ever popular fry bread). The celebration is a chance each year for the Indian community to strengthen its traditions and share them with the public at large. Admission is free.

Model Railroad Convention, model railroads and scale-model train hobbyists from around the country make tracks for San Diego this weekend, today, Tuesday, September 25, from 10 a.m. to 4 p.m. on both days. The club expects a hundred of the devoted crew to be on display. And there are lectures and demonstrations of the art of boatwork, beginners' instructions and guest material available, and prize drawings. The exhibit will be held in room 101 of the Casa del Prado, Balboa Park.

Baseball Luncheon, the San Diego Padres, a fundraising club that supports youth baseball programs, will hold the rest of its monthly luncheon on Sunday,

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READER'S GUIDE TO LOCAL EVENTS

September 24, 11 a.m. Members of the Padres team or coaching staff will be guests. Reservations are required. Call 778-5141. The luncheon is held in the San Diego Stadium Sports Club. Enter through Gate F (security gate).

Statewide Annual Serbian Festival, the St. George Serbian Orthodox Church has scheduled this year's cultural celebration for Sunday and Monday, September 24 and 25, from noon to 9 p.m. The fair recalls the music, folk, and arts of Serbia, one of the many diverse republics that now

comprise Yugoslavia. The scheduled entertainment includes two umbrella orchestras playing throughout the fair, folk dance groups, and dance instruction for any visitors not too shy to join in. Traditional Serbian food (goshav, shab-kabab, many vegetable dishes, and a variety of pastries) will be available all day. There will be traditional arts and crafts. And at various times during the fair, visitors can take a narrated tour of the church, with its elaborate mosaic decorations. The church is located at 3035 Denver Street, in the hills at the west edge of Charming. Proceeds benefit church programs. 778-5327 or 777-3093.

"Resource Renaissance," members of the local Council of Environmental Organizations are sponsoring an "autumn fair of green wares," a chance for San Diegoans to be brought up to date on the state of our land, water, and air, and to see some of the latest in environmental technologies. There will be displays and information on water- and

power-saving devices; endangered plants and animal species; volunteer opportunities; and what each of us can do to treat our environment more kindly. Some local politicians have even consented to be on hand to answer questions about environmental legislation. There will be musicians and other entertainers as well. Among the forty-four members of the council are the Alliance for Survival, the Audubon Society, Citizens Committee for Century III, Earth First!, Friends Meeting of La Jolla, the Peace Resource Center, the Ecology Center, the San Diego Air Pollution Control District, the Storm Club, and the San Diego Turtle and Tortoise Society. The fair will be held in Balboa Park, at the corner of Sixth Avenue and Laurel Street, on Saturday, September 24, from noon to 4 p.m. It's free. 738-1984. (See the "events highlight" on page one of this section for more information.)

Book Discussion Group, John Stuart Mill's On Liberty is the subject for the next meeting of the Green Books discussion group, Sunday, September 24, 2 p.m., San Diego Public Library, 820 F Street, downtown. Free.

Mid-Autumn Festival, this traditional Vietnamese holiday is based on an old Chinese fable of an emperor who loved poetry, the arts, and the moon. He summoned a magician to help him visit the moon. Under the influence of the sorcerer's spell, he delighted in music, dance, and poetry performed for him by the fairy spirits he met there. He then declared that each year, at the time of the most beautiful full moon of the year, there would be a holiday devoted to music, poetry, and the arts. In Vietnam the holiday has evolved into a children's celebration. San Diego's Vietnamese community will celebrate this holiday with a program of children's songs and dances (including the traditional, courted Unicorn Dance), similar in concept to Chinese dragon dances) and a lantern-making contest. Part of the festivities in Vietnam include lanterns patterned after the moon, birds, stars, fish, flowers, butterflies, and other shapes. Prizes will be awarded for the children's hand-made lanterns and to the winners of writing and art contests held in conjunction with the festival. The

proceedings will be conducted in Vietnamese and in English. The festival will be held the night of "the most beautiful moon of the year" (the fifteenth day of the eighth month of the Vietnamese lunar calendar), Sunday, September 24, 7 p.m. to 10 p.m., Sportsplex Center, Balboa Park. Admission is free. For additional information, call 560-5384.

Centennial Celebration, the City of Escondido is holding a downtown event festival at which there will be upwards of 300 vendors and exhibitors of crafts, food, and other entertainers. A pancake breakfast is the first event on the schedule (9 a.m.), the ubiquitous Mar Dela entertainers with Flares rock from 1 p.m. to 4 p.m., and there are elephant rides and pony rides for kids. The afternoon is for Sunday, September 25, from 8 a.m. to 5 p.m., in the area of downtown Escondido bounded by Center City Boulevard, Broadway, Second Avenue, and West Valley Parkway.



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Sun. Sept. 25, 11 am-1 pm
"Surviving the Coming Changes" Deborah Donnelly

Sun. Sept. 26, 1-4 pm
"The Breath of Life: Read Ancestors' Wishes" Penny Ann

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Two dances are taught each Friday & Sunday. Two dances: Cha Cha & Tango. Admission \$3

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9:30-11:00 Minor or practice instruction, practice or dancing

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Raffle (first prize: One round trip ticket to Germany donated by Fleetridge Travel)

- Games
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- Tap Beer
- Pretzels
- Shooting Gallery

- Clowns
- Bratwurst
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1988 - 1989
SEASON

All-Beethoven Concert
SATURDAY, OCT. 1, 1988, 8 P.M.
SUNDAY, OCT. 2, 1988, 3 P.M.
Mandelville Auditorium, UCSD

Thomas Nee, conductor
David Chase, conductor
Kenneth Bookstein, piano

Symphony no. 8 in F major
Choral Fantasy
Kenneth Bookstein, piano
La Jolla Symphony Chorus
ELEGY
Wellington's Victory

Tickets: \$8.00 General
\$6.00 Students & Seniors
FOR INFORMATION CALL 534-4637

*A particular feature of many Beethoven symphonies is the large brass part. The La Jolla Chamber University Symphony is, and like San Diego as a whole, I used to be surrounded by wind and brass. After an especially beautiful performance, the orchestra returns to the music. (By) Jonathan Smith, San Diego Reader, March 1988

Other 1988-89 season concerts include works by Beethoven, Mahler, Bruckner, Prokofiev, Mozart, and many others.

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USA vs. MEXICO

Saturday, September 24, 1988
Rancho Sante Fe Polo Club

EVENT SCHEDULE

2:30 Mariachi Entertainment • Celebrity Bartenders • Mexican Street Fair
3:30 Dance presentation by the Ballet Folklorico Xochiquetzalli
4:00-6:00 Polo Match
6:00-6:30 Trophy Presentation • Balloon Launching
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READER'S GUIDE TO LOCAL EVENTS

Classic Bicycles, tandems, cruisers, and antique bicycles are among the vehicles that can be seen in this exhibit, Sunday, September 25, noon to 6 p.m., Del Mar Arts Park, 1226 Camino Del Mar, Del Mar. Free. Of course, the spouses, the Allard Park Club, encourage you to ride your bike to the show.

Comic, Creative Games, adults can join in an evening of exercises to creativity and humor in another session of "Creative Games" with Jacqueline Lowell, Tuesday, September 27, 7:30 p.m., Oakland

West Apartments rental office building, lower level, 7866 Jamulham Street, Pacific Beach, 581-0050.

La Mesa's Oktoberfest, it's the fourteenth year that the city of La Mesa has hosted this four-day bash. An estimated 100,000 people will participate in the festivities this year. Things begin warming up next Thursday, September 29, 5 p.m. to 10 p.m., and the party polka on Friday, September 30, 5 p.m. to 11 p.m.; Saturday, October 1, 11 a.m. to 11 p.m.; and Sunday, October 2, noon to 9 p.m. There's a plenary of German music, German food, German beer, German folk dancers, and a generally lively street fair, exhibits, and competitions spread out in all directions from the intersection of Spring Street and La Mesa Boulevard in La Mesa. There's the continuous live "family" entertainment on two stages. For more information, call the chamber of commerce at 574-0885. Admission is free.

"About Face," a storefront exhibit of fine art pieces in diverse media by members of San Diego's Communicative Arts Group, an organization of professional designers, illustrators, and graphic artists, can be viewed at the "ArtSpace at Scripps," in the commercial center at 2010 Jimmy Dunne Boulevard, Del Mar, through October 30, seven days a week, from 11 a.m. to 10 p.m.

"Catching the Waves Twenties to Twentieths," the California Surf Museum branches in fine official exhibits with a show of photographs, surfboards, and memorabilia related to the San Diego County surf scene at the Moonlight Plaza Shopping Center, Bonita Boulevard and Highway 101, Encinitas. This is the next step in the ongoing effort to establish a permanent home for the museum. The temporary exhibit can be viewed on Saturdays and Sundays, from 10 a.m. to 6 p.m., for the next several months. For additional information, call 942-9249.

FOR KIDS

Puppets, the McIntire Puppets present, The Three Little Pigs, Friday, September 23, at 10:30 a.m., Saturday and Sunday, September 24 and 25, at 11 a.m., 1 p.m., and 2:30 p.m., Monte Hirschback Puppet Theater, Balboa Park (in the Palisade area, near the ArtSpace Center), 466-7128.

Music, Mime, and Comedy, Neil Land, comedian falls with his lively show, Sunday, September 24, 10:30 a.m., children's room, San Diego Public Library, 820 E. Street, downtown. Free. 696-9921.

"Build-a-Bust," kids between the ages of five and ten have the chance to have their hidden dinosaur "bones," then assemble (and discover) into a skeleton, Sunday, September 24, 10 a.m., and again at noon, Natural History Museum, Balboa Park. The programs begin with a talk about the dinosaurs, followed by the hunt, and the building of the

dinosaur on the front steps of the museum. Registration is required. For information call 233-3621.

Films, Waffles, Happy Birthday Moon, Dorothy and the Star, and Angel Lost will be shown for kids from preschool to third grade, Saturday, September 24, 10:30 a.m., University Community Branch Library, 4125 Governor Drive, University City. Free. 453-5122.

Circus Show, "Make-a-Cross" is back in town. This San Francisco troupe puts on a performance, then teaches kids some circus skills (juggling, self-walking, acrobatics, clowning), and then includes all the new circus stunts in the act. The theme for this year's show is "Quiet on the Set," based on the adventures of making a silent film. The first performance in the county this year is scheduled for Tuesday, September 27, 5:30 p.m., to 8:30 p.m., Stagecoach Park, Motion Picture Area, La Costa Avenue and Rancho Santa Fe Road, Carlsbad. It's all free. For information call the Carlsbad Arts Office at 434-2700.

"Blind," a movie learns a lesson in self-control in this film, part of preschooler's story time. Children must be accompanied by an adult. The event will be Wednesday, September 28, 10 a.m., National City Public Library, 200 East Twelfth Street, National City. Free. 336-4280.

Storytelling, the "Myriam Moskowitz Mother Knows" is guest storyteller for kids ages three through five, Wednesday, September 28, 10:30 a.m., Casa de Oro Branch Library, 9628 Camino Road, Spring Valley. Free. 463-3236.

Campers, Donald Duck is the featured performer in a program of cartoons, Wednesday, September 28, 1 p.m., at the La Jolla Branch Library, 1008 Wall Street, La Jolla. Free. 459-5174.

MUSEUMS

La Jolla Museum of Contemporary Art, currently showing is a mid-career exhibit of forty major works by Los Angeles artist Joel Fine. His diverse work has

is a confusing theme the ideas of communicating and message systems. In his career, he has worked in traditional fine art media and also performance, writing, graphics, and environmental sculpture. Included in this show are examples from his "Birth/Analogy" series of wrapped, incised, and painted pole forms, the ten-foot-by-seventeen-foot painting Association: Ayer's Analog, an early sculpture, and Long Pig, a painting/sculpture piece.

Showing concurrently is the first American exhibition of work of British artist, Eric Smith. His two-dimensional, geometric abstractions on paper are created from charcoal the artist produces by burning various wooden objects and from patterns created out of the magnetic properties of various substances. The works in this exhibit have been executed since his arrival in San Diego earlier this month and were materials found in the country. He characterizes his work as "a dialogue between the materials and the natural forces at work." Both exhibits have been organized by the museum and can

be viewed through October 2. The museum is located at 700 Prospect Street, La Jolla. Viewing hours are 10 a.m. to 5 p.m., Tuesday through Sunday, except Wednesday, when closing time is 9 p.m. Admission is free each Wednesday between 5 p.m. and 9 p.m. For more information, call 454-2261.

Mingel Museum of World Folk Art, for centuries the women of the Michala region of Bihar in northeastern India have painted bright images of Hindu goddesses on the floor and walls of their houses, in association with religious ceremonies. In the 1980s, the women began painting these colorful works on paper to sell to relieve the poverty of their towns. An exhibition of these works on paper can be viewed through September, at the museum at 4405 La Jolla Village Drive, La Jolla (in the University Towne Centre). Viewing hours are 11 a.m. to 5 p.m., Tuesday through Thursday, and Saturday, 11 a.m. to 9 p.m., Friday and 1 p.m. to 5 p.m., Sunday. 453-4300.

The Museum of Man has a number of exhibits running concurrently. A ten-minute slide show, "Quest Over Man's Face California," with documentation by Ken Hedges, the museum's chief curator, runs through February of 1989. The slides show ancient Indian cave paintings, some of them from Cueva I, a cave in central Baja with over 500 feet of painted walls.

Also on exhibit is "Saddles and Sarcophagi: Diverse Cultures in Baja California" (through March 1989). Russian Molokans, whose Christian-fundamentalist strictures caused them to be known as "spirit jumpers," fled religious persecution. More than a hundred families crossed to Los Angeles and eventually made their way south to settle near Ensenada. Artifacts from their lifestyle, as well as photographs, will be on view, as will diagrams that depict the lifestyles of the first pioneers who settled both Upper and Lower Baja. The Museum of Man is located at 1150 El Prado, Balboa Park. 239-3001.

Museum of Photographic Arts, two shows will run simultaneously through November 20. "Pere Dubouffé Redwooded: Masterpieces 1900 to 1935" is a show of eighty provocative, arresting, surreal, and often humorous works by a French photographer whose work was nearly forgotten. San Diego collector and photohistorian Tom Jacobson spent ten years locating Dubouffé's works, which had not been exhibited since 1935. This display was shown recently at the Pompidou Center in Paris. In the San Diego exhibit, the companion works are by contemporary artist Olivia Parker. Her "Weighing the Planes" is a group of forty photographs of objects illuminated by natural light that emphasize the abstract and suggestive interplay of light and shadow. In conjunction with the exhibit, Tom Jacobson will deliver a lecture about his ten-year search for the Dubouffé photographs next Thursday, September 29. Olivia Parker will be speaking on October 20. The gallery is open daily from 10 a.m. to 5 p.m., until 9 p.m. on Thursday. Docent tours are available on Saturdays and Sundays at 2 p.m.

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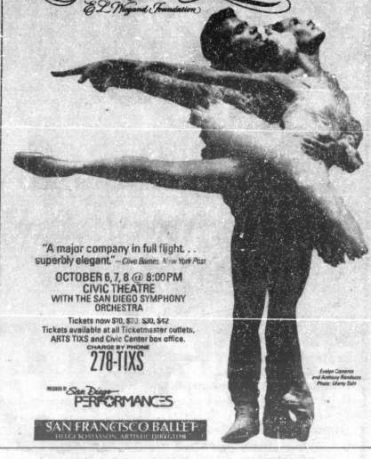
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October 3, Monday, 8:00 pm
Mandeville Auditorium
G.A. \$11.00, Students \$7.00
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READER'S GUIDE TO LOCAL EVENTS

and 3 p.m. and are included in the price of admission. Museum of Photography, Arts, Balboa Park, 239-5262.

Museum of San Diego History. "Hidden Treasures: A Lighthouse Look at Ladies' Linen, 1850 to 1950" is an exhibition of all manner of corsets, hoops, chemises, and other undergarments as endorsed by American women in the time of fashion. The show, which also includes period room settings, can be seen through October 30 at the museum of the San Diego Historical Society, in Balboa Park.

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

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

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

Roscoe H. Fleet Science Theater and Science Center. *Spot and The Flying Blue Marble* tells a historical look at man's fascination with traveling far — on land and through space. They'll be screening through mid-October. Call the center for show times. On September 24, a new *Lauriat* show, *Lauriat de 700*, opens. The show is recorded music by such groups as Talking Heads and Orange Juice that is coordinated with a laser-light show. *Lauriat* plays San-diego through Tuesday at 9:15 p.m. with an additional 10:15 p.m. show on Friday. The theater and science center is located in Balboa Park. To confirm current show schedules, call

238-1168 or 238-1213. The science center is open from 9:30 a.m. to 5:30 p.m. *Spot* shows are extended to 10:30 p.m. on Fridays and Saturdays.

Villa Montezuma. The San Diego Historical Society has extended the exhibit of Mexican jewelry through November 6, at the Villa Montezuma, 1700 North and K street, San Diego. 239-2211.

GALLERIES

"Mexico's Political Renaissance." Painters from the recent, post-revolutionary national elections in Mexico are exhibited at the Centro Cultural de la Raza from Friday, September 21, through October 16. The exhibit demonstrates the nature of Mexican politics as changing from one-party domination to a broader, multiparty system that is challenging the entrenched powers. Translations of the poems and background materials on the parties and candidates is included. The exhibition opens with a reception,

with music, food, and discussion of the new political climate in Mexico on Friday, September 23, 7 p.m. to 9 p.m. at the Centro Cultural de la Raza, 3811 Park Boulevard, North Park. 297-3056.

"Assignment: Artworks." Images from the 1988 Artworks, the work of Michael Hedges, Eric Rios, Sandra Small, Leon Edwards, Louise Russell, Carol Nye, Wayne Rios, Rodney Nakamoto, and Michael Ruggero, can be viewed through October 10. An artists' reception is scheduled for Friday, September 23, 7 p.m. to 9 p.m. at the Centro Cultural de la Raza, 3811 Park Boulevard, North Park. 297-3056.

Mexican Ceramics. An exhibit of the work of artists from the Centro Cultural de la Raza, 3811 Park Boulevard, North Park, 297-3056.

Modern Ceramics. An exhibit of the work of artists from the Centro Cultural de la Raza, 3811 Park Boulevard, North Park, 297-3056.

October 4, 456-9222.

"Black and White And..." San Diego artist of San Diego, California, is exhibiting his work at the La Jolla Museum of Contemporary Art at 454-0202 or 454-3411.

Three Women. Works by Gwendolyn Snyder, Veronica Connelley, and Maria Pader can be viewed through October 9, at the National Theater, California, 107, 744 G Street, downtown. Hours: 11 a.m. through 4 p.m., Wednesday through Sunday. 239-5679.

Don Show. "Updated Vinyl Paintings," the work of Marjorie Nadelman and John Rana, "Nadelman" are displayed through October 20. The exhibit of Nadelman's work includes some oil-on-canvas and relief constructions from 1987 to show the transition of her style from painting to sculpture. The works by Nadelman and Rana are displayed through October 20. The exhibit of Nadelman's work includes some oil-on-canvas and relief constructions from 1987 to show the transition of her style from painting to sculpture. The works by Nadelman and Rana are displayed through October 20.

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and conserving limited natural resources. He cites the United Nations report that found that an overhauling national San Diego floor spending more money to protect the environment and preserve open space. Smith also notes that the majority of the members of San Diego's Sierra Club are Republicans, a rather startling statistic. Yet even more surprising is the club's number-one priority — district elections, which, it feels would make it easier for San Diego to elect council members who are responsive to environmental issues and concerns.

But if environmentalism really is becoming an all-American as Turkey at Thanksgiving, how come the other side (the side that's shaking our forests, sucking oil from our coastline, wringing our land of oil, dumping toxic waste into our drinking water, and putting about nuclear power) seems to be winning? "Political power comes from economic power," Smith explains. "Most people don't like to admit that our government is not a democracy so much as it's a plutocracy."

Government favors nuclear power and fossil fuels over solar power and other renewable energy sources. And the tax structure and subsidy structure are all set up to reward exploitation over conservation.

Smith maintains that if a climate-relevant federal subsidies that industries that exploit virgin materials (such as mining and timber) it would create a natural market pressure to recycle. (According to a study conducted by Cornell University, says Smith, the average federal subsidy to a nuclear power plant the size of San Onofre is \$1 million per day.) "The transition would be painful if it were the market forces bringing it about. If we just stop subsidizing the wrong things, the right things will surface."

Though public opinion is now behind the environmental movement, Smith concedes that "it's hard to effect change only on public sentiment. We have to translate our values into political victories. And if people have information regarding the solutions, then they can do it. The problem of teaching the earth unit from

need, it's four waste, and we're just trying to educate people that we can live in harmony with nature."

To promote public sentiment of the ecology movement, the Council of Environmental Organizations is sponsoring a Resource Renaissance Fair this Saturday, September 24, in Balboa Park. Concerned Republicans and Democrats, hippies and yuppie alike will gather to view some of the latest and most innovative developments in environmental technology. Over thirty companies and organizations will be represented, with exhibits on water saving and pollution, energy-saving and solar-powered devices (such as the emergency call box currently being installed on San Diego freeways), recycling equipment, endangered species, native plants, nonpolluting appliances, models of holistic health care, and alternative-powered vehicles. Many of the products on display, Smith says, will be the practical rather than visionary variety — nontoxic cleaners, for example, made mostly of alcohol, which

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SEPTEMBER 22, 1968 11

(Continued from page 22)

Zimbabwe gained its independence. Appropriately, the band's style is a bright blend of celebratory messages and dance-happy rhythms that actually has a name: It's called some African and most Western forms of music. It emphasizes its rhythmic properties by breaking them down into particulars. Guitar, for example, are picked as often as strummed, the pizzicato effect of tickled, muted strings producing a popping, carousing effect that gives the music an irresistible buoyancy. But the Bhundu's music has more in common with Western forms than does a lot of contemporary African music. The shuffling, circular polyrhythms, hi-hat cymbal patterns, punctuating horn

bursts, and call-and-response vocals make a trans-Atlantic connection with music of the Caribbean and a firm project in his New Orleans. And although they usually sing in their native Shona language, the Bhundu occasionally and unobtrusively slip into English to obscure our understanding of lyrics about the evils of apartheid and the wonders of liberation. In this country, the Bhundu Boys can be heard on several albums, including the recent *True It* on the Mango (Island) label, and Shaded, an excellent compilation of the band's Zimbabwean recordings on the Discopique/Caribbeage label. More immediately, they can be heard Tuesday at the Belly Up Tavern.

— John D'Agostino

A lot of attention has been given lately to Robbie Robertson, with a "comeback" album under the band's back catalogue to the tune of an extra \$20,000 a year in royalties for me. This late also appears perfectly consistent with the communal atmosphere that produced the Band's great late-1970s debut album, *Music from Big Pink*, which was named after the house the musicians shared in Woodstock, New York. (Even now, Zappa, Danko, and Hudson all live — in separate houses — in the Catskills.) The Band's sharing extended to their music, as they imparted a wealth of American music (even though all but Helm were Canadians) they'd picked up since touring in the Hawks to put the Band back in the headlines.

But Rick Danko and Garth Hudson are still very much alive and well and playing well, when they feel like it. The hardy-working attitude seems to suit the two — and after all, Danko pointed out recently, Robertson's success has spared sales of the band's back catalogue to the tune of an extra \$20,000 a year in royalties for me. This late also appears perfectly consistent with the communal atmosphere that produced the Band's great late-1970s debut album, *Music from Big Pink*, which was named after the house the musicians shared in Woodstock, New York. (Even now, Zappa, Danko, and Hudson all live — in separate houses — in the Catskills.) The Band's sharing extended to their music, as they imparted a wealth of American music (even though all but Helm were Canadians) they'd picked up since touring in the Hawks to put the Band back in the headlines.

even more impressive follow-up titled with redundant simplicity *The Band*. Helm was next. Louisiana as he went "Up on Cripple Creek" and beautifully understated Danko vocally shouldered "The Weight" with appropriately mythic resignation. Hudson, meanwhile, was tremendously evocative with his swirling organ or archaic saxophone, conjuring up vivid mental pictures of bygone days. As the group's career progressed, Robertson was perhaps inevitably singled out as the group's visionary but the rest were invaluable, whether on their own essays (like the *Moonlight Mother* album) or hauling the theater in its many forms (Danko wrote "Life is a Carnival" and sang the

(Continued on page 26)

THURSDAY, SEPTEMBER 22

N.E.C. and SPIRITS IN MEAT with **DARK GLOUS** plus **RAIN CATHEDRAL**

FRIDAY, SEPTEMBER 23

BLACK CHINA doing 2 sets (10pm to 12am)

KING NEPTUNE with **TELOLOGY** plus the debut of **ALLIANCE** (beginning at 10pm sharp)

BOVINO BY MUSIC REPORTS Fri. 5th: What started out as a nice breezy *Starry Summer* night ended like an explosive tornado. Pulling me to be persuaded, as you can count test them, take a grumpy guitar and mix Oreo, add the grumpy and positive, you got the picture. *The And a Band* at the wrong time was real. Jester followed, to old Debra, Vicki, Maggie, Matt, Tim, Mary, it's a Panther night at the Spirit, and like they've been confined in a 20x20 dormitory for so long they just had to let go and that they did well. Like a midsummer night in hell were the wind. The only difference I could tell between Jester and The 6 the Pharaohs was one played drunk brass music and the other was. Even the dance

SATURDAY, SEPTEMBER 24

ALL formerly **THE DESCENDANTS** and they have a hit on *WAX*. Just perfect, know about that. **WAX** NIGHT TOL MAM and **MILSTONE** featuring **Milo**. Plus **LEVIN CHERRY** and **DADDY LONGLEGS** opens at 10pm sharp

SUNDAY, SEPTEMBER 25

NO COVER **SONGWRITERS' SHOWCASE & OPEN MIC** Perform and get a FREE tape recording of your first song. Sign up with new state-of-the-art equipment. **MC & DJ** **LOVE GUESS** is playing. Sign up 7:30. Free for drawing of the day. Comedians, rappers, jokers — anything is welcome.

WEDNESDAY, SEPTEMBER 28

CITY ON EDGE with **FEEDING FRECKY** and **THE RESTAURANT** plus **NEW RIDE**

THURSDAY, SEPTEMBER 29

NO COVER **SONGWRITERS' SHOWCASE & OPEN MIC** Perform and get a FREE tape recording of your first song. Sign up with new state-of-the-art equipment. **MC & DJ** **LOVE GUESS** is playing. Sign up 7:30. Free for drawing of the day. Comedians, rappers, jokers — anything is welcome.

FRIDAY, SEPTEMBER 30

THE LEADER OF THE CALL **MICHAEL BEEN** and **HARRY DEAN STANTON** (REPO-GAN) WITH MEMBERS OF THE CALL

SATURDAY, SEPTEMBER 31

THE BEARS FEATURING FORMER KING CRIMSON GUITARIST **ADRIAN BELEW**

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SATURDAY - OCT 8 - 7:30 PM

THE STARLIGHT BOWL - BALBOA PARK

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FRIDAY, SEPTEMBER 23 8PM

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TONIGHT THURSDAY, SEPTEMBER 22

RICK DANKO & GARTH HUDSON

PLUS: DR. JOHN

FRIDAY, SEPTEMBER 23

LADIES—THE SAN DIEGO PREMIERE OF ERIC SAVAGE AND HIS BAND THE PENETRATORS WITH THEIR DEBUT ALBUM 'FANTASY LOVER'

FOLLOWED BY RICK ELIAS TRAVESTY/JOHNNY QUEST

SATURDAY, SEPTEMBER 24

THE LEADER OF THE CALL MICHAEL BEEN AND HARRY DEAN STANTON (REPO-GAN) WITH MEMBERS OF THE CALL

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MONDAY, SEPTEMBER 26

REMEDIATION CONCERT The Romantics

"THAT'S WHAT I LIKE ABOUT YOU" PLUS: MANUAL SCAN

WEDNESDAY, SEPTEMBER 28

WARRIOR BROS. RECORDING ARTIST BULLET BOYS PLUS: HANZON

SATURDAY, OCTOBER 1

WELCOMES THE KING OF SURF ROCK DICK DALE AND THE DELTONES

TUESDAY, OCTOBER 4

AL STEWART AND HIS BAND PLUS SPECIAL GUEST DAVID LANZ

WEDNESDAY, OCTOBER 5

THE BEARS FEATURING FORMER KING CRIMSON GUITARIST ADRIAN BELEW

TICKETS AT TICKETMASTER AND THE BACCHANAL

SUNDAY, OCTOBER 9

JUICE NEWTON "QUEEN OF HEARTS"

CHOCOLATE WEDNESDAY, OCTOBER 12

IAN HUNTER with Nick Rasmussen

SATURDAY, OCTOBER 15

ARLO GUTHRIE "ALICE'S RESTAURANT"

MONDAY, OCTOBER 31

A HALLOWEEN PARTY WITH THE BEAT FARMERS

SATURDAY, NOVEMBER 5

A 9/1X RESURRECTION CONCERT A FLOCK OF SEAGULLS

SUNDAY, NOVEMBER 6

MICHAEL MARTIN MURPHY & PATTY LOVELESS

SUNDAY, NOVEMBER 20

TANYA TUCKER

WEDNESDAY, NOVEMBER 30

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MARIA MCKEE 10/13 RICHARD THOMPSON 10/16 TOMMY CONWELL 10/22 HOTHOUSE FLOWERS 10/29 RAY CHARLES 11/27

STEVE RAY VAUGHAN & DOUBLE TROUBLE

PLUS THE FABULOUS THUNDERBIRDS

LIVE AT SEA WORLD'S NEW NAUTILUS AMPHITHEATER

FRIDAY, SEPTEMBER 30 AT 8 PM

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SEA WORLD

singer(also) **Harry Dean Stanton**, both of whom are featured in the currently controversial *Last Temptation of Christ*, which was directed by (surprise!) Martin Scorsese. This concert should be a revelation especially for fans of the iconoclastic Stanton, a Tex-Mex fan whose simple, Spanglish-laced singing on one song in *Paris, Texas* was but one highlight of his amazing performance.

— Joe Riggs

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

Rick Danen and Garth Hudson and Dr. John Bacchus, tonight, Thursday 8:30 p.m., 8722 Clairemont Mesa Boulevard, Clairemont.

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For more information, call 594-6947.

Fishbone, Crucial DBC, and the Donkey Show: El Cortez Ballroom, Saturday, October 1, 8 p.m., 730 Beech Street, downtown. 298-5070.

[illegible]

Santana, featuring Michael Shriver, Gregg Ball, Armando Perea, Chester Thompson, Alphonso Johnson, and Jose Caprio Arana. 1000's Open-Air Theatre, Sunday, October 1, 8:30 p.m., San Diego State University campus. 594-6947 or 278-7135.

Peter Dinklage and Herve Lettieri. Bella Via, Saturday, October 1, 8:30 p.m. and 10:30 p.m., 225 Highway 101, Cardiff. 943-1105.

Wavy Gray and the Victims Hysterics. Rick Sauter, October 1, 9 p.m., 4258 West Point Loma Boulevard, Loma Portal. 225-8539.

Dick Dale and the Deltones. Bachman, Saturday, October 1, 9 p.m., 8022 Chelmsford Mesa Boulevard, Chelmsford. 560-8022.

Billy Bragg, Michelle Shocked, and Macaw. California Theatre, Sunday, October 2, 8 p.m., 1222 Fourth Avenue, downtown. 225-1781 or 278-7135.

Pyralis TV Club Night. Sunday, October 2, 8 p.m., 854 Camino de la Reina, Nuevo Valley. 225-1663.

The Soulmates and Paul Kelly and the Heartbeats. California Theatre, Sunday, October 2, 8 p.m., 1222 Fourth Avenue, downtown. 225-1781 or 278-7135.

All Stewart Bachman. Sunday, October 4, 8:30 p.m., 8022 Chelmsford Mesa Boulevard, Chelmsford. 560-8022.

Kenny Loggins. Sea World's Nautilus Amphitheater, Wednesday, October 5, 7 p.m., Sea World Drive, Mission Bay. 225-9681 or 278-7135.

Jeanette Casanova. Monday, October 5, 8 p.m., UCSD campus, La Jolla. 524-6867 or 298-0411.

The Beach. Wednesday, October 5, 8:30 p.m., 8022 Chelmsford Mesa Boulevard, Chelmsford. 560-8022.

Terry Gibbs and Buddy DeFranco. El Centro, Wednesday, October 5, through Sunday, October 8, 8 p.m., Friday and Saturday 9 p.m., Summer House Inn, 7965 La Jolla Shores Drive, La Jolla. 484-0061.

Tower of Power. Billy Up Tavern, Thursday, October 6, 9 p.m., 145 South Cedros Avenue, Solana Beach. 481-8022.

Major Pop and the Jans and Mary Chiles. California Theatre, Thursday, October 6, 8 p.m., 1222 Fourth Avenue, downtown. 225-1781 or 278-7135.

The Jody Herman Band. Rick's, Friday, October 7, 9 p.m., 4258 West

D.J. Jerry Jeff and the Fresh Prince and J.J. Felt. California Theatre, Monday, October 10, 7:30 p.m., 1222 Fourth Avenue, downtown. 225-1781 or 278-7135.

The GIP. Allstate, featuring Lee Brinson, Tom Scott, and Viki Percy. Hawthorne, Monday, October 10, 8 p.m., 2211 Shafter Island Drive, Shafter Island. 224-9438 or 278-7135.

Bobby Whinnick. Rick's, Monday, October 10, 9 p.m., 4258 West Point Loma Boulevard, Loma Portal. 225-8539.

Sand Patti. Oak Theatre, Tuesday, October 11, 10 p.m., 202 C Street, downtown. 226-8250.

George Michael. Sports Arena, Tuesday, October 11, 8 p.m., 278-7135.

The Western. Billy Up Tavern, Tuesday, October 11, 9 p.m., 145 South Cedros Avenue, Solana Beach. 481-8022.

Julie Priebe and Steven Sports. Arena, Wednesday, October 12, 8 p.m., 278-7135.

Joe Hunter and Mick Swann. Bachman, Wednesday, October 12, 8:30 p.m., 8022 Chelmsford Mesa Boulevard, Chelmsford. 560-8022.

Seahawk. California Theatre, Sunday, October 14, 8 p.m., 1222 Fourth Avenue, downtown. 225-1781 or 278-7135.

John Newman. Bachman, Sunday, October 15, 8:30 p.m., 8022 Chelmsford Mesa Boulevard, Chelmsford. 560-8022.

Acoustic Allstate. Hawthorne's, Sunday, October 15, 8 p.m., 2211 Shafter Island Drive, Shafter Island. 224-9438 or 278-7135.

Seahawk. California Theatre, Sunday, October 15, 8 p.m., 1222 Fourth Avenue, downtown. 225-1781 or 278-7135.

Paul Loma Boulevard, Loma Portal. 225-8539.

The Del. Billy Whinnick, Monday, and Eric Charles. Friday, October 7, 9 p.m., 1120 Shuman Avenue. 278-7993.

Shane St. Luke's Church. Saturday, October 8, 8 p.m., 3725 30th Street, North Park. 426-4050.

Seahawk. California Theatre, Sunday, October 14, 8 p.m., 1222 Fourth Avenue, downtown. 225-1781 or 278-7135.

Joe Newman. Bachman, Sunday, October 15, 8:30 p.m., 8022 Chelmsford Mesa Boulevard, Chelmsford. 560-8022.

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Seahawk. California Theatre, Sunday, October 15, 8 p.m., 1222 Fourth Avenue, downtown. 225-1781 or 278-7135.

Hot! Hot! Hot!
Bonita Beach "Dance" Club

Every Wednesday
Get Wild on Wednesday
Wild games, wild prizes, wild wins

Every Thursday
Lucky Ladies' Night
11:25 wine and champagne
Pick up Pop. Delicious for pizza, brunches, diners and champagne

Every Friday & Saturday
Non-stop dancing
to your favorite tunes
Drive specials throughout the night

Every Sunday
Sunshine
Pick up Pop. Delicious for pizza, brunches, diners and champagne

Seasonal Sunday Night
Sister Home Zinger Parties
featuring Sister Home White Zinfandel

Monday Night Football
Free hot dogs and chili • Buckets of Bud Lights \$3.50 and you keep the bucket!

4014 Bonita Rd., Bonita (one mile east of 005) 479-3537

"Only They Know The Difference"
At Mick's, we're not moosin' around when we say there's a difference in PB clubs.

91X Sept 27, 9:30
Vacation
Gateway Party
91X DJ to Appreciate

Monday
91X Nite
91X Crossover

Wednesday
Name Your Drink Nite
Any drink \$1.25

Thursday
McMargarita Nite
\$1 Margaritas

Live music and dancing 7 nights a week 'til 1:30 a.m. • Burgers and Pizzas from \$1.95

Free underground parking Mick's PB, below McCormick & Schmick's in the Promenade along the Boardwalk in Pacific Beach. 4190 Mission Boulevard • Underground parking at Reed and Mission

MICK'S
PB
581-3938

TIO LEO'S
NAPA • MORENA
Mexican Restaurant & Lounge
5302 Napa St. near the
Morena Blvd. home furnishings
district • 542-1492

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

Thursday, Friday & Saturday
BOLTON/DALLAS

JAZZ NIGHTS

Every Tuesday
Old Summer

DR. CHICO'S
ISLAND
SOUNDS

Featuring Dr. Chico's Island Stars 12:25 Wednesday shows 11:25

Wednesday
USD NIGHT
\$1.00 Nicholas & \$1.50 Well Drinks 9-11
\$1.50 Gold Shooters & \$1.25 Margaritas All night

TIO LEO'S
MIRA MESA
10281 Camino Ruiz
Mira Mesa • 725-1461

Thursday, Friday & Saturday
CINEMA

Greg Clover Band

Monday & Wednesday
FOUR EYES

TIO LEO'S
MISSION GORGE
6333 Mission Gorge Road
940-9143
EASY LISTENING

Thursday, Tuesday & Wednesday
JINNAH WILLIAMS

Friday & Saturday
VERN TUCKER

Sunday & Monday
BILL MULLEN

Sade. SD85's Open-Air Theatre, Thursday, October 23, 8 p.m., San Diego State University campus. 594-6947 or 278-7135.

Charles "Gambino" Brown. Billy Up Tavern, Thursday, October 23, 9 p.m., 145 South Cedros Avenue, Solana Beach. 481-8022.

Kenny C and Stanley Jordan. SD85's Open-Air Theatre, Friday, October 14, 8 p.m., San Diego State University campus. 594-6947 or 278-7135.

The Jackson Five. Friday, October 14, 9 p.m., 4258 West Point Loma Boulevard, Loma Portal. 225-8539.

Arlo Guthrie. Bachman, Saturday, October 15, 8:30 p.m., 8022 Chelmsford Mesa Boulevard, Chelmsford. 560-8022.

David NEILA Hall. Saturday, October 15, call for times. 4355 Home Avenue, East San Diego. 265-4895.

Elis Fitzgerald, Joe Williams, and the Coast Road Orchestra. Sea World's Nautilus Amphitheater, Sunday, October 16, 7 p.m., San World Drive, Mission Bay. 225-9681 or 278-7135.

Richard Thompson. Bachman, Sunday, October 16, 8:30 p.m., 8022 Chelmsford Mesa Boulevard, Chelmsford. 560-8022.

Papa John. Sunday, October 16, 9 p.m., 1222 Fourth Avenue, downtown. 225-1781 or 278-7135.

Shy and Bubble and the Tait Gang. Friday, McGregory, and Best Priest. Sunday, October 22, 8 p.m., 8022 Chelmsford Mesa Boulevard, Chelmsford. 560-8022.

Bob Jones and Nelson Kit Carson. Amphitheater, Sunday, October 22, 8:30 p.m., 145 South Cedros Avenue, Solana Beach. 481-8022.

Chris Hillman and the Desert Rose Band. Billy Up Tavern, Thursday, October 27, 9 p.m., 145 South Cedros Avenue, Solana Beach. 481-8022.

Hot House Flowers. Bachman, Saturday, October 29, 8:30 p.m., 8022 Chelmsford Mesa Boulevard, Chelmsford. 560-8022.

The Best. Bachman, Monday, October 31, 8:30 p.m., 8022 Chelmsford Mesa Boulevard, Chelmsford. 560-8022.

A Flock of Seagulls. Bachman, Sunday, November 5, 8:30 p.m., 8022 Chelmsford Mesa Boulevard, Chelmsford. 560-8022.

Michael N. Murphy and Patty Lombard. Bachman, Sunday, November 6, 8:30 p.m., 8022 Chelmsford Mesa Boulevard, Chelmsford. 560-8022.

Van Halen. Sports Arena, Saturday, November 10, 8 p.m., 278-7135.

Ray Charles. Bachman, Sunday, November 20, 8:30 p.m., 8022 Chelmsford Mesa Boulevard, Chelmsford. 560-8022.

Ray Charles. Bachman, Sunday, November 27, 7 and 10:30 p.m., 8022 Chelmsford Mesa Boulevard, Chelmsford. 560-8022.

Bachman-Barner Overdrive. Bachman, Wednesday, November 30, 8:30 p.m., 8022 Chelmsford Mesa Boulevard, Chelmsford. 560-8022.

225-8539
Sade. SD85's Open-Air Theatre, Thursday, October 23, 8 p.m., San Diego State University campus. 594-6947 or 278-7135.

Charles "Gambino" Brown. Billy Up Tavern, Thursday, October 23, 9 p.m., 145 South Cedros Avenue, Solana Beach. 481-8022.

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Bachman-Barner Overdrive. Bachman, Wednesday, November 30, 8:30 p.m., 8022 Chelmsford Mesa Boulevard, Chelmsford. 560-8022.

Fugerty's, 245 West 82 North, Escamado, 783-8441: Gary Leiman, contemporary and country, Friday and Saturdays.

Full Moon Nightclub, 485 First Street, Encinitas, 436-7397: Dade Groovy and the Paisley People, vintage hippie rock, Tuesday.

Gilbey's, 945 West Valley Parkway, Escondido, 480-0420: Menage, contemporary rock and roll, Thursday through Saturday.

The Grove, 3232 Mission Avenue, Oceanside, 757-7711: Mirage, contemporary, Wednesday through Saturday, with Frank Ricci, Thursday through Saturday.

A black and white line drawing of a baseball player in a batting stance. The player is wearing a batting helmet, a light-colored jersey, dark pants with a light-colored stripe down the side, and batting gloves. He is holding a baseball bat with both hands, ready to swing. The drawing is positioned on the left side of the page, with the letter 'S' visible to its left.

SEPTEMBER 22, 1993 3

BLONDE
LIVE ROCK N' ROLL

Thurs.-Sat.
Sept. 22-24
9 pm
WHO CARES?

Sun.
Sept. 25
4-8 pm
MESSINGER

Mon.-Wed.
Sept. 26-28
8:30 pm
MESSINGER

Thurs.-Sat.
Sept. 29-Oct. 1
9 pm
BLONDE

Sun.
Oct. 2
4-8 pm
YANXWORTH

Mon.-Wed.
Oct. 3-5
8:30 pm
YANXWORTH

HAPPY HOURS: Mon.-Fri. 4-7 pm
\$2.00 cover Fri. & Sat.
Sports events on our satellite TV.
710 Camino Ave., Pacific Beach • 483-7344

PRIME SUSPECT
Tuesday-Saturday from 5:30 pm
Coming September 27, THE CLASSICS

Monday-Friday: **HAPPY HOUR** 4-7 pm • Free hors d'oeuvres
Friday: **PARTY AUCTION**
MONDAY NIGHT FOOTBALL SPECIALS

THE ISLANDS

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ATLAS BUILDING

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

B STREET
CAFE & BAR
425 West B Street, downtown • 238-1707

LIVE JAZZ IN THE CITY

STREETCORNER
Thursday, September 22
6:30-10:30 pm

STREETCORNER
Friday & Saturday, September 23 & 24, 9:30 pm-1:00 am

STREETCORNER
Live jazz for early evening
with
RANDY PORTER
Monday-Wednesday 6:30-10:30 pm
Friday 5:30-9:30 pm, Saturday 5:30-9:30 pm

Honey's, 244 Elm Street, Carlsbad 729-5244. R&B, Top 40 and country and western music. Tuesday through Saturday, the Delta Time, vintage rock. Sunday and Monday.

Hotel Encinitas/Santa's Pub, 2500 South Encinitas Boulevard, Encinitas 721-5000. Pop, rock, contemporary, Tuesday through Saturday. Pat Dumas, contemporary Sunday and Monday.

Irish's, 656 First Street, Encinitas 724-2222. Irish music, all-girl rock band, performs Monday evening. The Band from Ireland, Pikes and Sticks rock. Tuesday: Irish, reggae, Wednesday: Sean McVicker, Irish and folk music. Thursday: Ron Lee, Irish and Pikes and Sticks folk music. Friday and Saturday: Irish, Sean McVicker, Irish folk, 8 p.m., Sunday evening.

The Jazz Parlor, 125 West Coast Boulevard, 174-6066. Earl's Fourth, the band, Wednesday, Friday and Saturday evening and 4 p.m., Sunday. Tuesday through Sunday.

Jelly Beans/Encinitas, 1900 North Harbor Drive, Encinitas 722-3931. Irish folk, contemporary, Tuesday through Sunday.

La Costa Hotel and Inn, Costa Del Mar Road, Costa Del Mar 443-7344. Sports events on our satellite TV. 710 Camino Ave., Pacific Beach • 483-7344

The La Estancia Inn, 2125 Highway 395 South, Palomar 723-3000. C.R.C. James, rock from the States to the 1950s and original, 11 a.m., Sunday.

Lee's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos 744-1100. Country, country, Wednesday through Sunday (San Marcos Boulevard, A-1 High country). Tuesday: Lee's features a superb performing act, live country bands, the second and fourth Sunday of every month. Laddie night, on the second and fourth Sunday, is on the second and fourth Thursday of the month.

Lee's Restaurant, 16200 San Diego Road, 726-3006. Jazz, reggae, Elton Lawrence, accompanied by pianist Jimmy Conner, performs Friday and Saturday with guest vocalist Sharon Anderson.

Little Pines, 6000 Pines Delicias, Rancho Santa Fe 756-3085. Joel Nash, piano show, Wednesday through Sunday.

Musical Inn, 502 East Mission, San Marcos 471-2999. Disco, funk and country, Tuesday through Sunday.

Monterey Bay Caverns, 1325 Harbor Drive, Encinitas 722-3931. Live music, Thursday through Sunday, call club for information.

Tournament of Champions, 10000 County Road, 14000 County Road, Encinitas 724-3383. North Park, country, Friday and Saturday, and Sunday, 4 p.m., Sunday.

Old Del Mar Cafe, 2700 Via de la Valle, Del Mar 756-4614. The Stars, Northern, rock, Thursday and Friday. Private Dumas, rock, Saturday, notice to appear, rock, Sunday. In Class? Hard Rock, cabaret and disco.

Monday: the Halfway, reggae, Tuesday: Street Corner, jazz and rock, Wednesday.

Pat's Seafood, 850 Palomar Airport Road, Carlsbad 438-7800. Windmill Lounge, Live music, Monday: Sherridan, country music, Tuesday and Wednesday.

The Plaza Inn, 7050 Carmel Mountain Road, Rancho Palos Verdes 444-2712. Roy Corra, vocal and guitar music, Wednesday and Thursday. Roy and Laine Corra, acoustic and contemporary music, Friday and Saturday.

The Riverside Club, 12237 Fintertide Road, Poway 744-1235. The Sassy Brothers, country, Thursday through Sunday.

Poway Music Center, 12275 Poway Road, Poway 745-7296. Starline, rock, Friday and Saturday.

Ralph and Eddie's, 260 Grand Avenue, Carlsbad 726-2899. Three Honey, reggae rock and old music, Friday and Saturday and has a jam session Sunday.

Rancho Bernardo Inn, 17500 Bernardo Avenue, San Diego 444-2712. Dan's Dancers and Flunkies, contemporary, Tuesday through Sunday, 10 p.m., Sunday, contemporary, Sunday and Monday.

The Red Couch Inn, 125 North Park Street, Encinitas 723-3931. Sean A. Mink, rock, Thursday through Sunday, 10 p.m., Sunday, and Sunday through Wednesday. The Agents also has a jam session beginning at 2 p.m., Sunday.

The Remy, 517 East First Street, Encinitas 445-5001. Peter Pappalardo, classical guitar, 7 p.m., Friday.

San Leo Bay Downs Golf Course Country Club, 21430 Golf Club Drive, San Diego 444-2712. The Commodore, live band, Friday through Sunday.

Santa Fe Grill, 362 Santa Fe Road, Encinitas 724-2222. Eric Keating and Friends, jazz guitar music for the happy hour 5:30 p.m., Monday through Friday.

Shooter's Bar and Grill, 1962 East Valley Parkway, Encinitas 726-7000. Ukulele, country, rock, 10 p.m., Sunday.

Silver Spine Cafe, 28400 Old Highway 78, Temecula 699-9015. Jack Brown, country music, 10 a.m.-2 p.m., Sunday.

Smitty's Diner, 139 Eucalyptus, Vista 724-0088. Grand Central Station, country rock and pop, 10 p.m., Friday and Saturday.

Stage Coach Inn, West 1963 Vista Way, Vista 724-0088. The C.R.C. Express, country, Friday and Saturday.

The Stone Ridge Country Club, 17186 Stone Ridge Drive, 445-2733. Pikes, with Scott Wilder and Victoria Centre, contemporary, Friday and Saturday.

That Place Place, 2022 El Camino Real, Carlsbad 434-3771. Sherridan, R.C. Neuman, Saturday.

Time Machine/Chico's, 302 North Harbor Drive, Encinitas 724-2222. Irish, reggae, Latin, rock, funk, and more, Monday and Tuesday, 9 p.m., Wednesday and Thursday.

Valley Fort Mission Inn and Red Hot Saloon, 1737 Mission Road, Palomar 726-2797. Tim Cunningham, Louisiana-style music, performed on guitar and fiddle, with vocal, 7:30 p.m., Friday and Saturday.

3 FOR 1 **San Diego's Newest JACKSON DEALER!**
• Audio Tapes up to 10% off
• 60 Best 87 1/2 inch 900 new 9400 (with one purchase)
• Financing convenient
• 24 hr. with 24 hr. service
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MONDAY NIGHT FOOTBALL
at La Hacienda is...
SMASHING!

Get in the middle of all the NFL action Monday nights at La Hacienda. Huddle up and enjoy a roster of munchies along with:

- ★ Giant 8' Wide Screen TV.
- ★ Taco/Seafood Bar
- ★ Fiesta Hour Prices*
- ★ Giant Margaritas \$1.75*

* During Game

Entertainment Hours:
Tues. - Thurs. 6:00 p.m. - Closing
Fri. & Sat. 8:30 p.m. - Closing

Mission Valley Inn
Live Entertainment by
Steve "Good Time Man" Meyer

298-8281
875 Hotel Circle South • Mission Valley

Beaches
Coral Andros Restaurant, 2382 45th Avenue, San Diego 454-4495. 11 P.m., piano variety, Friday and Saturday.

FREE COMPACT DISCS!
Trade in:
6 cassettes, get 1 free CD!
2 used CDs, get 1 free CD!
"on approval"
Dino's Disc
5723 El Camino Blvd.
60 blocks west of
Carmel
365-2234
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ABILENE
YOUR TICKET TO
MONDAY NIGHT FOOTBALL

The Abilene Country Saloon puts you in the front row with NFL action every Monday night!

PLUS:

- Complimentary Hors d'oeuvres
- Happy Hour Prices/Drink Specials
- 70% Superdubs
- Free Drawings for Official T-shirt Prizes
- "Live" Entertainment with Delene St. Clair (after the game)

Show-Off That Country Swing, every Wednesday, cash prizes awarded to partners with the best swing starting at 9:30 p.m.

891-7151
500 Hotel Circle North • Mission Valley

EARTHQUAKE CAFE
SHAKE, RATTLE & ROLL!
To the Rhythms of the 50s, 60s & 70s
Wednesday-Sunday
Fresno's Drink Specials

Fat City's 2nd Annual Oktoberfest
Featuring The Bavarian Beer Garden Band
In our courtyard

Sunday, September 25, 6 pm to 11 pm

Free Admission Dancing

German Beers
German Food
German Wine

Come in your Dirndl or Lederhosen
"Catch the Oktoberfest Spirit"
2137 Pacific Highway, Room 100 by the bay
232-0686
265-2274

Anthony's, 4130 La Jolla Village Drive, La Jolla 437-5400. Dale Vernon, piano variety, Sunday through Saturday.

Anast's Restaurant, 575 Prospect Street, La Jolla 454-4238. George Rana, piano variety, jazz, blues, and reggae, 7 p.m., nightly. Rana, European music on the piano, 9:30 p.m., Friday through Monday.

Bahia Hotel, 958 West Mission Bay, San Marcos 444-2712. Forward Motion, 40 dance music, Tuesday through Saturday. Preston, with Victoria Centre and Scott Wilder, contemporary, Sunday and Monday. Piano Bar, Bob McLeod, Sunday through Saturday. Jack Pollack, Sunday and Monday.

Banger's, 710 Carmel Avenue, Pacific Beach 455-7844. Who Carol, rock, Thursday through Saturday. Neumann, 4 p.m., Sunday, and Monday through Wednesday evenings.

Bullings, 5045 Imperial Avenue, Ocean Beach 222-3000. Rick Gault and His Super Horns, blues and rock, Thursday through Saturday. Neuman, rock, Sunday through Wednesday.

Charles Murphy's, 4303 La Jolla Village Drive, La Jolla 454-4170. Jim Jan, vintage rock, Thursday, Sunday. Rock and roll, Friday and Saturday. Mike Norwick, contemporary Monday and Tuesday. The Rocker, Joe Shaw, vintage rock and blues, Wednesday.

Cathedral Hotel, 2999 Camino Del Mar, San Diego 444-2712. Carmel Lounge, live rock and the Bluebirds, vintage rock, Thursday and Friday. The 10-10s, reggae, Saturday. Street Corner, jazz, Sunday. The Pathfinder Band, jazz, Wednesday. Murphy's Irish pub, non-alcoholic and interactive, performs 4-8 p.m., Wednesday through Sunday.

Charles Wood Hotel, 1250 Prospect Street, La Jolla 454-5375. Seena, jazz, Wednesday through Saturday. Fred, jazz, Sunday.

Dunes Street, 2228 Bacon Street, Ocean Beach 224-3131. Preston, rock, Thursday and Saturday. The Rocket 80's, blues and rock, Friday.

Florida's, 7885 La Jolla Shores Drive, La Jolla 454-0431. Red Shark, jazz, Wednesday through Sunday. Mel Good, jazz piano, 8 p.m., Monday and Tuesday.

The Embassy Suites Hotel, 4500 La Jolla Village Drive, La Jolla 454-0400. The Mark Lounge Band, jazz, 5:30 p.m., Monday.

Hilton Hotel, 1175 East Mission Bay Drive, Mission Bay 276-4000. The People Power, contemporary, Wednesday through Saturday evening. Happy hour jazz is featured Tuesday, Wednesday and Friday, and during the Sunday lunch, call club for information.

Hotel del Coronado, 1250 Coronado Avenue, Coronado 435-6601. Ocean Terrace Lounge, live music, Tuesday through Saturday, call club for information. Don Miller, pianist, performs at 6 p.m., Sunday and Monday. Palm Court: James Porth, pianist, performs 5 p.m.-midnight, Friday through Sunday and 5:30 p.m., Monday. Jerry Melnick, pianist, 5:30 p.m., Tuesday through Thursday. The Variations, contemporary, 6:40 p.m., Sunday. Ocean Room: Jerry Melnick, 6:10 p.m., Friday and Saturday. Leslie Clark, piano music, 10 a.m.-2 p.m., Sunday.

Hyatt Inn/Hotel, 1441 Quivira Road, Mission Viejo 224-1231. Holly Hefner and Renee Satterfield, jazz, Sunday through Thursday. Mingo Street, contemporary Friday and Saturday.

Jazz Wine Bar, 5770 La Jolla Village Drive, La Jolla 454-0432. Shirley Gordon and Johnny Beck, jazz, 2 p.m., Sunday. The Pigeon Chase Quartet, jazz, 7:30 p.m., Monday.

Joel Murphy's, 4302 Mission Boulevard, Pacific Beach 276-3220. Who Carol, rock, Thursday through Saturday. Live rock, Monday through Wednesday, call club for information. The Rhode Bruce Band, featuring accomplished Johnny Yon, plus reggae, blues, and rhythm and blues, from 4-8 p.m., Sunday.

La Jolla Village, 429 Prospect Street, La Jolla 456-2444. Cottonmouth Ditty's Jazz Vibes, live jazz, Friday evening. The Joe Angelucci Trio, jazz variety, 8 p.m., Saturday.

The La Jolla Village Inn/Showers Bar, Interstate 5 at La Jolla Village Drive, La Jolla 453-5500. Preston live Sunday afternoon Monday through Saturday.

AES
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Experience the exciting musical possibilities of the latest equipment and technologies available from Roland.
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For details and registration information,
Call or visit AES today!

NEW YAMAHA GUITAR MIDI CONTROLLER

The G10 can track as fast as you can play and the response can be customized to accommodate your preferences and style. Finally, the perfect MIDI guitar system!

Roland D550

LA SYNTH MODULES
NOW \$1,199
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NEW! YAMAHA TX1P PIANO MODULES

Featuring Advanced Wave Memory Sampled Voices
INTRO OFFER \$639
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KORG 707 8-VOICE SYNTHS

NOW ONLY \$499
(Retail Price \$949)

SAMPLER SALE: Major reductions on all Roland, Yamaha & Korg units! Now through 9:00—Hurry for best selection!

AES Hours: Tues-Fri. 11:00-7:00, Sat. 10:00-5:00
Closed Sun. and Mon.
8470 Production Ave. 578-6660

Ralph Uspensky, contemporary and

the Crazy Man, comedy and music,
Wednesday.

Saturday

Dr. Feelgood and the Interns of
Lower Old Pacific Beach Café.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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 San Diego

1453 CAMINO DEL RIO S.

40 SEPTEMBER 22, 1988

SEPTÉMBRE 22, 1990 41

Marlboro



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

48 SEPTEMBER 23, 1988

16 mg "tar," 1.0 mg nicotine av. per cigarette. FTC Report Feb. 85.

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SATURDAY NIGHT PRIME TIME

Prime Rib And Wine For Two Each Saturday

Dine with a friend at the beautiful Torrey Pines Inn. Enjoy an intimate setting inside or a cozy table outside (weather permitting). Each dinner includes a succulent cut of prime rib, salad, piping-hot rolls and baked potato or rice. Select bottle of California wine provided per couple. Reservations required. Saturdays from 5 pm to 10 pm.

Only \$20.95

Torrey Pines Inn

11480 Torrey Pines Road
La Jolla 453-4420

The Best Fish Taco in Town...All Over Town!

Rubio's

Home of the Fish Taco.

Hours: 10am to 11pm 7 days a week

Salmon House

FREE DINNER

ALASKAN HALIBUT \$13.95

When ordering a Halibut Dinner for just \$13.95, you may select any menu item entree of equal value complimentary.

DINNER MENU STARTING AT \$7.95

The Longest & Best Happy Hour in Town!
Monday-Friday, 11:30 am-7 pm
\$1.25 Draft, \$1.75 Well, \$1.50 Wine
Free Hors d'oeuvres 4:30-8:30 pm!
Mon., Mexican Food • Tues. Chili & Hot Dogs
Wed., Sloppy Joes • Thurs., Lasagne • Fri., Pizza

Live entertainment BORDERTOWN Fri. & Sat. Sept. 23 & 24

Sweeping View of the Harbor
1970 QUIVIRA RD. • MARINA VILLAGE
Off West Mission Bay Drive
For Reservations: 223-2234
Below seating: Good Sept. 22-Sept. 30, 1988.
May not be used with other discounts.

Take A Crack At Us Without Going Broke

ROCK LOBSTER

Cañon Cantina

featuring \$9.95 Mexican Style **LOBSTER**

plus all you can eat rice, beans, handmade tortillas and salsa burrito!

- Extensive menu... fresh fish, shrimp, spit chicken, steak and more!!!
- Serving lunch and dinner
- Full bar specializing in "Kick A..." Margaritas
- Mariachis and Mexican music
- Mandatory GOOD TIMES

**6690 Mission Gorge Road (at Friars Road)
Dial LOB-STER (562-7837)**

SEPTEMBER 22, 1988 51

El Indio Shop
PACIFIC BEACH

\$2.09 FISH TACO AND CORONA*
COMBINATION
(* or large soft drink)
Monday through Friday

Must present ad when ordering.
Valid at Pacific Beach location only.
Expires 10/13/88.
272-6226
4120 Mission Blvd.
At the Promenade, upstairs

FRESH FISH FIESTA \$7.95

Now you can enjoy a fresh fish feast at an incredible value. Choose from a variety of favorite fish, as our tender Dover Sole, Yellowtail, Shark and Halibut. Each delicious dinner served with a generous portion of Mexican rice and hot sauce, topped with melted cheese (served without hot sauce) or vegetables or beans, potatoes, accompanied with piping hot corn or French fries.

So come to Su Casa now through Oct. 12 and enjoy a memorable dinner for only \$7.95.

— Fish fish selection subject to availability.

6738 La Jolla Blvd.
Private parking
454-0369

Su Casa
LA JOLLA • SINCE 1967

PAWINDA
ROMANTIC ARABIAN FOOD

2 FOR 1 SPECIAL
Purchase one entree at regular price and receive a 2nd entree of equal or lesser value.
FREE. Please present this coupon to server upon ordering. (Buffet not included.)

ALL YOU CAN EAT BUFFET LUNCH
Monday-Saturday, 11:30 am-2:30 PM
\$6.75

1110 Tinney Pines Rd. at Franchesi, La Jolla
Open for lunch and dinner
For reservations call 654-9229

Pawinda
A DINING ADVENTURE

Coupon expires 9/30/88

ECALAN
PERUVIAN RESTAURANT

Elegant South American Dining
Beef • Seafood • Peruvian specialties
Fine wine and cocktails

The critic's choice

"El Chalan has instantly gained the accolade as the most elegant restaurant in Pacific Beach."

David Nelson, LA Times

"If your mouth is starting to water, know that you may enjoy Peruvian delights in the most elegant of settings. El Chalan, the only purveyor of Peruvian food in San Diego, is the place to go."

— Jacques Vidrine, San Diego Post

"A great deal of attention is given to preparation and the service of each entrée just as if you were being served in an exclusive restaurant in Lima, Peru."

Garry Berden, The San Diego News-88

1050 Garnet Avenue • 459-7707
Open 7 days • Reservations recommended • 9:45 a.m. dining, 10:45 a.m. bar

All You Can Eat Japanese-Chinese Buffet

Plus more cuisines than 100 items (photo left)

Lunch \$3.50 / Dinner \$4.50

Dinner special
2 FOR \$8.00
With coupon, expires 9/29/88

Grand Opening!
Roppongi
Restaurant-Cocktail Lounge
7840 Bobcat Avenue, Kearny Mesa • 578-7126
Mon-Fri lunch: 11am-2:30pm • Mon-Sun dinner: 5pm-11pm

Coupon

on the premises. Several available. Open daily 10:30 a.m. to 10:30 p.m. (Closed Mon-Fri 10:30 a.m. to 10:30 p.m.)

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Now, if you still don't know what Minolta is right for you, ask someone who does... your Macintosh office. Call 1-800-336-0141, ext. 777 for more information or in San Diego, 315-0400.

BUSINESS EQUIPMENT

CUT FROM THE HAND OF MINOLTA

 MINOLTA

56 SEPTEMBER 22, 1939