

READER
VOLUME 18, NO. 28 JULY 20, 1989
SAN DIEGO'S WEEKLY



Under the Knife

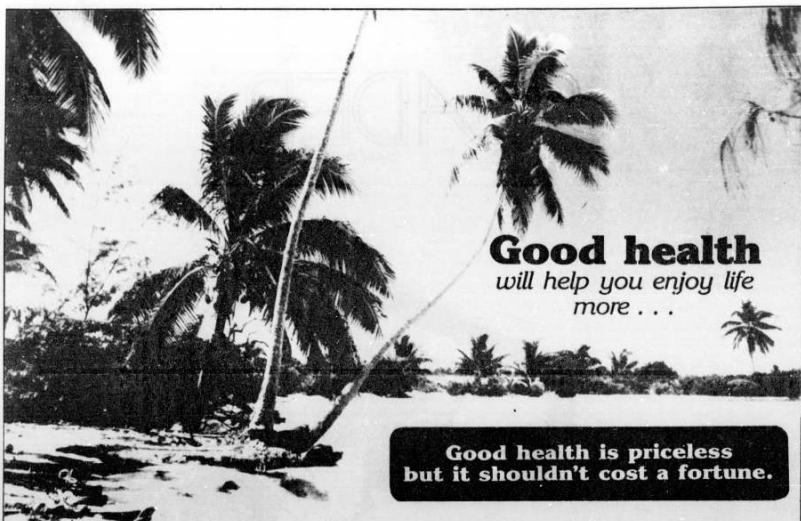
A graphic glimpse of gallbladder surgery

Two rubber-veiled hands press cloths down; the pumpkin square of abdomen shines taut. Framing the exposed area, faded aqua drapes conceal curves of body. Another sheathed hand grasps a silver blade, angles it with delicacy toward the skin. The blade is glided in deeply. There is no dramatic pause before that shock of knife in skin.

For seven inches, the scalpel is drawn across the orange (continued on page 18)

Story by Mary Lang

Illustrations by Janet Taylor



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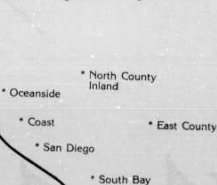
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HUD Hits Home

I absolutely loved your article "One for the Zapper" (July 13). I personally hate the "mudway" at fair, but it was loads of fun to read, and the photographs were wonderful. It reaffirmed all over again why I won't get on one of those rides!

In the same issue, I was sorry (but not surprised) to see that the HUD scandals have been felt here in San Diego. It doesn't exactly shock me since San Diego seems to be world-class when it comes to scandals at high levels. What a shame.

T. Kalman
National City

LETTERS

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

Still In Shock

About your article on "America's Finest Landlord" ("City Lights," July 13), I'm still in shock from finding out that the City of San Diego charges \$225 a month to live in a city-owned house in La Jolla. And that this is just one example of bargain rents in city-owned houses. The city could charge two and three times as much and use the extra money to house many poor people instead of subsidizing a chosen few to live in the most expensive neighborhood in the city.

The comment of the housing commission that raising rents would make the residents homeless doesn't make much sense. Has the housing commission heard of moving from one house to another?

The story says the city advertises vacancies in city-owned properties. Since there are thousands of people on waiting lists for subsidized housing, why advertise?

Maxine Shapiro
North Park

That Hideous Mark

As a fairer now resident of the San Carlos area, I appreciate your recent story on the Cowles Mountain 5 ("City Lights," July 13). For the two years I've been here, I've wondered what is the hell that big ugly thing was up there. Now that I know, I don't like it. It's useless, pointless, and mars the view, in my opinion.

That hideous mark on the mountain should be done away with ASAP. The argument that it represents some sort of tradition is stupid, because as the story points out, SDSU students and alumni couldn't care less. Why not send an old World War II vet up there to paint "Kilroy Was Here" on the rock? It would make about as much sense.

Danay Hansen
San Carlos

The Scout And The Mountain

I read with interest your story about the giant S on Cowles Mountain. It is beyond me how anyone could argue in favor of retaining the letter. Maybe it was a cute stunt fifty years ago, when San Diego had an excess of unsold mountain land. But today the mountain is one of the few undeveloped spots in the entire county.

The letter should be removed as easily as possible, and Nathan Pfeiffer deserves more than an Eagle Scout badge if he'll do it.

Charlene Whitmer
Pacific Beach

Peoples' Choice

I found Jackie McGrath's article "Your Big White S" to be very interesting. As a nature lover and a longtime resident of the San Diego area, I feel that the San Cowles Mountain is a disgrace to the people of San Diego. Regardless of the so-called "tradition" surrounding it, it is a desecration of nature and only hampers our visual enjoyment of a beautiful mountain. I must commend Nathan Pfeiffer for taking on the task of removing the S. It gives us one more reason to believe in our youth of today!

Darlene Peoples
Rimous

A Bunch Of Garbage

I certainly hope that Bruce Rogers doesn't give up his hope and efforts to establish a recycling program at SDSU ("City Lights," July 13). Everyone in this city is responsible for helping to solve our landfill and garbage problems. Teaching the students who attend SDSU that trash early on would be a good way to instill this lesson. Iglous may be "messy," but they're a whole lot better than what our options may be in the future if we don't start to deal with this ongoing, building crisis right now.

Judy Smiley
Carlsbad

The Compulsion

Why does the Reader feel compelled to glorify gangs and the perpetration of gang violence in the community? Was the cover story on Huerco ("Huerco Walks," July 6) a follow-up on the cover story on "Speedy" you did a few months back? Please find something else to write about, or at least stop giving people such blinding heart capsules about criminals and killers who continually prey on our neighborhoods.

Helene Gershan-Dowling
Golden Hill

Takes Requests

As a librarian, I was thrilled to read your article/bibliography "War Stories" (June 29). I appreciate your scholarship, organization and timeline. I am now getting requests for Vietnam fiction, which I locate in a standard library procedure. Your in-depth analytical article is a real treasure. Your critical remarks add dimension to an important body of work. Thank you for an outstanding job.

Jo Roushler
Branch Librarian, Santee Library

Still More Moore

I couldn't believe my eyes when I saw yet another Judith Moore extravaganza smothering the once-interesting pages of the Reader ("Fighting Words," June 29). Who in the world did you think would want to waste through all that verbiage besides Ms. Moore's mother, and perhaps a handful of Vietnam vets with time on their hands? Does anyone there care about what our readers think?

Maybe I wouldn't have been so appalled were it not for Moore's previous monopolization of your paper. I mean, come on! Devoting an entire issue to some New York restaurant critic? Once upon a time, the Reader earned a reputation for showcasing good writing about local issues. I'd like to see a return to that.

Morgan Prevelly
San Diego

A Fine Roundup

Your Vietnam roundup is immensely valuable, for scholars in the field, but the Malin and Jones stories were about the best in our time (no Tolson has shown up yet) and I suspect the best stuff published about Vietnam was in the mid-sixties when. Who spoke up? Was a fine roundup (Zandis-Sullivan) but did not make it in the profile side of the ledger.

Bravo again, on a job well done. But I'm having one thought!

Bill Zerg
New York

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Six months \$25, one year \$355
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The Reader is published weekly except Thursday except the first and last Thursday of the year. The entire contents of the San Diego Reader are copyright 1989, Jon Holman. All rights reserved.

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San Diego, P.O. Box 6080
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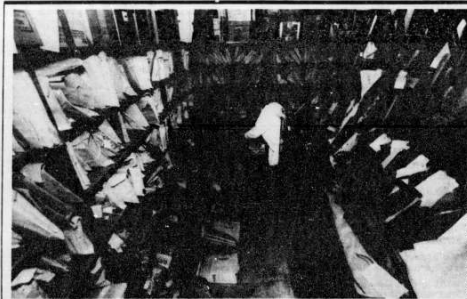
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Are body parts filled under it or PT?

EVIDENCE PILING UP

BY THOMAS K. ARNOLD

Armando greets a visitor to the superior court's exhibits room with a warm handshake and a cool warning not to reveal in location or his last name. Suffice it to say, that, deep in the bowels of a county building somewhere in downtown San Diego are two vaults — one measuring 6000 square feet and the other, 3000

square feet — in which are stored evidence in active court cases, both civil and criminal. In the ten years he's worked there, the last nine as supervising exhibits custodian, Armando estimates he's inventoried, tagged, and filed away in boxes and in envelopes "millions of items." These items range from trial transcripts, documents, and crime scene photos to confiscated narcotics, weapons, and stolen goods, from typed confessions and psychological evaluations to blood-stained clothing and bullet fragments. They're kept from the beginning of the trial until the final

appeal; some exhibits remain on the shelves for as long as fifteen years. And as the evidence keeps stacking up, Armando laments, he's rapidly running out of room in which to put it. "It's gotten to the point where we're storing things in the aisles, even in the hallways," he says. "I've been complaining about this for the last three years, but nothing's been done to give us more space — we [the superior court] have the money, but it's always being allocated for something else." The situation is so bad, Armando adds, that last May the exhibits room was cited by the California Industrial Relations Department's Occupational Safety and Health Administration (OSHA) for unsafe storage practices. "We're storing all sorts of explosives and hazardous chemicals right there on the shelves, out in the open, with the rest of the stuff," he says, "and those things should really be stored some place else, where they wouldn't present a danger to the public — and to me."

Unfortunately, Armando says, "there is no place else," so instead of meeting OSHA's July 1 deadline for compliance, his supervisors asked for an extension. "Whether or not they get one, I don't know," he says. "And to tell you the truth, it

doesn't really matter, one way or the other — they haven't done anything yet, and it doesn't look like they're going to do anything in the future."

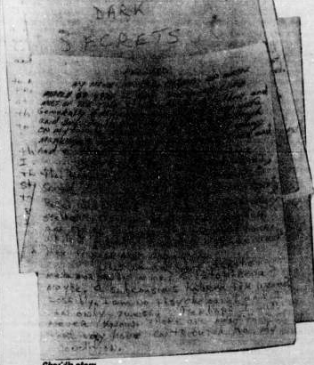
The primary reason for this overflow of evidence, Armando says, is the growing perception on the part of attorneys — for the defense as well as for the prosecution — "that the more items they present to the jury, the better their chances of winning. Five years ago, we would get maybe two to five exhibits in a robbery or assault case and less than 100 in a murder case," he says. "Now, the average is 20 to 300 for robbery or assault and between 300 and 400 for murder."

Of the myriad pieces of evidence stored inside the vaults of the superior court's exhibits room, approximately 90 percent are

connected with local murder cases. There are thousands of guns, knives, clubs, and tire irons that

"We're storing all sorts of explosives and hazardous chemicals right there on the shelves. Those things should be stored someplace else, where they wouldn't present a danger to the public — and to me."

were used to shoot, stab, and bludgeon people to death. There (continued on page 6)



Chad's story



The trade gets rougher

TRICKS

BY PAUL KRUGER

At dusk on a recent afternoon, San Diego Police Officer J.R. Nelson was questioning four young undocumented Mexican nationals he'd stopped on a grassy bluff on the Sixth Avenue side of Balboa Park. "Lawyer says he and his friends just crossed the border illegally, but look at his white shirt," Nelson commented, as he mentioned toward one of the detainees. "It's clean. And those white socks he's wearing don't have a sticker or a thorn in them. He's full of shit. They haven't hiked through the canyon. They've been here busting."

Officer Nelson isn't the only one who knows about the numerous and sometimes violent homosexual liaisons that occur every afternoon in the park's southwestern corner. Though that section of Balboa Park has long been a cruising ground for young boulevardiers, the search of older customers who'll pay \$20 for a brief encounter, the prostitutes have

changed drastically over the past eighteen months. Gay activists familiar with the Balboa Park scene say the young, white hustlers — often runaways and drug addicts — have largely been replaced by groups of sometimes violent Mexican youths who live in ramshackle encampments on the western embankment of Highway 163. To veteran park watchers Fred Schell and Nicole Murray, the July 5 stabbing death of 34-year-old Franklin James

Black near the Laurel Street bridge wasn't just another senseless crime but an indicator of how rough the park's sexual trade has become. Schell is a part-time lecturer at the San Diego Police Academy who writes frequently on park violence for *Update*, a local gay weekly. In early 1988, he began receiving three or four phone calls a week from white gay males who cruise the western edge of Balboa Park in search of a sex partner. Schell says the reports were strikingly similar: "One, two, or three Mexicans would come up to them and ask for a cigarette. Then, all of a sudden,

they'd feel a sharp object in their side, generally a screwdriver, and the attacker, who spoke very bad English, would demand money." Schell says the victims were sometimes stabbed with the screwdriver, even when they turned over their wallets. Other victims told of hustlers who employed a different modus operandi. Having agreed to engage in sex for pay, some of the young Mexicans would accompany the customer to his home, complete the sex act, and return several days later with his friends to ransack the residence.

Schell believes that many of these

robberies and thefts have been committed by groups of Mexican hustlers who work both sides of the border. "When I drive through the Loop [the Mexican Drive area at the park's southwestern corner], I look at the guys sitting on the hill hustling, and I recognize them from the Plaza Santa Cecilia or the Bar Taurino," says Schell. The Plaza, near the corner of Avenida Revolución and Calle Primera, and the nearby Bar Taurino are popular hangouts for Tijuana gays and their north-of-the-border counterparts.

Schell, who spends many Sunday afternoons sipping Coronas in the Plaza Santa Cecilia, has also written news stories about the misadventures of gay San Diegoans who pick up Mexican hustlers at these and other popular hangouts in Tijuana.

Schell has no reason to believe that any of the more than ten Mexicans questioned by police in connection with the July 5 stabbing death of Franklin James are veteran hustlers; but gay activist Murray, who writes a column for the *Update*, reported last week that several of the suspects are "well-known hustlers." (On July 13, county prosecutors charged one of the Mexicans with Black's stabbing death and released five other aliens (continued on page 6)

Artificial changes

GASLAMP LEARNS ITS ABCS (AGAIN)

BY MATT POTTER

Secret compartments built into the walls, strangely placed curtains, small boxes discreetly hidden beneath the piano, wary waiters on the lookout for officers of the law — all seem to be the sure signature of a speakeasy. Prohibition ended years ago, except in San Diego's Gaslamp Quarter, where the booze may flow freely but amplified music is strictly off-limits, and the state's local liquor cop is using his considerable muscle to keep it that way. If rum is the devil, then a restaurant with an electrified jazz band is his den.

"If you have live entertainment in your dining room, the chances are you aren't going to remain a restaurant for long," warns a stern Pete Case, district administrator for the California Alcoholic Beverage Control Department. "Very quickly, it turns into a saloon. And what becomes a saloon is shortly doomed to slide further still into a 'skid-row bar' or a dive still worse."

"Jazz may be okay," observes ABC's chief deputy director Manuel Espinosa, from his office in Sacramento. "Jazz people don't have a reputation for going crazy, but if we open it up, punk rockers could come in. We have to rely on the lessons of history in that area."

Under existing law, adopted about five years ago, the right to



of dollars. People are pounding on the door."

In light of the demand, Lee's organization and the city planning department have proposed amending the current zoning law to specifically encourage the issuing of liquor licenses to "entertainment clubs" and "society clubs" in the district. Lee's group wants to relax limits on amplified music, which today forbids restaurants from offering such varied diversions as

"Jazz may be okay. Jazz people don't have a reputation for going crazy, but if we open it up, punk rockers may come in."

opera-singing waiters and Dixieland bands, along with stand-up comics. Some Gaslamp restaurants are reputed to have hidden their amplification equipment in obscure wall niches or behind acoustical instruments, and most want to get their music out of the closet. The reform proposals, which have taken almost two years to make their way through the city's byzantine planning process, are set to be considered by the city's planning commission early next month. "Case, however, remains unmoved, and state law, which he administers, supersedes any action the city may take regarding the serving of liquor. "Even if they (continued on page 6)

IT'S A PANCAKE WORLD

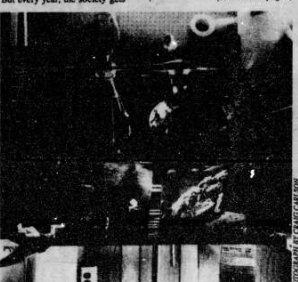
BY BRAD CAVEN

Charles K. Johnson has an important piece of information concerning the anniversary of man's first step on the moon twenty years ago today: "It never happened," he says.

Johnson is president of the Flat Earth Research Society, which believes that the earth is flat and the space program is a giant hoax perpetrated by NASA. The society is based in Lancaster, California, just outside Edwards Air Force Base. It has more than 3000 members worldwide, with the greatest concentrations in Texas and California. ("San Diego is not too less on members," says Johnson. "I don't know what's wrong with the people there.") Not all of the Flat Earthers pay their annual \$30 dues, and some, Johnson admits, joined the organization as a joke. But every year, the society gets

His examination of one picture of a moon crater showed land survey markers and an old rusted jeep.

photographs taken by the Apollo missions were faked, according to Johnson. His examination of one picture of a moon crater — which he enlarged to point out four imperfections — showed land survey markers and an old rusted jeep. (continued on page 6)



The moon isn't just a Michael Jackson dance step

TED TURNER TICKED AT TITLE

BY BETH ACCOMANDO

News Flash: Mutant Beats Ted Turner! or, How an Independent Filmmaker from San Diego Made a Huge Corporation Look Silly.

Compare the following films: A saxophone player traveling through space is mutated in transit and ends up with a phone, which rings at the most inopportune times, sticking out of his head. Then he lands on the spaceship *Bounty*, where he meets a robot in drag and intergalactic convenience-store crooks, in *Mutant on the Bounty*.

And a tyrannical captain, voyaging through the South Seas, drives his crew to revolt, in *Mutiny on the Bounty*. Would you get these two films confused? Well, Ted Turner — ever vigilant in his efforts to look out for the movie consumer — thought you might, so he filed a copyright infringement protest against the small independent project, *Mutant on the Bounty*, and its filmmakers, Martin Lopez, 28, and Robert Tormance, 34. The protest came as quite a shock to the pair, who had made the film as a kind of joke.

Lopez, the film's writer and producer, grew up in San Diego, studied film at UCSD from 1978 to 1983, and now works in both Los Angeles and San Diego. He met Tormance on a UCLA-UCSD student film being shot in Heritage Park in San Diego's Old Town. The two then collaborated on the independent feature *The Perfect March*, released in 1987. "Sometimes after the release of that first feature, Lopez, who enjoys puns and word play, thought of the title *Mutant on the Bounty* as a gag, never expecting it to go further than that. But Tormance and the attorney who had sold their previous feature liked the title so much they wanted to pursue the project. Tormance wrote a first draft that had a serious tone, and then Lopez took over. He

His luggage was lost, his face was mutilated. Things like that can happen when you travel starship in outer space.



locked himself in his North Park home for a couple of months, turned the script into a comedy.

He locked himself up in his home for a couple of months, turned the script into a comedy, and, suddenly, his joke was on its way to becoming a feature film.

and, suddenly, his joke was on its way to becoming a feature film. Even when the project went into production in early 1988, Lopez

(continued on page 7)

CITY LIGHTS

EVIDENCE PILING UP

(continued from page 4)
are cords used to tie them up, bags used to silence their screams, and maps used to clean up their blood. There are gruesome photos of dead bodies and actual body parts preserved in formaldehyde. And there's a wide assortment of supplemental evidence that rivals anything displayed in Scotland Yard's infamous Black Museum, including:

— The 84-page manuscript, *Dark Secret*, written in jail by Billy Lee Chadd as he awaited trial for rape and murder. Chadd was sentenced to two life terms in October of 1982. He attributed his horrible crimes to an alter ego, which he alternately called his "demon," "monster," and "beast." From *Dark Secret*:

"Are you sure she's dead? He responded, 'Let me check.' A few moments later, he returned to the phone and nonchalantly stated 'She is now.'"

"I never got off the bed. I was no longer in control. My monster decided I couldn't handle it. So with a roar of rage he got up off the bed and grabbed her by the throat and started choking her. All I could do was watch. I tried to stop what was happening but I couldn't. I wasn't my own man. All I was was a creature who thrived on fear and death. A creature who had lain dormant so long that he would not be denied."

"I ordered her to go downstairs. I had put my knife in her purse when we rode the bus and it was still there. She asked me if she could get dressed first. As she would die just as well I told her yes. She got dressed and we went downstairs where I took out my knife (a military K-RAR which is a survival knife) and cut the cords off of her wrists and tied her up. I gagged her so she couldn't scream. I wanted her to know I was going to kill her. I needed the fear that knowledge would bring. I took another cord and wound it around my hands and said 'I'm the Hillside Strangler. I'm going to kill you bitch.'"

— A handwritten letter from Robert Kelley to a friend named Mike, dated June 1, 1986, in which he admitted to the slaying the night before of Brian Parr, a sailor he had

picked up at a Pacific Beach 7-Eleven store and subsequently "voted" in an abandoned building on Garnet Avenue. "Last night, I did something that you would not be too happy with me for," Kelley wrote. "If you remember... what we did to the Sun at the Loop, especially the gray knoll I just got hurt... Only now it's even more; I get more money and I get more hurt in it." Indeed — an autopsy revealed that Parr had died of "a skull fracture and intracranial hemorrhage due to blunt trauma to the head," according to the coroner's report. Kelley was subsequently convicted of first-degree murder and sentenced to life in prison.

— A jar containing Kenneth Beach's intestines, ears, nostrils, and scalp, as well as the brown plastic trash can into which they had been dumped the night of September 5, 1983 by his killer, Kenneth Dee Stogdill. A year later, almost to the day, Stogdill—who had met his victim in the Cabaret bar in Pacific Beach—was found guilty of first-degree murder and sentenced to life in prison.

A tape recording of Stanley Streu's November 4, 1985 phone call to 911, in which he called the dispatcher, "I think I just killed my wife." When asked, "What happened?" the Point Loma realtor said, "I hit her with an ax." When asked, "Are you sure she's dead?" he responded, "I think so, let me check." A few moments later, he returned to the phone and nonchalantly said, "She is now." A superior court judge rejected the argument by Streu's attorney that he was insane at the time and on December 3, 1986 convicted him of first-degree murder. Six weeks later, Streu was sentenced to 25 years to life in state prison.

Coming face to face with grim reminders of the dark side of humanity, of man's cruelty to man, has become a way of life for Armando. At first, it was hard to take, he says; there were nightmares, there were bouts of paranoia. But after ten years, he says, "it no longer bothers me. It's not real when you look at this stuff over and over." Armando says, "Once in a while, you get a particularly gruesome case, maybe one that involves a child, and you have to take a break. But I've pretty much gotten used to it."

TRICKS

(continued from page 4)
who had been held for questioning.)

Scholl and Murray agree that the presence of the Mexican hunters has resulted in a territorial realignment of the gay prostitutes, drug dealers, and man-wachers who hang out along the park's western fringe. The Mexicans have taken over much of the Loop, especially the gray knoll just north of the abandoned fire

While crime is a major concern for hunters and their customers, Murray and Scholl worry more about how the sex-for-money trade affects the spread of AIDS.

communications building and west of Highway 163. Young white hunters, many of them homeless teens, have moved north past the intersection of Juniper Street and Balboa Drive. Drug dealers, who mostly sell crystal methamphetamine, work that section of the Balboa Drive from Juniper Street north to the Laurel Street bridge; while homosexuals who cruise the park in search of partners who have a mutual interest in cash-free sex gravitate to the so-called Queens' Circle area, north of the lawn bowling courts. (Ironically, Black's murder took place there, about three blocks north of the Loop.) A series of three murders in 1988 and the subsequent spate of robberies have also pushed some of the most effeminate young hunters out of the park to the southeast corner of Sixth and University avenues.

While crime is a major concern for hunters and their customers, Murray and Scholl worry more about how the sex-for-money trade may be spreading AIDS. They've both had numerous conversations with the Mexican hunters, who often display a shocking lack of knowledge about how the deadly disease is transmitted. Scholl, for example, has spoken with heterosexual Mexican hunters who are convinced they can't contract AIDS from the clients. "They believe that only guys can get AIDS, and since he's not gay, he's not a risk," he says. "They think they can't get AIDS," he says. Other Mexican hunters have told him about "statistics" that indicate that only "whites" get AIDS, so Mexicans must therefore be "immune" from the disease.

Murray, who's a member of the county's Regional Task Force on AIDS, recalls instances in which

some of the "johns" who pay the young Mexican hunters for sex are themselves infected with the AIDS virus. (Stories in last week's *Observer* noted that murder victim Black was an AIDS patient.) Though Murray has discussed the concept of "safe sex" with some of the hunters, he says the attitude of a quick \$20 blinds the young Mexicans to the terrible health risks. "They think they've found a pot of gold in Balboa Park, but they don't realize that every time they dip into that pot, they could also be dipping into AIDS."

LEARNS ABCS

(continued from page 3)
change, that doesn't mean the ABC is going to issue licenses," he insists. "There is a general prohibition against issuing any [license] in a high-crime area, and that hasn't changed. Whatever the city adopts down there is for their own purposes, it's not binding on the state, whatever."

That position leaves Case's critics seething but, effectively, powerless. "He acts like a goddamned Little Caesar," says Don Erwin, a member of the local musicians union and the city's small business advisory board. That board has recently become involved in efforts to liberalize the policy on amplified entertainment. Notes Lee, "Pete finds himself resisting the civic direction and the very thing that is the solution to the [crime] problem. He's flaunting his intransigence."

The Golden Lion was ticketed by Alcoholic Beverage Control inspectors when Mayor O'Connor used a microphone at a St. Patrick's Day bash last year.

Although state law provides for an appeals procedure to an administrative law judge, and ultimately to the courts, Lee claims that the process is too cumbersome and scares away potential licensees. For his part, ABC deputy chief Espinoza says that Case has the department's full backing. "We've had a lot of problems in trying to work with the city in bringing that area into some kind of normalcy. Pete has had a lot of controversial decisions he had to make to do that."

At least one Gadamay eatery has decided to go along with the ABC's requirements now rather than wait

for the city's promised reforms. The Golden Lion, across from the Horton Plaza parking garage at Fourth Avenue and F Street, was ticketed by ABC inspectors when Mayor Maureen O'Connor used a microphone at a St. Patrick's Day bash last year.

Although the citation was dropped, restaurant co-owner Henry Swink has recently completed installation of a wall that creates a separate dining room apart from the main bar. "We wanted to eliminate the gray areas by separating the dining area from the cocktail area," says Swink. Once it is finally ratified by the ABC, the new arrangement will allow jazz groups to perform during certain hours in the bar, while food is served in the smaller adjacent room. "For my own business, I've taken care of myself," Swink observes, "but generally speaking, I believe more latitude should be given property owners. Over-regulation has stifled rather than developed downtown."

A PANCAKE WORLD

(continued from page 3)
jeep. And next to Neil Armstrong's historic first steps Johnson noticed some other footprints that were left, most likely, by a careless studio technician. "It was very amateurish," he says. "I've seen grade-B movies, but this one was grade 2."

Flat Earthers believe that the Apollo II charade started with John F. Kennedy, who wanted to beat the Soviet Union to the moon. (Nikita Khrushchev was motivated by his atheism and the need to disprove the physical existence of heaven.) The United States got sucked into a phony space race that continues to feed on itself.

NASA has become more sophisticated in the last twenty years, according to Johnson. The quality of their space films has vastly improved; he suspects that folks over at Disney World (not far from Cape Canaveral) may be lending assistance. NASA is even capable of brainwashing men in astronaut suits with mind-altering drugs, hypnosis, and space simulators. The politicians in Washington don't have a clue to what NASA is really doing, says Johnson. As for the general public, the 64-year-old Flat Earther finds people as gullible as ever. They watch a rocket propel itself skyward, and they assume that it leaves the atmosphere. No one is looking when it starts to tilt back down. People later see the space shuttle returning to earth, and it never occurs to them that a high-

altitude aircraft could have dropped it.

Marjory was shocked to learn that most U.S. citizens believe in a round earth. Her homeland, she insists, is not at the bottom of the globe, and she did not grow up hanging by her feet.

Johnson's theories on the space program and the ball-like shape of the earth (he calls the latter "an idiotic claim") are outlined in the "Flat Earth News," a quarterly newsletter published from his desert ranch. The society traces its roots back to the 1800s; Johnson took over as president in 1972, although he had been researching the subject long before that. One of his best pieces of flat-earth evidence is his wife, Marjory. Born and raised in Australia, Marjory was shocked to learn that most U.S. citizens believe in a round earth. Her homeland, she

insists, is not at the bottom of the globe and she did not grow up hanging by her feet. Luckily, she met Johnson soon after immigrating. Marjory now serves as the society's secretary.

Ultimately, Johnson doesn't care who believes him and who doesn't. He realizes that a whole new generation has been hoodwinked "by those little old ladies with the purple hair who are teaching in our schools." But he is comforted by the knowledge that each era has its skeptics — people who don't accept things on faith, people who open their minds to all possibilities, people who challenge the grain, even if it means being called a lunatic. Charles K. Johnson is one of these people. ■

TICKED AT TITLE

(continued from page 3)
above released title as extremely harmful and is in conflict with our permanent original title, "Mutiny on the Bounty." The film "Mutiny on the Bounty" has clearly been identified with MGM and is one of the film classics of our time, therefore we must request that you withdraw your registration of the

above referenced title." At this point, Lopez and Torrance had just finished the battle of the can. Lopez and Torrance tried to keep a light attitude and figured they could change the title to *Kiss My Mutant* or run a disclaimer to warn viewers not to confuse their film with the *Clark Gable* classic.

They figured they could change the title to Kiss My Mutant or run a disclaimer to warn viewers not to confuse their film with the Clark Gable classic.

including missing all the money for the project themselves (well under a million dollars). In addition, they had run out of money in post-production, forfeited half of their wages, and taken on most of the post-production tasks. Lopez describes the process as somewhere between Hollywood and guerrilla filmmaking. "But things were beginning to look up. The name *Mutant on the Bounty* won an award as title of the week from the *New York Daily News* and was *Us* magazine's choice for title of the year. And Skouras Pictures, a fast-rising, family-run distribution company had bought their feature.

But when Turner's protest came, it nearly put an end to the movie that had barely gotten out of the can. Lopez and Torrance tried to keep a light attitude and figured they could change the title to *Kiss My Mutant* or run a disclaimer to warn viewers not to confuse their film with the *Clark Gable* classic. Lopez says, "The excitement at Skouras was directly tied to the goody tie. If we lost the title, we knew we'd lose the theatrical release, and it would kill us."

The filmmakers' attorneys sent art work from *Mutant on the Bounty* to Turner Entertainment in hopes of proving how ridiculous the case was. After all, the advertising poster showed a mutated sex player sitting on a spaceship with the line: "His luggage was lost. His face was mutilated. Things like that can happen when you travel steadily in outer space."

But Turner Entertainment persisted and took its claim to the Motion Picture Association of America for arbitration. In June of this year, the case was heard by the MPPA, which arbitrates many such title disputes. Turner Entertainment

argued that the company had invested a lot of money in the film, and the *Mutant* title threatened that investment. Roger Mayer, the president and chief operating officer of Turner Entertainment, presented the case and added that they had to protect their recently colorized version of *Mutant on the Bounty*. Lopez says that when Mayer brought up colorization, "there was a dead silence, and I think that helped our case, because the MPPA people are filmmakers, and I don't think they were impressed with colorization."

Finally, the MPPA found in favor of Lopez, Torrance, and *Mutant*. Now the film, free and clear, will be released on September 1 in a half dozen cities and may be shown in San Diego during the second wave of releases a few weeks later. Lopez says they would like to add a line to the poster that declares "Shot originally in color," as a final dig at Turner. Skouras, equally relieved, now wants to help finance another Lopez-Torrance project. And with victory fresh in their minds, maybe they'll take on Turner again and make *Go with the Wind* or *Seven Brides for Seven Mothers* or *The Muppet* of Oz. ■

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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Arnold:
Can you investigate for this curious family why the two jokers are included in every set of playing cards—even though they are not used? Thanks extremely.
The DeLeons
San Diego

Thanks extremely to you, too. It's not often one is mistaken for an English poet, critic, and Oxford don. An understandable confusion, of course. Though I don't think yours truly is quite the Gloomy Gus that Matt Arnold was. And it's a virtual certainty that he couldn't answer your question.

Just because the DeLeon family cracks open a pristine deck of Bicycles and chucks the jokers in the trash doesn't mean everyone follows suit. Plenty of card games require jokers, including variants of poker, hearts, and runny. It was euchre (no, not Bob—the old French card game) that made one joker standard issue in American decks; and the canasta cruse in the '50s solidified the tradition of two jokers.

Playing cards have a long, complex, global, and colorful history. But the composition of each deck, for many centuries, was dictated by the requirements of the game to be played with that particular set of cards. It's only in the last century that decks have been standardized worldwide to 52-card, 4-suit packs, adaptable to an endless number of game variations. Aside from children's game played with pictorial cards, pinochle remains the only one that requires a radically different deck.

Contemporary cards evolved out of European tarot or fortune-telling cards. Although the lineage of today's standard deck isn't perfectly clear, it's most likely come from a Venetian tarot set that had four 14-card suits that included a king, queen, soldier, and valet as the court cards, with ten numerical cards, and twenty-two pictorial trump cards, one of which was *il muto*, the fool—our joker. One French adaptation of this deck became widely popular in the late 1800s and is the design origin of today's playing cards. (It should be noted, in light of the recent



Illustration by Rick Gray

bicentennial hoopla, that the kings, queens, and jacks were guillotined from French decks for many years following the revolution. They were replaced with pictures of philosophers and other heroes of the people.)

The English adopted the 52-card French deck, dressing their royalty in the costume of the day. (That's the court of Henry VIII glowering at you as you fan out yet another miserable hand.) The joker, or court jester, was not yet a confirmed part of the deck and appeared only in occasional variations. It was not until 1880 or so, when Victorian America went loopy over euchre, that manufacturers began regularly including a joker in each deck. One of the most popular variations of euchre required a joker as a trump card. It remained in standard decks even after whist and bridge replaced euchre as the game of choice in the U.S. Our joker quota was upped to two in the early '50s, when the country was gripped with canasta fever.

Canasta—an Uruguayan game, perfected in Argentina and exported to the U.S. in 1949—requires two standard decks of playing cards, plus four jokers. Gambler-card-game historian John Scarne considers canasta to be the biggest card-game craze ever to hit these shores, bigger even than bridge. It didn't have much staying power, but it put on a good show over the short haul, until 1954 or so. As a side note, the most popular card games in America, according to Scarne, are poker, gin rummy, bridge, and pinochle, in that order. Only gin rummy is a purely American invention, an 1850s, Midwestern variation of something called whiskey poker. And I hope the DeLeon family finds all this information a pretty good deal.

Dear Matthew Alice:
If you strike a wooden safety match on the approved, official strip on the side of the box, the match burns just fine. So why can't you

generate a spark when you strike a safety match on, say, concrete? Cast iron? Brick? Milo

San Diego

It takes four volatile, smelly chemicals to set the tip of a match afire. In the nonsafety variety, all four are mashed together in the match head. In the safety kind, three are in the match, and the fourth is in the striking strip. Like a pyromaniac alchemist, you're incorporating the magical fourth ingredient when you rub the match against the strip.

And speaking of friction, here's the part where I go from Matthew Arnold to Tiny Alice. An exasperated Dave Schulz, my favorite Del Martian, clearly piqued from years of coping with landrains who believed everything they were taught in school, took time from his busy schedule to wing a paper airplane through the window and into the M.A. mailbox. His note pointed out that it would probably take about ninety seconds for a person to fall 22,000 feet. The slower rate, he patiently explains, is because of the drag from friction on the falling body, which the standard falling-body-acceleration formula doesn't take into account.

This sounds like a much more reasonable figure to me. And, as I said before, the duration of the trip is pretty much immaterial to the unfortunate plummeting traveler. And we can trust this answer because Dave's credentials are impeccable, if somewhat unsettling in their implications: he's an airline pilot and sky-diving instructor. I'm certain that Matthew Arnold, with his devotion to objective truth and the molding of the scholarly mind, is smiling down on this particular joker for passing along Dave's sage counsel.

Thinking about getting an AIDS test?

It's worth thinking about. More than 1 1/2 million Americans are carrying the AIDS virus and the number is growing. They are male and female, young and old, black, white, Hispanic, Asian. They are homosexual and heterosexual. Symptoms may not appear for many years. There are many ways to be infected with the AIDS virus without knowing it.

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THE INSIDE STORY

BY PAUL KRUEGER

IF EXECUTIVES AT COX CABLE COULD SILENCE one critic, it would probably be Marty Albbaum. No other San Diegoan is causing the giant cable TV firm more trouble than the 48-year-old Chula Vista businessman. Albbaum owns the Coin Mart jewelry store in Chula Vista and dabbles in cable television. His Ultravision, Inc. currently underwrites Cox's Chula Vista franchise by providing monthly cable service to 2,500 residents for \$18.50 a month, \$10 less than Cox's normal fee. He's also fighting Cox Cable with a federal court lawsuit that accuses the firm of antitrust violations. And Albbaum recently won the right to compete against Cox in National City.

His assault on Cox's lucrative San Diego operation is less direct: instead of competing head-to-head for the company's 100,000-plus cable TV customers, Albbaum is making wise use of the media and public forums to secure a proposed 40-year extension of Cox's current contract with the city. That agreement, first signed in 1963, allows Cox to provide cable service to all city residents south of Interstate 8. Albbaum's searing indictment of the amended Cox-City of San Diego agreement at a June 20 council meeting was partly responsible for the council's decision to schedule a second round of contract hearings for next Monday, July 24.

Albbaum insists that his anti-Cox campaign is motivated by principle, not a desire to win a share of Cox's customer base. If he wanted to compete on a limited basis against Cox, he says the city, by law, is required to grant him that opportunity. He regards his motive.

Albbaum's crusade has been covered extensively by the weekly *San Diego Business Journal*, which editorialized against the proposed Cox-city contract extension in its July 3 issue. Several of his arguments were repeated in a July 15 *San Diego Union* editorial that pointedly urged council members to reject the proposed agreement.

While most speakers address the city council with a deference reserved for audiences at the royal court, Albbaum used tough language during his June 20 presentation. He attacked the proposed contract as "a sham agreement" and told the council they'd be doing "a great disservice to the citizens of this

city" if they approved it. Albbaum claimed that a 1983 city proposal that invited other companies to bid against Cox for the city cable



Marty Albbaum

TV franchise "was designed so no one would respond, and, in fact, no one did." He further warned council members that under the new contract, Cox could conceivably raise its present \$17.95 monthly fee to \$25, "and the city could do nothing about it."

Albbaum followed those verbal fireworks six days later with a four-page letter to city council members. It refutes the city manager's comments that the proposed contract will require Cox to pay hundreds of thousands of dollars in county taxes that would otherwise be charged to the city. The letter also claims that by allowing Cox to pay the city just three percent of the cable company's estimated \$43 million annual revenues instead of the five percent charged by other U.S. cities, "the City of San Diego would lose \$11.65 MILLION DOLLARS" by the year 2029.

Albbaum's letter also ridicules a section of the 35-page proposed Cox-city contract that would allow Cox to recoup the three percent franchise fee on revenues the company can generate from the sale or rental of VCRs and videotapes to its San Diego customers.

While his verbal pyrotechnics have endeared him to Cox's critics and to Councilman Henderson, who met privately with Albbaum and his city council offices last Friday (July 14), his rhetorical excesses sometimes strain his credibility. Two days before the *Union* published its editorial,

Albbaum was bemoaning the paper's lack of coverage on the issue. "The *Union-Tribune* is not going to discuss anything negative about cable TV, because Mrs. Copley is up to her ears in cable TV," charged Albbaum, who noted that the publisher has a stake in Copley-Colony Communications, Inc., which provides cable service to seven Southern California cities, including Costa Mesa, Cypress, and San Pedro. His blanket

De Anza Corporation's efforts to build hotels and retail shops on the northeast corner of Mission Bay. Though Mayor Maureen O'Connor apparently opposed the Coven bill, it was the "buying efforts of a local enclave...entire group that persuaded the senator to at least temporarily abandon legislation that would have allowed the city to extend until 2035 the De Anza Corporation's current lease on the tidelands property.



John Tenenbaum

Creven aide John Tenenbaum said last week that he'd never heard any protest about the legislation from the city's Sacramento lobbyists, who are in frequent contact with Mayor O'Connor and city council members. But Tenenbaum says he did receive "calls, letters, and complaints" from members of the Citizens Committee for Century III, a conservation group whose leaders have taken a tough stand against

A WEEK HARDLY PASSES WITHOUT *TRIBUNE* columnist Neil Morgan getting in a good word for National Geographic and its long-awaited story on San Diego. National Geographic will open the opening of the St. Vincent de Paul Joan Kroc Center for the homeless next month as part of its upcoming feature on San Diego and Tijuana in *National Geographic* is complete and will appear in August," the columnist revealed on April 28. "It's a rare move to launch a city profile, *National Geographic* editor Bill Garrett will co-host a reception at the Museum of Art on July 20. Honored guests: men and women interviewed for *Geographic's* August article on San Diego and Tijuana," reads Morgan's July 7 column. "In the upcoming August issue of *National Geographic*, which features San Diego, developer Ernest Hahn levels a warning aimed more at his fellow townsmen than the rest of *Geographic's* 35 million readers..." Morgan wrote last week. On Tuesday, the columnist/editorial manager to sneak in yet another plug for the feature story.

You wouldn't know it from any of his persistent column mentions, but the author of the *National Geographic* article is none other than Morgan himself.

De Anza's proposal to replace much of the existing trail park and campgrounds north of the Mission Bay Visitors Information center with five-star hotels, retail shops, and jogging and bike paths. C3 also spelled out its

STATE SENATOR BILL CRAVEN HAS QUIETLY shelved controversial legislation that would have aided the

De Anza mobile home park on Mission Bay.

De Anza's proposal to replace much of the existing trail park and campgrounds north of the Mission Bay Visitors Information center with five-star hotels, retail shops, and jogging and bike paths. C3 also spelled out its

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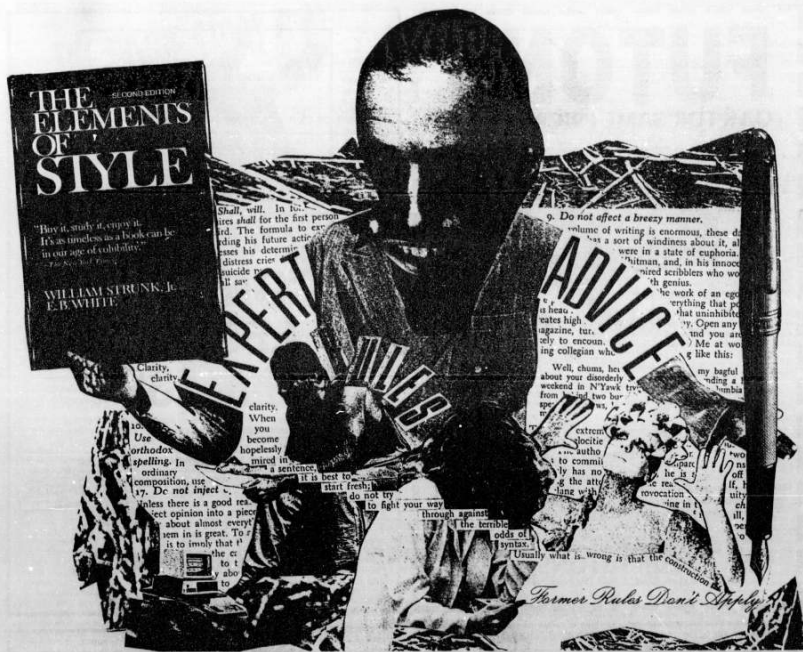
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"Transpire. Not to be used in the sense of 'happen,' come to pass. Many writers use it (usually when groping toward an imagined elegance), but their usage finds little support in the Latin 'breathe across or through.' It is correct, however, in the sense of 'become known.' Eventually, the grim account of his villainy transpired" (literally, 'leaked through or out')."

Now, writing about language in America — particularly in journalism, where it's a dull day if Dear Abby or an editorial isn't on the word beat in one form or another — has become a mass appeal blood sport, with audience participation encouraged. But I don't think "transpire" means what Strunk and White say it means; and after a quick acquaintance with their book, I came to the conclusion that they were way off on a lot of other issues as well. I was suddenly struck by the artificiality of so many

chief of *American Libraries* magazine, the house organ of the Chicago-based American Library Association. These latter two books, aside from their titles, are made to look like a similar sans serif typeface on the covers, which also have emblazoned on them this message: "From the publisher of *The Elements of Style*, by William Strunk, Jr., and E. B. White. Now, neither

grammar at all — rather, it's full of little rules and conventions on how to use parentheses correctly and when to capitalize "president." Fully half the book, in fact, is about punctuation and capitalization. The whole affair is such a low-budget operation that I can't say I was surprised when I happened upon this legend on the title page:

"Based on *The Secretary's Handbook* by Sarah Augusta Taintor and Kate M. Munroe." In other words, Collier Books has repackaged an old office style manual and is sloughing it off as an indispensable volume to folks who read *The Elements of Style* in college and think a book with the word "grammar" in the title will tell them how to write "correctly."

I expected similar shenanigans from Plonk's *The Elements of Editing*, but it turns out to be a first-rate, extremely practical guide. The book begins with a trenchant guide to the difference between

metaphorically as well: "Word of his villainy transpired." Samuel Johnson disapproved of this usage in his dictionary in 1750; 150 years later, the Fowler brothers, in *The King's English*, also disapproved of the word's metaphorical use. But in the interim a new meaning had somehow sprung up — "transpire" for "happen" or "occur," which is what most non-Martians take the word to mean today. "Transpire" was used in this sense, Merriam-Webster tells us, as early as 1775, in a letter from Abigail Adams to her husband, the future president. The Fowlers campaigned against it in 1906, and now here are Strunk and White fighting the same tired battle 70 years later. That's called being a very dead horse and selling it as prime cut to a lot of gullible freshmen.

"Transpire" isn't an isolated slip — it's one of dozens of far-fetched diktats on language in *The Elements of Style*. The title

For a start, the book is mistitled: It's not properly about grammar at all — rather, it's full of little rules and conventions on how to use parentheses correctly and when to capitalize "president."

language "rules" and by the zeal with which they're enforced by so many. Everyone's an expert these days; if you end a sentence with a preposition, you're going to have the "Times for All" grammarians on your case. Through such a barrage a skeptic wanders at some risk, but I'd like to try.

The Elements of Style was originally a privately published volume written by one of E. B. White's English profs at Cornell, William Strunk, Jr. The year was 1919. White, 40 years later, wrote a charming memoir for the New Yorker about the book and the writer, Macmillan publishers saw the article and commissioned White to revise the book for general circulation. (Strunk was long dead, White's memoir became the new book's introduction.) The first edition of Strunk and White's *Elements of Style* was published in 1959. It was immediately popular, garnering reviews of the sort usually reserved for Jack Kennedy in the *Wall Street Journal* or Meryl Streep in general. *The New York Times* is quoted on the cover of the second edition, which came out in 1972: "Buy it, study it, enjoy it. It's as timeless as any book can be in this age of volatility." A third edition was published in 1979; and somewhere along the line, *The Elements of Style*, which seemed to be required in every college English course across the land, became not a book but a way of life. Today, no self-respecting writer would be without one, and many can quote whole sections of it word for word.

Strunk and White, who are both dead, had anything to do with these books, and, technically, the publisher is Collier Books, a subsidiary of Macmillan, but that's publishing these days for you.

Margaret Sherzer is nowhere identified in her book, and after reading it, I've concluded it's because the name is a pseudonym. I certainly wouldn't have allowed my name to go on a book so myopically wrongheaded and riddled with errors and misconceptions. For a start, the book is mistitled. It's not properly about

"functional" and "dysfunctional" compulsiveness on the part of editors. Plonk recalls one dysfunctionally compulsive colleague who spent valuable time on deadline "searching for ps with unimpaired descendents." By contrast, a functionally compulsive editor will spend deadline time quadruple-checking page proofs — to catch that last one percent of errors — and also "a full ten seconds" to looking over each and every typesetting code. (A single incorrect letter or number in the code can produce thousands of lines

itself, ironically enough, contains one of the blurrings of meaning that the par complains about. Words like "style," "usage," and "grammar" are thrown around a lot by language writers — primarily, it sometimes seems, as hocus-pocus to keep readers intimidated. "Grammar" is best

"A little Strunk and White is a dangerous thing," he writes, and that's the truth.

of incorrectly set copy — a costly and time-consuming mistake.) Anyone who's spent any time in the playpens that now pass for newsrooms in many journalistic institutions will find much wisdom in this first chapter alone. The only thing that confuses me is why such a specialized book — Plonk includes a section on label and even an editor's guide to photography — is being offered as a general-interest work. I suspect it was the idea of the same Collier editor who turned *The Secretary's Handbook* into *The Elements of Grammar*.

A remark of Plonk's brought me back to *The Elements of Style*: "A little Strunk and White is a dangerous thing," he writes, and that's the truth. Recall Strunk and White's sample sentence for "transpire": "Eventually, the grim account of his villainy transpired." Now, that's a sentence only a Martian would utter. My sample sentence is: "None of us was prepared for what transpired," and I stand by it.

"Transpire" has been a bugaboo for language cops for about 300 years. As Strunk and White suggest, it originally had the meaning of "leak out," strictly in the literal sense: Gas, for example, would transpire. But soon people started using it

to describe a systematic analysis of inflections and syntax. "Style," by contrast, can have two meanings when it's used about language. First there's a writer's style, which can be as wild, as calm, or as idiosyncratic as any person. On the other hand there's what is sometimes called "house style." This is the set of myriad little typographical or orthographic rules that most journalistic institutions maintain. (There's a *New York Times* style, an Associated Press style, etc.)

Finally, there's "usage," which Henry Fowler immortalized in *Modern English Usage*. (He had his prejudices, it is true, but next to Fowler's majesty, most writers on language are penguins.) "Usage" is the set of conventions — some sensible, some outlandish — that language cops and schoolteachers have built up over the years, ranging from the ancient proscriptions against splitting infinitives and ending a sentence with a preposition to rather newer bans on perfectly serviceable words like "finalize." ("Usage" also has a more neutral sense, of course, but for the most part writers use it to mean how they think words should be used.)

(Continued on page 14)

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(continued from page 13)

is the giant-sized unabridged displayed in most libraries.) The Merriams, led by editor Philip Gove, dispensed with most of the prescriptivist nonsense of most dictionaries and made the world safe for descriptivism — which maintains that dictionaries should describe how people actually speak and write and not how certain people think other people *should* speak and write. The publication of the Third occasioned a rather sharp reception from the old guard, but things have calmed down in the last 25 years.

Still, "correct" usage is the badge most language cops wear as they police their

study language you have to study how people actually speak it; 3) languages change; and 4) any 'rules' can be based only on current spoken usage. Now, all this does not mean, as too many are quick to assume, that the 'rules' are arbitrary. The basis for these precepts is that people speak naturally and speak to communicate — that is, with a purpose. The essential requirement for 'correctness' isn't what you say, but whether you do the job done. (Some linguists maintain that a native speaker speaking naturally never makes mistakes.) All the artificial rule-making handed down from language creeps and school teachers has produced undesired effects. The 'It is I' rule produces 'between you and I'; the 'don't end a sentence with a preposition' proscription produces 'from whence'.

Linguistics has changed and has remained a dirty word with many language cops, and to this day many of them, obviously, have a following. But the real battle ended, for all intents and purposes, with the publication of the *Cambridge Encyclopedia of the New International Dictionary* in 1961. (The Third

turf. To me, the irony is that, if you think about it for more than a second, almost all usage dictates are pointless. Languages evolve, gradually and ineluctably. They don't decay, devolve, or deteriorate; never in the history of the world has a language died. (Latin didn't die; the people who spoke it did. Their descendants speak French, Italian, Spanish, Rumanian, and

more than half a dozen other languages, all of them quite adequate.) People speak a natural, uninhibited version of their language at a particular point in its evolution. If enough people are using a particular construction or using a particular word with a "wrong" meaning to get themselves noticed by the language cops, the battle has already been lost.

"Transpire" — with an "incorrect"

meaning 200 years old — is a good example, but let's look at some others from *The Elements of Style*. Strunk and White disapprove of "hopefully" used at the beginning of a sentence to mean "I hope" or "it is to be hoped." "Such use," sniffs the dynamic duo, "is not merely wrong, it is silly. To say, 'Hopefully, I'll leave on the noon plane,' is to talk nonsense."

Merriam-Webster says that such a use has been current for nearly 60 years and has many parallels in English, among them "interestingly," "presumably," and "fortunately." A ban on "hopefully" is laughably inconsistent; it's ignorant as well. At issue here is the almost unimaginable complexity of the English language. The position of words within the sentence can make for subtle and extravagant changes in sense. In this case, certain adverbs change meaning according to whether they are placed before or after the verb. The very rational linguist Randolph Quirk, following

the massive grammar by Otto Jespersen, cites the sentences "He naturally replied" and "He replied naturally." "We are still a very long way," Quirk writes, "from understanding all the rules of adverb usage in English, and the language bristles with other difficulties too, which as native speakers we find hard even to notice."

on they go, strewing their path with "logic" carried to absurdity. We mustn't say "six people" but rather "six persons," because "six people" minus "five people" equals "one people." "Fertilize," "summarize," and "harmonize" are permissible, but "customize," "finalize," and "prioritize" are not. Why? Because they are "abominations." Certain nouns used as verbs are "suspect"; we're not supposed to

say someone "hosted" a party or "chaired" a meeting or "debuted." "Claim" must be used only to mean "lay claim to," not assert; it is preferred that "fix" mean "make firm" rather than "arrange" or "mend."

We are all accustomed to taking the word of the language experts: "Oh, I've been using it wrong" is a natural response to these commands. But on reflection, the business begins to take on an air of surreality. Why, in 1979 (the date of the last revision of the book), is one of the country's most famous journalists telling his readers not to use the word "fix" to mean "mend," as in "Hey, Dad, I've fixed my bike?"

Finally, the high point: We are not to use the phrase "student body." In his introduction, White tells us that crazy old Professor Strunk had a thing about it, preferring — get this — the word "studenty." You know, like "citizenry." "Student body" was awkward, gruesome, and cadaverous, Strunk felt. It's another example of the extraordinarily arbitrary self-censoriousness of so much prescriptive writing on language. "Student body" is a robust, evocative term — it contains a vivid image, and it has a strong metaphorical underpinning that we find in the anatomical analogy of "this body politic" or "this body politic." Beyond that, there are clunky parallels with long, distinguished histories. My favorite, and the one I immediately thought of when White attacked "student body," is the Latin phrase *res publica*. It's the word our "republic"

comes from, of course. *Res publica* means the state, the government, public affairs generally, the commonwealth. It's one of the most redolent phrases in all of Western history. But literally, it means "the public thing," which sounds pretty vulgar. Thank God Strunk wasn't writing in the second century B.C.

As far as questions of house style go, Strunk and White are on more solid

ground, but that may be because style questions are by definition a matter of preference. On the other hand, they rarely give the whole story and don't make it clear how much of style is a matter of individual choice. The first chapter, "Elementary Rules of Usage," is actually all about punctuation. (Language writers are crazy

about punctuation; if you are, too, check out Eric Partridge's *You Have a Point There* (a tour de force.) There are two kinds of punctuation: that governed by rules and that governed by preferences. Strunk and White, of course, immediately zero in on the preferences and make it seem that the fate of the world depends on going by *theirs*.

Stru-k and White's first rule is: "Form the possessive singular of nouns by adding 's.'" This may seem pretty plain to you, but their target is not just simple phrases like "the cat's meow." Over the

don't use it to save space in narrow columns, but this may be apocryphal.) My personal preference is to dispense with it in short phrases and include it in longer, more complex ones and elsewhere when it is helpful — as in the sentence "I had ham, bacon and eggs, and orange juice for breakfast." (Fowler agrees with me.) Some institutions — the *New Yorker*, among others — make the writer's choice for him and insist on the series comma's use. One rationale I've heard for this is that it accustoms the reader to its presence.

camshafts, or a pompous economist declaiming unintelligibly about interest rates, writers try to mythologize their craft. They use rudimentary terms — "usage," "style" — in highfalutin ways and predicate entrance to the kingdom on adherence to a mess of inconsistent, artificial "rules."

of people is intellectual snobbery. A couple of weeks ago, some clown wrote in to Jeffrey Zaslow, the syndicated advice columnist, to say that Zaslow had misused the phrase "fell between the cracks." The letter writer said that logic required that something fall "through" the cracks. Ten years ago, a guy wrote in to William Safire of the *New York Times*' misguided language columnist, responding to Safire's use of the same phrase. This grammar cop said that what you actually had to say was "fell through the crack," because logically

lumberjack knows anything about the biology of trees. Something Quirk said is instructive: "The language bristles with other difficulties too, which as native speakers we find difficult even to notice." We're all in a forest, and it's autumn; leaves are falling, a fine thing and proper to the overall scheme of nature. But a shrill

crowd pronounces this tear "good" and the "bad." "This leaf," it says, "is permitted to fall, but this one is not." The leaves keep falling, of course, and "the months later, others have grown," the "prophet" says to his friends. "They're certainly not as good as they were last year," Samuel Johnson was grumpy prescriptivist, but after spending years on the terrible art of lexicography he got a glimpse, far ahead of his time, of the true workings of the language:

"When we see men grow old and die at certain time one after another, from century to century, we laugh at the elixir that promises to prolong life to a million years; and with equal justice may the lexicographer be derided, who being able to preserve their words and phrases from mutability, shall imagine that his dictionary can embalm his language, and secure it

herby allowing a writer to indicate, by its absence, that the second and third terms are standing in apposition to the first. This strikes me as a bit far-fetched.

And there's yet another preference: "red" and "blue" certainly as fine a stylist as E.B. White, is known to have disapproved of the comma after "red," arguing for "red white and blue." That's a total of four different preferences, four different points of view. The most important aspect of the whole debate, of course, is being consistent within a given work, but Strunk and White don't mention that. They're more interested in rules than they are in truth or just plain common sense.

Why is this so? Writers think they have a personal franchise on the language — and, of course, each does. But every other writer and speaker has an equal one. Still, like a mechanic showing off his knowledge of

whatever it is can only fall through one. Zaslow, instead of telling the guy to shop his neuroses around elsewhere, caved in and apologized.

But "all between the cracks" is a useful and imaginative idiom; more important, however, everyone says it, and everyone else knows what it means. "Between" is a supple and useful word, but it gets bashed around a lot by language writers. Another controversial usage is "between" with the singular object — "There's a fence between every house" — though a decent dictionary will note that it's been used in this fashion by good writers going back to George Eliot ("pausing between every sentence to rap it floor").

So, yes, writers think they have a personal franchise on the language; they use it, they figure, so they must have a superior insight. But they don't, any more than a

from corruption and decay, that it is in his power to change sublunary nature, or clear the world at once from folly, vanity, and affectation."

We should probably acknowledge that William Strunk was the product of a time much different from ours. His Cornell — the school that taught E.B. White — meant to instill in the minds of a budding generation of aristocrats the proper steps to the proper dances, and White, a product of his time, can hardly be blamed for promulgating the received wisdom of his formative years. In theory, there's nothing wrong with a privately distributed monograph detailing a particular professor's prejudices for the guidance of his students. Seven decades later, however,

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(continued on page 10)

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Strunk and White

(continued from page 13)
and three generations on, we have an implacable army of Strunk and White devotees still trying to shove *The Elements of Style* down the throats of college freshmen. But what's wrong with those pronouncements? One might ask. What's wrong with having freshmen, and even young journalists, think about the language they are supposed to be learning?
The problem is that ultimately it can only distract from the real work at hand, which is teaching people how to write. This is the third theme of Strunk and White's book — writing style. "Be concise," they chorus. "Omit needless words. Be clear." Now, no one's going to quarrel with this advice. "Writing is, for most, laborious and slow," writes White in the last chapter, which he


added to Strunk's original work. "The mind travels faster than the pen [or even the word processor]; consequently, writing becomes a question of learning to make occasional wing shots, bringing down the bird of thought as it passes by." This is fine writing, and useful as well, because it offers an understanding companionship to anyone who has ever sat, frustrated, in front of a blank piece of paper.
But this comes at the end of the book, after nearly 100 pages of "studyness" and "hopefulness," and the series comes, and the mystifying commentary on "transpire." By now, the reader and prospective writer can hardly shoot straight. He's not only spooked but gun-shy, to boot. Writing is about thinking, and for the majority of the book, the reader has been encouraged not to think

but to obey. That's not good teaching — it's not even good writing. E.B. White, I'm sure, was a lovable guy (though it may have been difficult to like Professor Strunk), but in *The Elements of Style* he's a cranky old man, straining to derive some sort of power by handing down rules.
And the harm? None, in one sense, because our language is hale and hearty and big — so big, in fact, that even *The*

Elements of Style crammed down one million freshmen's throats, or two million, or, will affect it not a whit. But the book will affect the freshmen, who will shy at their own thoughts and start at the sight of that thought on the wing zooming by because they are distracted, confused, and dumfounded at this silly mélange of misguided rules.

"Write naturally," says White; his book helps ensure that this will not happen. He and his professor and their harmful little book are agents provocateurs, disrupting thought, meaning, communication, and then there are few greater crimes. They don't mean to, of course, nor does the league of little language cops loitering about on literary street corners with its ears pricked up to catch an infraction. We're accustomed to hearing those cops, but we shouldn't. We should speak naturally, write naturally, think naturally. "The grammarians are asleep," wrote Horace. "The matter is still under dispute." Whose side should we take? Our own — before we lose the courage of our tongue. □

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Life

(continued from page 1)
 patch of flesh, right through. Concealed by the faded sheets, it is not a man who has been slit open, but a vessel temporarily commandeered by science. For the two hours his cholecystectomy will take, the body has no gestures, no language of its own. Historical medical literature, dating as far back as the days of the pharaoh, reveals a knowledge of gallbladder disease and gallstones. As the human diet became more complex, cholecystitis and cholelithiasis became more common. Richer, fattier foods and a sedentary lifestyle made the gallbladder function less efficiently and, consequently, more prone to form gallstones. Today, gallbladder disease and gallstones are common complaints.

The man whose body lay pale and naked in UCSD Medical Center's Operating Room 3 suffered from increasingly frequent attacks of pain, the result of gallstones. As in almost all cases of surgery for gallstones, the man's entire gallbladder was to be removed. Cholecystectomy is considered a major operation but not a dangerous one. The mortality rate is less than one percent. Fatalities mostly occur in very complicated cases or in people who seek treatment too late.

Half an hour before the first incision, the patient's process of subjugation had already begun.

The surgery ward was slightly shabby, peeling blue paint on the doorjamb. Room 3 smelled of nothing — a sterile smell. One wall was covered with metal screens to ventilate the room with "relatively germ-free" air, said the scrub nurse. In the center of the roughly 15-foot-square room was the gurney and, motionless on it, the patient. His flesh was pasty in the cold light. Sparse dark brown hair on his groin, abdomen, and arms. At his head, the anesthesiologist made adjustments on an array of machines: blood pressure, heart rate, blood oxygen level, breathing patterns are monitored. An EEG monitor to read his brain waves. At the body's feet, a mobile steel basin on a pedestal contained a silver pitcher standing in several inches of saline solution. The silver pitcher held what looked like a meat baster — a bulb irrigator also filled with saline. The aqua-suited surgical team talked easily as they made their routine preparations. In the presence of this man sleeping, penis exposed, their informality seemed almost casual.

The man's grayish face was veined in tubes and tape. The tubes attached him to a mechanical ventilator animated by flashing LEDs and hissing sounds. A long line of esophageal stethoscope disappeared into his mouth at one end and into the anesthesiologist's left ear at the

other end. The patient's eyes had been lubricated and sealed shut with surgical tape. He looked dead. At his temples, electrical clips on his head were adhesive disks, as if his head were a car battery to be charged. The anesthesiologist, standing behind the head, threaded a long curve of nasogastric tube into the nose, through which the stomach's

carbon dioxide leaving his lungs, breathed more oxygen and nitrous oxide and isoflurane into him. Through an IV in one arm, a mixture of sodium Pentothal and morphine entered his blood stream. The anesthesiologist injected him with vecuronium, a neuromuscular relaxant that would reduce his muscles into admitting the surgeon's knife

a wide swath of adhesive from a roll, he shaved the loose hairs from the short belly. A nurse drew up a sheet, worn soft over the patient's legs. As if in afterthought, she settled a white towel over the small, curled penis.

A large x-ray machine was wheeled in, and the room was cleared for the procedure. The team members stood in the hallway, taking shop. A nurse passing down the hall paused to chat with the scrub nurse: "You still here?" "Yeah."

"What's doing?" "Gallbladder." "Yeah?" "You on tonight?" "Yeah."

Five minutes later, the surgeons squinted at the bluish ghosts of organs on a viewing screen. The gallbladder was a dwarf on the biliary tree, nearly obscured by the ovals of liver, pancreas, kidney, and adrenal gland.

In the center of the room, a nurse positioned a tray of Betadine solution and sponges on wooden sticks at the body's side. She stroked the clammy stomach with toasty reddish-brown liquid, wiped it away again. Six times with soap. Three times with Betadine. To make the skin as sterile as possible. The give of skin under the scrub's pressure briefly made the body seem tender and alive.

(continued on page 20)

The surgeons squinted at the bluish ghosts of organs on the x-ray viewing screen. The gallbladder was a dwarf on the biliary tree.



contents would exit. A probe was inserted into one of the patient's fingertips, a pulse oximeter, to measure the oxygen level in his blood. His mouth was taped around a small plastic frame. Attached in the frame, a corrugated endotracheal tube from the ventilator brought his lungs a mixture of 43 percent oxygen and 55 percent nitrous oxide and isoflurane. The ventilator deflated his lungs again, measured via a capnograph

with little resistance. A nurse unwrapped a plastic tube attached to a brown rubber coupling. She winced, then swiftly jammed it into the opening of the patient's urethra. Seconds later, a small stream of golden urine slid slowly down the tube to a plastic bag lying on the floor. The nurse squatted down, nudged the bag under the edge of the gurney. A surgeon with a disposable razor shaved the coarse hair from the patient's abdomen. Tearing off

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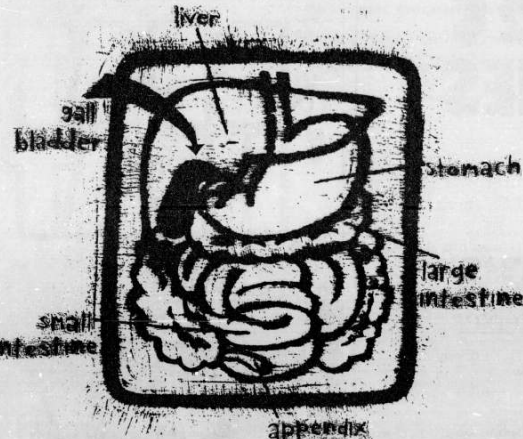
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Knife



(continued from page 18)

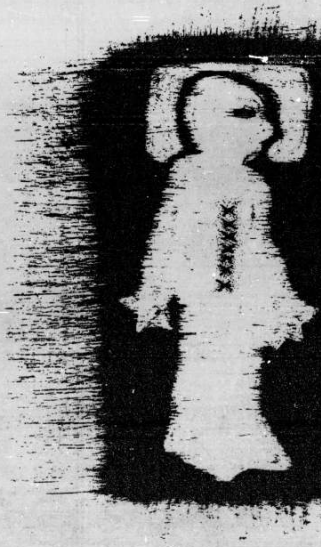
Gallbladder disease is generally caused by a bacterial infection, resulting in acute or chronic inflammation — like infections of the appendix, tonsils, or any other organ. If the gallbladder is inflamed, the blood supply to its walls may be restricted, and the gallbladder may fill with pus, even become gangrenous. In some cases, though it is not known why, chronic inflammation causes gallstones. Disease can also result from a functional disturbance — the gallbladder failing to empty when it is called upon to secrete bile — or a chemical disturbance, causing stones to leave the bile and possibly obstruct its flow. A stone in the cystic duct, which runs between the gallbladder and the common bile duct, is most often the cause of inflammation. High body temperature, pain and tenderness near the gallbladder, and an elevated white blood cell count all indicate acute inflammation. A gallbladder operation is then

imperative. The pain of the inflammation is said to be dull and deep, shifting when you change position. The cystic duct normally has the diameter of a pencil. When the gallbladder contracts during the digestive process, any stone (usually larger than the duct) would be forced into this tube. Eventually, the stone either drops back into the gallbladder and the attack subsides; remains stuck, producing acute infection requiring more or less immediate surgery; or passes on through the cystic duct into the common bile duct, possibly lodging at the juncture of the two. Should the latter take place, the entire flow of bile is obstructed, causing jaundice.

Before finally undergoing cholecystectomy, the afflicted person may contend with chronic indigestion, bloating, heartburn, nausea, flatulence, "excruciating knife-like" pain shooting from the upper abdomen straight up through the right shoulder, and jaundice. Cholecystic diseases are also

remains obscure. If an operation is not performed, jaundice can

have chronic gallbladder inflammation with stones. More than 20 million people



Gallstones can vary in size from a millet seed to a hen's egg.

often accompanied by pruritus — itching — a source of severe discomfort in some cases. Pruritus usually appears about the same time as jaundice or a little before it. The itching is most severe on the extremities and is aggravated by warm, humid weather. Once thought to correspond to the levels of bile salts in the skin, the cause of the pruritus

persist, and the patient may eventually die from the toxic effects of the bile build-up. Unchecked inflammation can result in gangrene or a rupture of the organ. Either of these eventualities can cause fatal peritonitis unless immediate surgery is performed. Cancer of the gallbladder develops in approximately one to two percent of those patients who

in the US have gallstones in their gallbladders. It is estimated that approximately 25 percent of all women and 10 percent of all men will develop gallstones at some time or other before they reach 60 years of age. About 300,000 operations are performed annually for this disease, and at least 6,000 deaths result from its complications or treatment. The possibility of gallbladder disease rises with age.

Cholesterol gallstones are found most often in American Indians. Frequency is lower in whites, and lowest in blacks. More than 75 percent of American Indian women over age 40 are affected. Before puberty, the disease is rare but equally frequent in both sexes. Between the ages of about 35 and 55, women are affected with three times the frequency of men. Hormonal changes caused by pregnancy and the use of oral contraceptives, may be responsible for its greater frequency in women. After menopause, however, the disparity in gallstone incidence between men and women narrows.

The formation of gallstones is a mystery. The prevalent theory is that an upset in a patient's chemistry — specifically, failure of fat and cholesterol metabolism — causes stones to crystallize and separate out from the fluid bile. Another theory is that stones are the aftermath of previous infection, which may have occurred many years before. "Gallstones are the tombstones of infection," goes one maxim.

Stones can vary in size from a millet seed to a hen's egg. There is no correlation between the number and size of the stones and the symptoms they produce. Sometimes a single small stone can cause more trouble than a large one or many jagged ones. The gallstones in 75 percent of patients are composed predominantly of cholesterol and are called cholesterol

The surgeon draws the "hot knife" shallowly through the fat. Wisps of smoke curl up, catching the light from the surgical lamps. "Smells like barbecue, doesn't it?" says a nurse.



stones. The remaining 25 percent are pigment stones. Regardless of composition, the gallstones have similar consequences.

Cholesterol gallstones result when the liver secretes bile that is supersaturated with cholesterol. Influenced by unknown factors present in bile, the cholesterol separates from solution. It is thought that in the calm harbor of the gallbladder, small grains of pigment, called nid, join the crystals, along with a mucoprotein paste. The newly formed crystals grow into stones of a size easily visible with the naked eye. They sometimes make their way out of the gallbladder in bile, lodging in the nearby ducts. Pigment stones account for 25 percent of gallstones in the US and 60 percent of those in Japan. They are black, sometimes dark brown, 2 to 5 mm in diameter. Their frequency is similar in men and women, and in blacks and whites, but rare in American Indians. Cirrhosis, bile blockage due to a dilated common duct, and chronic hemolysis (the breaking apart of red blood corpuscles) are favorable conditions for pigment stone formation. About 20 percent of pigment stones are composed of dense masses of bacteria with the pigment solids. It is speculated that bacteria could have a primary role in pigment gallstone formation, which would help to explain why people with pigment gallstones develop sepsis (toxicity caused by the absorption of bacteria into the blood stream) more often than do those with cholesterol gallstones.

The mere existence of stones doesn't necessitate immediate surgery, but it is often suggested as a means to avoid future complications. It is believed there are many people living comfortably with gallbladders filled with stones who never develop symptoms. In the US, only about 30 percent of people with cholelithiasis end up in surgery. Each year, about two percent of those with asymptomatic gallstones develop symptoms.

The white cotton cloths around the incision seep red as a surgeon's hands push down. Under the pressure of the antiseptic plastic wrap stretched over the abdomen, the opened skin springs back, revealing a garish pink layer of fat.

"Okay, we're in," a surgeon hands over his metal instrument, takes the yellow plastic pencil that a nurse hands him. A delicate silver-point projects from the pencil's tip. The other end is attached by a yellow plastic cord to a low-standing machine. A dial on the machine reads: scalpel, 35 watts. The surgeon braces one beige rubber wrist against the body's right hipbone. He draws the yellow "hot knife" shallowly through the fat, tracing the incision. Wisps of smoke curl up, catching the light from the surgical lamps focused on the work. The odor of scorched skin rises. "Smells like barbecue, doesn't it?" says a nurse.

As the beige hands draw the yellow pencil again and again, the cauterized fat parts. A gorge is formed. Periodically, the pencil is removed and wiped against an abrasive pad on the pencil's yellow plastic holster lying on the body's shoulder. Tiny shreds of tissue cling to the abrasive surface. Another hand lowers a suction tube down, holds it against one suetly wet. The walls of the gorge are formed of glossy, curds, deep pink. The rubber

hands descend into the ravine, stroking the fat apart. The valley widens as gauzy white cloths are firmed against the walls. The exertion raises bluish tendons up under the rubber gloves.

Another surgeon enters the room. A nurse draws gloves over his damp, upturned hands, pulls a knit-cuffed gown up his arms and cringes it at his back. The surgeon moves to the table, leans against the body's hip to peer at the crevice of flesh and jelly. The surgeon with the hot knife backsteeps, ceding his place to the newcomer. The movement is precise and elegant. Beneath the fat, a thin fat skin is now visible: the fascia, a layer of muscles and the tissues that connect them. The fascia is sheer and white, cords of pinkness cross the dark mesh beneath. The surgical field is perhaps five inches wide and visible through the complete length of the incision. A nurse hands the surgeon a saline-filled bulb irrigator. Solution is squirted against the pale membrane, and the suction tube dives down to draw up a liquid the color of strawberry K-Y. A.J. Beads of it hurry like the crystalline plastic suction tube toward a container next to the ventilator. The beads catch the surgical lamps' glare, dazzling as rubies.

Very close to the open body, there is a vague warm scent, nearly overpowering by the Betadine stomach. It is the smell of sex, fertility — light and sweet and rich with blood. A surgeon lowers the electrocautery pencil between the incision. Wisps of smoke curl it down the fascia. As the thin tissue springs apart, saline solution is quickly squirted in the rift, into which the suction tube swoops again to draw up in its beak. The yellow pencil is withdrawn. Another surgeon cups a curving silver spatula inside, against the wall of fat, coaxing it back.

The organs look like stones on a creek bottom. They lie with flat sides upward — the sherry-orange surface of the pancreas looks under a beige curve of a kidney. The liver, slightly to the left as one faces across the body, is deep mauve. The organs are smooth and glistening. Two pairs of hands push wedges of white

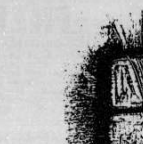
cloth in to hold the fat layer at bay. A hand holding the forceps grasps a tip of the liver's lower edge, lifting it gingerly, revealing the gallbladder, nestled against the liver's back. Another pair of forceps in another hand takes hold of the gallbladder's lower end, pulls it gently down into view. In size and shape, it resembles a pickled white pear, with a pink and blue lace just beneath its surface.

The gallbladder is a small sac, lying partially attached to the underside of the liver, in the groove between its two lobes, in the upper right portion of the abdomen. Located just beneath the arch of the ribs, it connects at its bulbous top with the liver

the gallbladder contracts and a sphincter at the end of the common duct relaxes. During the moments when the pressure in the duct exceeds the sphincter's resistance, bile is forced into the duodenum in squirts. The intestine will receive a supply of diluted bile directly from the liver, as well. It is essential for the digestion of fats and fatty substances.

The gallbladder's mucous membrane is thrown into prominent ridges when the organ is collapsed. The ridges flatten when the gallbladder is distended. Tall columns of cells form the gallbladder's mucous membrane and are covered by hairlike microvilli on one side.

Four pairs of needle drivers grasp long reins of stainless steel wire extending out from the stitches. Five, six threads radiate up at each side of the seam, resembling the hoisted oars of a Viking ship.



by means of the two hepatic ducts. The sac's narrow end connects with the top of the duodenum (the first part of small intestine) via the cystic duct, which meets the common bile duct.

This small organ's function is to store and concentrate the bile produced and secreted by the liver. It holds about 50 ml. of bile when full. When food is eaten, particularly fatty food,

Wide channels separate the individual cells. The connecting ducts, which contain only small amounts of smooth muscle, except for the sphincter ring at the end of the common duct. The gallbladder musculature is made of interlocking bundles of long and spiraling fibers.

A ligament holds the internal organs in place from liver to duodenum. There is an artery

(continued on page 22)

Knife

(continued from page 21)

to the left of the common duct and a vein, the portal vein, lying behind it in the middle. Another artery usually passes behind the hepatic (liver) duct and then gives off the cystic artery before entering the right lobe of the liver, but variations are common. In 75 percent of people, the cystic duct enters the common duct at an angle. In the remainder, it runs parallel to the hepatic duct or winds around it before joining. These variations add a certain element of surprise to the routine removal of a gallbladder.



It is 11:27, and LEDs on the body of the pulse is 50, blood pressure 135/81. The surgeons hand the nurse bloody wash of cotton towel, which he drops in the basin of saline and the other nurse retrieves to jam in plastic disposal bags on the floor. The surgeons' gloves are filled with wetness. Faint wisps of pink

side across the smooth rubber. Small silver clips are pinched onto the blood vessels connected to the gallbladder. "Three-oh," A surgeon extends a palm. Four rubber hands grasp forceps and hold them in place on the organs. One hand, fingers through the handle of silver needle drivers, deftly threads a curve of needle and 30 silk through a pinch of glossy beige skin. Four hands take up the ends of the suture and the needle drivers and rotate gracefully at the wrist; a knot is tied. They rotate again, the needle drivers bring up two ends of 30 silk and lay them flat against the organ's side. "Clamps back," says the surgeon, extending a palm toward the nurse. He glances at the anesthesiologist. "He's okay with you, chief?" "He's okay."

The junctions of gallbladder, with ducts and tendons, are clamped shut by the rubber hands. Five black silk ligatures festoon the organ. As in less gruesome sewing circles, the surgeons spend this time chatting. They discuss upcoming operations. While forceps hold the liver out of the way, more hands grip a silver scalpel. Another pair of hands touches the yellow pencil against the scalpel to heat it. More saline solution is squirted over the organs; the suction tube pumps up a few more red beads. With short, precise strokes, the scalpel cuts at the tendon connecting the

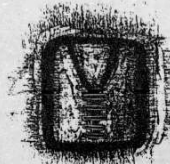
gallbladder to the backside of the liver. Then with a swift gesture, a knifecut arm plucks the gallbladder out and into a silver dish the nurse holds. The silver dish is quickly placed at the far end of a rolling metal chest, out of sight. Bloody towels are lifted off the cavity. The forceps are taken off the organs. Together, the surgeons count

radiate up at each side of the sear, resembling the hoisted oars of a Viking ship. As the surgeons leave the body's side for the x-raying, a nurse places a cotton towel over the open cavity like a gesture of modesty. The body and the table it occupies are filled with a notching sound. A west-high, rolling screen is placed between the table and the corner where the surgeons wait, discussing points of technique. Another screen protects the anesthesiologist, who must not leave the body. "Three, two, one, shot," "Three, two, one, shot."

It is 11:55, and the LED reads pulse 52. Blood pressure is 112/70. The x-ray machine is wheeled away, and soon more gray pictures are on the white illuminated window. An empty space meets the ends of the cystic duct, the hepatic duct. A tiny starburst shadow in the cystic duct indicates a gap where dye seeped through. The surgeons take up position again. One rests a foot on the table's rail, cowboy at a bar. He holds the cystic duct between forceps while another surgeon secures the leak with a silver clip, very quickly. A nurse takes out another paper pouch of needle and wire and opens it. He dips a bulb irrigator into the saline solution, fills it up.

Another irrigator rests in a silver, curved pan between the aqueducted knees. Hands force the suction tube down inside the cavity. Another surgeon thrusts his hand deep inside. He grimaces. He wrangles his fist back toward himself, distending the copper-painted of flesh beneath the aqua drape. His other hand finds the distention on the opposite side of the flesh, depresses it with the point of a long plastic tube, finally pierces the outside of the flesh. The tube will drain the wound,

The forgotten outside of the body is reinstated again. The tender flesh is pinched and stapled quickly. It takes 19 staples to close the wound.

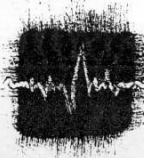


around the forceps and scalpels as view as they are returned to the nurse's tray. They mustn't, of course, stitch up the body with a tool left inside. The edges of fascia are drawn together with forceps. More curves of needle and wire are slung through the mucousy tissue. Four pairs of drivers grasp long tents of stainless steel wire radiating out from the stitches. Five, six threads

sometimes reform in the common duct after surgery. This requires another operation. It is a time to inject dye into the remaining ducts and x-ray the abdomen. This will ensure that the clips are secure. The dye proceeds will also detect any gallstones that might be lodged in the cystic duct. The orange pancreas is now more fully visible. There are leaver-like touches and a deepened line

remaining in place for 24 hours. Drawing it through the hole, the surgeon slides the tube briskly back and forth: the skin edging the puncture curls inward with one stroke, then unfolds when the tubing is slid outward. There is no blood. The anesthesiologist pushes the nasogastric tube down a little at a surgeon's instruction. Pulse is now 66. Silver needle drivers hook another metal curve through the fascia and muscle. The pink globular fat is closing in on each side. Knot after knot of wire is twisted in careful choreography. The long ends of stainless steel are held

in bunches. At 12:09, pulse is at 54, blood pressure 123/76. Three knots secure each length of wire. It takes 12, 13 stitches to pucker shut the first layer of tissue. The suction tube descends again to swallow the irrigator's leavings. Another layer of ligatures is braided into the fascia. Then a surgeon takes silver forceps to the stretched edges of skin and the forgotten outside of the body is reinstated again. As the tool aligns and clamps the far end of the cut together, more hands follow with a white plastic staple gun. The tender flesh is pinched and stapled quickly. It



takes 19 staples to close the wound. The sides meet evenly at the end of the seam.

The surgeons move away, the tray of silver tools is rolled back. One nurse drops the gallbladder, slightly shriveled, less luminous than before, into a little jar of solution that the other nurse holds out to him. She leaves with the jar, bound for pathology, where the organ will be examined. The anesthesiologist pulls the tube from the body's eyes, disconnects the endotracheal tube and the esophageal intubation. For 15 minutes, he has been easing the patient off the mechanical ventilator and increasing the flow of sodium Pentothal and morphine

through the IV. The patient is breathing on his own again; he coughs, chin lurching upward, as the endotracheal tube is removed. The anesthesiologist's motions are rapid. He slips one gray creeks, "Jerry, open your eyes for me, Jerry." The eyelids flutter and the man moves weakly.

Many thanks to UCSD Medical Center, Dr. A.R. Moss, Dr. Ralph Crumb, Dr. Peter Feibelman, Dr. Doug Richardson, Jose Smith, R.N., Maria Camblon, R.N., Nancy Stringer, and Mr. Goss.

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Still, it was in recognition of Moncrieff's unrivaled excellence that, a few years ago, Terence Kilmartin undertook to revise the Moncrieff translation in the light of later knowledge, rather than make a new translation of his own. Kilmartin corrected Moncrieff according to the latest texts, changed a word here and there and corrected some errors. But the result was far from defective, where the small range of meaning had not been sufficiently conveyed, and — his only independent contribution to the project — made a translation of the last of the seven volumes, which Moncrieff had never lived to complete. This revision, handsomely referred to as Moncrieff's, is in fact Terence Kilmartin's. It is generally regarded as definitive, its accuracy is impeccable. Its style is exemplary. Its

Time and Translation



The subject of

The subject of Proust's book is the consciousness of the narrator.

devoted readers than those at the Lyceum, and the reading was undeniably an effective medium for exerting the audience to the depth of this author's thought. Nevertheless, in my judgement, Proust turned out to be considerably less effective when read aloud than has proved to be the case with many other great novelists—Dickens, for example, or Tolstoy.

The reason lies in the fundamental aim of Proust's novel, which is to produce the subjective equivalent of the effect that is produced by self-reflexive consciousness in the mind of the novel's narrator (who is scarcely to be distinguished from Proust himself). This rippling flow, with its rapid, even momentary and progressively renewed surges of reflections

oust's book is the

be based on texts with more overt drama, with situations and conversations that in themselves almost seem to call for the stage. At the Lyceum reading of Proust, it was instructive to hear the instantaneous surge of emotional and imaginative vitality when the text evoked characters other than the narrator, and described an action other than the sinuous activity of pure reflection. At such moments, the actor – notably Daria Casla, so often most convincing when she is silent – would visibly come to life, as if she were suddenly and audibly bloom, as all at once they were allowed to do what their profession intended them for: to create a character, to find a specific voice and intonation, to participate in a drama.

It is the sort of thing that happens in Dickens or Tolstol all the time. But Proust is a very different sort of writer. There are indeed pages of his novel in which characters and events seem to be depicted objectively, in the manner of Balzac or Saint-Simon; but even there, the mind of the narrator, probing, dissecting, finding analogies, drawing conclusions, tends to rise around the characters and events like a tide of irrepressible mental activity, and we are once again reminded that *À la recherche du temps perdu* is only secondarily about Swann, Odette, Saint-Loup, Gilberte, Albertine, the Duchesse de Guermantes, and the Baron de Charlus. Ultimately, its subject is the

narrator, Marcel, and his creator (another Marcel), and what is most important about the characters is how Marcel perceives them, how he sees his own preoccupations reflected in them, what he learns from them about himself and about life.

This is an approach insistently calling for the literary techniques and author-audience relationship of the written word: drama — and the drama implied by an oral reading — does not, as Proust's narrator says, "allow" passages selected for this reading, from the introductory section to the first volume, *Swann's Way*, offered only minimal occasions for imitating the theatrical mode, consisting as they do of "a few lines of meditation on sleep and memory. The delicately crafted theatricality of the presentation, with four voices sharing the narrative and at times interrupting, while it provided the reading with a certain notional theatrical action, interfered with the deepest intentions of this 'oeuvre,' for it is there, right at the beginning, that Proust wanted to establish his thesis that reality can be known only through a single

Where the subject of the book is the consciousness of the narrator, every detail of expression is of crucial importance. Any decent translation of Proust will accurately convey the outline of what is being said, but what is necessary beyond this is a rendering of the motions of the narrator's mind, of the particular shades of his sensibility; and here — on the basis of admittedly limited comparisons — I myself continue to prefer Moncrieff (or, in some cases, Moncrieff corrected by Kilmarin). Howard often blurs the most intimate, inner meanings of Proust's style — and usually because the translator does not seem even to be aware of those inner meanings. Moncrieff

sometimes does not get things exactly right, but for the true texture of Proust's thought one must still turn to him rather than to Howard.

Only some specific examples can make this clear. In the first paragraph of *Swann's Way*, the narrator is reminiscing about the process of falling asleep while reading a book, and his detailed phenomenological analysis of this experience includes the remarkable insight that even while asleep he would not stop thinking about what he had been reading, but that in that particular state of mind it seemed to him that he himself was whatever he had been reading about.

Proust's text at this point has in fact not been done full justice by any of the translators. Proust writes: "je n'avais pas cessé en dormant de faire des réflexions sur ce que je venais de lire" – which means (translated virtually word for word) "I had not ceased, while sleeping, to make reflections on what I had just been reading." I certainly do not propose this as a

poor transition, for the English is graceless and unidiomatic. But this – literally – is what Proust has written. Now consider Howard's translation, "until asleep, I would reflect upon what I had been reading, and come to the end of the world, and then, at all the time, while I was asleep, of what I had just been reading." Neither translator has paid sufficient attention to the meaning in Proust's "I had not ceased" – the first of numerous indications in the novel that the real life of a human being is the flow of thought in his mind, a flow that does not cease for an instant but that rolls on from earliest childhood to the point of death. Howard's "I would reflect upon" misses this theme, for it implies that while asleep one does not think, and thus negates the notion that the flow of consciousness does not stop, that the flow of thought does not stop.

Proust goes on, in his detailed exposition of the falling asleep-while-reading experience, "il me semblait que j'étais moi-même et dont parlait l'ouvrage" (literally, "it seemed to me that I was myself that of which the work was speaking").¹⁰ This phrase, at least emphasizes the positive notion of its continuity through every instant of time: "I had been thinking all the time" (Kilmartin's revision of Moncrieff, "I had gone on thinking" slightly dilutes the force of this). Although not completely literal in his translation of the phrase, Moncrieff is thinking the way Proust thinks, perceiving in the nuances of the author's language just what Proust considered important. Howard, in contrast, is neither literal nor perceptive.

speaking"). Howard translates this: "as if I myself had become what the book was about," which — aside from unnecessarily changing being into becoming — misses the idea inherent in "it seemed to me," an idea central to Proust's concept of the way reality is continually transformed through the imagination. In a sense, the entire content of Proust's novel is the way certain social, historical, and personal events "seem" to be perceived. Howard's Proust writes "il m'est semblé que" instead of "comme si" (which Howard's "as if" would correctly translate). Moncrieff comes a bit closer with his "until I myself seemed actually to have become the subject of my book"; but it is only Kilmartin's revision that gets things completely on track: "until I myself seemed to have become what the book was about."

immediate subject of my book¹⁵ — where, however, the superfluous word "immediate" falsely suggests that the book might have a more remote subject as well.

Howard abstract "as if," as opposed to the more concrete "it seemed to me," points out a symptomatic weakness in the very brief portion of his translation I have looked at closely: a tendency to convert Proust's extraordinarily concrete and specific details into a kind of bland abstraction in which only the error counts, not the vehicle. About his fantasy of being the subject of the book he has been reading, Proust's narrator observes: "elle ne choquait pas ma raison mais pesait comme des écailles sur mes yeux..." ("It did not shock — or bump against — my reason, but weighed like scales on my eyes"). The metaphor is concrete, kinetic, even dramatic; the fantasy has mass, weight, and momentum. The translation, however, is a bland collision with the *exposé*, even though it does not do so.

As the translator, accept the weight, because with the added simile, "like scales," it is too clearly spelled out — too weighty — to ignore. As for the collision, Moncrieff somewhat de-dramatizes it, yet he recognizes that it is there and that it is significant: the impression — he translates — "did not disturb my mind." Kilmartin gets closer to the text and goes Moncrieff one better — "It did not offend my reason" — although the dramatic confrontation between belief and reason (a word more specific than "mind") is deprived of the physical impact still lightly implied in "disturb." But Howard simply throws the metaphor away: "nothing about it seemed irrational." That is what the French text means.

yes, but the crucial subtext — the way Proust's or the narrator's mind experiences meaning — has disappeared. Howard has, to offer my own metaphor, exhibited nothing but the skeleton, without its flesh or its clothing.

One more example. Having wakened from this reverie induced by his reading, Proust's narrator is surprised to find himself surrounded by darkness, sweet and restful to his eyes, and even more so to his mind, "à quelle appraisaisait comme une chose sans cause, incompréhensible, comme une chose vraiment obscure." There is a limping, groping, inelegant quality in this sentence that only a fairly literal rendering can convey: "to which it [the darkness] appeared like a thing without cause, incomprehensible, like a thing truly dark."

The awkward repetition of "like a thing," as well as the very use of such an imprecise word as "thing," seems to have made the translators uncomfortable, and they have sought to correct what they perceived as stylistic infelicities. Moncrieff translates: "to which it appeared incomprehensible, without a cause, a matter dark indeed," the final phrase of which Klimtartin rewrites as "something dark indeed." "A matter dark indeed" is wonderful, a sign of the translator's good sense, but it is not improved by Klimtartin's willingness to bring that disreputable "thing" in, at least halfway. But there is no reason for Moncrieff to alter the order of the phrases, as though Proust did not know what he was doing, and it is a pity that both Moncrieff and Klimtartin have done so. For the English-speaking reader the sense, exquisitely present in the way Proust chose to structure the sentence, of uncertainty, vagueness, repeated attempts to find the right analogy ("comme une chose . . . comme une chose") —

Howard's translation, however, is not even as good as this: "my mind, which found it causeless, unaccountable, dark indeed." Howard gets the order right, but that is about the only good thing one can say about his work at this point, since "dark indeed" is basically Moncrieff's discovery. The groping rhythm of the confused, hypnagogic state is omitted, as it is in Moncrieff-Kilmartin. In addition, Howard has changed the passive status of the mind ("... to which it — i.e., the darkness — appeared") to an active status ("... which found it") — thus twice in a single paragraph obliterating specific and quintessentially

Proustian ideas about the relationship between consciousness and reality. Proust would not have obsessively used verbs like "sembler" ("to seem") and "paraître" ("to appear") unless he intended for the reader's mind to be gradually drawn thereby into an acceptance of a specific epistemological system, the system by which this author's own mind attempted to make sense of the world and of itself. But Howard, for all his undoubted intelligence and his thorough knowledge of French, apparently does not even suspect that this sort of meaning is being communicated in the paragraph, and hence he changes around the subject and the object without realizing that he has lost anything.

[illegible]

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Saloon Song



BY ELEANOR WIDMER

The Restaurant: Silver Sands Cafe
The Location: 563 Fifth Avenue, downtown.
(213-9551)

Type of Food: French Provincial
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Hours: Closed Sunday. Lunch and dinner, Monday through Saturday 11:00 a.m. to 10:00 p.m. Fixed price dinner, 5:00 p.m. to 10:00 p.m. Light dishes to midnight.

The Restaurant: Cajun Connection
The Location: 740 Northside Road, San Marcos, (760-5600)

Type of Food: New Orleans and Cajun
Price Range: All items \$10 to \$12.50 to \$22.50
Hours: Closed Monday; Tuesday through Friday, 11:30 a.m. to 9:30 p.m.; Saturday, 1:00 p.m. to 9:30 p.m.; Sunday 1:00 p.m. to 9:00 p.m.

Some restaurants are like adolescents. On the surface they appear attractive and strong, but within minutes they show their scruffy edges and lack of grace. The other evening I went to such a restaurant, which shall remain nameless. A quick perusal revealed a charming, empty patio where diners could take advantage of our unseasonable weather, a pleasant dining room behind it, and a menu that appeared moderately priced and inviting. All for the shattering of first impressions! Apart from the trivia of a rest stop on the autobahn and bin of floating clingings to an allegedly clean fish, the chef didn't seem to understand the integrity of his ingredients. Delicate spinach leaves were dressed to kill and then assassinated with clumps of cheese, while the pasta was dry, the chicken breast was even drier, scorched at the edge and then comestitized with tomato, avocado, and melted cheese. When the display platter of desserts was brought to the table, each pastry looked woebegone, as if it had succumbed to the heat. Although some adolescents blossom into mature adults, it's best to keep your distance during their protracted evolution.

The next night I went downtown to lower Fifth Avenue, on the same street where the San Diego Mission used to be. There I discovered a mature beauty who outshines her surroundings, gives you more than your money's worth, and proves that atmosphere and ambience grow from within, not without. In fact, the restaurant is located in an old-fashioned saloon dominated by a pool table that no one seems to use. The place is called Silver Sands Cafe and it's presided over by culinary wizard Roberto Amouroux.

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made similar potatoes by peeling and slicing them raw and cooking them for several hours in milk. Roberto explained that such a method violated the integrity of the potato. The manner in which he cooked them was to bring water to a boil, drop the potatoes with their skins into the water, and without cooking further, let them rest in the water for 15 minutes. He then sliced and covered the potatoes with Mornay sauce (a white sauce thickened with egg yolks to which grated cheese has been added) and baked them until a crust formed on top. Roberto is committed to the integrity of products and that's what makes his cooking so fine. He knows exactly how to treat his ingredients and what combinations work.

Mention should be made of the dishes whose top price is, incredibly enough, \$5.95: roast duck with spicy orange-ginger sauce, chicken chili-killer (chicken and green chili causeñale baked with cream cheese), lime-marinated roasted chicken topped with red chile sauce, French onion soup, linguine, small bruschetta, all served with salad. These are available for lunch or dinner, until at least 10:00 p.m., and some of them are served until midnight.

I must confess that I urged Roberto to raise his prices, but he refused. Where in the city can you get beautifully prepared roast duck or beefsteak plus salad, no matter how small the portion, for \$5.95 and \$5.50 respectively? And where can you expect to find such a fixed price menu that offers salad or appetizer, soup and entrée, and includes a heavenly tart aux fruits or crème caramel for \$9.95?

I know I'm sending you to a saloon, but don't let this gourmet bargain slip away. You may have to eat at the bar if the tables are filled, but it's worth it. Please note that the phone number is unlisted, a throw back to the days when the bartender didn't want to be bothered taking messages. The number is 213-9551, but if you lose it, just show up at 563 Fifth Avenue. As yet there are no white tablecloths at Silver Sands Cafe, but the integrity of the chef and the value are impeccable.

• • •

For weeks I've been meaning to mention that if you go to the Wild Animal Park and are in search of a restaurant, you might try the Cajun Connection at 740 Northside Road in San Marcos, right off I-78. Kermit Kerner is a generous chef/owner who serves fresh, interesting dishes of New Orleans origin that have been named for San Diego patrons. The oyster bar and "He's firing solo this time with shrimp" (\$9.95), the crawfish étouffée (served only on weekends), and the fried catfish (\$8.50) are good bets.

On weekends you can also get crawfish étouffée and jambalaya. The prices are moderate, but the preparation has one limitation: many of the fish and seafood dishes are breaded as if the fish or seafood can be prepared without breading or order dishes that are not fried. The bread panning is a bit of a nuisance, but it's a nice family restaurant with a touch of Cajun. □

With a little effort, Silver Sands Cafe could be made quite chic. The bar, which is operated by Robert Clay, has been in existence since 1964, at least. One of the walls is completely brick. If curtains were placed on the wall with

BY JEFF SMITH

Don Victor is making his move. Though a gifted comedian in his own right, Victor has long been recognized as the Other Guy. He's been the best man at a number of weddings in which the women he has worked with—Whoopi Goldberg, Kathy Najimy, Maureen Gaffney, to name a few—have been wed to stardom. The guy's been a human good luck charm. Work with Don Victor and bazing! See your name in lights. The reason are obvious. Victor has always chosen good partners. He's a terrific "straight" man, unselfish on stage, ever-ready to share the spotlight, be part of a larger whole. A master of improvisation, he also has an acute sense of timing and is able to blend his rhythms with those of his partner. In effect, Don Victor has been a one-man ensemble company, as much an atmosphere for others as an individual. But no more. Don Victor is making his move.

For its seventh annual Festival of the New Arts (Neofest), Sushu commissioned two works by local artists: Carla Kirkwood and Deborah Small's *Wozack and Maria on East 94* and Don Victor's *Picture Postcards*. When performed during the Neofest a few months ago, both works had several rough edges. But it was clear that Victor and the people at Sushu had made smart choices because each work, with work, could become something significant. And for the last three weeks, Victor has been polishing his *Picture Postcards* as Sushu the closes his Saturday, July 22, then plans to take it on the road. What seems odd, at first, is that the show isn't billed "Victor and..." He's firing solo this time.

"Victor postcards" are vignettes about people Victor has met—or has been—in his travels. They range from a runaway boy in an Arizona bus station to the wisest woman you'll ever meet to a waitress who does acting, but only until she gets her "break in waitressing." Each is an eccentric, an "unusual occu-

Unusual Occupants



Don Victor

pent of an unusual life." And all make us aware—more often than need be, however—that they have been square pegs forced to fit in round holes. The curator of a roadside attraction, for example, has collected useless and unwanted items and put them on display, thus giving them a function and a value. And in a sense, the six characters Victor portrays are

bination of steps that could be lethal. Similar to Robert Duvall's character in the movie *Tender Mercies*, long ago Lamont gave full vent to his wildness and has since come back from some hard times, having made peace with himself along the way. He used to strive for perfection, he says, but has since accepted flaws, in himself and others. To prove it, La-

Victor's rapport with the audience is a kind of campfire intimacy.

mont proceeds to strum an aptly named song, called "I Play Bad," on his guitar. Even someone with a tin ear would wince. "God apparently loves mediocrity," Lamont says with a smile. "Look what he made."

Anyone who saw Victor perform this piece as a work-in-progress at the Gaslamp last spring will remember Lamont's labor with a guitar pick, but they would find that the show in general has changed a great deal. It is also much improved, though what is needed now is fine-tuning. *Picture Postcards* combines

scripted material with improvised side-excursions, and Victor is often at his best when departing from the script. His rapport with audiences, a kind of campfire intimacy, is outstanding. He can ease them into participating eagerly and he's also very quick with ad lib (said to be among the quickest in the business, in fact) but so quick at times that he loses the particular character he's playing amid the spontaneity. Also, he can ease into unscripted material right unseen, but the transitions back from improvisation to set too often aren't as smooth as they could be. We can hear the gears grinding into place, which detracts from the flow of the evening.

When he performed at the Gaslamp, Victor needed to put more variety into the voices of his characters, since many sounded the same. Aside here and elsewhere by director Martin Katz, who has given the show visual variety as well, Victor is now differentiating among his people more effectively, but needs to concentrate more on simple articulation. At least three of his characters speak through their teeth, and many words and important meanings are lost simply because we can't make out what was said. This is particularly true of the boy in the bus station, Simon Schimke at the roadside attraction, and Waldo in the final sketch. The latter is a group story, with the audience contributing the occasional bizarre noun, and it is crucial that they hear everything Waldo is saying. The night I saw the show, Waldo was the least intelligible, this vignette the least effective.

Flashes for the production include Matthew O'Donnell's lighting designs, some of the most intricate Sushu has ever seen, and the uncredited set, constructed by Charles McCall and Michael McElhinney. With just a few simple props, it metamorphoses into a diner, a restaurant, a bus station, and a museum boasting on its walls a stuffed armadillo and the world's strangest collection of pillows. But the real plus of the show is the message beneath its messages. Victor's characters keep insisting on their differences. They tell us they haven't fit in, ad infinitum. But like the assemblage of women in Jane Martin's *Baking With—* the untamed lady, the snake charmer, the bacon twirler who sees religious visions in the stadium lights—the craziness is only on the surface. Each has accepted her or his eccentricities and it is actually well-adjusted (thus further expanding the audience's definition of what's "normal"). Most importantly, underneath all their quirks and seeming oddities, these people are actually human beings. They are surprisingly sane, a virtue increasingly harder to come by. Victor's characters, though they suffer from the "90s will be like" thing to reason with the meanness drunk in the '90s, there will be a coming intelligible show in general has changed a great deal. It is also much improved, though what is needed now is fine-tuning. *Picture Postcards* combines

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JULY 20, 1989

ITEMS

BY JOHN D'AGOSTINO

BOWLING FOR ROCKERS

The Rolling Stones' San Diego debut was not the first of 1965 shows at Golden Hall, as many believe. It was an October 1964 concert at the Balboa Park Bowl (now known as the Starlight Bowl). Opening for the then virtually unknown Stones were fellow Brits Billy J. Kramer and the Dakotas and a local band called the Muffs, whose bassist, Bob Monty, would years later become a founding member of Moby Grape.

So few tickets were sold to the Sunday evening affair that users were instructed to admit passively for free just to get the attendance. The Stones' fortunes improved considerably after that inauspicious

The Starlight has been enjoying a rock renaissance.

tour, but while mainstream acts such as jazz pianist Dave Brubeck and vocalists Ella Fitzgerald and Harry Belafonte continued to perform there, it would be years before the bowl would again serve as a rock and roll venue.

The facility was built by the WPA for the 1935 California-Pacific International Exposition and later was used as the location for shows to entertain troops during World War II. Because the Ford Motor Company underwrote many of the musical events there — including performances by the San Diego Symphony and visiting orchestras — it was known for years as the Ford Bowl. The Starlight Musical Theatre began using the facility in 1948, and gradually it came to be called the Starlight Bowl (the moniker became official in the mid-'70s). The venue remains strongly identified with that enterprise, and until recently, it mostly has been local productions of popular Broadway musicals, including this year's *The Sound of Music* and the upcoming



The Starlight Bowl

ing *Dreamgirls* and *My One and Only*.

Lastly, however, the Starlight has been enjoying a rock renaissance, thanks to local concert promoter Bill Silva. Last fall, his Bill Silva Presents company inaugurated its "Concerns in the Park" series there with an October 8 show featuring the reggae band Steel Pulse, followed two weeks later by what would be the late Roy Orbison's last concert in San Diego. Since then, there have been several rock and roll-related shows at the bowl, which is twined between the Municipal Gym and the Aerospace Museum.

Transforming the Starlight into a viable rock venue has been a process of salesmanship on at least three fronts. First, Silva had to convince the bowl's image-conscious trustees, the San Diego Civic Light Opera Association (SDCLOA), both that such concerts could be staged safely and without untoward incident and that the bowl and roll wasn't necessarily incompatible with the Starlight's artistic cachet. Once given the go-ahead, Silva booked a series of concerts that would serve as a litmus of the venue's suitability to the public. Most did reasonably well.

A chancy "comeback" show by power-poppers Cheap Trick on March 4 sold 300 tickets — more than even Silva had hoped for. Hard-rockers Queensrÿche attracted 3500 fans on May 1. A May 20 bill featuring blues-rock guitarists Robert Cray and Stevie Ray

Vaughan and funksters Was (Not Wat) sold out the 4324-seater. The next night, a reggae show that presented Third World and the Wailers drew almost 2000 fans, even though the bowl had played to a capacity crowd of 750 just the night before at Iggy Azalea's Tijuana. Perhaps most germane to the promoter's ongoing relationship with the SDCLOA, however, was that the concerts proceeded uneventfully and uneventfully, possibly due in part to the presence of hired crowd-control specialists, Staff Pro. Starlight staff member Al Dillon confirmed last week that everyone is thus far pleased with Silva's results. But Dillon claimed that the SDCLOA's initial reservations about presenting rock in the bowl were less philosophical than logistical.

"A lot of rock acts tour during the summer," he said, "and with our Association (SDCLOA), both that and the fact that the bowl is a fit individual [rock] concerns into our schedule." Dillon did allow that the SDCLOA had concerns about the noise from rock shows disturbing the bowl's neighbors, specifically those at the Naval Hospital across Park Boulevard from the amphitheater. "But apparently the amplified sound hasn't bothered anyone yet," he said. "I thought that Queensrÿche might pose a problem in that regard, but it wasn't that bad." As to crowd behavior, Dillon added, "The kids at the rock and reggae shows have been as well behaved as the people who come to

the Starlight [theatrical] shows." The only remaining selling job Silva has against shows in the bowl most likely to be skeptical of yet another "new" venue in the unstable San Diego market: the performers and their booking agents. Ironically, it's not musically generated sound but the bowl's ambient noise that serves as a potential obstacle to future bookings. In those cases where the bowl's reputation for air-traffic delays hasn't preceded it, musicians learn too late about the venue being directly beneath the flight paths of airlines approaching Lindbergh Field. But the same negative factor that makes rock and roll a risk in an outdoor environment — volume — proves to be an advantage in this situation.

Initially, the artists are a little worried when the jets go overhead during [afternoon] sound checks," admitted Silva last week. "But the major drawback to the bowl actually turns into an asset during performance. The speaker columns [carrying the heavily amplified music] drown out the jet noise, and the sight of the jets passing 'silently' overhead, with their colored lights flashing and everything, creates a really cool visual effect. By the time they leave town, the acts love the bowl."

According to Silva, the only consistent grumble from bands is that they are unable to utilize their own elaborate lighting systems. "The existing [stage] roof would hold the weight of those huge light rigs," he said. "We're working on that now, and we hope to have made the necessary modifications by late September. In the meantime, we're putting a lot of effort into marketing the bowl to the industry." Toward that end, a slick brochure he sent to key agencies and made publications on June 28. Accompanied by a copy of the vacant bowl in daylight repose, the release lists such resources and amenities as four large dressing rooms equipped with showers, indoor and outdoor dining areas, a production office with phones and a FAX line, a 66-by-62-foot performance area on a stage that has an acoustic shell overhead and a fully trained house staff. Silva elaborated on the bowl's boasts of comparatively comfortable seating.

"At [San Diego State University's] Open Air Theatre, most of the

seating is concrete benches on which each person is allotted eight inches of space," he said of the city's other similar-size outdoor venue, which remains Silva's biggest competitor in the amphitheater and their booking agents. Ironically, it's not musically generated sound but the bowl's ambient noise that serves as a potential obstacle to future bookings. In those cases where the bowl's reputation for air-traffic delays hasn't preceded it, musicians learn too late about the venue being directly beneath the flight paths of airlines approaching Lindbergh Field. But the same negative factor that makes rock and roll a risk in an outdoor environment — volume — proves to be an advantage in this situation.

Already, Silva's overtures are reaching receptive ears. He recently signed Bob Dylan to perform a September 6 gig at the Starlight. Christian music star Michael W. Smith (who vowed "not to let March) is linked for November 5; and as this went to press Silva was close to confirming several more major bookings. Unfortunately, the bowl's earliest rock headliners won't see one of them. The Rolling Stones — whose fall 1989 tour of major stadiums might bypass San Diego — are scheduled to perform mid-size amphitheaters about twenty-three years ago.

CONTRABAND ON THE RUN

For some time now, Paul McCartney's albums haven't been selling that well in the States. So when the 46-year-old former Beatle announced early last year that he was going to record an album of oldies and standards for release in the Soviet Union only — as a gesture of friendship in this era of détente — the news warranted only a couple inches of bemedded type in various publications.

Not long after the record's release, however, a certain reverse-marketing effort made *Back in the U.S.S.R.* a hot item in the West, where smuggled copies of the record had brought prices ranging as high as \$250 in America and the equivalent of \$885 in Great Britain. The 40,000 copies pressed in the Soviet Union were sold there for four rubles each, or about \$6.60. Recorded in two days last July, *Back*

"At [San Diego State University's] Open Air Theatre, most of the

in the U.S.S.R. features such oldies as Lloyd Price's "Loudly Misses Cindy," Little Richard's "Lucille," Fats Domino's "Ain't That a Shame," and Duke Ellington's "A Time for Us." "We're not even buying them anymore," said Off the record's manager, Keith Lavers. "The legit copies of the album version are all over the place now, and at a sticker price of \$5 bucks, they're not exactly gonna sell like hotcakes. Now the booties are even in CD [compact-disc] format."

Danny Birch, assistant manager of the Sports Arena Tower Records store, admitted that his outlet would be interested in selling the legit *Back in the U.S.S.R.* but stated that he wouldn't buy copies from people coming in off the street. "Lower was the best case for the parallel-product law," said Birch in reference to the ruling that American retailers can't sell import versions of recordings that are already available on domestic labels. "We would only carry McCartney's album if we could buy it from an authorized distributor."

As for Petrowich, the disappointed entrepreneur remained in town over the weekend. "I'm not sure," he said, "if his remaining copies of *Back in the U.S.S.R.* to his San Diego host — for \$25 each, he expected. He expected to be able to re-sell them at a substantial profit. Barring that, he hoped to break even."

distracted by more pressing concerns, he soon would be leaving San Diego and the States, and he needed money to buy that most American-made convenience item: an electric shaver.

The Muscovite had been offered \$25 apiece for the records by a local outlet of a major record-store chain, even though by receiving *Back in the U.S.S.R.* he would breach the law that forbids the sale of unlicensed imports. But the free-enterprising visitor was holding out for more. Petrowich had heard that retailers were paying as much as



But last week, the five copies of McCartney's album, as well as a copy of a Wings compilation that he claims also is available only in the Soviet Union, remained unsold.

Last Wednesday, Petrowich (not his real name) sat playing a borrowed accordion in the home of a Russian emigre who has lived in San Diego for fifteen years. Reportedly, he is rated the tenth-best accordionist in Moscow (no mean feat in that superlative-happy burg), and he was scheduled to perform in a few days at a private party here. But at the moment Petrowich was

\$300 "who'sale" for the album. He would soon discover what a number of "green"-eyed Russian tourists had learned: that near-perfect booting copies of *Back in the U.S.S.R.* had flooded the U.S. market months ago, followed not long after by legitimate versions smuggled in by travelers like himself.

The bootlegged versions, or "boots," were hard to distinguish from the originals ("legits"), with the record's circular label the major difference. In a process that might fascinate a student of American-style economics, the glut of real and

bogus versions drove down the record's market value. Some local record stores were selling boots for \$30 each. Others, such as Off the Record near San Diego State, were retailing the legit for as low as \$49.95. "We're not even buying them anymore," said Off the record's manager, Keith Lavers. "The legit copies of the album version are all over the place now, and at a sticker price of \$5 bucks, they're not exactly gonna sell like hotcakes. Now the booties are even in CD [compact-disc] format."

because it included two songs not available on the first pressing — "I'm Gonna Be a Wheel Someday" and Gershwin's "Summertime." Only McCartney and his closest associates know if the distribution deal struck with Russia's state record label, Melodiya, was a carefully calculated ploy to make money. But even a savvy capitalist like McCartney couldn't have suspected that the record would someday subsidize the travels of Russian tourists in America. Like an apparently gregarious Soviet abroad, Dyck Petrowich smuggled several copies of *Back in the U.S.S.R.* into this country two weeks ago, figuring that he could saloon them here for a tidy

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QUARTER NOTES

BY JONATHAN SAVILLE

BAROQUE SONATAS

I did not know exactly what to expect when I went to a concert of Baroque music in a La Jolla shop. But Jones Jewelry and Fine Art, on Prospect Street, turned out to be an ideal location for such a concert — a pleasant atmosphere, attractive objects d'art, a perfect, intimate size for chamber music, and excellent acoustics. The performers, too, were first-rate: oboist Susan Barrett and harpsichordist Stefani Walters, both of them technically assured, musically sensitive, and — of utmost importance for this sort of music — so completely in command of the Baroque style that they could afford not to be pedantic about it. The whole concert was a delight, with the informality of the setting adding to the musical pleasures. Among the possible pleasures



Susan Barrett

of such a concert, one that was in the nature of things excluded was a wide variety of musical styles. The five sonatas Barrett and Walters performed were all of a kind, their stylistic boundaries determined by the standard musical procedures of instrumental music in the late Baroque — the first half of the 18th Century, more or less. All

in G Minor. All used as their natural language the initiative and contrapuntal devices standard in Baroque musical thought. All effectively exploited the "singling" abilities of the oboe (even though not all of them were originally composed for that instrument). It would have been sufficient, in order to have a good time at this concert, simply to revel in the Baroque style itself, allowing all the sonatas and all the movements to merge in one's imagination into

vivid tone, unannounced phrasing, and mastery of the most demanding *fortissimo*, or Walters, with her sturdy but flexible rhythmic drive, her great clarity, her attention to inner voices, and the robust sounds she drew from the Zuckerman harpsichord. The talents of the two musicians were beautifully enhanced by their unanimity of approach, the way they responded to each other's nuances of expression, and their agreement on the proper

It would have been sufficient simply to revel in the Baroque style itself.

a single, undifferentiated flow of extraordinarily pleasing music. Certainly one could not have asked for more persuasive advocates than Barrett, with her

balance — so important in Baroque performance — between the formal structures of the music and the affects conveyed by them. By the end of the concert, this

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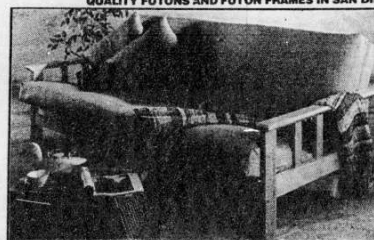
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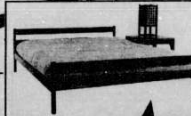
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SECTION TWO

EVENTS THEATER MUSIC & FILM

STICKS AND STREETS

I remember those hot Philadelphia summers of the 1950s when the sun would sear the asphalt and bubble tar on the roof of my family's row house. From steamy June through sweltering August, I lived a life of quiet desperation, trapped in a hellish labyrinth of sidewalks and crumbling curbs. The streets were not only mean, they were violent. Of course it wasn't all scorched steaks and sticky shirts back then. The season brought its pain, but also its pleasures. Like sweet flour water ice and soft pretzels. Like Phillies Robin Roberts, Richie Ashburn, and the rest of baseball's legendary White Sox. Thirty-five summers ago, a Philadelphia could sit peacefully on his steps at twilight and witness the hypnotic, aerial ballet of twinkling fireflies. (Cue the warble of the lights.)

Stickball. It was a quintessential urban sport, and perhaps the most kinetic tenement game in America. Played in alleys by a group of toughnecks for a little change. A phenomenon of inner-city ingenuity, stickball was the tip gun of street games. To play, you needed a rubber ball, an old broom handle, and a small group of brawny kids. Stickball was cheap and insouciant, a warm-weather, no-frills sort of activity, best played as far away from guns, trees, and spacious skies as possible. Rules and formats varied from block to block. In an authentic stickball setting, home plate might be a manhole cover,

while the battered tailfin of a nearby Buick would do nicely for third base. The "field" was that familiar blackened expanse of street, sprinkled with cigarette butts and bits of broken glass. Player spitting, swearing, and wisecracking—at least in my

memory—were major events. Stickball wasn't just a Philly thing. It was a national phenomenon in big cities and small towns. From the East Coast to the Midwest, from New York to Chicago, Detroit and D.C. But no matter where they swung their

makeshift bats, people who've played the game remember it. I recall the home runs. Every once in a while, when your swing was just right, you'd connect and slam that ten-cent rubber ball over a fence, over a house, beyond a boundary. And as the white sphere sailed out of sight, a small kid in a huge city could become,

if only for a moment, somebody. The storied streetcorner sport is coming to San Diego in the form of the first West Coast Stickball Tournament, to be held this Saturday, July 22, at the intersection of Third Avenue and B Street, near downtown's Community Center. It's a team competition, with seven

(continued on page 3, col. 1)



Stickball practice



Tibetan Buddhist dancers

DANCES FROM THE DIAMOND REALM

This, an erstwhile student of religious ritual tells me, is the story of the black hat dance:

king is distraught over the evil deeds of his life. He is a lousy administrator, a philanderer, cruel to his serfs and slaves, pompous. In his twilight years the king is unrepentant, but worries over what must be a massive karmic debt. He calls on a monk from the local monastery. "Perform a dance for me," the king commands the lama, "that will clear away my karma." The lama agrees, saying he will perform a dance that will not only ease the king's current karmic debt, but guarantee that his karma will remain clear for the rest of his present incarnation. Naturally, the king is delighted. The monk places a black hat on the ground and performs a dance around it. At length he stops. "That takes care of your bad karma," the lama tells the king. "What about the future? What to keep me from accumulating more bad karma?" the king asks. The monk draws out a bow and arrow from under his robe and shoots the king dead.

This story's combination of moral instruction and dark humor is typical of Tibetan Buddhist dance. But entertainment value aside, dance has, for the Tibetan Buddhist, deep spiritual significance. This summer, twelve Tibetan Buddhist monks from the exiled Dalai Lama's Niamgyal Monastery tour the United States, bringing with them "Dances From the Diamond Realm." The monks, in colorful brocade robes, some in masks, will provide their own accompaniment, chanting and playing traditional Tibetan instruments: longhorns,

thigh-bone trumpets, cymbals, bells, and hand-drums. Little known in the West, the dance rituals of Vajrayana or "Diamond Vehicle" Buddhism sometimes tell a lesson:

SINOCINEMA

Wu Tianming ran the powerful and innovative Xian Film Studio, far enough west of Beijing, and far enough removed in time from the Cultural Revolution, that he thought he and his young movie-making disciples could tweak the roses of the cinema. In *Old Well*, released in 1987, the camera is less didactic, more observant than government flicks, the *Will Hays* of the Chinese film world, might have allowed in earlier years. *Passions* in a rural village are encumbered in their struggle to obtain a necessary as basic as water. Women are passionate, at the bottom of a collapsed well, no less, characters cast, and women have menstrual cycles. No big deal until you consider that the first-ever nude art exhibit in the People's Republic of China, sanctioned by Beijing, didn't happen until December, 1988. Tianming, in his 50s, is revered by younger filmmakers, members of Chinese cinema's new wave or "Fifth Generation." These are the students who in 1982 formed Beijing Film Academy's first film graduating class since the school reopened in 1978, twelve years after being shut down in Mao's

sometimes they give form — not symbolically but actually, according to tancic belief — to a deity's attributes. The dances are performed in a meditative state. They are said to generate "vast

quest for "unity of politics and art." But the students' mentor may not be going home to them anytime soon. Tianming was in

waves of creative energy" and to bring blessings to spectators. Vajrayana Buddhism's tradition of dance dates back more than 1,500 years, originating in a

(continued on page 3, col. 1)



Old Well

the United States those first days of June when soldiers and tanks bloodied Tiananmen Square. He was in the San Francisco Bay Area at the time, attending a conference, and quickly denounced the government

massacre. His comments infuriated Beijing authorities, who let his family back home know just how unhappy they are with him and let him know he's

persona non grata. And even if he were to go back to China anytime soon, it's a safe bet he couldn't continue his work where he left off. The Fifth Generation's efforts have gained

(continued on page 3, col. 3)



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SportsFest '89 benefits the U.S. Olympic bobsled, rowing and cycling teams.
Come face to face with real Olympians. They will be there to talk to and even compete with.

DANCES FROM THE DIAMOND REALM

(continued from page 1)

culture that far predates Buddhism's fifth century arrival in Tibet from India. Buddhism was originally a democratic sort of religion, in which salvation could be achieved directly — without gods and priests. But as it spread throughout the world, Buddhism, like Christianity, melded with a variety of traditions and beliefs in a given region. In Tibet, the melange included demon worship and the exotic practices of tantra.

Some ritual dances were once performed only inside monasteries, by select initiates into the mysteries of Vajrayana Buddhism. Other dances were part of public rituals given by monasteries for the surrounding community's welfare. The dances express a spiritual belief that our minds create the world as it appears to us at each moment. Energy, according to the Vajrayana tradition, flows through our bodies in various forms. While most forms of Buddhism concentrate on purifying awareness, Tibetan Buddhism

focuses on purifying energy — a quicker route, it might seem, to nirvana.

Since the Chinese invasion of Tibet in 1959, with its attendant mass murders, beatings, rapes, and burnings, the ancient rituals of Vajrayana Buddhism have nearly died out. The Dalai Lama now lives in exile in Dharmapala, India. Along with the refugee monks from Tibet's Nangyal Monastery, the Dalai Lama is attempting to preserve the religious and cultural traditions of Tibetan Buddhism. The monks' U.S. tour, to which the Dalai Lama gave his seal of approval, is one effort in this direction.

Besides disseminating an awareness of their vanishing tradition, the group of 12 Nangyal monks dancing in the U.S. hope to raise funds for the expansion of their new Dharmapala monastery, which houses, educates and feeds Tibetan refugees. On July 25 "Dances from the Diamond Realm" comes to the Ocean Pavilion in Balboa Park. The performance begins at 12:30 in the afternoon, and is free. The event's local co-sponsor, Caribba's Center for World

Music and Related Arts, has further information at 729-0745. While the performance will not include fatal endings with bows and arrows, it is sure to surprise and inform.

— Mary Lang



STICKS AND STREETS

(continued from page 1)
players to a squad, and late registration and court assignments begin at 8:00 a.m. Games will

start at 9:00. Proceeds from the event will benefit the Central City Association of San Diego. Transplanted easterners feeling homesick might want to come by and check out the action, or even put together a team. CCA's Ron

balls, or purple balls. The sponsor will provide fun-size tennis balls, and San Diego Hardware is donating the bounciest bats. And only a total tweak from Kansas would bring a glove. Call 274-0331 for further information.

— Bill Owens

SINOCINEMA

(continued from page 1)
international attention; Red Sorghum, which enjoyed a successful run at the Ken earlier this year and was directed by the actor who plays the lead male role in Old Well, won the Grand Prix at last year's Berlin Film Festival. But observers worry about what China's conservative hard-liners will do to the cinema in the '90s, when the arts are still recovering from the '60s and '70s. "All the best films from China in the '80s are almost all created by former graduates of the (Beijing Film) institute," says a Chinese film aficionado who teaches at USCSD, but who didn't want to be named. "If the teaching and the training cannot continue in the normal way, then the effect will be quite devastating."

Old Well is one of six Chinese (continued on page 4)

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(continued from page 3)

films, all made since 1985, to be screened as part of a series, entitled New Chinese Cinema, at the La Jolla Museum of Contemporary Art. Museum film curator Greg Kahn, who began planning the series a year ago, in seeking variety, chose narratives of love, social inequality, sexual awakening, political biography, films with both urban and rural settings, and period and contemporary pieces. But not all six choices were greeted with enthusiasm by two professors at UCSD (where the collection of about 250 Chinese films, dating from 1922 to the present, may be the largest in the U.S.). "The artistic achievements of these films are uneven," said one of the teachers. "It's too bad that the first time that the museum does a show like this, they are showing things that are basically past," said the second professor. Let it be said that both praised Old Wall, which screens July 26, as an outstanding contribution and that

their criticisms largely pointed to their belief that films which are even newer than these, and more representative of new-wave Chinese cinema, could have been included in the series. The museum's offerings also include the following:

— August 2: *Sacrificed Youth*, 1985, directed by a woman — an even rarer occurrence in China than it is in Hollywood — this film follows a 17-year-old city girl who is separated from her family and sent to a rural village where she tries to adapt to a culture vastly different from her own.

— August 9: *Swimming*, 1986, thirty years in the life of a down-and-out Cantonese composer and in the culture of mainland China, before and since the 1966-76 Cultural Revolution.

— August 16: *Border Town*, 1985, turn-of-the-century story about a young girl who helps her grandfather operate a ferry and who has trouble with romance.

— August 23: *Dr. Sun Yat-sen*, 1986, most viewers seem to have a hard time finding something good to say about this highly-

romanticized biography of the patriarch of the revolution. Some stunning battle scenes, but "it's very crowded in terms of its treatment of historical details," says one of the UCSD professors. "For most American audiences I would imagine that without adequate background and knowledge of the Chinese revolution, this would probably be a rather confusing film."

— August 30: *Girl from Hunan*, 1986, a 12-year-old girl joins on her hip a two-year-old boy. She's both his babysitter and his bride-to-be, a vessel used for the continuation of the male line of the family.

The films will be shown at 7:30 p.m. on successive Wednesdays, from July 26 through August 30 in Sherwood Auditorium at the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. For more information, call 454-3541.

— Jackie McGrath

READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held (including neighborhood), a contact phone number and a phone number for public information to READER EVENTS EDITOR, P.O. Box 60805, San Diego, CA 92138.

OUTDOORS

Magnolia, the southern U.S. native commonly planted as a decorative street tree in many of San Diego's older neighborhoods, continues to bloom this month. Called the queen of the flowering broadleaf evergreen, its branches carry leathery, dark-green leaves and large, white blossoms of pleasing fragrance.

"Animal Tracks", naturalist Barbara Moore shows how to identify animals by the marks they leave on a nature walk, sponsored by the Natural Company. The hike takes place at the Torrey Pines State Reserve, where Moore will explain the animals' role in local ecology. Meet at the Nature Company, 7840 Grand Avenue, in La Jolla on Friday, July 21, at 5:30 p.m. Fee: \$9.99/471.

Mission Gorge Cleanup, from 8 a.m. to 3 p.m. on Sunday, July 22, three local organizations will sponsor a cleanup day for the Mission Gorge area of Mission Trails Regional Park. Following the cleanup, a rock-climbing demonstration is scheduled, plus drawings for prizes. Admission 16 Outdoor and Travel Outfitters, 1 Love

A Clean San Diego, and the City of San Diego Parks and Recreation department are working together on this event. Those who want to participate should bring: deep-lunch, two quarts of water, sturdy walking shoes, gloves, insect repellent, and a sun hat. Take Mission Gorge Road from 14 east, go north for five miles to Parker Junction, turn right between Jackson and Goldcrest (down), and follow signs to the special parking and orientation area. For more information, call 283-8165.

Garden Tours, every Sunday, Quail Botanical Gardens offer a free guided tour beginning at 10 a.m. The tour meets at the visitor's center in the gardens, located at 250 Quail Gardens Drive in Encinitas. Fee: \$36-3036 or 729-2054.

"Mystery Trees" Hike, Friends of the Los Peñasquitos Canyon Preserve sponsor a hike on Sunday, July 22. Wear sturdy shoes and bring water and a snack for this hike that starts at the parking-staging area at 8 a.m. The "Mystery Trees" are marked with hundreds-year-old herpetophiles that are said to have marked the path to a buried treasure. Hike 1.5 north to the Min Men Boulevard exit. Proceed west to Black Mountain Road, then north to the parking-staging area, on the left side of the road. For information, call 271-6710, 226-1339, or 566-6469.

Also-cumulus Clouds, or thunderheads, are most likely to form over San Diego County's desert and mountains during mid to late summer. The clouds appear by midafternoon, the result of moist, tropical air entering the canyon from the south or southeast. If intense enough, these cloud build-ups are accompanied by thunder showers, which may produce flash flooding in desert washes and mountain drainages. Occasionally, when the weather pattern allows the movement of moist air beyond the mountain barriers, San Diego's coastal strip can experience the cool squall of raindrops and spectacular evening lightning displays.

DANCE

Baller Brin, this dance group regularly performs classical ballet and international folk dance. On Sunday, the group trains newcomers to the dance world. Anyone interested

in learning to perform, or who just wants to practice, can join them on Sunday, July 22, at 10 a.m., at 8541 La Mesa Boulevard, near the corner of Spring Street, in La Mesa. For more information, call 442-2548.

Lo-Joe Series, Collage Dance Theater and Les Lubovich select Rick Michalek to split an evening performance on Sunday, July 22, and Sunday, July 23, as part of 3's Company's summer dance series. The Los Angeles-based dance group performs *Sight Speech*, an outdoor performance for six dancers. Michalek's new work features local dancers participating in 3's Company's summer program. The performance takes place both nights at 8:30 p.m., at the studio on 3555 Fifth Avenue at the corner of Fifth Avenue and Thorn Street, in Hillcrest. For ticket information, call 296-9523.

Colombia Independence Day, native dancers like the *cumbia* and *bambuco* will be performed by the member troupe *Ensemble de Colombia* during the House of Colombia's independence day celebration, Sunday, July 23. Many of the *Andes* will accompany the group at 1 p.m., at the House of Pacific Relations in Balboa Park. Fee: \$66-0913.

"Dances from the Diamond Realm", twelve Tibetan Buddhist monks from the Nangyal monastery (the private monastery of the Dalai Lama) will perform ancient ritual dances on Tuesday, July 25, in Balboa Park. The monks will accompany their dances with chanting and traditional Tibetan instruments: longhorns, high-bone trumpets, cymbals, bells, and hand-drums. The 12:30 p.m. performance takes place in the Organ Pavilion. Free.

Ballet Performance, graduates of the Bolshoi Ballet Academy will perform in San Diego as part of their one-week, eighth-city national tour, July 25

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READER'S GUIDE TO LOCAL EVENTS

through 30. Featured performers include Vladimir Malakhov, prima ballerina Galina Stepanenko of the Stanislavsky Theater of Opera and Ballet, and California Michael Shannon. These dancers recently received gold medals at the South Missouri International Ballet Competition. The program will include excerpts from Swan Lake, Coppelia. Performances are scheduled for the Civic Theater, 202 C Street, downtown. Tuesday, July 23, through

Friday, July 28, at 8 p.m.; Saturday, July 29 at 2 p.m.; and Sunday, July 30, at 1 p.m. For ticket information, call 235-6510.

FOLK

"The Best of the Festival of Animation," the fourth annual "Best of the Four" returns for six weekends at the La Jolla Museum of Contemporary Art. Sixteen animated shorts, ranging from three to ten minutes in length, will screen at each showing, including the 1938 Oscar winner *Tin Tin*, plus Oscar winner *Amos and Boris*, plus audience favorites and new entries from Hungary, Holland, England, Japan, and Canada. Showtimes this weekend: Friday, July 21, and Sunday, July 22, 7 p.m. and 9:30 p.m.; Sunday, July 23, 2 p.m., 4:30 p.m., and

9:30 p.m.; and Monday, July 24, 7:45 p.m., at Sherwood Auditorium, 700 Prospect Street (at Silverado Avenue) in La Jolla. For ticket information, call 459-8122 or 454-4994.

LAUREL AND HARDY FILMS

In conjunction with the Museum of San Diego History's current exhibit, "A Lifetime of Curiosity: Tools, Toys, Trains, and Treasures," the museum will screen several Laurel and Hardy short films. On Sunday, July 22, *Oliver the Fish*, *Boys Rattle*, *Three Little Musicians*, and *Derry Work*. On Sunday, July 23, *Another Fine Mess*, *Come Clean*, *Laughing Gassy*, and *Any Old Port*. Showtimes are noon and 2 p.m., with each program lasting about 90 minutes. The museum is located in Balboa Park. For ticket information, call 231-6203.

"RAYMOND CHANDLER FESTIVAL"

In conjunction with the La Jolla Library's five-day festival on Raymond Chandler, "The Big Sleep" screens today. *Amos and Boris*, plus audience favorites and new entries from Hungary, Holland, England, Japan, and Canada. Showtimes this weekend: Friday, July 21, and Sunday, July 22, 7 p.m. and 9:30 p.m.; Sunday, July 23, 2 p.m., 4:30 p.m., and

located at 700 Prospect Street, La Jolla. On Friday, July 21, author Robert Parker (Conan Doyle, Sir John Galsworthy) speaks about his commissioned work to illustrate Chandler's *Poodle Springs*. His talk is followed by a screening of *Farewell My Love*, and clips from *Tungsten Film's* *Marlowe series for HBO*. This event takes place at 7 p.m. in the Parker Auditorium on the La Jolla High School campus, 750 N. La Jolla Village Drive. For ticket information, call 278-8497 or 459-5174.

"CYRANO DE BERGERAC"

The comedy group the La Jolla Connection tackles the classic film of "unrequited love and large noses" in their improvisational style, substituting their own dialogue for the original. Joe Ferrer won an Oscar for the 1950 film. It screens at 8:30 p.m. on Friday, July 21, at the Ken Cinema, 4081 Adams Avenue, in Kensington. For ticket information, call 283-5909.

"HIDDERHARSH"

The downtown library's Monday night film series presents *Conrad Rind's* 1971 feature, based on the novel by Herman Hesse. The film tells the tale of a young Brahmin spiritual quest for inner peace and truth. *Conrad Rind* was the cinematographer for this film, which

screen Monday, July 24, at 7 p.m., in the third floor auditorium of the library at 820 E Street, downtown. Free. 236-5849.

"NEW CHINESE CINEMA" SERIES

The Museum of Contemporary Art begins a new series of its film by director from the People's Republic of China. All of the films will be shown in Chinese with English subtitles, and will screen in the museum's Sherwood Auditorium. On Wednesday, July 26, at 7:30 p.m. *Old Red* will be shown, directed by Wu Tianming. This rural drama, set in the '50s, chronicles a peasant couple's effort to bring water to their village. The local color — frank by Chinese standards — enlivens this nostalgic animation of China's modernization. The museum is located at 700 Prospect Street, in La Jolla. For ticket information, call 454-3541.

SUMMER POPS CONCERTS

The San Diego Symphony's summer concert series continues tonight, Thursday, July 20, through Sunday, July 22, at 8 p.m. in the San Diego Convention Center, 1600 La Jolla Village Drive. For ticket information, call 497-1126.

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with "Broadway Tonight" combining classic Broadway favorites from George Gershwin ("Strike Up the Band") and Jerome Kern ("Of Mice and Men") with a salute to Andrew Lloyd Webber (Hats Off to the Big Bands) and Fletcher Parkers, in La Mesa. The program includes songs from Tin Pan Alley and Broadway show tunes. Bring lawn chairs, blankets, and a picnic. Free. 469-4123.

"AN EVENING OF CLASSICAL INDIA"

"An Evening of Classical Indian Music," vocalist Salim Ali presents music of India and Pakistan on Friday, July 21, at 8 p.m. The concert also features Ghulam Akbar and Shamsul Rose on tabla and Alake Dargacha on sitar. It takes place at Munson Middle School auditorium, 1999 Clairemont Drive, in Clairemont. For ticket information, call 581-0558.

Caribbees Jazz Concerts

The City of Caribbees continues its summer of jazz concerts with the Hank Young Quartet on Friday, July 21. This

concert will be held in Caribbees' Moon Park from 5:30 p.m. to 7:30 p.m. To reach the park, take I-5 to the Elm Avenue exit, go west to Caribbees Boulevard, turn right and follow to Beach Avenue. The park will be on the right side. Free. For more information, call 434-2920.

"Summer Discontinued Jazz Night," the Just Band Band Orchestra from Krakow, Poland, performs on Sunday, July 22, at the East County Performing Arts Center, along with the Mississippi Sax Orchestra Jazz Band. The 7 p.m. performance takes place at the center on 210 East Main Street, in El Cajon. Food and drink are available after 9 p.m. in front of the box office. For ticket information, call 460-2177.

"Jazz Is Forever!" this second annual outdoor concert will offer 12 hours of jazz, blues, and reggae music, plus a guest appearance by the "70s group

Wac. Held from 8 a.m. to 8 p.m. on Sunday, July 22, the concert also features music by Hollis County and Neon. From 8 a.m. to 8 p.m., Neon and Neon County will perform. Neon County will perform on Sunday, July 22. The 8 p.m. performance by the Neon County Jazz Duo takes place at North Park Coffee, 3228 University Avenue, in North Park. Free. 298-1258.

Organ Concert. Sunday afternoon concert in Balboa Park continues on July 23 at 2 p.m. when San Diego Civic Organist Robert Plimpton presents the music of Beethoven, Gounod, and Chopin. Free. 231-6203.

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READERS GUIDE TO LOCAL EVENTS

and lead a sing-a-long. All the concerts are held in the Organ Pavilion. Free. 224-5809.

"Concerts by the Sea," the La Jolla Town Council sponsors this series of concerts in Scripps Park, near the beach, on Sunday afternoons through the summer. The next concert, set for Sunday, July 23, features the music of Pianissimo International Band, from 2 p.m. to 4 p.m. The program features a number of solo on tunes such as "Devil and the Deep Blue Sea," "Colonial Blues," "Sun and Stripes Forever," "Clarinet Polka," and "Come

Back to Somers." The concert is free, and the audience is encouraged to bring a picnic supper, plus chairs or blankets. For more information, call 455-5653.

A Program of French Music will be performed by Robert Williams (flute) and Kathleen Smith (piano) at Woods and Music Bookstore on Sunday, July 23. The 3 p.m. program includes works by Gluck, Faure, Debussy, Chaminade, and Prokofiev. The bookstore is located at 3806 Fourth Avenue, in Hillcrest. For ticket information, call 298-4012.

Concert on the Green, this 12th annual concert, benefiting Children's Hospital and Health Center, will feature the San Diego Chamber Orchestra. The concert takes place on Sunday, July 23, at the Rancho Santa Fe Club. A championship polo match takes place at 4 p.m., followed by the concert and other entertainment at 7 p.m. Patrons can bring their own picnic dinner and dine on the green. fireworks accompanied to music will conclude the concert. The polo club is located at the southeast corner of Via de la Valle and El Camino Real, in Del Mar. For ticket information, call 756-9792.

Oceanside Summer Concert Series, Oceanside recreation department continues its series of Sunday evening concerts on July 23 with the New Band and San Diego's rock band, Spin. The free concert begins at 5 p.m. at the bandshell, west to the Oceanside Park. Take I-5 north to the Mission Avenue exit and proceed west to the pier. For more information, call 439-7290.

Summer Barnyard Concert, Harvey and 52nd Street live perform swing, rock, and country music at a 5 p.m. concert in Camel Del Mar Park. The North City West Park is located at the eastern end of Camel Del Mar off I-5. Bring lawn chairs and a picnic supper. Free. 480-1339.

"Coronado Promenade Concerts," the summer series of concerts in Coronado's Spectacular Park continues with the Home Savings of America Big Band performing on Sunday, July 23. The concert takes place at 8 p.m. in the park, located at Seventh Street and Chester Avenue, in Coronado. Free.

Symphony on the Green, the 18th summer concert series continues on the driving range of the Rancho

Bernardo Inn on Sunday, July 23. The 7:30 p.m. concert features the San Diego Symphony Orchestra's "Broadway Tonight" program, with music from George Gershwin, Jerome Kern, and Andrew Lloyd Webber. The driving range is located at the junction of Bernardo Oaks Drive and Green Lane Road in Rancho Bernardo. Grounds are open at 5 p.m. for picnics, and flashlights are advised. For ticket information, call 487-3773.

Folk Society Summer Concerts, the San Diego Folk Song Society sponsors a concert on Sunday, July 23, at the Del Cerro Baptist Church, featuring Cindy Mangson and Steve Gilman. Gilman's "Daisy Farrow" has been recorded by Wynton Marsalis and Linda Ronstadt. Mangson has two albums to her credit and has backed singers Tom Paxton and Anne Hills. They perform at the church on 3512 Peninsular, in La Mesa, at 8 p.m. For ticket information, call 485-9327.

"Music at Dusk" Series, the evening concert series continues on Monday, July 24, with the George Johnson Brass Quintet at the Westminster Presbyterian Church.

Amphitheater, Canon and Talbot streets, in Point Loma. Picnics before the 7 p.m. concert are encouraged. Free. 233-8335.

"Highlights in the Park" Specials Organ Pavilion is the site for this series of twilight concerts in Balboa Park. On Tuesday, July 23, the Keaney Mass Community Concert Band performs on Wednesday, July 24, the Mid-City Community Orchestra; and on Thursday, July 25, a program of international folk and square dancing will be held. Enjoy a picnic before the 6:30 p.m. concert. Free. 236-5471.

Seaside Summer Concert Series, the sixth annual series of Tuesday evening concerts continues on Tuesday, July 25, with Ruffalo and the Chasers, playing nostalgic rock from the '50s and '60s. A vintage car show will also take place, and a carnival for kids. The concert begins at 8 p.m. in the outdoor amphitheater of San Sico School, 9545 Camarillo Street, in San Marcos. Free. 562-6153 ext. 4.

USD Jazz Concerts, Dick Brann leads his 14-piece jazz band in the Camarillo Theater of USD on Tuesday, July 25, at 7 p.m. The first concert takes place in Alcala Park, on the USD campus, located on Linda Vista Road, off from Road. 260-4585.



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Thurs., July 27, 7-9 pm
Fri., July 28, 7-9 pm
Sat., July 29, 7-9 pm
Sun., July 30, 7-9 pm
Mon., July 31, 7-9 pm
Tues., Aug. 1, 7-9 pm



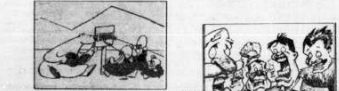
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On Stage at Wolf Trap: Maureen Mc Govern, 10 pm
Saturday 7/22
Bahia: Africa in the Americas, 9 pm
Sun-day 7/23
American Masters: The Triumph of Charlie Parker, 12:30 pm
Artists in Residence: Jack Boyd, John Brodie, David Wing, 6:30 pm
Monday 7/24
American Masters: Billie Holiday, 9 pm
Alive From Off Center, 10:30 pm
Wednesday 7/26
Computer Dreams, 8 pm
British Rock: The First Wave, 9 pm

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JULY 26, 1988

READER'S GUIDE TO LOCAL EVENTS

Stanford Jazz Concert, (Fr. Brigham) Preservation Band performs at City College Theater on Tuesday, July 23, sponsored by KSDS Radio, the oldest radio station in San Diego. City College Theater Brigham has led his band for 45 years. The 6-piece group is composed of KSDS DJ, Dave Scott, Daniel Jackson on piano, Bud Conway on sax, Hollis Hassel on drums, Frank Sany on bass, Steve Bonaventura on guitar, and vocalist "Jesse D. They'll perform New Orleans-style dixieland and rhythm and blues music beginning at 8 p.m. at the theater on C and 14th streets, downtown. The concert will be simulcast on KSDS Radio (68.1 FM). Free. For more information, call 252-3481.

"Taste of the Pope," USU's Symphony Orchestra performs an evening of popular light classics at North County Fair on Wednesday, July 26. A brass quartet plays pop tunes, pop tunes, and pop tunes with classical selections and Broadway show tunes, from 6 p.m. to 9 p.m., outside the pond area, adjacent to the food court. North County Fair is located off Via Rancho Parkway in Encinitas. Free. For more information, call 499-1332.

LECTURES

"Indonesian Traditions - The Dani People," Tony De Leo presents photographs, tapes, and artifacts from Indonesia as part of the Gualinga Quaker's "Evening of the Arts" from 8 p.m. to 9 p.m. tonight, Thursday, July 20. De Leo will talk about the Dani people, a remote tribe of Irian Jaya, Indonesia. The program includes original recorded music and native foods and takes place at Studio Onda Gallery, 431-B Street, downtown, where Dani artifacts will be on display through August 20 (see "Galleries"). Free. 696-9737.

Adventure Travel Shows, the Thursday evening slide programs sponsored by REI (Recreation Equipment, Inc.) continue tonight, Thursday, July 20, with world traveler, mountaineer, and canyon cowboy Jeff Sala offering a view of the east in "Mountains and Mountains," a journey through Nepal. Next Thursday, July 27, the series concludes with Mike Mooney and Kathy Ellis of Outback Expeditions discussing hiking and rafting trips along the watersheds of Nepal, Costa Rica, and southern Africa. Both slide-themed lectures will be held at 7 p.m. in the commons room of the North Side Inn, 822 University Avenue. Free. 295-7070.

"The Emeralds of Colombia," a 100-minute talk on the pearls of emerald mining in Colombia and the basis of emerald growth, will be offered on Saturday, July 21, in conjunction with the Natural History Museum's Boulder Family Mineral Exhibit (see "Museums"). Museum and guest expert Peter Keller will speak at 7:30 p.m., followed by a reception to preview the exhibit. "Treasures of

the Earth: Minerals from the Collection of Joseph L. Scarpis." The museum is located in Balboa Park. For ticket information, call 232-3821.

"Raymond Chandler Festival," in conjunction with the La Jolla Library's tribute to the novelist/essayist, mystery writer Robert Parker will speak about his commitment to complete the last Chandler unfinished manuscript, *Poodle Springs*, modeled after *Film Strips*, on Friday, July 21. The author of *Crossed My Mind and Kings and Prison* speaks at La Jolla High School's Parker Auditorium at 7 p.m., followed by a screening of *Film Strips* and a book signing at 8 p.m. on the Malibu character of Chandler's novels. The high school is located at 750 Nausa Street, in La Jolla. For ticket information, call 459-5114 or 278-7035.

"Industry Insider Series," Musicians Who Care presents entertainment producer Bill Silva in part two of their series, Monday, July 24, at 7 p.m. Silva will speak on "Concert Promotions and Opening Acts."

Everything a Musician Needs to Know" at DIO With Bookstore, 7527 La Jolla Village, in La Jolla. For ticket information, call 294-1232 or 632-0770.

"Music and Culture in Village India," as part of their Brown Bag Lunch Series, the Museum of Man presents ethnomusicologist Edward Henry, professor of anthropology at SDSU. Henry will play examples of Indian music and discuss the music's social context and significance in this lecture at noon on Monday, July 24. The lecture is free with admission to the museum, located in Balboa Park. For information, call 239-2001.

"Twentieth-Century Icons," this weekly lecture series, sponsored by SDSU, looks at the major movements

in literature, philosophy, drama, and the arts that have shaped 20th-century culture. On Monday, July 24, La Jolla, professor of Art at SDSU, speaks on "German Expressionism in Literature and the Arts." The lecture takes place in the Little Theater, room 31, Hagar Hall, from 7 p.m. to 9 p.m. Free. For more information, call 594-5821.

Eastern Art Figures, by Van Werth of Imperial Valley College speaks on giant desert megaliths, carvings made by prehistoric people, at the next meeting of the San Diego County Archaeological Society on Tuesday, July 25, 7:30 p.m., in the office building at 5200 Ruffin Road, Kearny Mesa. Enter through the south gate on Ruffin Court; look for the entrance marked "Protect and Permit Processing." Free. 272-5201.

"The Art of Improvisation," this concert/lecture series, presented by the Abbeville Music and Arts Library and hosted by pianist/educator Harry C. Piccini, will incorporate performance, discussion, and active participation to explore musical improvisation. The series continues on Wednesday, July 26, at 7 p.m., when Piccini and Mike Wolff collaborate in a duo piano concert. The Abbeville is located at 1008 Wall Street, in La Jolla. For ticket information, call 454-5872.

"Restoring Native Plant Communities" is the topic for the Wednesday, July 26, lecture at the Quail Botanical Center, 3800 La Jolla Village, in San Diego. Dr. David Baskin, revegetation designer and professor at San Diego State, will discuss revegetation and restoration projects in San Diego County in his slide-themed program. It takes place at 7 p.m. in the Ricker building of the gardens, 230 Quail Gardens Drive, in Encinitas. Free. 436-3036.

"The Life and Art of Peter Biskhusen" and this videotape presents highlights from the work of the San Diego artist Peter Biskhusen. More than 70 slides of his paintings will be presented after a 7:30 p.m. discussion at the Friends of Jung Center, 3145 Front Street, in Hillcrest. The videotape/lecture takes place Wednesday, July 26, for ticket information, call 295-5864.

IN PERSON

Book Signing and Discussion, mystery writer Robert Parker will sign copies of his books and meet the public today, Thursday, July 20, from 4:30 p.m. to 6 p.m. at Graceland for Murder bookstore. The author of *Crossed My Mind and Kings and Prison* will also lead a discussion, with question and answer period, beginning at 6 p.m. The bookstore is located at 2727 Congress Street, in Old Town. 294-9497.

Comedy, political humorist Will Dunn, who recently appeared on NBC's *Nat News*, will be the headline at the Improv tonight, Thursday, July 20, through Sunday, July 23. Dunn is joined by Larry Brown and Kerry Ann. Monday Night Live features Jeff Jans, along with other comedians, on Monday, July 24. Dennis Walberg takes the role on Tuesday, July 25, and Steve Bruna. Showtimes are Sunday through Thursday, 8:30 p.m., and Friday, 8:30 p.m. and 10:30 p.m.; Saturday, 8:30 p.m. and 10:30 p.m.; and Sunday, 8:30 p.m. and 10:30 p.m. The Improv is located at 933 Quarter Avenue, Pacific Beach. For reservations and ticket information, call 463-4020.

More Comedy, Tim McGillicuddy, Holly Herson, and George Lopez appear at North County Comedy Nite

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Thursday, July 20, through Sunday, July 23. Showtimes are Friday and Saturday, 8 p.m. and 10 p.m.; Wednesday, Thursday, and Sunday, at 8:30 p.m. The club is located just north of Highway 56 at 2216 El Camino Real, near 158, in Carmel-by-the-Sea. For ticket information, call 751-2177.

"The Creation of Sam McGee," the Mahalia Theatre Group presents the epic poem, written by the "Bad of the Yukon," Robert Service, at the next meeting of the Alaskan/Yukon Club of San Diego. The club meets on Sunday, July 22, 1 p.m. to 4 p.m. at the North Park Recreation Center, 4204 Idaho Street, in North Park. Bring a lunch, beverages will be provided. For more information, call 466-1776 or 562-1179.

RADIO & TV

Patrice Bonnell, three games against the Cincinnati Reds will be broadcast on Tuesday, July 25, and Wednesday, July 26, at 4:30 p.m. and next Thursday, July 27, at 9:30 a.m., on KMBZ AM 680 and KSDS (43.0 AM). KSDS Channel 51 will televise the games on Tuesday and Wednesday.

"Blazing Saddles," Gene Wilder and Cleopatra Lurie star in this hilarious western spoof. Mel Brooks' film has made the TV version add cutting-room floor footage to make the movie more fun in the film version. Who knows what version XETV Channel 6 will use when they air this 1974 film on Friday, July 21, at 8 p.m.

"Action in Resonance," this KPBS series, produced between 1971 and 1986, highlights the world, lives, and tribulations of some of the most important men of our time. On Sunday, July 23, journalist/author Jack Reed, Pulitzer Prize winner, and photographer David Wing are featured. It airs on Channel 16 at 6:30 p.m.

"Bibi Holzman," a repeat of an American Master production offers a portrait of the jazz singer through film and TV clips and interviews with friends and associates. It airs on KPBS Channel 16 at 7 p.m. on Monday, July 24.

"10th Annual College National Rubber Duck," top college rowers and coxswains compete for a quarter-million-dollar scholarship prize. The show features barbecue, saddle horse, hot riding, real wrestling, call rap, barrel racing, and goat tying. Television watching starts at 11 a.m. on Sunday, July 23, KNSD Channel 39.

"Halttime," KPBS air this profile of six men from Hollywood who talk candidly about career failure, industry, writing, and other issues contributing to their "middle crisis." It airs at 10 p.m. on Wednesday, July 26.

SPORTS

Patrice Bonnell, the series against the St. Louis Cardinals continues with games scheduled for Friday, July 21, and Saturday, July 22, at 7 p.m.; and Sunday, July 23, at 1 p.m. All games are on Jack McLaughlin Stadium. For schedule information, call 282-4616; for tickets, call 282-7338.

"Sportsfest '89," a series of athletic events are scheduled for Saturday, July 22, to benefit the U.S. Olympic bid, rowing, and cycling teams. The day's activities include the "Tour de Ramona," a bike ride for beginners and advanced riders, bobbed racing on day-glo neon slide, fitness events, a home show, and a Kumaan Island floor show, complete with hula dances, twirling torches, and guns.

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READER'S GUIDE TO LOCAL EVENTS

It's all taken place at the Ramona Outdoor Community Center, 421 Aqua Lane between 5th and Main streets in Ramona. For general ticket information, call (781-444) for the bike race, call (781-444) for the triathlon, call (781-444) for the triathlon. The event takes place on Sunday, July 22, in Balboa Park, beginning with registration and instruction at 9 a.m., followed by a "mass start" at 10 a.m. at 6th Avenue and Laurel Street. Participants can join as individuals or in groups, at their appropriate age skill level and age. For more information and registration fee, call 578-9436.

Mexican-Style Rodeo, Asociación de Charras Centro San Miguel presents a charras, a Mexican-style rodeo, on Sunday, July 23, at 1 p.m. Following the rodeo, a dance featuring Noriega music is scheduled. The rodeo takes place off Highway 94, on the way to Janel, 3/4 mile past the Sweetwater River bridge. For ticket information, call 442-3529.

Sticksball Tournament, downtown San Diego turns into the old neighborhood for its first contest of this kind. With lacrosse and roller ball, seven-person teams will compete from 8 a.m. to 1 p.m. at the Community Center at Third Avenue and B Street. Food, booths, vendors, live entertainment, and children's activities are also scheduled. For more information or registration, call the Central City Association at 234-0031.

"1-on-1 Basketball Tournament" SDSU sponsors this all-day event, featuring three-person teams guaranteed to lose three tournament matches in beginning, intermediate, and advanced divisions (men's and women's). Registration deadline is today, Thursday, July 20, with the event scheduled for Saturday, July 22, beginning at 10 a.m. A luncheon and awards ceremony follow the competition at SDSU's Peterson Gym. Spectating is free. For registration information, call 594-6454.

"Baywood Chandler Festival" The La Jolla Library has organized this tribute to the memory of Baywood Chandler, which includes a film festival, speakers, walking tour, and exhibits. A display of Chandler memorabilia continues at the new library, including film editions and personal correspondence from local collections and the UCLA research library. On Sunday, July 22, a mystery walking tour is scheduled from 10 a.m. to 1 p.m., leaving from the library and following a tour of Chandler's novel *Playback* about murder in the town of Baywood. The tour is scheduled for Sunday, July 22, at 10 a.m. to 1 p.m. at the La Jolla Library, located at 7555 Dupuy Avenue, is open Monday and Thursday, Friday, and Saturday, 9:30 a.m. to 5:30 p.m. For ticket and reservation information, call 459-5174.

Education Fair This 19th annual fair, sponsored by the Hockbill Hobbits of Southern California, takes place Sunday, July 22, at the Mira Mesa Shopping Center, Colorado, near the intersection of the 16th and 16th streets, from 10 a.m. to 5 p.m. The fair includes information on biology, chemistry, physics, and other sciences, as well as information on breeding, training, and caring for birds. Bird clubs, artists, live music, and professional bird shows will also be featured. The fair is scheduled from 10 a.m. to 5 p.m. at the Mira Mesa Shopping Center, Colorado, near the intersection of the 16th and 16th streets, from 10 a.m. to 5 p.m. For more information, call 464-9366 or 466-4999.

"Discover Downtown Scavenger Hunt" A trail of clues through downtown San Diego awaits amateur sleuths at this fourth annual event, sponsored by Centex City Development Corporation and Horton Plaza. Participants will decipher cryptograms to identify fifteen different downtown businesses, shops, construction sites, and other points of interest. Next, don't bring back clues evidence for inspection. The final 30 detectives to successfully unravel clues and complete the course will win a variety of prizes. It all begins at 9:30 a.m. on Sunday, July 22, with registration at the Sports Deck at Horton Plaza. The hunt officially starts at 9:30 a.m. and ends at 11:30 a.m. Winners are announced at noon. For registration information, call 696-3125.

Concert, "Uncle" Ruffin, host of L.A.'s only radio program for children, presents a concert for kids and their families on Sunday, July 22, at 3 p.m. The will sing songs and tell tales at the Unistat University Fellowship of San Diego, 1236 Scola Drive, in Solana Beach. For ticket information, call 434-4030.

"Kids for Kids" nine games to benefit the International Master Children's Foundation are set for Sunday, July 23, in the outdoor area of the San Diego Marriott Hotel, Mission Valley. Teams of local bar and restaurant employees will compete in obstacle courses, races, and relay to generate funds for the nonprofit organization. Food, music, booths, and prizes are also planned. Registration begins at noon, with games starting at 1 p.m. Free and open to the public. The hotel is located at 5757 La Jolla Village Drive, just off Stadium Way, between 16th and Friar Road. For information, call 236-9894.

Preschool Program, National City's public library system preschools, accompanied by an adult, to enjoy stories, songs, and a film at the Avenue, in East San Diego. The program takes place on Sunday, July 22, at 10 a.m. Free. 283-3632.

Wednesday morning program, July 26, at 10 a.m., *Find and Find Friends* will be shown, with puppet animation retelling five short stories of a special friendship, based on the book by Arnold Lobel. The program is located at 302 East 12th Street, in National City. Free. 336-4280.

"Arts and Crafts" Program, the downtown library will host a children's art program on Wednesday, July 26, from 3 p.m. to 4 p.m. Carol Chase will help kids design moment cards in the second floor children's room of the library, 820 E Street, downtown. Free. 236-5838.

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LOCAL EVENTS

"Fossil, Figure, and Fossilize in Time," a two-person show featuring work by Bill Wilson and Robert David opens this week at Contemporary Southwest Galleries. Wilson creates contemporary representations of American Indian art, including freestanding sculpture. David paints Indian figures on Douglas fir wood constructed into furniture. An artist reception takes place Saturday, July 21, 4 p.m. to 6 p.m.

9 p.m. at the gallery, 7863 Grand Avenue, La Jolla. Viewing hours are 10 a.m. to 6 p.m. Monday through Saturday, 11 a.m. to 5 p.m. on Sunday. 439-3021.

"Medievalism Visions by painter and sculptor Igor Medvedev will open at Hatan's gallery with a champagne reception for the artist on Saturday, July 22, from 7 p.m. to 9 p.m. The exhibit runs through August 18 at the La Jolla gallery, 1227 Prospect Avenue. Viewing hours are 10 a.m. to 5 p.m. daily. 434-9799.

"Creative Features" Brualverda Gallery's exhibit of paintings of animal drawings and woodcut figures is currently on display at 433 Market Street, downtown. A reception will be held next Friday, July 28, from 6:30 p.m. to 9 p.m. Viewing hours are 11 a.m. to 6 p.m. daily. 232-7329.

"Myths, Symbols, and Mysteries," photographs, paintings, and connections by Paula House, Ernest Silver, and Peter Somers, plus new work by Cindy Tere, will be shown at Antiquities at Southside. The exhibit is open 11 a.m. to 9 p.m. daily at the location complex at 2010 Jimmy Dunne Boulevard, south of the Balboa and morning, in Del Mar. It remains through September 17. 755-5662.

"Rendezvous Realities," the Boulder Art Workshop/Salle de Arts Presenters, a multidisciplinary group of Chicanos, Mexican, and American artists, will combine their new book show, "Vale Perdido/Los Lanes," with their upcoming San Francisco show, "Rendezvous," in their annual

San Diego exhibition at the Centro Cultural de la Raza in Balboa Park. The exhibit remains on view through August, with viewing hours noon to 5 p.m. Wednesday through Sunday. 235-6135.

"Artists in Residence" features the work of thirteen artists featured in KPRC's television series. The thirteen artists with work on view through August 1 are Sylvia Cherry, Bird Durham, Barry Friedman, Glenn Green, Christopher Lee, Paula Marshall, Leigh Vaughan, Ron Waggoner, and Walter Woytka. The San Diego Art Institute is located at 1440 El Prado in Balboa Park. Viewing hours are 10 a.m. to 5 p.m. daily, 12:30 p.m. to 5 p.m. on Sunday. 234-5946.

"Imagins," an exhibit of artwork created on the Apple Macintosh computer continues at USU's Walter

Photocenter Gallery through August 5. An interdisciplinary in nature, Clark's photographs are set in Balboa Park, from 1963 to 1971. The gallery is located at 744 G Street, near 205, downtown. Viewing hours are Wednesday through Saturday, 11 a.m. to 5 p.m. 239-2006.

"Personae, Inc.," Jeanette Brumcomb presents paintings, and Rolo Campbell ceramic sculpture, entitled "Gaggle," at the Spectrum Gallery, 144 G Street, downtown. The show remains through August 5. Viewing hours are Wednesday through Saturday, 10:30 a.m. to 6:30 p.m. 231-9743.

"Lanes," a series of photographs by Blake Clark depicting birds, violence, sex, drugs, and death appears at the

Photocenter Gallery through August 5. An interdisciplinary in nature, Clark's photographs are set in Balboa Park, from 1963 to 1971. The gallery is located at 744 G Street, near 205, downtown. Viewing hours are Wednesday through Saturday, 11 a.m. to 5 p.m. 239-2006.

"Latin Alternatives," a group exhibition of contemporary Latin artists, takes place at the David Zapf Gallery through August 27. The gallery is located at 643 G Street, downtown. Viewing hours are Monday through Saturday, 10 a.m. to 6 p.m. Sunday 11 a.m. to 4:30 p.m. 235-8255.

"Our of Time: Not Just Cowboys," International Gallery presents contemporary crafts from the Lone Star state through August 27. The gallery is located at 643 G Street, downtown. Viewing hours are Monday through Saturday, 10 a.m. to 6 p.m. Sunday 11 a.m. to 4:30 p.m. 235-8255.

"Victor Salvatori, and Santiago Vaca," The gallery is at 2400 Kerner Boulevard, downtown. Viewing hours are Friday and Saturday, noon to 5 p.m. 232-5004.

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"Jazz in Motion," an exhibit of rare vintage photographs of jazz greats from the '30s and '40s shot by Lyle photographic studio, will run through October 1 at UCSD's exhibit room in the Prentiss Center library. Viewing hours are Tuesday and Wednesday 10 a.m. to 5 p.m. Saturday 10 a.m. to 3 p.m. 534-1362.

"Jazz in Motion," an exhibit of rare vintage photographs of jazz greats from the '30s and '40s shot by Lyle photographic studio, will run through October 1 at UCSD's exhibit room in the Prentiss Center library. Viewing hours are Tuesday and Wednesday 10 a.m. to 5 p.m. Saturday 10 a.m. to 3 p.m. 534-1362.

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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith and Jonathan Seale. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

AFTER HOURS AT CITY HALL
Through the month of October, the Progressive Stage Company is offering the chance for a live audience — a chance to swim with the sharks without getting eaten alive! — see Carlos S. Pardo, artistic director of the company. The material — such as comedy routines, theater pieces, monologues, and revue sketches — changes every two weeks. Those interested in trying out their material, call the theater at 234-4603 for an audition (Sun.) Progressive Stage Company, Friday and Saturday at 10:30 pm.

DANGEROUS GAMES
The La Jolla Playhouse has provided a home for Graciela Danicic's sensational work of dance theater, set to the tango

music of Astor Piazzolla, and with a cast simply astounding in skill, passion, and virtuosity. Aside from its extraordinary theatrical excitement, *Dangerous Games* has vital dramatic statements to make about the culture of the Argentine's native Argentina, about the relations of the sexes, and about political oppression. And it breaks down existing generic boundaries between theater and dance, between high and popular art, between the drama of personal emotion and the drama of history. The first of the two pieces is closely based on a story by Borges about two brothers whose life is centered on their intense love for each other, and about the devotion in their relationship created by a girl whom they both fell in love with. In the second half, Danicic has reintegrated the Greek myth of Oedipus in the light of modern Argentinean history. The underworld becomes an allegorical representation of Argentinean fascist oppression, with the role of this last an embodiment of the torture squads. This is political theater, but of far more than localized relevance. Danicic uses the Argentinean experience as a specific instance of a

general — and terrifying — truth about human history. The process of generalization is profoundly energized by the attachment of these Argentinean pieces to principally dance, which — for all its local manifestations — can communicate immediately to everyone (Sun.)

THE DESPERATE HOURS
For the first play of its 1988-89 season, the La Jolla Playhouse is staging the Joseph Hayes thriller about three convicts. They have escaped from a federal prison and need a place to take up. So they take over the home of the affluent family and threaten to murder anyone revealing their whereabouts. Clifford Crampton has directed the production (Sun.)

DRIVING MISS DANCY
At first glance Alfred Goff's Pulitzer Prize-winning play and the Old Globe Theatre's beautiful production seem too strange to be minutes of important scenes that flash by like shuffled cards, we watch the growth of a relationship between an elderly woman and her chauffeur who plays to depth and complex reversion. *Driving Miss Dancy* is a 72-year-old woman, between 1940 and 1973, brutal years during which the Jewish faith has kept her on the outside of most things American, and her



Driving Miss Dancy

chauffeur is Mike Colburn, a black man aged 60 at the beginning of the play. When they first meet, each regards the other as a stereotype. But as time passes, so do these. They become, in

fact, a modest microcosm of the times. They grow, change, feel deep sympathy, and their many differences become irrelevant. And what is most touching is that they have lived together for 20 years. Furtado's outstanding scenic designs for the Old Globe Theatre, Simon Edelman's lighting, and the music by Jack O'Brien employ here to full effect. His efforts are aided by those of a splendid cast. William Austin does a fine job of giving Dancy a hearted son. Bonnie is a believable life. Ed Hall evokes Fiddle from docile passivity, on the surface, to a more delicate wit. And Bette Thompson plays Dancy as only a Bette Thompson can. But fine though her and Thompson are individually, it's their tandem work that makes this production so special. And their final scene together is truly moving (Sun.)

"Electrifying"
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"Another La Jolla Playhouse triumph...a superb cast...an excellent production..." — Jones, San Diego Union
"A potent theatrical payload...a terrific production..." — Scher, The Tribune
"Dangerous, provocative and surprisingly funny." — Drake, L.A. Times

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READER'S GUIDE TO THE THEATER

ITALIAN AMERICAN RECOGNITION
In the Bowery Theatre's delightful production of John Patrick Shanley's play, the theater's Ralph Elias has once more demonstrated his mastery of a director's two main functions: casting, and the truthful and imaginative realization of details. His actors have in abundance the indispensable ability to get us to believe in the reality of their characters, but perhaps even more impressive is their power to make all genuinely like those characters. To care for them, to root for them. In his usual fashion, Elias has encouraged his splendid cast to play strongly, clearly, and intensely and to make every word and gesture count. The details are treated as immediate conduits to the characters' inner lives, and everything is in the service of emotional truth. As in *Italian American Recognition* (Sun.)

ITS ONLY A PLAY
Terrence McNally's comedy of Broadway takes place during "the party of the year for the play of the season," young Peter Austin's *The Golden Egg*. Actually, the party is disastrous, and the play is set in an upstairs bedroom, in which the principal figures of the evening appear from the roof scene below. McNally's comedy meets in the stuff of theater. As the characters wait the voices, their moods ping-pong from hope to despair, with each attempting to control gut reactions about the real quality of Austin's play and how the opening

more happily more humanely, more modestly. The chief weakness is an excessive — or, rather, an excessively over — reliance on popular Freudianism as a means of explaining the characters' problems. The trouble with this sort of thing is not that it is incorrect, but that the scientific dissection of character undermines the very nature of the theatrical experience. Nevertheless, whatever defects this play may have, the Bowery production is well worth seeing for its own superb qualities (Sat.)

Kingston Playhouse, 1057 First Avenue (at the corner of C Street), downtown, through July 20, Thursday through Saturday at 8:00 pm, Sunday at 7:00 pm. Matinee Sunday at 2:00 pm.

PROGRESSIVE STAGE COMPANY
Through July 23, Thursday through Saturday at 8:00 pm, Sunday at 7:00 pm.

RANDOME
The North Coast Repertory Theatre is presenting a musical adaptation of Hawthorne's Italian Renaissance fable. It's the story of an old, penny-pitching leaver who will try anything to get his young wife pregnant with his son and heir. Enter a character with an ad-hoc purpose connection made of mud and not guaranteed to cure whatever ails the whole society. Andrew Bernstein has directed the production (Sun.)

North Coast Repertory Theatre, through July 25, Thursday through Saturday at 8:00 pm, Sunday at 7:00 pm. Matinee Sunday, July 23, at 2:00 pm.

verged on competence. It was about a half of full rehearsal away from the finality and polish that could make one overlook the play's faults and give one along with its comic direction of an opening night play at the Big Apple (Sun.)

PROGRESSIVE STAGE COMPANY
Through July 23, Thursday through Saturday at 8:00 pm, Sunday at 7:00 pm.

MUCH ADD ABOUT NOTHING
For its sixth summer season of "Shakespeare by the Lake," Cloud One Productions presents the Bard's *As You Like It* (continued on page 20)

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"Another La Jolla Playhouse triumph...a superb cast...an excellent production..." — Jones, San Diego Union
"A potent theatrical payload...a terrific production..." — Scher, The Tribune
"Dangerous, provocative and surprisingly funny." — Drake, L.A. Times

NEBRASKA
By both authors
Directed by Lee Waters
Through July 30
Theaters Theatre
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LA JOLLA PLAYHOUSE
Mandell Weiss Theatre

FISH STORIES
As part of its two-week series featuring new artists, the Lanes Grove Arts Complex presents the world premiere of *Fish*, a new play by Jeff Smith and Jonathan Seale. "Chronicles the lives, loves, laughter, and lamentations of three men who struggle to understand life in the 20th Century." *Fish* has directed the production, and Paul Gilbert plays all three roles (Sun.)

Lanes Grove Arts Complex, 6073 Broadway, Lanes Grove, Friday, July 21, through July 26, Friday and Saturday at 8:00 pm. For information call 495-7020.

GYPSY
The Lamplighters Community Theatre is presenting the musical play *Gypsy* by Arthur Laurents, music by Jule Styne, and lyrics by Stephen Sondheim, based on the memoirs of Gypsy Rose Lee. The musical features such popular songs as "Let Me Entertain You," "Small World," "The Gypsy in My Soul," and "The Gypsy in My Soul." *Gypsy* has directed the production (Sun.)

The Lamplighters, through July 30, Friday and Saturday at 8:00 pm. Matinee Sunday at 2:00 pm.

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READER'S GUIDE TO THE MUSIC SCENE

CONCERTS

Judy Collins and David Lanz: Humphreys tonight, Thursday, 6:30 p.m., and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 278-TXIS or 224-0438.

The Cars Club, Goo Goo Dolls, Worm Drive, and M-80: Spirit, tonight, Thursday, 9 p.m., 1200 Buena Avenue, Bay Park. 276-3993.

Jack Mack and the Heart Attack: Betty's Tavern, tonight, Thursday, 9:30 p.m., 143 South Cedros Avenue, Solana Beach. 461-9022.

James Moody: Elit's, tonight, Thursday, through Sunday, July 23, Wednesday, Thursday, and Sunday, 8 p.m., Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 454-0261.

Lee Ritenour: Humphreys, Friday, July 21, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 278-TXIS or 224-0438.

Thelma and the Immediate Freedom Band: 52 Nopal Centenario, Friday, July 21, 8 p.m., 675 F Street, Tijuana, Baja California. 265-1102.

Wishbone Ash and Johnny Quest: Bacchanal, Friday, July 21, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022 or 278-TXIS.

Liana and Choc: Henna Drama, the Downbeat, Last Circle, Catch 22, and the Whisking Horse Spirit, Friday, July 21, 9 p.m., 1120 Buena Avenue, Bay Park. 276-3993.

"The Jazz to Forever Festival": featuring Mike Hollis Gentry and Neen, Forcett, Reed to Reed, Jeannette and Jimmy Cheatham and the Sweet Baby Blues Band, the Ayana Holman Ensemble, Thelma and the Immediate Freedom Band, Karla Brazilian Experience, the

OF NOTE



STEPHEN ESMEDINA

The qualities that have kept **Tom Petty and the Heartbreakers** palatable for over a dozen years — consistent, wellheadaches, and consistency of output — are not generally thought of as traits that produce great rock and roll. But there has been little evidence to support any notion that Petty aspires to auteur status in the manner of more haughty, pretentious band leaders like Springsteen, Seger, or Malinconico. Petty dispenses with the manic inclinations, tones down the dramatic effectations, and never confuses commonplace observation with profound revelation. His better songs are witty, witty and pointed. He can be critical, sarcastic, and even cruel, but his barbs are always intensely personal. There are no mushroom clouds of poetic or rhetorical smoke to obfuscate or imply a greater significance.

The Heartbreakers' steady, primal, feisty support — sort of a cross between the Byrds and the Faces — suits the decision to let Petty's delivery. They never do anything you don't expect, but they are sufficiently energetic. Petty and company have yet to produce a consummate album (they came close with *Demon* the previous year and *Let Me Up (I've Had Enough)*, and their live shows are more notable for precision than passion. But there is something clean and noble about a band that adamantly refuses to parody. They will be at SDSU's Open Air Theatre on Tuesday, with those recent graduates from underground spaciness, the **Regimentals**.

Glass Harp Quartet, Charles McPherson Jr., Swindle, and Lila Brown Smith and the Jazz All-Stars: featuring Bruce Cummins, Stephen O'Connor, Mel Gort, Chuck Shale, Carlos Vazquez, and Willie "Bluf" Ward. Educational Cultural Complex, Saturday, July 22, 8 p.m., 6342 Ocean View Boulevard, Southeast San Diego. 220-2628.

Michael Donahue and Rock On Town: California Theatre, Saturday, July 22, 8 p.m., 1122 Fourth Avenue at C Street, downtown. 234-0302 or 278-TXIS.

Billy Vera and the Beaters and the Blonde Bruce Band: Bacchanal, Saturday, July 22, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022 or 278-TXIS.

Windows: Fashion Valley Center, Tuesday, July 23, 1 p.m., Friar Road and 1163, Mission Valley. 297-3381.

Cindy Mangione and Steve Callahan: Del Corno Church, Sunday, July 23, 8 p.m., 5532 Pennsylvania, La Mesa. 465-9527.

The Tragically Hip and the Volcans: Betty's Tavern, Sunday, July 23, 9 p.m., 143 South Cedros Avenue, Solana Beach. 461-9022.

"Jazz Live!" featuring Five Brighams' Preservation Band: San Diego City College Theatre, Tuesday, July 25, 8 p.m., C Street, between 1201 and 1501 Streets, downtown. 230-2481.

Tom Petty and the Heartbreakers and the Regimentals: Open Air Theatre, Tuesday, July 25, 8 p.m., San Diego State University campus. 278-TXIS.

Harry Pickens and Mike Woodford: Alhambra, Wednesday, July 26, 7 p.m., 1008 Wall Street, La Jolla. 454-5872.

The Pikes and Happy Mendez: Bacchanal, Wednesday, July 26, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022 or 278-TXIS.

Art Farmer: Elit's, Wednesday, July 26, through Sunday, July 30, Wednesday, Thursday, and Sunday, 8 p.m., Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 454-0261.

Maria McKee: Bacchanal, Thursday, July 27, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022 or 278-TXIS.

The Tubes and Dino Lee and His Les Johnsons: Betty's Tavern, Thursday, July 27, 9 p.m., 143 South Cedros Avenue, Solana Beach. 461-9022.

Killzone, Elvis Hittles, Industry, Offbeat, and Redd Spitz: Spirit, Thursday, July 27, 9 p.m., 1200 Buena Avenue, Bay Park. 276-3993.

Red Hatters: San Diego Sports Arena, Friday, July 28, 8 p.m., 3500 Sports Arena Boulevard, Lemon Point. 254-4175 or 278-TXIS.

The Beat Farmers: Iguanas, Friday, July 28, 8 p.m., Pueblo Ancho Shopping Center, Tijuana, Baja California. 230-7777 or 278-TXIS.

The Call and the Peregines: California Theatre, Friday, July 28, 8 p.m., 1122 Fourth Avenue at C Street, downtown. 234-0302 or 278-TXIS.



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ARROGANCE • THE ROCK SLAM BANG

FRIDAY, JULY 21
HOSTED BY MAGIC 102's **SHADDE BLACK**

WISHBONE ASH

PLUS:
JOHNNY QUEST

SATURDAY, JULY 22
"AT THIS MOMENT ..."



BILLY VERA
AND THE
BEATERS
PLUS:
BLONDE BRUCE BAND

TUESDAY, JULY 25

RockWave '89
TO BENEFIT MDA
ATOMIC CAFE RAMPAGE SECE FIRE

WEDNESDAY, JULY 26

THE PIXIES
PLUS:
HAPPY MONDAYS

THURSDAY, JULY 27

FROM LONE JUSTICE
MARIA MCKEE
PLUS:
PAUL KAMANSKI



FRIDAY, JULY 28

FOOD FOR FEET
PLUS: **ROTUNDI & BAD RADIO**

SATURDAY, JULY 29

THE JACKS
PLUS:
LEN RAINY & THE REDCOATS

SUNDAY, JULY 30
FEATURES MEMBERS OF
SHRIEKBACK & WORLD PARTY KING SWAMP

TICKETS ONLY \$5
MONDAY, JULY 31
THE MARSHALL TUCKER BAND

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JASON & THE SCORCHERS
THURSDAY, AUGUST 3
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AMERICA 8/4 • ADRIAN BELEY 8/5
HOODOO GURUS 8/9 • SKY 8/11
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1085 FM NIGHT
Hosted by JOHN LEBLANC
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WEDNESDAY

RUBBER MAID
Alternative music
— Covering —
Sat. July 29
Featured performance of
INCREDIBLE HAYSEEDS
Sun. July 30
DIRTY BLONDE
Sat. Aug. 26
JAILHOUSE
Sun. Aug. 27

Freddie Jackson and Vesta Williams
Golden Hall, Friday, July 28, 9 p.m.,
Community Concourse, downtown.
278-TX3.

David Bezalel: Humphrey's, Friday,
July 28, 7 p.m. and 9 p.m., 2241
Shelter Island Drive, Shelter Island.
278-TX3 or 224-9438.

Food for Feet and Salsodini
Nocturnal, Friday, July 28, 9:30 p.m.,
8022 Claremont Mesa Boulevard,
Claremont. 560-8022 or 278-TX3.

Streaming Bros, S.K.A., Serial
Killer, and What What T'Nange
Spirits, Friday, July 28, 9 p.m., 1130
Buena Avenue, Bay Park. 278-3993.

Kirk Kelly, Carnivorous Lunar
Activity, Son of Disaster, and the
Baghdad Cabab, Friday, July 28,
9:30 p.m., 2812 Kettner Boulevard,
downtown. 284-9513.

The Palladium and the Dime Bags
Belly Up Tavern, Friday, July 28,
9:30 p.m., 143 South Cedros Avenue,
Solana Beach. 481-9022.

Xenon Ignites, Saturday, July 29,
9 p.m., Pacific Asian Shopping
Center, Tijuana, Baja California.
293-0777 or 278-TX3.

The Jades Bachanal, Saturday,
July 29, 9:30 p.m., 8022 Claremont
Mesa Boulevard, Claremont. 560-8022
or 278-TX3.

Jan and Dean, San Diego Wild
Animal Park's Mahala Amphitheatre,
Saturday, July 29, 5 p.m., 15500 San
Pascual Valley Road, Escondido.
744-7102.

The Bonobaddies Belly Up Tavern,
Saturday, July 29, 9:30 p.m., 143 South
Cedros Avenue, Solana Beach.
481-9022.

Free Flight: Fashion Valley Center
Tues. Sunday, July 30, 8 p.m., Friars
Road and 1163, Mission Valley.
297-3381.

Red Manners, Laurel Atkins, the
Denker Show, and Gangbusters
Buenos, Sunday, July 30, 8 p.m.,
Pacific Asian Shopping Center,
Tijuana, Baja California. 293-0777 or
278-TX3.

King Swamp Bachanal, Sunday,
July 30, 9:30 p.m., 8022 Claremont
Mesa Boulevard, Claremont. 560-8022
or 278-TX3.

Linda Anthony and Leslie Gerc
Humphrey's, Sunday, July 30, 6:30 p.m.
and 9 p.m., 2241 Shelter Island Drive,
Shelter Island. 278-TX3 or 224-9438.

The Pat McKinley Group Open Air
Theatre, Sunday, July 30, 8 p.m.,
San Diego State University campus.
278-TX3.

Smoking Wilson, Freddie Robinson,
and the **Rhumbageers** Belly Up
Tavern, Sunday, July 30, 9 p.m., 143
South Cedros Avenue, Solana Beach.
481-9022.

The Musical Theater Band
Bachanal, Monday, July 31, 8:30 p.m.,
8022 Claremont Mesa Boulevard,
Claremont. 560-8022 or 278-TX3.

"Belly Up Tavern Reggae Fest," with
U Boy Israel Vibration, Charlie
Chaplin, and Boots Badger: Belly Up
Tavern, Tuesday, August 1, 9 p.m., 143
South Cedros Avenue, Solana Beach.
481-9022.

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Dance to the latest Top 40
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OF NOTE

Wishbone Ash is one of those bands that contributes
newsworthy music to its period and develops a staunchly
loyal following among musicians but there is virtually ignored
in later retrospectives. One of the best of the early '70s
"guitar bands," the Ash helped redefine rock's post-
Woodstock aesthetic with the largely improvisational, fan-
guitar attack of **Judy Pundell** and **Neil Senior**. Originally a
blue-rock aggregate, the quartet evolved along lines
parallel to early Fleetwood Mac, the Allman Brothers, and
others who transplanted their blues chops and intensity
into more fluid, more melodic rock forms. "Blown Away"
from Ash's 1972 album, *Argus*, was a staple on the era's
FM radio stations.

After Turner left in 1974, the band recorded the excellent
There's the Rub with his replacement, Laurie Wolford,
but the Powell/Turner back was missed. Now, the original
Wishbone Ash lineup (Powell, Turner, drummer **Steve Niles**
and bassist **Markie Turner**) has been reunited. Thanks to Miles
Copeland's "No Speak" series of instrumental albums on
1813 Records.

Nouveau Cells is not the remembrance when effort some
might expect, but an album of delectable electro-digitally
updated guitar tunes that condense the Powell/Turner magic
into easy-to-carry packets. Guitars are the extended jam,
indeed, the post-reggae "Cousin," notes just as the
horror Powell/Turner string debate his high flames; in their
place are vocal-ess, riffs/ess, grooves that smelt a
middle-Police fast with head tones out of Miami Vice or
later-day Pink Floyd. Tasty, tasty, tasty. Wishbone Ash will
be at the Bacchanal Friday night. **Johnny Diesel** will open.

Wishbone Ash

JOHN D'AGOSTINO

Harry Pickens and Holly Williams
Athenaeum, Wednesday, August 2,
7 p.m., 1008 Wall Street, La Jolla.
454-5972.

Jim Chappell: Caneblat Bar,
Wednesday, August 2, 8 p.m.,
Carmichael, 2899 Mission
Boulevard, Mission Beach. 488-1081.

James and the Southern Bachanal
Wednesday, August 2, 8:30 p.m., 8722
Claremont Mesa Boulevard,
Claremont. 560-8022 or 278-TX3.

Clifford Jordan: Elarid, Wednesday,
August 2, through Sunday, August 6,
Wednesday, Thursday, and Sunday
8 p.m.; Friday and Saturday 9 p.m.,
Summer House Inn, 1955 La Jolla
Shores Drive, La Jolla. 459-0261.

America Bachanal, Friday, August 4,
7 p.m. and 10:30 p.m., 8022
Claremont Mesa Boulevard,
Claremont. 560-8022 or 278-TX3.

Martha Bell: Belly Up Tavern, Friday,
August 4, 9 p.m., 143 South Cedros
Avenue, Solana Beach. 481-9022.

Retenah: Spirit, Friday, August 4,
9 p.m., 1130 Buena Avenue, Bay Park.
278-3993.

Clay Kings: Open Air Theatre,
Saturday, August 5, 8 p.m., San Diego
State University campus. 278-TX3.

ONEKONE: Spirit, Saturday, August 5,
9 p.m., 1130 Buena Avenue, Bay Park.
278-3993.

Adrian Bellow: Bachanal, Saturday,
August 5, 9:30 p.m., 8022 Claremont
Mesa Boulevard, Claremont. 560-8022
or 278-TX3.

Grant Giesmann: Fashion Valley
Center Three Sunday, August 6, 1 p.m.,
Friars Road and 1163, Mission Valley.
297-3381.

Chuck Maglin: Humphrey's,
Sunday, August 6, 7 p.m. and 9 p.m.,
2241 Shelter Island Drive, Shelter
Island. 278-TX3 or 224-9438.

The Walters: Belly Up Tavern,
Sunday, August 6, 9 p.m., 143 South
Cedros Avenue, Solana Beach.
481-9022.

Harry Pickens and Marshall
Headlines: Athenaeum, Wednesday,
August 9, 7 p.m., 1008 Wall Street,
La Jolla. 454-5972.

Lee Rawls: Humphrey's, Wednesday,
August 9, 7 p.m. and 9 p.m., 2241
Shelter Island Drive, Shelter Island.
278-TX3 or 224-9438.

The Hoodoo Gurus: Bachanal,
Wednesday, August 9, 8:30 p.m., 8022
Claremont Mesa Boulevard,
Claremont. 560-8022 or 278-TX3.

The Jimmy Black Quartet, with Rob
Schneiderman: Elarid, Wednesday,
August 9, through Sunday, August 20,
Wednesday, Thursday, and Sunday
8 p.m.; Friday and Saturday 9 p.m.,
Summer House Inn, 1955 La Jolla
Shores Drive, La Jolla. 459-0261.

R.B. King: Humphrey's, Friday,
August 11, 7 p.m. and 9 p.m., 2241
Shelter Island Drive, Shelter Island.
278-TX3 or 224-9438.

Sky: Rachanal, Friday, August 11,
7 p.m. and 10:30 p.m., 8022
Claremont Mesa Boulevard,
Claremont. 560-8022 or 278-TX3.

Jaggy Marley and the Melody
Makers, Pato Banton, and Ranking
Roger: Open Air Theatre, Friday,
August 11, 8 p.m., San Diego State
University campus. 278-TX3.

Pat Kelley: Fashion Valley Center
Three Sunday, August 20, 1 p.m.,
Friars Road and 1163, Mission Valley.
297-3381.

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B E H A V I O R
TICKETS STILL AVAILABLE
ON SALE THIS SAT
JULY 22
AT 10:00 AM
8:00 SUN
AUG
25
8:00 TUE
JULY

TOM PETTY AND THE HEARTBREAKERS
WITH SPECIAL GUESTS THE REPLACEMENTS
ON SALE THIS SAT
JULY 22
AT 10:00 AM
8:00 FRI
AUG
26

JACKSON BROWNE
WORLD IN MOTION
TOUR 89
DAVID LINDLEY
AND
El Rayo X
ON SALE THIS SAT
JULY 22
AT 10:00 AM
8:00 SUN
AUG
27

ZIGGY MARLEY
91X
& THE MELODY MAKERS
WITH SPECIAL GUEST
PATO BANTON
AND A VERY SPECIAL GUEST APPEARANCE BY
RANKING ROGER
AND **CRUCIAL DBC**
ON SALE THIS SAT
JULY 22
AT 10:00 AM
8:00 FRI
AUG
11

THE CALL
91X
WITH SPECIAL GUESTS
PEREGRINS
ON SALE THIS SAT
JULY 22
AT 10:00 AM
8:00 FRI
AUG
28

GIPOY KINGS
AN EVENING WITH
GIPOY KINGS
FIRST TIME IN SAN DIEGO
ON SALE THIS SAT
JULY 22
AT 10:00 AM
8:00 FRI
AUG
5

PAT METHENY GROUP
4 TIME GRAMMY AWARD WINNING GUITARIST
PAT METHENY
PAT METHENY
LYLE MATE
STEVE BOYCE
PAUL WERTICO
PETER ADAM
ARMANDO MARCAL
ON SALE THIS SAT
JULY 22
AT 10:00 AM
8:00 FRI
AUG
30

10,000 MANIACS
91X
ON SALE THIS SAT
JULY 22
AT 10:00 AM
8:00 FRI
AUG
19

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call 278-TX3. Open Air Theatre events are produced by Avision Attractions for Associated Students/San Diego State University. No bottles, cans or
alcoholic beverages permitted on or around the facility. SDSU Student discount available at the Avision Center Ticket Office.

Avision
JULY 20, 1989 25

Boris Groban: Bachanal, Sunday, August 20, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 960-8022 or 278-1135.

Gene Pitney: Humphrey's, Sunday, August 20, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-1135 or 224-9438.

Tom Gatti: Rally Up Tavern, Sunday, August 20, 9 p.m., 141 South Colton Avenue, Solana Beach, 491-9022.

The White San Diego Jack Murphy: Sunday, August 22, call for time, Mission Valley, 278-1135.

Bill Monroe: Pomerado Club, Tuesday, August 22, 7 p.m. and 9:30 p.m., 12237 Pomerado Road, Poway, 746-1135.

Laurinda Almeida: Eltorio's, Wednesday, August 23, through Sunday, September 3, Wednesday, Thursday, and Sunday, 8 p.m.; Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0261.

Ricky Skaggs: Humphrey's, Thursday, August 24, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-1135 or 224-9438.

Larry Carlton: Humphrey's, Friday, August 25, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-1135 or 224-9438.

Uak Phillips: Del Cerro Church, Saturday, August 26, 7:30 p.m., 5512 Pennsylvania, La Mesa, 485-5327.

Joe Jackson: Open Air Theatre, Saturday, August 26, 8 p.m., San Diego State University campus, 278-1135.

Thane Rutledge: Fashion Valley Center, Sunday, August 27, 1 p.m., Friar Road and 1453, Mission Valley, 297-1381.

Amberlita: Bachanal, Sunday, August 27, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 960-8022 or 278-1135.

Jackson Browne and **David Lindley** and **El Rencio**: Open Air Theatre, Sunday, August 27, 8 p.m., San Diego State University campus, 278-1135.

Al Green: Humphrey's, Sunday, August 27, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-1135 or 224-9438.

CANNIBAL BAR

The WAVE
102.9FM

Jazz Nite
with Art Good

Thursday & Friday, July 20 & 21
HEROES
Fashion Expo Fashion Auction
Ferry Chatterbox
Fashion Auction every Friday

Tuesday, July 23
THE NOSTALGICS
No cover, FREE SANTA BELLE DRESSES
to first 50 customers in the door after 9:00 pm

"NITE TRAX" FREE CONCERT
with
JIM CHAPPELL
Wednesday, August 2

Wednesday, July 26
THE FATTBURGER BAND

No cover. Complimentary hors d'oeuvres
and Cabaret Super Fashion Auction
beginning at 8:00 pm.
GREAT PRIZES. GIVEAWAYS & NEW DRINK SPECIALS.
CATCH THE FATTAL WAVE

Saturday, July 22
MARK MEADOWS & CLASS ACT

Sunday, July 23
PETER ROBBRECHT
You can hear Peter's original music "Live"
only in MORRIS
Wednesday-Saturday 10:30-11:30 pm
Friday & Saturday, 9:00 Midnight

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COMING ATTRACTIONS:
THE FABULOUS MAR DELS July 27
THE HEROES July 28
BORRACHO Y LOCO July 29

OF NOTE



STEPHEN ESMADINA

Renee Milag: Bachanal, Thursday, August 27, 7 p.m. and 10:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 960-8022 or 278-1135.

The Kingsmen: Wines San Diego Wild Animal Park's Amphitheatre, Saturday, September 2, and Sunday, September 3, 5 p.m., 15500 San Pasqual Valley Road, Escondido, 741-7022.

Marti James: Bachanal, Sunday, September 3, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 960-8022 or 278-1135.

"An Evening of the Music Plus", featuring Joe Anderson, Bill Breckard, Bob Wakenstein, and Steve Howe: Open Air Theatre, Monday, September 4, 8 p.m., San Diego State University campus, 278-1135.

As subgenres go, the status of what is referred to as "hard bop" has remained in a perpetual state of flux and uncertainty as to its purpose. Initially, it seemed a distinctly funky rejoinder to the arcane innovations of bop and the genteel smugness of cool. Its harmonic and rhythmic simplicity, its reliance on basic blues motifs, and its willingness to include in whatever was necessary to ingratiate itself to the audience made hard bop instant crowd-pleasing music but left it unanchored, rootless. Its popularity on the club circuit surged in the 1950s and then, but genuine classics of the style are hardly ever removed from the shelf, dusted off, and reinterpreted. Its practitioners allow the music to remain in obscurity.

There are, at least, those venerable hard boppers who, though content to record and perform whenever given the opportunity, are model voices on their instruments. Among trumpeters/pugilists, **Art Farmer** is the most potent spokesman. Whether as an autonomous harmonian or a member of the renowned jazz quartet, Farmer is the epitome of grace: his solos are always clean, poised, and full of shimmering lyricism. He is one of the more restrained yet potent technicians among brassmen of whatever stripe. Considering the fervid nature of the style he is identified with, Farmer is an anomaly. He begins a five-night gig at Eltorio's on Wednesday.

Rand, John Moore and **Shirleyann**, Rte. 92, 746-1135, and **Off Train**, plus 40 contestants: Frank Lane Field, Sunday, September 13, 10:30 a.m., Julian three blocks north on Main Street from center of town, 280-9035.

The Desert Rose Band: featuring Chris Hillman: Humphrey's, Sunday, September 13, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 278-1135 or 224-9438.

George Benson: Humphrey's, Tuesday, September 19, and Wednesday, September 20, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-1135 or 224-9438.

James Moody: Eltorio's, Wednesday, September 20, through Sunday, October 1, Wednesday, Thursday, and Sunday, 8 p.m.: Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0261.

The Dave Brubeck Quartet: Humphrey's, Thursday, September 21, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 278-1135 or 224-9438.

Kenny G: Humphrey's, Wednesday, September 22, through Friday, September 24, 8:30 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-1135 or 224-9438.

Charlie Haden: Bachanal, Thursday, September 28, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 960-8022 or 278-1135.

LOCAL MUSIC

Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-5362. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Rally Up Tavern, 141 South Colton Avenue, Solana Beach, 485-9022: Jack Mack and the Heart Attack, swing rock and roll and rhythm and blues, Thursday, 7 p.m. and 9 p.m., and Friday and Saturday, 9 p.m. and 11 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0261.

Phoebe Snow: Humphrey's, Sunday, September 10, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 278-1135 or 224-9438.

Bobby Blue Bland: Bachanal, Friday, September 15, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 960-8022 or 278-1135.

The 19th Annual, Jello Bop, Pledge, Mandala, and Collar: Content featuring the New Expression

SECURITY PACIFIC BANK HUMPHREY'S CONCERTS by the bay



JUDY COLLINS

DAVID LANZ

Thursday, July 20
(Shows at 8:30 & 9:00 pm)
102.9FM



LEE RITENOUR

ERIN WATTS & PHIL PERRY

Friday, July 21
KJEM 95.1



JUDY TENUTA

EMO PHILIPS

Thursday, July 27
102.9FM



DAVID BENOIT

Friday, July 28
KJEM 95.1



GALLAGHER

Thursday & Friday
August 3 & 4
102.9FM



CHUCK MANGIONE

Sunday, August 6
KJEM 95.1



LOU RAWLS

Wednesday, August 9
102.9FM



B.B. KING

Friday, August 11
KJEM 95.1



THE EVERLY BROTHERS

Thursday, August 17
102.9FM



DIANE SCHUUR

KENNY RANKIN
Sunday, August 18
(Shows at 8:30 & 9:00 pm)
KJEM 95.1

JUDY COLLINS & DAVID LANZ

Thursday, July 27
(Shows at 8:30 & 9:00 pm)

LEE RITENOUR

Friday, July 28
102.9FM

JUDY TENUTA & EMO PHILIPS

Thursday, July 27

DAVID BENOIT

Friday, July 28
(Shows at 8:30 & 9:00 pm)

LITTLE ANTHONY & LESLEY DORS

Sunday, July 29
(Shows at 8:30 & 9:00 pm)

GALLAGHER

Thursday & Friday, August 3 & 4

CHUCK MANGIONE

Sunday, August 6

LOU RAWLS

Wednesday, August 9

B.B. KING

Friday, August 11

LAURA MYRO

Sunday, August 13
(One show: 9:00 pm)

THE EVERLY BROTHERS

Thursday, August 17

DIANE SCHUUR & KENNY RANKIN

Sunday, August 18
(Shows at 8:30 & 9:00 pm)

GENE PITNEY

Sunday, August 20
(One show: 9:00 pm)

ROCKY SKAGGS

Thursday, August 24

LARRY CARLTON

Friday, August 25

AL GREEN

Sunday, August 27

NATALIE COLE

Thursday, September 1
(Shows at 8:30 & 9:00 pm)

THE RIPPINGTONS

Friday, September 8

PHOEBE SNOW

Sunday, September 10
(One show: 8:00 pm)

DESERT ROSE BAND

Sunday, September 17
(One show: 8:00 pm)

GEORGE BENSON

Tuesday & Wednesday, September 19 & 20

DAVE BRUBECK QUARTET

Thursday, September 21
(One show: 8:00 pm)

KENNY G

Wednesday, Friday, September 27-29
(Shows at 8:30 & 9:00 pm)

CANCELLED
JULY 23 - SERGIO MENDES
(Moved at point of purchase)

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

HUMPHREY'S INDOOR JAZZ

Sunday & Monday, July 23 & 24 MARK LESSMAN RAND

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

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for information. Afternoon concerts: the Chicago Six, Cleveland jazz, 5:30 p.m. Friday; Bill Long, Jon Long, and wing, 5:45 p.m. Saturday; the Beverly Brothers, country music, 8:30 p.m. Sunday.

Beach/Beach/Panama Cafe/Beach, 2070 Via de la Valle, Power Hill Mall, Del Mar, 755-3735: Patrick Bergamin, classical guitar music, 8 p.m., Friday.

Beverly's Back Room, 2077 Vista Way, Oceanside, 721-5490: Midnight Delight, contemporary. Sunday through Saturday.

Bugsy's Speakeasy, 340 East Grand Avenue, Escondido, 341-0035: Cinema, rock and roll, Thursday through Saturday. Messinger rock and roll, Tuesday and Wednesday.

Marie Callender's, 5580 Avenida Encinas, Carlsbad, 435-3929: Doug

Beauvais, adult contemporary music, 7:30-10:30 p.m., Saturday.

The Casadilla Inn, 1280 East Vista Way, Vista, 726-2303: Craig Jones, piano and vocal, performs jazz and contemporary music and honors requests from 7 p.m. to midnight, Wednesday, Friday, and Saturday.

Carlos Murphy's, 240 East Via Rancho Parkway, Suite A1, Escondido, 489-2932: Bolinas/Dallas, rock and roll, Thursday through Saturday. Song Trek, audience participation musical ride presentation, Monday and Tuesday. Anything Goes, contemporary, Wednesday.

The Country Restaurant and Lounge, 450 Douglas Drive, Oceanside, 721-0865: Harlan County Line, country, Wednesday through Sunday (jam session Sunday).

Dan's, 3345 Mission Avenue, Oceanside, 722-0667: Sealab Music, a jazz music workshop with Marshall Haden, Bob

Don's John Harris, Evan Kutz, and Roy Gonzalez, jazz, 8:15 p.m., Friday and 2-5 p.m., Sunday.

El Comal, 523 Encinitas Boulevard, Escondido, 344-5375: Latin Soul, Latin music, Friday and Saturday.

El Comal, 1284 Power Road, Poway, 486-1033: Greg Hartline, swing, country, blues, and oldies, 7 p.m., Wednesday, Thursday and Saturday, and 5 p.m., Friday.

El Rubio Restaurant and Casino, 2093 Vista Way, Oceanside, 435-5407: 357 performs rock and roll music Friday and Saturday evening.

Fine Line Lounge, 439 West Washington, Escondido, 745-2931: Springfield,

contemporary. Sunday through Saturday; the Rosie Trio, variety music, Sunday and Monday.

Fish House, 2633 South Highway 101, Carlsbad-by-the-Sea, 723-6438: Second to None, rock from the '50s to the '70s, Friday and Saturday. Tony Ortega hosts a jazz jam session from 6:30 p.m., Sunday.

The Flying Bridge, 102 North Hill Street, Oceanside, 721-5941: Billy Fowler and Susan Rindt, contemporary. Tuesday through Saturday. Don Thompson, country and contemporary. Sunday and Monday.

Gilbey's, 945 West Valley Parkway, Escondido, 484-0820: B-National,

contemporary. Thursday through Saturday.

Harvey's, 204 Elm Street, Carlsbad, 725-0544: The Tony Camen Trio, Top 40 and country and western music, Tuesday through Saturday. The Bitter Root, vintage rock, Sunday and Monday.

The Hungry Hunter, 12940 Bernardo Plaza Drive, Rancho Bernardo, 485-1262 or 566-2400: Ray Correa, vocals and guitar music, Wednesday and Thursday; Ray and Laine Correa, vintage and contemporary music, Friday and Saturday.

Irishman's Own, 656 First Street, Escondido, 484-0820: Tim and Maureen

Holly, Irish folk music, 9 p.m., Thursday through Saturday.

Levi's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 724-4320: Clay Carroll and Cranshaw, country, Wednesday through Sunday (jam session Sunday). The North Party Band, country music, Tuesday evening, and beginning at 8 p.m. on Sunday.

Millie Fleurs, 6009 Paseo Delicias, Rancho Santa Fe, 756-3963: Patrick Bergamin and Kevin Hernandez, Latin jazz, 8-11 p.m., Sunday through Tuesday; Joel Neph, piano show tunes, Wednesday through Saturday.

Monterey Bay Cannery, 1325 Harbor Drive, Oceanside, 722-3474: Steve Ott,

country and music, Thursday through Sunday.

La Costa Hotel and Spa, Costa Del Mar, Carlsbad, 435-0811: Tournament of Champions Lounge: Red to Red, contemporary and jazz musicians, perform Friday. Bobby Aron, contemporary vocalist, performs Tuesday through Saturday, alternating sets on Friday and Saturday with Red to Red.

Old Man Cafe, 2720 Via de la Valle, Del Mar, 755-6014: The Sien Brothers, rock and roll, Wednesday through Saturday. Ruby and the Reddies, vintage blues and rhythm and blues, Sunday. Dr. Chao's Island Sounds, ska, calypso, and reggae music, Monday; Big Bang, rock and roll, Tuesday.

The Packing House Restaurant, 125

South Main Avenue, Fallbrook, 728-5458: Good Times, country rock, Friday and Saturday evening.

The Plaza Inn, 4650 Carmel Mountain Road, Rancho Palos Verdes, 484-3733: Gary Latham, contemporary and variety, Wednesday through Saturday.

The Ponderosa Club, 1237 Ponderosa Road, Poway, 748-1335: The Severy Brothers, country, Friday and Saturday.

Portofino Restaurant, 108 First Street,

Encinitas, 412-8442: Jack Smith, piano variety, from 8:30-10 p.m., Wednesday through Saturday.

Power Mike Company, 12375 Power Road, Poway, 748-7296: Messinger, rock and roll, Friday and Saturday.

Prigley's, 1723 South Hill Street, Oceanside, 435-5851: Don Thompson, country and contemporary music, beginning at 8:30 p.m., Tuesday through Saturday.

Ralph and Eddie's, 109 Grand Avenue,

Carlsbad, 729-2999: Throw Moves, rock and roll, Wednesday through Saturday.

Rancho Bernardo Inn, 17000 Bernardo Oaks Drive, Rancho Bernardo, 277-2146: Dori Daniels and Plushback, contemporary. Tuesday through Saturday; Sound Investment, contemporary. Sunday and Monday.

Ron's Red Eye Saloon, 1448 South Main Road, Fallbrook, 728-9656: Texas, country music, Thursday through Saturday.

The Sand Bar and Grill, 3878

Carlsbad Boulevard, Carlsbad, 729-3170: The Whack Machine, oldies rock.

Friday evening, the Banned from Hell, rock and roll music, Saturday. Northwest, oldies rock and roll, Monday and Sunday. Guitard Doug Beapere performs adult contemporary music from 5-8 p.m., Friday.

Shooter's Bar and Grill, 1963 East Valley Parkway, Escondido, 745-7036: Dakota, country rock, Wednesday through Sunday (jam session Sunday).

Sonny's Downtown, 119 East Broadway, Vista, 724-0510: Grand Central Station, country rock and oldies, Friday and Saturday.

That Place Place, 2622 El Camino Real,

Carlsbad, 434-3171: Huggins Etc., Bluesgrass, Saturday.

Beaches
Anderson's Bakery and Dining, 954 Orange Avenue, Coronado, 435-4191: Denis Castro performs a variety of music, such as oldies, contemporary show tunes, and new-age music, from 8-11 p.m., Thursday through Saturday.

Anthony's, 4120 La Jolla Village Drive, La Jolla, 457-5008: Tom Apperson sings Neil Diamond and other popular artists.

TUESDAY IS ISLAND DAY!
with Dr. Chico's Island Sounds
Every Tuesday night thru the end of August
Come to Paradise, Mon!

WEDNESDAY THRU SATURDAY ARE JAZZ NIGHTS!
with Hollis Gentry's Neon
Beginning at 8:00 pm thru July 22!
Cool Summer Jazz!
Beginning July 26
The Mark Lessman Band

THE RUSTY PELICAN
LA JOLLA
4340 La Jolla Village Dr. • 587-1886

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SEAFOOD CAFE & RESTAURANT
LATE NIGHT HAPPY HOUR
Wednesday-Saturday 11 pm-1 am
Well drinks \$1.50 • Draft beer \$1.00
House wine \$1.00
FREE HORS D'OEUVRES

DANCE UNDER THE STARS ON OUR PATIO
WEEKDAY HAPPY HOUR
Monday-Friday 4-7 pm
Well drinks \$1.50 • Draft beer \$1.00
House wine \$1.00 • Oyster & clam Shooters 50c
Fish tacos 50c • Free hors d'oeuvres
Early bird dinner specials 4-6 pm daily
5509 La Jolla Blvd. • 454-FISH

CLUB MERCEDES

Thursday-Saturday, July 20-22
NOTICE TO APPEAR

Wednesday-Saturday, July 26-29
PRIVATE DOMAIN

TUESDAY NIGHTS CLUB
The Legend Returns
CHAOS AT CLUB MERCEDES
• Drink Specials
• Visuals
• Non-stop dance music

Every Tuesday Night
CHAOS PRODUCTIONS

BAHIA BELLE MOONLIGHT CRUISE
• COCKTAILS
• DANCING
• LIVE MUSIC BY GEORGETOWN EXPRESS
Sailing Tuesday-Saturday night at 7:30 pm and every hour on the half hour through 11:30 pm. Special sailings aboard the elegant William D. Evans July 11 and 25. Passage \$100. Board dockside at the Bahia Resort Hotel, Mission Bay.

FREE BAHIA BELLE PASSAGE
to the Bahia Islands
on Wednesdays & Thursdays

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

CONTINENTAL CUISINE
HAPPY HOUR
11:30 am-7:30 pm
Mon.-Fri.
\$1.75
• Well drinks
• Draft beer
• House wine
• Drink specials

Monday & Tuesday
RHYTHM & BLUES
MAURICE MILLER BAND
featuring the incredible
DWANE SMITH
8:00 pm-midnight

Now Appearing
THE DYNAMIC
JAMES MOODY
Wed.-Sun., July 19-23
9:00 pm-1:00 am

Summer Series
Next
THE DAZZLING
ART FARMER
featuring special guest
CLIFFORD JORDAN
July 26-30

JAZZ NIGHTCLUB
UPCOMING
August 2-6
Clifford Jordan & Harry "Sweets" Edison
August 9-20
Jimmy Heath Quartet
August 23-September 3
Laurindo Almeida
September 6-17
Harold Land & special guest
October 18-29
Papa John Creach
November 1-12
Cedar Walton & Billy Higgins
November 15-26
Hank Crawford & Jimmy McGriff
December 13-30
Mose Allison

NO COVER • FREE VALET PARKING
Atop the Summerhouse Inn • 7955 La Jolla Shores Dr. • 459-0541

79.0 FM

Bryan Jones
Mornings
5:30-10:00 am

Talk About A Rude Awakening

Don't Miss... OH! RIDGE



Tuesday-Saturday
Through August 19th
The Jolly Roger
SEAPORT VILLAGE
807 West Harbor Drive • 233-4300

California EARTHQUAKE CAFE

Dance Tuesday through Saturday to
the oldest sound of the 50's & 60's.

20 THURSDAY
Lip Sync Contest
10:00-11:00 p.m.
Prizes: \$500 cash, \$1000 prize
winner's choice of record.
7-11 p.m. BROADCAST

21 FRIDAY
Dance to the
records of
Rhythm & Blues
8-11 p.m. BROADCAST

22 SATURDAY
Dance to the
records of
Rhythm & Blues
8-11 p.m. BROADCAST

25 TUESDAY
Introducing
LASER KARAOKE
the sing-along video.

26 WEDNESDAY
Dance to the
SOPHISTICATS

• 1/2 Price Happy Hour Spectators & Discount Drinks All Week!
• Live acts from 11:30 a.m. until closing.

7919 Mission Center Court
(Fishes Road & Mission Center Road) **297-3603**



BOGART Tuesday-Saturday from 8:30 pm HEARTBEAT Sunday and Monday

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

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

songs and Broadway tunes, as well as
performs hits. Thursday through
Saturday.

Ansett's Restaurant, 875 Prospect
Street, La Jolla, 454-4280: George Rios,
pianist performing pop, jazz, blues, and
boogie. 7 p.m., every night except
Wednesday. Asian, European music on
the piano. 5 p.m., Wednesday and 9 p.m.,
Thursday through Saturday.

Bahia Hotel, 908 West Mission Bar
Drive, Mission Bay, 488-0551: Club
Mendocino. Notice to appear rock and
roll. Thursday through Saturday: Private
Dinner, rock and roll. Wednesday: Piano
bar entertainment: Barry Crane, Tuesday
through Saturday; Bob MacLeod, Sunday
and Monday.

Belmont's Beach Club, 3005 Ocean
Front Walk, Mission Beach, 488-2935:
The Beach Club Band featuring Rocker/
Jazz and C.T. vintage rock and roll and
music. Wednesday through Sunday: the
Beach Club presents a sing-along party on
Monday and Tuesday.

Blind Melons (formerly Ringer's), 710
Carroll Avenue, Pacific Beach, 483-7844:
The Big Five, vintage rock and roll.
Thursday: Perfect Strangers, rock and roll.
Friday and Saturday.

**The Buckaroo Restaurant and
Cocktail Lounge**, 4777 La Jolla
Boulevard, La Jolla, 454-4550: Strolling
violinist Roberto Valdez performs Cypre
music. Friday and Saturday.

Bullington, 5046 Newport Avenue, Ocean
Beach, 222-0300: Norman, rock and roll.
Thursday through Saturday: Dierker,
rock and roll. Sunday through
Wednesday.

Carle's Murphy's, 4303 La Jolla Village
Drive, La Jolla, 457-4375: "Chuckie"
comedy and music. Tuesday through
Saturday: Bill Muller, contemporary
music. Brian Whitaker, contemporary
music.

Casper's Pub, 714 Carroll Avenue, Pacific
Beach, 274-5523: Live music, Wednesday
and Thursday, call club for information.
Claremont Drive, vintage rock and roll.
Friday and Saturday.

Catamaran Hotel, 2099 Mission
Boulevard, Mission Beach, 488-1081:
Carnival Lounge: the Herms, rock and
roll. Thursday and Friday: Mark Meadows
and Class Act, contemporary and jazz.
Saturday: the Koolhaugs, vintage rock and
roll. Sunday: the Potholes Band, jazz.
Wednesday: Henry's Peter Bollenbach,
average music and contemporary performs
5:30-7:30 p.m., Wednesday through
Saturday. Peter also performs Friday and
Saturday evening, from 9 p.m. to
midnight.

Club Café, 8001 Camino, 1000:
La Jolla Village Drive and Gilman Drive,
La Jolla, 534-3311: Bachelors and Bachelorettes,
reggae music. 9 p.m., Friday: Live! Live!
Sub Societies and Dark Globe, rock and
roll. 9 p.m., Saturday.

Chuck's Steak House, 1250 Prospect
Street, La Jolla, 454-3375: Jazz jams.
Thursday through Saturday: Janice
Edwards and Morris, jazz. 9 p.m., Sunday.

Dinner's, 7200 Fay Avenue, La Jolla,
454-4413: George Maronera, Greek and
international music on the bouzouki and
guitar, every night except Monday.

Elmer's, 7055 La Jolla Village Drive, La
Jolla, 454-0540: James Moody Jazz.
Thursday through Sunday: the Maurice
Miller Band, featuring Dianne South, jazz.
Monday and Tuesday: Art Farmer, jazz,
Wednesday.

Embassy Suite Hotel, 4550 La Jolla
Village Drive, La Jolla, 453-6400: Hank
Bartley's Eastern West Band, jazz, early
evening Monday.

Fisher McGee, 1466 Carroll Avenue,
Pacific Beach, 272-8540: The Bagpurs,
rock and roll. Tuesday: Tony Commins,
rock and roll music, Sunday.

Hilton Hotel, Cargo Bar, 1275 East
Mission Bar Drive, Mission Bay, 274-4010:
The People Movers, contemporary.
Wednesday through Saturday evenings.
Happy hour jazz, the People Movers.
Wednesday and Thursday: Best to Road,
Friday: The People Movers perform jazz
music during the Sunday brunch.

Hotel del Coronado, 1500 Orange
Avenue, Coronado, 435-4611: Ocean
Terrace Lounge: Prime Time,
contemporary. Tuesday through Saturday,
Julie Sweet, contemporary music. Sunday
and Monday: Patsy Court, James Poth,
pianist, performs 5 p.m.-midnight, Friday
through Sunday and 5:30 p.m., Monday.
Jerry Mellick, pianist, 5:30 p.m., Tuesday
through Thursday: the Variations,
contemporary. 4:30 p.m., Sunday. Crown
Rooster: Jerry Mellick, 6:10 p.m., Friday
and Saturday.

Jazz Nine Records, 3726 La Jolla
Boulevard, La Jolla, 454-9621: The
Duke's Quarter, solo Johnny Best,
jazz. 2 p.m., Sunday.

Joe's Murphy's, 1802 Mission Boulevard,
Pacific Beach, 270-3200: Private Domain,
rock and roll. Tuesday through Saturday:
Rockies, vintage rock and roll. Sunday:
the Big Five, vintage rock and roll.
Monday: The Blonde Bruce Band,
featuring saxophonist Johnnie Vico, plays
boogie, blues, and modern and blues.
from 4:45 p.m., Sunday. Saturday: reggae
group the Three James Band performs
from 3:30-7 p.m.



Smokey's Calendar

Tuesday, July 25 — **Kornatts Comedy Corner**. Stand-up
comedy acts 8 pm-1 am.

Wednesday — **Island Sounds Night**. Dance to reggae &
soca with "SKA JAH" & DJ from 8-12. Island drink
specials.

Friday — From 4-8, happy hour. From 5-9, bring your own
records and dance to oldies but goodies! From 9 pm-
5 am, dance to top 40 all night long with
DJ "K" Hollywood.

Saturday — From 6-9, happy hour. Bring your own records
and dance to oldies but goodies! From 9 pm-5 am dance
to top 40 all night long with DJ "K" Hollywood.

Join the Model Search Competition! Win cash prizes.
Train with professionals. Call 563-0060 for registration info.
Call for information on our party & banquet facilities.

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OUTDOOR BAR PATIO HAPPY HOUR 5-7 PM Drink Specials • Complimentary Hors d'oeuvres

ROBERTO VALDEZ
"The Gypsy"
Strolling violin in the dining
room and at the piano
in the lounge 7 pm-11 pm.

B STREET CAFE & BAR 425 West 9 Street, downtown • 236-1707

LIVE JAZZ IN THE CITY

MARK LESSMAN BAND
Thurs., July 20, 8:30-10:00 pm **KIER 98.1 LIVE OUT JAZZ**

Friday & Saturday, July 21 & 22, 9:30 pm-1:00 am

MARK LESSMAN BAND
Live jazz for early evening
with
ARCHIE THOMPSON
Monday-Wednesday 6:00-10:00 pm
Friday 5:30-9:30 pm, Saturday 5:30-8:30 pm

PARK PLACE

TONIGHT
THROUGH
SATURDAY
**THE
REFLECTORS**

TONIGHT PARK PLACE PRESENTS
The Thursday Club
Contests • Prizes • Drink specials

**TONIGHT'S CONTEST:
AIR INSTRUMENTS**
Live out your rock star fantasy and you could win tickets
to Tom Petty in concert July 25

NEXT THURSDAY: LIMBO CONTEST
1st prize - Gallagher tickets

Sunday & Monday, July 23 & 24
SERIOUS GUISE

Each Wednesday in July
MYSTERY TUNES CONTEST
More chances to win this Wednesday (more details
and contest rules available at the club)

From early evening through last call, Park Place offers
a variety of great munchies and drink specials

LIVE ROCK EVERY NIGHT

1230 Fletcher Parkway, El Cajon • 448-7473

Wednesday-Sunday, July 19-23 Rising Star



Monday, July 24

Excentric

Tuesday, July 25



Featured vocalist
Warren Wiebe &
Bill Shreeve's Sextet

Monday-Friday the finest
seafood Happy Hour in San Diego

Anthony's Harborside

Acoustically rated as one of the finest showroom lounges.
Larger dance floor • Wide screen TV
More room to dance and party • Free validated parking
Check it out! 232-4558

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**3 LIVE BANDS
AT ONE TIME!**
Friday & Saturday nights
Continuous dancing with
Contemporary • Top 40 • Brazilian

"SAMBA SOL E MAR"
"Back by popular demand"
Giant Samba Revue
Friday & Saturday 9-1

**NORMAN CLIFFORD
& FRIENDS**
Friday & Saturday 8:30-1:30

JAIME MORAN
& His South American Jazz Ensemble
Tuesday-Saturday 7-1

Introducing
**BRAZIL
UNDERGROUND**
The newest, hottest dance place around -
hosted by "Toby," San Diego's #1 DJ
Tues.-Thurs. 9-1
No cover

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Win the trip of a lifetime for 2 to romantic
Rio de Janeiro via Varig Airlines. "The World
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No obligation to enter.
Drawing July 28 by Magic 102.1

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San Diego, CA

"RIO TIME" HAPPY HOUR!
Complimentary hot hors d'oeuvres &
Drink Specials. Tues.-Fri. from 3-7.

TRY OUR EXCITING NEW
**CONTINENTAL DINNER
MENU**
plus "ALL YOU CAN EAT"
Brazilian Churrasco Feast '13"

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Between Laurel and Palm
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Expand your playing style with a new effects processor, guitar synth or synth module!

Visit AES for complete demonstrations and special savings through 7-26-89.

SIGNAL PROCESSING SALE!

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Urei 7110 limiter/compressors.....	\$495	\$350
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Yamaha GQ101B 1/2-octave EQ.....	375	278
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Ashly 12dB or 24dB electronic crossovers.....	299-699	LOW

YAMAHA & Roland® DRUM MACHINES

	Retail	NOW!
Yamaha RX7.....	\$895	\$379
New Yamaha RX3.....	495	395
Yamaha RX5.....	315	650
Roland TR626.....	499	299
New Roland R5.....	695	LOW
Roland R8.....	995	LOW

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Now \$1,545 - Retail \$2,395 - SAVE \$850

All sale prices expire 7-26-89 and are limited to stock.

AES Hours: Mon.-Fri. 10:30-7:00, Sat. 10:00-5:00
8470 Production Ave. 578-6660

La Avenida, 1501 Orange Avenue, Coronado, 435-6202. Salsa Louie and Chava Reyes, musical variety featuring rock, blues, jazz, folk, show tunes and more. Thursday through Saturday.

The Landing, 4250 West Point Loma Boulevard, Loma Portal, 223-8728. The Brown Sugar Band, rock and roll, Wednesday through Saturday.

The Loft, Diego's, 880 Garnet Avenue, Pacific Beach, 272-2441. Gary LeFevre and Peter Sprague, jazz, Friday and Saturday, jazz session, beginning at 7 p.m., Sunday.

McP's Pub, 1307 Orange Avenue, Coronado, 435-5280. Softie, rock and roll, Tuesday and Wednesday; live music is featured on every other night of the week, call club for information.

The Mexican Village, 1201 Orange Avenue, Coronado, 435-5222. Piano bar entertainment: The Music Riders, with Romeo and Patti, contemporary rock and roll, Tuesday through Saturday; Randy Sanchez, pianist, performs Sunday through Tuesday; Brian Whitehead, contemporary, Wednesday.

Mike's P.R. Nightclub, 4390 Mission Boulevard, Pacific Beach, 581-3038. Dr. Feelgood and the Interns of Love, vintage style and blues, Thursday and Friday; Big Bang, rock and roll, Saturday; the Big Five, vintage rock and roll, Sunday and Monday; Five Eyes, rock and roll, Tuesday and Wednesday.

Money Honey's, 3595 Sports Arena Boulevard, Loma Portal, 223-8296. Cover, rock and roll, Thursday through Saturday; Port, rock and roll, Sunday; Port, rock and roll, Tuesday and Wednesday.

McLewy's, 1201 Orange Avenue, Coronado, 435-6800. Melan Macchone performs selections from Phoebe Snow and Michael, and other contemporary singers, Friday and Saturday.

Ocean View Restaurant, 1201 Orange Avenue, Coronado, 435-5277. Courtship, with Brian Ruffo and Gary Jaffe, performs classical guitar music, Friday and Saturday.

Old Pacific Beach Cafe, 4387 Mission Boulevard, Pacific Beach, 270-7522. The Rhumbogies, vintage style and blues, Thursday; the Big Five, vintage rock and roll, Friday and Saturday; Dr. Chico's Island Sounds, ska, calypso, and reggae, Sunday; the Stone Brothers, rock and roll, Monday and Tuesday; Dr. Feelgood and the Interns of Love, vintage style and blues, Wednesday.

W.D. Pub and Company/Quality Inn, 2801 Marlin Boulevard, 224-3855. The Studio Club, audience participation singalong presentation, Thursday through Saturday; live, country rock, Tuesday and Wednesday.

Paradise Bay, 1835 Quince Road, Marina Village, Mission Bay, 223-8235. Rockies, vintage rock and roll, Thursday through Saturday; Rhumbogies, rock and roll, Wednesday.

Pratts, 1023 Prospect Street, La Jolla, 454-9712. Dave McNair, jazz, Friday and Saturday.

Pasadena/Orlando Inn, 319 Prospect Street, La Jolla, 454-9181. Patti Williams. Contemporary and classical selections from 6:30 p.m., Thursday through Saturday and from 10 a.m.-2 p.m., Sunday morning.

Rio's, 4255 Waco Point Loma Boulevard, Loma Portal, 223-8209. Burning Hands and Dr. Sanchez, rock and roll on Thursday; the Redcoats, vintage rock and roll, and Secret Society, rock and roll, Saturday; heavy-metal night with Pain-A-Dice, Cyber Cat and Dr. White, Sunday; Fresh, reggae, Monday; live rock and roll, Tuesday, call club for information.

The Rusty Pelican, 6340 La Jolla Village Drive, La Jolla, 587-1889. Halla Country House, jazz, Thursday through Saturday; Dr. Chico's Island Sounds, ska, calypso, and reggae music, Sunday; the Mark Leeman Band, jazz, Wednesday.

The Solano House, 1270 Quince Road, Marina Village, 223-8234. The Blue Tones, jazz, Friday and Saturday; the Barry Porter Trio, a jazz trio, jazz session beginning at 5:30 p.m., Sunday.

Shore's Lounge, La Jolla Village Inn, 3209 Holby Court, La Jolla, 453-5900. Greg Glover performs jazz and contemporary music on Wednesday, Tuesday through Saturday.

Skip's, 4255 Mission Boulevard, Pacific Beach, 435-7888. One Fun, classical and variety acoustic guitar music, 6:30 p.m., Friday through Sunday.

So Cal Restaurant, 6738 La Jolla Village Drive, La Jolla, 454-0899. The July Anne Duo, jazz and contemporary, Thursday; a live-band singalong featuring all styles of music is hosted by July Anne, beginning at 10 p.m., Friday and Saturday.

Tuna Shack, 4970 Valiente Street, Ocean Beach, 223-4885. Tuna. Contemporary blues, Thursday; Hot Wagon, rock and roll, and gains, Friday; live music, Saturday through Wednesday; call club for information.

Bay of the Clouds, 1238 Prospect Street, La Jolla, 454-7779. Bill Wright, Gershwin, Porter, Southam, et al., on the piano, Wednesday through Sunday.

the OLD pacific beach CAFE

4187 Mission Boulevard Pacific Beach 270-7522

Thurs. R & B **RHUMBOOGIES**

Fri. & Sat. R & B **BIG FINS**

Sun. Dance **DR. CHICO'S ISLAND SOUNDS**

Mon. & Tues. Rock **SIERS BROS.**

Wed. R & B **DR. FEELGOOD & THE INTERNS OF LOVE**

Wednesday is Mexican Beer Specials & 904 margaritas

OLD del mar CAFE

2710 Via de la Valle Del Mar 455-0910

Thurs. Fri. & Sat. Rock **SIERS BROS.**

Sat. 904 draft beer

Sun. R & B **RUBY & THE REDHOTS**

Mon. Dance **DR. CHICO'S ISLAND SOUNDS**

Tues. R & B **BIG BANG**

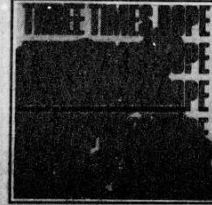
Wed. Rock **SIERS BROS.**

Every Tuesday **PRIME RIB DINNER \$5.99**

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THREE TIMES DOPE-Original Stylz Arista 6.99 Cass./11.99 CD



GREAT WHITE-Twice Shy Capitol 6.99 Cass./11.99 CD



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Chula Vista 520 Broadway Avenue Escondido 1321 Garnet Avenue

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ALSO AVAILABLE AT OUR MALL LOCATIONS.

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JULY 20, 1989

JULY 20, 1989 3

JULY 20, 1999 3

North Park Coffee Company, 3028 University Avenue, North Park, 208-2528. The Summa Café Duo performs Irish music beginning at 8 p.m. Saturdays.

Onyx Club, 3354 Market Street, Southeast San Diego 227-7772. The Big Bang Preservation Band, dedicated 1945-49 p.m. Sundays.

The Great International Band, 910 Broadway Circle, downtown, 238-2200. Tanager: piano variety with Kevin Nelson, Tuesday through Saturday.

Patrick's, 6142 S. Street, downtown, 233-3077. The Big Bang Preservation Band, New Orleans-style jazz, with song eight o'clock to 11 p.m. Wednesday and Thursday. Ruby and the Redheads, vintage blues and rhythm and blues, Friday and Saturday. The Rick Galley Group, blues and rock and roll, Sunday. The Roadrunners, vintage rock and roll, Tuesday.

Princess of Wales British Pub and Restaurant, 1665 India Street, 238-3303. Rained Friday. Tanager, Saturday.

The Red Fox Steak House, 2223 E. Canyon Boulevard, 297-2313. Doug Pelt, pianist, entertains with an emphasis on show tunes, beginning at 8:30 p.m. Wednesday through Saturday.

Reuben's, 800 Harbor Island Drive, Harbor Island, 297-2955. Live music, Tuesday through Saturday, club for information.

Roda O'Grady's, 3402 Adams Avenue, Normal Heights, 284-7666. Brian Barnes, contemporary, Wednesday and Thursday. Salsa, rock and roll, Friday and Saturday. Tanager, Irish folk music, Tuesday.

San Diego City College Theater, 1313 12th Avenue, downtown, 234-1052. The Big Bang Preservation Band performs live music, beginning at 8 p.m. Tuesdays. Admission is free.

San Nighthawk, 6223 Imperial Avenue, Southeast San Diego, 263-2983. The Sugar Trio, jazz, Sunday. By Rainier and Ruby, jazz, Sunday.

Scaphery Cards Café, San Diego Museum of Art, 1600 El Prado, Balboa Park, 232-7033. Bob Hamilton, jazz piano, noon-3 p.m. Saturday. Bob Hamilton performs jazz music on the piano, 2-4 p.m. Sunday.

Silly's Down Under, 500 Fourth Avenue, downtown, 238-6117. Salsa pianist, performs original and rock and roll music and comedy. Tuesday evening. The Jazz Throes, jazz and rhythm and blues, Thursday through Saturday.

The Leo's, 3302 Main Street at Monroa Boulevard, Bay Park, 542-4462. Four Dots rock and roll, Thursday through Saturday. Live music, Tuesday, club for information. Houston, Latin salsa dance music, Wednesday.

Tholi Bar and Grill, South and Island, downtown, 263-2955. Rock, rock and roll, and blues, Saturday night.

Ten Hain's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 288-8130. Dany and Melissa, contemporary, Thursday through Saturday. Dany and Melissa, contemporary, Wednesday through Friday.

The Whiskey Hat, 1055 Second Avenue, downtown, 238-3834. Live performance and classical piano selections in the Parlorhouse room from 6:30-8:30 p.m. Mondays, Tuesdays, and Fridays, and in the lobby followed at 9 p.m. by rock and roll and blues artists. The Rick Galley Group, blues and rock and roll, 9 p.m. Saturday. The Rick Galley Group, blues and rock and roll, 9 p.m. Saturday. The Rick Galley Group, blues and rock and roll, 9 p.m. Saturday.

Work and Music Bookstore, 3006 Fourth Avenue, Hillcrest, 268-6022. Susan Barrett (sax) and Fred Beneditto (guitar), perform selections from Villa Lobos, Piazzolla, Debussy, Copland, Ravel, Debussy, Bartok, and others, beginning at 8 p.m. Friday. Howard Wolf (piano) and Karen Victor (violin), perform selections from Debussy, Bartok, and others, beginning at 8 p.m. Friday.

U.S. Grant Hotel, 328 Broadway, downtown, 232-3121. Rubber Healed and Richard James, jazz and blues, Thursday through Saturday. Performing in the Grand Grille Lounge is pianist Doug Ulrich, from 5 to 7 p.m. Sunday and Wednesday, and pianist Jack Hennessey, Monday, and Thursday through Saturday.

Vincent Hotel the Bar, 1960 Harbor Island Drive, Harbor Island, 288-8130. John Down, piano variety, 8:30 p.m. Friday and Saturday, and 9:30 p.m. Sunday morning.

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Harvey Stone, 7059 El Camino Boulevard, college area, 463-2263. Pat Pierce, Irish and folk music, Wednesday through Saturday. The Big Bang Preservation Band, dedicated 1945-49 p.m. Sundays.

The Boudoirs Restaurant, 5220 Parkway Drive, La Mesa, 463-3660. Howe Gold, contemporary, Wednesday through Saturday. Eddie Gold, pianist, performs a variety of music Sunday through Tuesday and during the Friday happy hour.

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Bogey's Night Club
"REGGAE"
Michael David & Douglas from
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Monterrey's Cuban
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"WILD THANG"
Featuring El Duce, Papi, and the
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* Complimentary buffet daily
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Uptown 4307 Ohio San Diego
East 8200 Broadway Lemon Grove

THE BLUE TWISTERS
FRIDAY & SATURDAY, 8 PM-12 MIDNIGHT
SUNDAY JAZZ JAM SESSION
FROM 5:30 PM W/ BARRY FARRAR TRIO
Happy hour Monday-Friday, 11:30 am-7:00 pm
with free hors d'oeuvres 4:00 pm-7:00 pm
Sweepstakes view of the harbor
1990 Corona Rd. - Marina Village
One mile west of San Mateo,
off West Coast Hwy. 101
223-2234

Club DIEGO'S
PACIFIC BEACH • 860 GARNET • 272-1241
Thursday, July 20
91X BEACH & SURF CLUB PARTY!
91X's DJ Dred Scott! 91X giveaways! 91X margaritas! First 91 in FREE!
Fridays & Saturdays NO COVER before 9:30 pm
Monday, July 24
MISS DIEGO'S MINI SKIRT CONTEST
1st - \$150
2nd - \$100
3rd - \$75
4th - \$50
5th - \$25
Interested contestants call 492-2519
Tuesday, July 25
ONE BUCK MARGARITA NIGHT!
\$1.00 margaritas all day & night! No cover before 9:30 pm
Wednesday, July 26
LADIES' NIGHT AT THE BEACH!
Male blue jean contest! Revolving drink specials! Prizes! First 106 in FREE!

BRUNO'S BALLROOM
A Club Above
Grand Opening!
This Saturday July 22
A family owned and operated...
Guest band Delicious Vinyl's Superfly T.N.T. from L.A.
Entertainment by...
Check rooms...
Free movie...
30 entrees 17.25 one and one per person

FIBBER MCGEE
THE RUG BURNS
Every Tuesday 8 pm
IRISH FOLK MUSIC
with TONY CUMMINS
This Thursday & every Thursday
LADIES' NIGHT
Upbeat Productions (U) 11:00-1:00 am
Drink specials • Coins Gold \$1.00/beer
Bottle shooters & Karaoke \$1.00
HAPPY HOUR - Monday-Friday 3-7 pm • Well drinks \$1.25
Miller Lite 1 pint draft \$1.00 • Coins Extra Gold \$1.00
ALL SPORTS AVAILABLE - On satellite or video by request - Sundays
10:30 Irish Gaelic hurling, football, basketball, baseball etc.
TRADITIONAL IRISH BREAKFAST - Served Saturdays & Sundays
10 am-2 pm - imported Irish bacon & sausages
Restaurant open 11 am midnight!
Pool tables & Darts
1466 Garnet Ave., Pacific Beach • 272-8540

DADDY'S STRINGS
4 FOR 1 Made in U.S.A.
With this ad through August 3, 1989.
CRYBABY WAH-WAH PEDALS \$59
BOSS DIGITAL REVERBS W/ADAPTERS \$149
582-0311
Daddy's GUITARS
4780 Mission Gorge Rd., San Diego, CA 92120
Visa, MasterCard, American Express

Diego's EL CAJON
DANCING NIGHTLY
\$1.50 HAPPY HOUR MON.-FRI. 4-7 PM
FREE HORS D'OEUVRES
Thursday, July 20
91X BEACH & SURF CLUB PARTY
Special prizes include: Gators, Sunglasses, Red Sand Volleyball Wear, Bolic Sunglasses, 91X concert tickets, T-shirts, CD's, albums and much more.
Sunday, July 23
BIKINI CONTEST!
OVER \$400 CASH PRIZES
Interested contestants call 492-2519
DRINK SPECIALS
Monday & Tuesday, July 24 & 25
BOLTON DALLAS BAND
Monday 8-12:30 Long Island Sound
Tuesday 8-12:30 Margarita all day & all night
LADIES' NIGHT WITH (Q90)
Hosted by celebrity guest Chuck "Boom Boom" Cannon
MALE BLUE JEAN CONTEST
Prizes include: albums, T-shirts, concert tickets and much much more!
Come out and be a part of our Ladies Night.
\$1.00 DRINK SPECIALS
1340 Broadway El Cajon 442-6337

MODELS
THIS IS YOUR CHANCE!
TUESDAYS
THE FUTURE IS FITNESS
Hair & Make up by CAROL HAIN DESIGN
MISS HAWAIIAN TROPIC INTERNATIONAL
Corona Extra
Competition held Tuesday evenings
For registration and info., ext. 6220, ask for Jennifer
Finals - August 15. NATIONAL FINALS BROADCAST BY MTV
WEDNESDAYS
"Tan Lines Competition"
Guys & Girls Compete
\$100 Cash & Prizes
Fashion Show - 9 pm
THURSDAYS
Fantasy Fashions
Bikini Fashion Show & Auction
8:15 pm
TORREY'S NITECLUB
4240 La Jolla Village Dr.
587-1414 ext. 6220
Satellite • Disc • Large Screen Viewing
Validated Parking

81 • 942-5544

Aladray's A·N·A VERSARY

Salebration

July 20 - July 30

Stop by any A·N·A &
register to win a pair

of **INVADERS 1995 CRUISES** tickets

150 pairs will be given away*



YASHICA

NINJA-STAR
NE-3

Come register to win this camera

- 35mm compact auto-focus
- Background brightness control
- Quick auto-flash & auto loading
- Auto wind-revolved & DX film setting

PRODUCT PROTECTION PLAN AVAILABLE

Mrs. sugg. list \$135
ANA's sale price
\$89.95

Canon

SURE SHOT
Joy

Auto-focus, rapid fire 35mm camera

- Fully automatic - focus flash
- Lightweight, compact
- Multi-shot mode for rapid fire
- Includes Canon USA 1 year limited warranty

PRODUCT PROTECTION PLAN AVAILABLE

Mrs. sugg. list \$189
ANA's sale price
\$114.95

RICOH

FF-7

Come register to win this camera

- Auto-focus 35mm lens
- Creative shooting modes
- Auto exposure with flash
- 1 year Ricoh USA warranty

PRODUCT PROTECTION PLAN AVAILABLE

Mrs. sugg. list \$240
ANA's sale price
\$159.95

MINOLTA

NEW MINOLTA FREEDOM 200

Come register to win this camera

- Precise infrared auto focusing
- Subject-priority automatic exposure
- Automatic film handling
- Automatic switchover flash
- Complete with Minolta's 1 year USA limited warranty

Mrs. sugg. list \$197
ANA's sale price
\$119.95

Nikon

Tele Touch 300

DUAL LENS TELE WIDE TO 35/55MM AUTO FOCUS CAMERA

- Advanced smart flash "Red-eye" reduction
- Includes Nikon USA limited warranty

PRODUCT PROTECTION PLAN AVAILABLE

Mrs. sugg. list \$320
ANA's sale price
\$179.95

MINOLTA

Minolta Weathermatic Dual 35

- All weather, auto-focus with dual lenses
- Auto focusing on land, focus free underwater camera
- Fully automatic
- Minolta's 1 year USA limited warranty

Mrs. sugg. list \$303
ANA's sale price
\$179.95

CLAIREMONT STORE
8807 Clairemont Mesa Blvd.
Just off Hwy. 163
578-2300

HILLCREST STORE
711 University Ave.
1 block off Hwy. 163
293-9711

Aladray's
A·N·A

MISSION GORGE STORE
4427 Ramer Ave.
Behind McDonald's
563-5650 or 283-2368

CHULA VISTA STORE
763 Palomar St.
Across from the Trolley Station
425-6060

A.N.A. is not responsible for typographical errors.
*Come to A.N.A. for details.


Appliances • Cameras • Stereo • Video • TV

Mon.-Fri. 10-7 Sat. 10-6 Sun. 11-5
All items in ad subject to stock on hand.
Prices good through July 30.

1000

10

ELECTROLYSIS
Permanent removal of unsightly hair



**Paying too much?
Taking too long?
Afraid of scarring?**

Our 12 years' experience saves you time, money and still achieves excellent results. We offer both methods, "Blend" and "Shortwave."

(unlicensed personal)

We specialize in:

- Ingrown hairs (men's beards)
- Sensitive skin
- Large hairy areas (men's backs)
- Breasts
- Bikini lines
- Superfluous fine hairs




**Free consultation
in private, professional office**

Professional Touch

For information or appointment call
541-0525 or 455-8170

GERALD L. MCCrackEN, D.D.S.



Practicing in Montreal, Que.
**HEAD, NECK, FACIAL PAIN &
TEMPOROMANDIBULAR
DISORDERS**

THE SYMPTOMS—Diverse. And because of the diversity, frequently misdiagnosed.

THE EFFECTS—Often devastating.

THE FIRST STEP—An accurate, objective, non-painful determination of the cause so that you can choose treatment, and only that treatment, that will actually resolve your situation and let you get on with your life.

CONTACT TRISH—"For the full attention you deserve."
231-1670

2425 Third Ave. San Diego, CA 92106

DIVORCE...



*Child & Spousal Support
Division of Property
Visitation & Custody*

WE CAN HELP


Call 234-7251

*Free Fee
Initial Consultation*

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277-9100
A.V.R.
Office of Community Counsel
"A voice for every voice"


Driving Violations



Our attorneys limit their practice to drunk driving, DMV license suspension hearings, driving without a license, failure to appear, traffic tickets. Easy credit terms.

In San Diego 14 years, attorneys at clinic rates.
MasterCard or Visa accepted.

Call Mr. Ticket 24-hour number 583-8111.

[illegible][illegible][illegible]

BANKRUPTCY

Behind in payments?
Bill collectors calling?
Get debt relief NOW!

Make one affordable
monthly payment
approved by the Court.

Call for free consultation.

John F. Brady, Attorney
454-9111
Practicing 14 Years

**Stylish
Nails**

Free bottle of nail polish on
each with full set of manicure

ACRYLICS or **FLIPS**

Fills	20
Silk wraps	25
Fiber glass	25
Manicure	4

7849 Chalmers Mesa Blvd.
#204 from Diamond Shopping
Center 9740-4th St. Sat. 10 am-5 pm
Others suggest \$35 with coat

87-0000

CHIT & S

ERNE POOK'S COMEEK

By Lynda J. Barry ©1989

VACATION DAY

"ARE YOU 'UNDEAD'?" MY MORN SHOUTS UP THE STAIRS. "THOSE 'RINGS' WILL BE HERE ANY SECOND. A MEAN HONK OUTSIDE AND I CAN HEAR THE BIG CAR ENGINE STOP. GOD DARN HIM." MY MOTHER SAYS "HELL BEAT UP THE WHOLE 'N' NEIGHBORHOOD'S GAM. I CAN HEAR THE BIRDS SINGING.

MY SISTER MARBUS DRAGS A SUITCASE NEXT MY BEDROOM. O.S. "YOU'RE HAVING US LATE!" SHE SAYS T. ME THEN SHE BRASS IT TO THE STAI. I AND I HEAR HER SAY "OH!" THEN T. E SOUND OF CRASHING DOWN THE STAIRWAY AND MY MOTHER SHOUTING "FOR THE LOVE OF GOD!" THE WORK HOURS ARE TAKING US TO OUR VACATION AT OUR GRANDMA MULLEN'S.

MOM

MY MOM SHOUTS "JESUS/MARLYS, RUN OUT THERE AND TELL HIM IF HE HONKS THAT HORN ONE MORE TIME I'LL WIND HIS NECK." THEN THE FRONT DOOR OPENS AND SLAMS SHUT AND I HEAR MARLYS SCREAMING "MY MOM SAYS KNOCK IT OFF!" I TAKE MY SUITCASE AND GO DOWNSTAIRS "BYE, MOM." I SAY "BE GOOD." SHE SAYS BACK "WATCH YOUR SISTER." "OK" I SAY. MY UNCLE JOHNSAYS THE MOM "HE'S TRYING TO KILL ME." MOM

I HAVE TO ADMIT UNCLE JOHN IS MY FAVORITE UNCLE, EVEN THOUGH MY MOM DOES HATE HIM FOR BEING MY DAD'S BROTHER. "MAVIS/MAVIS!" I HEAR HIM YELLING "TAT'S MY MOTHER'S NAME." "MAVIS" COME OUT HERE AND SAY HELLO. "YOU TELL HIM TO GO TO HELL." MY MOM SAYS "OK" I SAY AND I OPEN THE DOOR AND SEE MARLYS IN THE FRONT SEAT LAUGHING AT ME. I SAY "HELLO" IN HER MOUTH AND OUR WHOLE STREET LOOKING LIKE IT'S ON BEAUTIFUL TIME.

 <p>VOLUNTEERS for Special Olympics. Help with the summer of '88 drawing to keep Special Olympics going. NEEDS are needed in volunteer projects to help in drawing and illustrating special events. Call the Volunteer Project, 543-NEED.</p>	 <p>VOLUNTEERS NEEDED for San Diego City Council. Excellent chance for grassroots, political experience. Positions cover campaign, election, and public policy programs. Call: 294-8582.</p>	 <p>WANTED: KIDS 16-17. Earn \$120. Kids with in-depth research abilities and other talents are needed for the Journal of the American Medical Association. Research duration, 8-16-week. Call: 602/691-5600.</p>
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TRAFFIC WARRANTS?

TRAFFIC COURT SERVICES provides legal representation at avoidance rates for all driving related matters.

- Avoid your appearance in court
- Warrants recalled, licenses cleared
- Save time and money

RICHAUD DOWELL, Attorney
232-427-77 Free initial consultation



50% OFF

**all hair
services**
with April

(expires 5/3/99)
First-time clients only

\$35

**Full European
Body Wrap**
**Guaranteed
8"-20" loss**

First-time visit only
Expires July 27, 1999

YEARS A HEAD

8850 Villa La Jolla Drive, Ste. 2120
232-427-2920

Amenny Hair & Beauty Spa
543 Calhoun St. Ste. 104

Amenny Hair & Beauty Spa
543 Calhoun St. Ste. 104

W/E \$107

LE #170
pg. 120

**BUTTOCKS
STOMACH
WAIST
THIGHS**

**ARE THESE YOUR
PROBLEM AREAS?
RESHAPE QUICKLY
with
BODY TONING
TABLES**

- Tone and firm entire body
- Reduce cellulite
- No strain and no sweat
- Let the machines do the work
- No waiting - takes one hour

ALOE VERA WRAPS
MEN \$29 WOMEN
• Tone at least 8"

**Free info for your
free demonstration**

**WE ALSO OFFER: Tanning \$25 month
Alacolor \$35 hour • Dry sauna \$5
1.2 hour Beauty control analysis**

FOR YOUR BODY ONLY

7843 Girard • La Jolla 456-2006

By Lin Jakar

SERVICES

**HELP OTHERS WHILE
SUPPLEMENTING YOUR
INCOME**

Earn \$200-\$900
monthly by donating
plasma on our
special programs



Are you positive for any of the following?

1. Active Hepatitis A or B
2. Hepatitis Antibody
3. Infectious Mononucleosis
4. Rheumatoid Arthritis
5. Lupus
6. Toxoplasmosis
7. Allergies to food, animals, environment, etc...
8. Negative Rubella (never exposed to German measles)

ONE YES answer to any of the above programs may qualify you to join our Plasma program.

Please come in for FREE sample testing.

Physician referrals welcome. No appointment necessary. Your test results kept strictly confidential.


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6275 Van Nys Blvd.
Van Nuys, CA 91410
(818) 997-3979
Monday, Wednesday & Friday
9:00 am - 5:00 pm
Tuesday & Thursday
9:00 am - 6:00 pm

SAN DIEGO CENTER
222 Broadway Street, Suite 12
San Diego, CA 92101
(619) 231-4481
Monday, Tuesday,
Thursday & Friday
9:00 am - 5:00 pm
Closed Wednesday

TELEMARKETING COMPUTER Earn big money
daily from home. No experience needed. No
inventory. No travel. No sales. No cold calling.
No 9-5 hours. No 10-12 hours. No 13-14 hours.
No 15-16 hours. No 17-18 hours. No 19-20 hours.
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This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some minor discoloration and small dark spots, possibly due to age or handling. A prominent vertical crease runs down the center of the page, and there are some faint, irregular stains and marks scattered across the surface. The overall tone is a light, off-white or cream color.

10



28 JULY 20 1981



NISSAN MAXIMA

1984 1400000. Automatic, air, power steering, windows, seats and door locks. Sunroof, cruise, tilt, anti-lo cassette. 174000. Financing available. Pacific Nissan, 561-3000.

NISSAN SENTRA XE
#P0140005, 4-cylinder, 161 cc. engine, cassette. Needs reliable party to make small monthly payments. Authorized Auto, 476-8074.

PLYMOUTH HORIZON
1986, #2F3P2A07. Automatic, power steering, air conditioning, cassette and air more. \$2495/Down. Member of both State Auto Group, both State Auto, 476-1900.



PONTIAC FIREBIRD GT
1985 4117775 V-6, 5-speed, 100-hp, plus tax, license, doc, smog, 112 down. Southwest contract, no interest. Jacques Motors, 425-2973.



PONTIAC GRAND PRIX
1985, #2680033. Automatic, air, cruise V-6, windows, 72, 104 actual miles. \$1995. One of a kind. John Hines Pontiacs, 297-0257.

6.5.87 VOL. 30/NO. 6

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TOYOTA PICKUP
1985. #125724. 5-speed, 4-cyl. sh. \$5695. Everyone knows, for Toyota Rose. 1st Toyota dealer: Rose Toyota. 280-4100.



TOYOTA SUPRA
1987, #065358, 5-speed, loaded, \$13,299. Financing available. Everyone knows, Toyota it's Rose. 1st Toyota dealer, Rose Toyota, 280-4100.




TOYOTA TERCEL
1983. #2E15H2990. 4-door, air, power
brakes, stereo. \$2988. Why not
Volvoeven Keamy Moss, 279-7100.

VOLVO 760 GLE
 1983. Misty green. 8-cylinder turbo diesel. Only 67K miles. Loaded! Like new. Financing available. Everyone knows, it's Volvo it's Rose. Rose Toyota, 280-4100.



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1968. Water system, radio, am/fm, beer butane stove, refrigerator. Also, VW air complete unit. Clean, ready to go. Call 682-3784.



VW JETTA GLI
1966. 16 valve, 5-speed. Recaro seats, sunroof, power steering/brakes, air. Pirella, alarm, 5-year, unlimited warranty. Always garaged. 26K miles. \$29,900.00

MISSION BEACH, SOUTH, 1915, including utility and parking, unfurnished, 1 bedroom apartment, rent only, no pets. 2400 Ocean Mission Blvd., #100. Call 232-2325.

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MISSION HILLS, SOUTH, 1915, 2 bedrooms, 1 bath, owner's garage, owner's garage, 1915-1916. Call 232-2325.

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MISSION HILLS, 1915, 1 bedroom, 1915-1916. Call 232-2325.

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MISSION VALLEY, 1915, 1 bedroom, 1915-1916. Call 232-2325.

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NORTH PARK, 1915, 1 bedroom, 1915-1916. Call 232-2325.

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PACIFIC BEACH, 1915, 1 bedroom, 1915-1916. Call 232-2325.

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PAYING TOO MUCH FOR YOUR TERM LIFE INSURANCE?

Male age	\$100,000	\$250,000	\$500,000	\$1,000,000
30	95	182	327	559
35	99	192	360	579
40	106	210	382	738
45	117	237	437	970
50	159	342	650	1227
55	237	497	940	1838
60	389	837	1625	3151

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1981 Classic German sports coupe. 4-speed, excellent body and upholstery. Runs like a dream. 2400. Call 232-2325.



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1981 4-door sedan. Loaded with options. Runs like a dream. 2400. Call 232-2325.



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Complimentary champagne!

Sunday Champagne Brunch
11 am-3 pm

Breakfast entrees include egg dishes made to order, Belgian waffles, pastries, bacon, sausage, fresh fruit, vegetables, salads (well-prepared), soups, delicious desserts and hot entrees of beef, lamb, horn, chicken, seafood and pasta.

\$10.75 adults **\$4.75** children (12 and under)
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DOWNTOWN SAN DIEGO
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Grand Opening Specials

CHINESE DINNER FOR 2 \$9.95

Your choice of any 7 dinners listed. All dinners include: Egg rolls, fried shrimp, fried wonton, special soup, rice, tea, fortune cookies & almond cookies. No limit on # of people. With ad. Expires 8/3/89.

- Beef with green peppers
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- Mixed Chinese vegetables
- Imperial shrimp
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- Chow mein
- Fresh eggplant in garlic sauce
- Pork with snow peas
- Double harvest
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- Lemon chicken
- Chicken with orange peas
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ALL YOU CAN EAT LUNCHEON BUFFET \$3.50

20 items served daily 11 am - 3 pm

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Authentic Mandarin, Szechuan & Cantonese Cuisine

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We've changed. We have a new menu and a new name -- Nancaro's Restaurant & Elephant Bar. We've kept the good food, service and great prices we've always had. Come in and see our changes. Don't forget!

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Come join us here at
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SUNDAY CHAMPAGNE BRUNCH

10:00 am to 3:00 pm
(Seniors over 60 take advantage
of our 25% discount we offer you!)

All you can eat **\$9.95** With senior discount **\$7.50**

Bottomless glass of champagne

Buffet includes our delicious 21 condiment salad bar, famous omelette bar and our scrumptious dessert line with ice cream. Entrees are carved beef, seafood, chicken, veggies, ribs, waffles, homemade potatoes with bacon and scrambled eggs, biscuits, blueberry and bran muffins and more!

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- "2nd only to Porsche among all 1989 new cars sold"

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\$132⁸³/mo.*
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**'86 MUSTANG
\$5995**
A/T, A/C, 10 miles
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A/T, cassette, 4-dr.
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1-800-A, 10's sharp
No lie... Joe
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Under 11,000 miles.
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\$3895**
4-dr., loaded, clean
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A/T, A/C, 4-dr.
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TOURISMO
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