

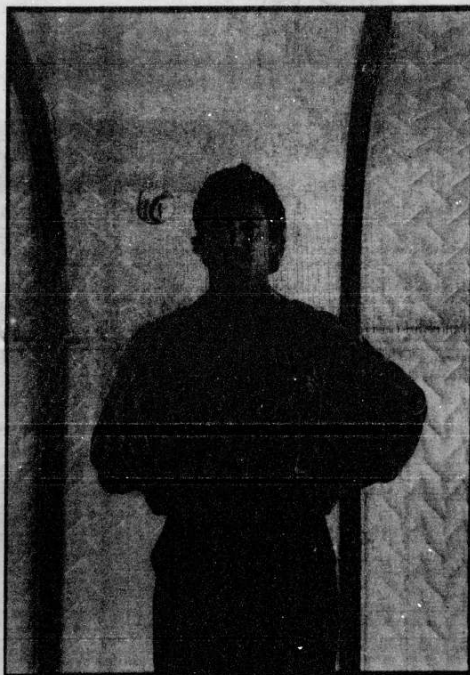
City Lights: Why so much kelp, who built Golden Hill's rock house, who dresses Maureen, how they cheat on car phones, who will build homeless bathrooms?

READER

VOLUME 18, NO. 31 AUGUST 10, 1989 SAN DIEGO'S WEEKLY

Thinker with a Sinker

Is Padres pitcher Eric Show too brainy for his own good?



Eric Show

Story by Neal Matthews

Photographs by Dave Allen

To understand Eric Show, you must meet his dog Willie. The white bull terrier has a stout, compact body and the pointy face of a pterodactyl, and if he hears you, he'll kill for you. But you wouldn't want to be on Willie's bad side, because he brooks no shadings between love and hate. One of a breed developed centuries ago as fighters, Willie is the kind of dog that General George S. Patton owned. Willie's favorite toy is an indestructible, 15-pound, thick-tracked dune buggy tire. To show off for visitors, he shows his head into the center of the tire and clamps his vice-grip jaws on one of the side walls. Then he'll offer it to you; but no matter how much you yank and pull, he'll never let you take it from him. When he isn't hauling it around, he's holding it down and trying to

(continued on page 16)

CITY LIGHTS

CAN PLANNED

(continued from page 4)
picked up by a combination of private donations, city funds, and federal grants. It is scheduled to open early next year.

In the meantime, Landerville is sympathetic to the plight of business owners like Federal Printing's Tom Beldard. "He says his business has turned into Fort Apache," observes Landerville. "The decision to locate the homeless in Center City East was made when the rescue mission was forced to move from 3th to 11th Avenue. I view the rescue mission and St. Vincent de Paul as anchor tenants for the homeless."

Beldard says he isn't yet ready to oppose the neighborhood restroom fluff, but he already has his doubts. "I don't think they can just jam it down without an orderly process of review." He especially plans to question the estimated annual cost of paying an attendant to keep order. "They say it will cost \$50,000 a year," Beldard observes. "For that we could put another policeman on. I'd rather have another policeman than somebody watching a urinal." ■

WRONG NUMBER

(continued from page 3)

Both McCrirk, who began working on cellular phones five years ago when they were first introduced in the Chicago area, and Joe Myers of Precision Mobile Electronics in Elmhurst say they and other reputable dealers don't deal in black-market phones and have only seen a handful of illegally altered phones among the hundreds they've sold and serviced. "I place that sort of fraud with the low-life," says McCrirk.

He and Myers both say it was much easier to place unlimited calls on a rigged phone two years ago than it is today. McCrirk says Pacific Cellular began using an electronic system about a year ago that automatically verifies whether an electronic serial number is authorized. If not, the system electronically "tags" the number and renders it inoperative. "It's like murder to get off that list" of fraudulent users, says McCrirk.

"They shot their mouth off in the middle of an investigation, which has never happened before."

But he criticizes the cellular phone companies for not using the verification systems when they were first available three or four years ago, and a Pacific Cellular official this week acknowledged that the company has just recently increased its commitment to catching phone service thieves. (McCrirk notes that it's nearly impossible to get caught using a rigged cellular phone in Tijuana.)

Pacific Cellular's attorney says the July 13 lawsuit against the allegedly unauthorized users is the first of its kind in San Diego, but not the last. "We're foreseeing more suits of this type coming out," says the lawyer, Douglas Tribble. The civil court action charges the defendants with fraud, deceit, and unfair competition and asks for added financial penalties under the federal Racketeer-Influenced and Corrupt Organizations Act (RICO). Tribble

said last week that defendant Lawrence Williams (who had allegedly purchased the phone from a Caroga Park man who maintained an electronics laboratory to alter cellular phones) was dropped from the lawsuit shortly after it was filed because Williams agreed to pay "an unspecified sum of money to Pacific Cellular." (Williams is a commodities trader who ran for the U.S. Senate in Montana in 1978 and 1984. He couldn't be reached for comment on the lawsuit, but his accountant said Monday that Williams believed he was buying a phone legally altered to provide unlimited free calls for the flat \$2000 purchase price.)

Pacific's aggressive effort to recoup its losses hasn't pleased the San Diego District Attorney's office. Prosecutors and agents from the U.S. Secret Service had raided the homes and offices of Kobrowsky, the Williams, and a fourth defendant in the civil suit as part of a concurrent criminal investigation into the possible violation of state and federal telephone fraud laws. Deputy District Attorney Hugh McManus says he asked Pacific Cellular not to file its civil suit until the current criminal investigation is completed, but the company disregarded his request. "They shot their mouth off in the middle of an investigation, which has never happened before," says McManus. "I'm not happy about it."

The prosecutor is also upset that Pacific's lawsuit includes the allegation that the defendants used the phones to "further some other nefarious and unlawful scheme... the exact nature of which is presently unknown" by the company. "They say that they know [what the defendants were doing], but they don't," snaps McManus. He wouldn't make any other comments on the pending criminal investigation nor reveal when it might be completed.

Defrauding phone companies is a state and federal crime punishable by up to 15 years in prison and/or a fine equal to twice the value of the illegally obtained phone service. Pacific Cellular's attorney says the company never intended to interfere with the DA's investigation. ■

MO'S CLOTHES

(continued from page 3)

wear unusual but unobtrusive neckties and pins. At her 1986 marital inauguration, she wore a bright red jacket, possibly an Yves St. Laurent. The mayor, contacted earlier this week, wouldn't say who designed the jacket but did remark that the garment in question is a six-year-old favorite of hers. The cut was militarily severe, the shoulders padded — but not to the point of clownishness. She appeared at once strong, authoritarian, conservative but unafraid to take risks. A thick twist of ladylike-but-not-stodgy and pearls obscured most of her neck. There is, after all, nothing like a bare throat to suggest vulnerability.

Those seed pearls are one of the mayor's favorite adornments. She wore them for her State of the City address in 1987, 1988, and again this year. Discreet earrings to match and a small gold pin were her only accessories. The shape and cut of Maureen's clothing on these occasions has varied little, although this year's shoulders are smaller and girtherly puffier. She seems to favor Yves St. Laurent and avoids frills. The colors are invariably vibrant but never shocking. The season's fad for acid green has left no mark upon Maureen. She prefers Russian and And a very royal shade of blue. ■

HOUSE OF ROCKS

(continued from page 5)

Cadillac, and taking them home. He chose the rocks carefully: smooth edges, small enough to be hand-carried, some with glims of gold. Campbell used them to rebuild the house, filling in the spaces with concrete he mixed up in a wheelbarrow. He built inside walls with rocks too. The house of rocks began to grow, like bread rising and spreading in a pan, until it completely filled his lot. Campbell, employed at various times as a plumber, construction worker, mechanic, and taxi driver, built rock room additions, a second story, stacked a rock chimney on top of the house, and built a rock-studded wall around the back yard and rock porch. He dug out the basement with a shovel, a job that took at least a year, and lined it with more rocks, most hand-picked from local canyons. Some were sent to him by relatives, and some he found during vacations, such as the flat rock he picked up outside the LBJ ranch in Texas. In the basement, he stacked clothes, strings of Christmas tree garlands, appliances, purses, shoes, books, pots and pans, and other dumpster discards he found on regular forays through Golden Hill's alleys. "I was always fascinated by cars; never did get to explore them much," he says, wending his way through the basement labyrinth. In a two-by-two-foot niche in one rock wall in the basement, he created a diorama with plastic dinosaurs, a tiny cow and other plastic figures, a seahorse, and painted rocks. On a rock wall outside French windows, he painted a rainbow and built a small pond.

(continued on page 8)

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CITY LIGHTS

(continued from page 6)
He planned to cover the same wall with netting, pump in water for a waterfall, and park some canaries in the scene. "They'd hear the water running and sing their hearts out," he says. But he never got around to finishing that dream. Where he didn't stack actual rocks,

He painted the house solid yellow. A few years later, the rocks were painted gold, red, yellow, black, and other colors. For the past few years, the rock house has been barnyard red with a few white rocks here and there. Then, earlier this summer, Scotty began painting some of the red rocks green.

on sections of the exterior and on interior floors, he painted simulated rocks. Fine beams in the living room ceiling are coated with thickly applied brush strokes of sepia paint, with darker flecks of brown here and there. Holes were drilled in wall paneling so it would look like pecky cypress, Campbell says. He built a saucer shower, of

rock, for his second wife, who was confined to a wheelchair because of polio. (His first wife, who also had polio, left him and went back to Texas before he began assembling his house. "I wasn't gonna get involved with no crippled people," he says. But it wasn't long before he met his future second wife, through mutual friends. "We got involved and we tangled and she got caught, got pregnant. Then we got married, had a beautiful daughter.")

Like any conscientious homeowner, Campbell has regularly repainted. About the time the city painted yellow stripes down the center of C Street, he says, he painted the house solid yellow. A few years later, the rocks were painted gold, red, yellow, black and other colors. For the past few years, the rock house has been barnyard red with a few white rocks here and there. Then, earlier this summer, Scotty began painting some of the red rocks green. He painted some of his windows an opaque green too.

"Well, it looks like he's getting ready for Christmas," says one neighbor, David Heikkila, choosing his words carefully. "I was just getting used to the red and white. But I think it keeps him alive." Campbell also painted a face and red and green stripes onto a telephone pole. "If you got a

teepee, you gotta have a telenovela," he says. He pulled out the grass in the driveway and replaced it with cement and rocks, painting them in bands of red, white, and green. He painted the trunks of a few trees. A top second-story deck stands a plastic horse, once part of a child's rocking horse, and two round snowman faces, of pressed tin. Red stripes are painted onto Campbell's van and a '64 Ford Rancher he owns. An antique glass gasoline pump guards the carport.

Some people read clouds; Campbell sees human and animal shapes in the smooth rocks that surround him. "See that turtle swimming upstream there?" he asks, pointing to one rock in a basement wall. "Then you add the tail [a series of smaller rocks behind the turtle] and you got a muskrat." He also points out King Kong and Joe Namath. "You remember Mr. Claus?" Before he repainted the living room rocks, he could make out Abe Lincoln, but he says, "There's a whole different lighting system now ... You know, art is shadows and things like that."

He says he couldn't live in an ordinary house. "I just couldn't. This is my dream. I can go off around the country and see all these places again, there's gonna be blood on the moon."

"I think God had a plan for me," he says. "He heard the hell out of me. I guess, makes me build all this damn house. It's a work of love, or maybe it's insanity. I don't know. They are kin, aren't they?" But one's beauty is another's property devastation. "Do you think anybody would want to live here?" asks one neighbor who doesn't want to be named. "It looks weird. It's not conventional. We are conventional. One day we'll have a three-point-something earthquake and let it fall to the ground."

Campbell admits he has worked on the house without bothering to obtain building permits. In 1985, city officials charged him with 36 misdemeanors for various building code violations. All the charges were later dismissed, according to court records. Campbell's court-appointed attorney says Campbell agreed to make several modifications so that the house complied with city codes. "Hell, they fingerprinted and mugged me and everything, like I was a criminal, and I've got a better record than any official in the city," Campbell asserts. "I'm still mad enough to explode." Indeed, Campbell warns that if a city inspector ever comes around his place again, "there's gonna be blood on the moon."

Campbell and his second wife separated about 10 years ago. She died earlier this summer, and Campbell cries when he talks of her. He remembers all the attentions he made to the house to accommodate her deteriorating physical condition when she lived with him. "She tried so hard to help me." As for Campbell, he'll stay in his rock house as long as he's physically able, then contact his daughter on the East Coast. "I'll sell her this house for \$25 and check into a rest home. They don't mistreat you like people say they do."

But Campbell and his ilk are appreciated by people like Seymour Rosen, the Los Angeles man who founded Spaces. Rosen says the group lists approximately 250 folk art environments, such as homes, yards, or garden sculptures, throughout the country, including the famous and nearly 100-foot-tall Watts Towers, built of cement and bits of tile, shell, and glass by Simon Rodia over a 33-year period, and Simi Valley's Granddaddy and her Bottle Village, made of cement, bottles, jewelry, and other discarded.

"We all hopefully came into the world with a wonderful childlike sense of discovery," says Rosen. "What happened to the rest of us that this was beaten out of us, that we allow other people to tell us where we live, what we look at?" Campbell and his second wife separated about 10 years ago. She died earlier this summer, and Campbell cries when he talks of her. He remembers all the attentions he made to the house to accommodate her deteriorating physical condition when she lived with him. "She tried so hard to help me." As for Campbell, he'll stay in his rock house as long as he's physically able, then contact his daughter on the East Coast. "I'll sell her this house for \$25 and check into a rest home. They don't mistreat you like people say they do."

And what happens to the booty? Unfortunately, the city librarians stand by the door and were good-bye to it as the city treasurer checks it out and puts it in the city library's general fund. The only money the city library system keeps directly is that paid for the replacement of lost books. The county library, in contrast, gets to keep its fines to supplement its budget. Someday someone is going to figure out how our libraries have maintained services when we give them to work with each year are paper clips, loose change, and air. Don't get me started on this topic.

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
As I was coughing up yet another 40 cents for overdue books at the public library, I wondered — how much per year does the library make in fines on lost readers? And what do they do with the fines?

Cheri C. Hillcrest
Forty cents? A pitiful! Boy, does Matthew Alice ever know about library fines. I fully expect the new main library (if and when it's ever built, if and when they ever decide where to build it) to have a wing named after me, considering all the change I've forked over throughout the years.

Two crack library staffers, one from the San Diego city system and one from the county, delivered the numbers for you, Cheri. The extended palms of the 31 branches and 2 bookmobiles in the San Diego County Library system last year took in \$183,225 in overdue fines and replacement charges for lost books. The City of San Diego's 31 branches and one bookmobile collected about \$445,000, of which \$100,000 was for the replacement of lost or damaged volumes. These numbers don't mean that county patrons are faster readers than the city crowd. It's more likely a reflection of the fact that the city system has some muscle when it comes to collecting fines. The city treasurer's office helps coordinate the capture of bookshoppers, fine-doggers, and other library deadbeats.

However, there's a frustrating situation that I confront daily that has been slowly building up hoistlines within. I'd like to know why 90 percent of the traffic signals in San Diego are set up so you can only turn left on a green arrow. I understand the logic behind the arrows but fail to see why I am unable to turn left on a regular green light while, of course, yielding to oncoming traffic. If I only had a dollar for every time I've approached an intersection, wishing to turn left, but missed the arrow by seconds. I then know that I have a whole cycle to wait through before I'm able to turn, although most of the time, I could safely turn left on the regular green light.

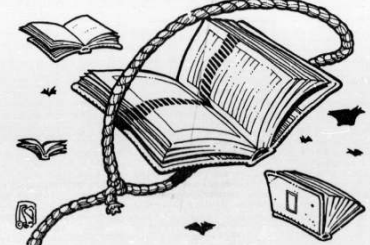


Illustration by Rick Gentry

Dear Matthew Alice:
I've just moved here from Chicago and am, thus far, quite happy with San Diego. But I found I had taken quite a few things for granted while living back there. A few examples: an efficient, cohesive transit system; a wide array of authentic ethnic restaurants; bars that stay open until 3 a.m.; the Cubs; and a lower percentage of motorists who insist on their right to do 55 miles per hour in the passing lane on the freeway.

Thomas Eder
Pacific Beach
That loud hissing sound, Thomas, is steam escaping from the ears of every native San Diegoan who's read your letter. The faint bubbling is the sound of their blood boiling. You didn't ask, but let me give you a handy hint to make your stay in our overvalued burg more pleasant: people who move here from points east and proceed to dump on the joint and its inhabitants, facilities, etc., and then whine about what they left "back home" are not appreciated. My instinct is to say, if you had a dollar for every green arrow you missed, you'd have enough money to buy a plane ticket back to Chicago. But I won't. You seem to feel that these left-turn green

Some of my non-native friends and I have a theory that these arrows are in place because a large percentage of California drivers lack the discretion to know when and when not to pull their vehicles into the path of oncoming traffic. He may be slightly biased, though. I'd appreciate any light you could shed on this situation (I am fully insured).

Thomas Eder
Pacific Beach
That loud hissing sound, Thomas, is steam escaping from the ears of every native San Diegoan who's read your letter. The faint bubbling is the sound of their blood boiling. You didn't ask, but let me give you a handy hint to make your stay in our overvalued burg more pleasant: people who move here from points east and proceed to dump on the joint and its inhabitants, facilities, etc., and then whine about what they left "back home" are not appreciated. My instinct is to say, if you had a dollar for every green arrow you missed, you'd have enough money to buy a plane ticket back to Chicago. But I won't. You seem to feel that these left-turn green

arrows are somehow a plague visited upon you, personally. And, in a way, you might be right. Old "Methuselah" Alice can remember a time when the arrows were a rarity. But that was back in the days before the hordes descended and most of the drivers on San Diego's roads were natives (a d'courtesy natives, I might add, who actually yielded to pedestrians in crosswalks, as the law requires; who grasped the concept of "alternate feed" at points where two lanes merged; and who didn't insist on barging ahead of every other car on the road). Left to our own devices, we could probably have lived quite well without the signals.

You can't turn left on a regular green because that would effectively negate any of the safety benefits gained by having the green arrow. A blend of the two systems would essentially leave oncoming traffic guessing about whether and when you might be planning to turn in front of it. But that's not because we're all the dim bulbs you seem to think we are. It's safety statistics and common sense. We can't mark our lights "Left turn on green arrow only for everybody except Thomas Eder."

And it occurs to me that since most of our county population is made up of people who moved here from somewhere else, they all learned to drive somewhere else and can't be considered "California drivers." Psychologists have studied the American driver and found that we tend to feel invincible in our cars. The frustrations we can't take out on boss, spouse, kids, or the government we take out on our fellow motorists. (Description fit anyone you know? Just because you've suffered a lifetime of frustration at the hands of Chicago politicians and the hapless Cubbies, don't take it out on us. Chill out, dude.)

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 60803, San Diego, CA 92163.

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ATTEMPT SUICIDE

Location: Master bedroom, Lockford Ave. SD
Date: 05-08-89
Time: 1230
Narrative: Virginia had an argument with daughter Ester H/F 11-17-2 regarding Ester listening to "trap" music. They both went to a psychologist today regarding the music. Virginia apparently became depressed and she told paramedics she took the above pills, 30 of them. I arrived to find paramedic unit #432 attending to Virginia. She was doing on and off. I asked why she took the pills. She replied "I want to die." Paramedics transported Virginia to Paradise Valley ER. I was unable to talk to Virginia any more.

BATTERY

Force: Laundry Basket
Location: 1015 Puero Montoli, San Diego
Date: 05-08-89
Time: 0850
Victim Statement: I talked to Mrs. S. and she told me the following: She is a maid at the La Quinta Motor Inn at 1015 Puero Montoli. Arnold C. also works there as a maid. S. needed some towels, so she took some out of C's basket. C got upset because he thought she took too many. C grabbed his basket and pushed it into S's back causing her pain.

ASSAULT WITH A DEADLY WEAPON

Weapon: Shoes
Location: 1000 S. 45th St., South Athletic Field
Date: 06-16-89
Time: 1900
Crime Description: The suspect hit the victim over the head numerous times with her shoes. The victim is 71 years old.
Victim's Statement: I had taken a small child to Jerry's Market and bought her an ice cream. We walked back to the park to find her mother. A lady at the park took off her shoes and began hitting me on top of my head. I hadn't done anything. I just bought the little girl an ice cream. I want to prosecute the lady who hit me.
Witness Statement: I saw the old man we all call "Pop". He was walking across the street to the market at 45th and Logan. He went into the market with the little girl and came out after buying her an ice cream. I saw them walk back to the park. They were sitting with a group of people for about 20-30 minutes. Then a female took off both her shoes and began hitting "Pop" over the head with them. She was yelling, "Dirty child molester." The man hit him 50 times. He was bleeding. I went over to help him and the female left in a car with the other people.
Officer Statement: I responded to that location and found the man to be the same one the others had spoken of. He was the one above. As I was at the location E.O. and D.K. approached me. E.O. said I was her four year old daughter that "Pop" had taken to the store. She said she was upset. She had allowed her cousin to watch her husband on an affair he had in Spain eleven years ago. He pushed her into a wall and then tried to hit her with a baseball bat. She said that she tried to pour gasoline on him but that she didn't try to set him on fire. She said that she also poured gasoline around the kitchen and on her husband's truck.
Officer Investigation: I contacted both Mr. and Mrs. B. and took their statements. Both adamantly declined to prosecute the other. When I walked into the house, I could smell the strong odor of gasoline in the house.

ASSAULT WITH CAUSTIC CHEMICAL

Weapon: Gasoline
Date: 06-24-89
Time: 2050
Crime: E.B. said that his wife M. tried to throw gasoline on him.
Victim Statement: E.B. said that he got into an argument with his wife over the discipline of their daughter. M.B. started hitting

CRIME & INCIDENT



Origin: I responded to a radio call to investigate a battery at La Jolla Shores beach.

The suspect description was a white female in her twenties (20's), long blond hair, a white fur coat, and tight jeans.
Probable Cause: S.B. told me the following: She was walking her dog along La Jolla Shores beach. She was just south of Scripps Pier when she heard a woman scream. She looked, but did not see the screamer.

S.B. was stationary, training her dog to sit. Again, she heard the screaming. She turned around and saw D.C. walking towards her on the sand, yelling and waving her arm. D.C. yelled "What are you doing to that dog. Don't hurt that dog. What are you doing?" Then D.C. stopped and walked away.

A few minutes later S.B. heard D.C. screaming again. D.C. yelled "I'm going to kick your fucking ass" several times. "I'm taking this dog now."

D.C. walked to S.B., clenched her right fist and punched S.B. on the face, causing an immediate nose bleed.

Investigation: S.B. positively identified D.C. as the person who punched her.

I arrested D.C. for battery inflicting serious injury. D.C. kicked and screamed when I tried to put her on the back seat of my patrol car.

I had to use the cord cuff leg restraint to put D.C. in my car. She was still able to sit up. As we drove to headquarters, she called me "George" several times. She talked to people in other cars calling them by their first names. In between these incidents, she would just sit with a blank stare on her face.

At headquarters, these symptoms led me to believe that she was under the influence of a controlled substance. I asked D.C. to take a urine test. After giving me a blank stare, she said yes. I unhooked the cord cuff and we walked inside room 13R. When she saw the female officer holding a urine specimen bottle, she screamed and yelled "AIDS!"

D.C. tried to run from the room, so I grabbed her upper arms. D.C. tried to get away. She kicked and wouldn't get back in the car. Again, I had to use the cord cuff leg restraint to put her back in the car.

Ten minutes later the MAAS Lab technician arrived to draw a blood sample. I took D.C. from the car and removed the cord cuff.

After the sample was taken, I drove D.C. to Las Colinas, where she was booked for battery, inflicting injury, and for being under the influence of a controlled substance.

INDECENT EXPOSURE

Location: College Ave., San Diego
Date: 06-26-89
Time: 1900
Crime Description: The described suspect was masturbating in the library.
Victim Statement: A.N. stated the following: She was sitting at the back of the library doing some paper work. A male came to the back of the library and sat on the floor in front of her. The male started reading some books. The male started making facial expressions. The male pulled his shirt out of his pants and reached under it. The male started stroking himself, and started breathing hard. He kept looking at A.N. but she ignored him. He kept masturbating and A.N. went up and told the librarian.
Witness Statement: M.B. stated the following: The suspect always comes in the library and often sees him sitting on the floor reading instead of a table.
Evidence: None.

DEFRAUDING INKKEEPER

Victim's Name: Catamaran Resort
Date: 6/29/20-89
Time: 2300-1200
Description: The suspect charged services at the victim hotel, under a false name, and left without paying.
Witness Statement: The suspect, identified as J.B. pre-registered at the hotel, saying he was part of the Bob Seeger Band. The suspect stayed at the hotel one night and charged goods and services to

the room. The charges were to be paid for by B.R. another member of the band. "J.B." left the hotel without paying for any services, said B.R., nor any other person associated with the Bob Seeger group, never arrived at the hotel.

ASSAULT WITH A DEADLY WEAPON

Weapon: Skateboard
Location: Romero's Taco Shop parking lot
Date: 06-18-89
Time: 0215
Crime Description: R.C. assaulted P.B. with a skateboard.
Witness Statement: Witness was in the taco shop parking lot when he saw P.B. step on R.C.'s dog. P.B. said, "Excuse me." R.C. said, "I bet you're in the military." P.B. and R.C. exchanged heated conversation. All of a sudden, R.C. hit P.B. with his skateboard. P.B. fell to the ground.
Suspect's Statement: R.C. said that P.B. stepped on his dog and did not apologize. P.B. took a swing at him and hit his mouth. R.C. hit P.B. with his skateboard.

BOMB THREAT

Victim's Name: Nordstrom
Location: 4321 La Jolla Village Drive, S.D. CA
Date: 06-18-89
Time: 1620
Witness Statement: S.B. is an employee of the Nordstrom store. S.B. said, at 1620 hours today, a male known to her as J.A. approached her carrying a gift-wrapped package. S.B. said J.A. appears to be a normal, usable person, and was verbally threatened employees, and customers at Nordstrom's each time he is in the store. J.A. has been sent a letter by the Nordstrom management informing him he is not welcomed to shop at any of the Nordstrom stores, due to his past behavior. S.B. asked J.A. if he could help him, and he replied, "Yes. I received a nice letter from Jim Nordstrom, and I want to give him this gift. It's important Jim Nordstrom gets this gift." J.A. then handed S.B. the package, and left the store.

The store manager then checked the package and became concerned. The manager said, she has been trained in detecting bombs, concealed as packages. Due to the way J.A. dropped off the package for Jim Nordstrom, she became concerned the package contained a bomb in retaliation for the letter he received. The manager then picked up the package, and put it outside on a brick wall in case it did contain a bomb.

Officer's Statement: The package was a Neiman Marcus box, tan in color, and approximately 6" x 12" in length. The box had black felt tip writing on the top, "Fathers Day '89. To: Jim Nordstrom in RSVP to your letter." We requested the San Diego Fire Department, and E.D.T. bomb squad. The area was secured, and the Nordstrom store was evacuated of employees, and approximately 2000 customers. E.D.T. bomb squad found the package not to be a bomb, but contained numerous photographs, a letter to Jim Nordstrom, handwritten credit slip, and handwritten

memo regarding a public day speak out on 6-23-89 at most major San Diego shopping malls.

Due to the statements made by S.B. and the store manager, both believing the package contained a bomb in retaliation for the letter sent to J.A., J.A. was found to be in violation of 148.10 p.c. (Bomb threat).

KIDNAPPING

Location: Normal St., San Diego
Date: 06-21-89
Time: 1600-2130
Victim Statement: G.S. stated she was parked in the DMV lot at approximately 1600 hrs. G.S. said a male entered her vehicle through the passenger door, while she was inside going through some paper work.
G.S. said the male told her, not to be afraid, he would not hurt her. He also said, "I won't hurt you as long as you do what I say." We can make \$2,000 dollars, if you do what I say."
G.S. said the male looked into her purse and stated, "I need some money. G.S. said he took \$31.00 from inside it. G.S. said the male told her the money was for a scale. G.S. stated the male insisted on more money. G.S. was told to drive to her bank and withdraw more money. G.S. said she drove to the Home Federal on Washington. G.S. withdrew \$60 dollars from her automatic teller.

G.S. said the male then made her drive to southeast S.D. G.S. said he made her park by the cemetery, where he contacted several males inside a Cadillac. After that the males told G.S. he had to make a deal, where he would make \$20,000 dollars. G.S. said they drove to the Richter Hotel on Rosemead. G.S. said they parked in the back lot, near a yellow van. G.S. stated the male removed a pipe and substance from his bag, and started smoking it. He told G.S. this would make her relax. G.S. said the male grabbed her by the shoulder, pulling her towards him. He then pressed his lips against hers and blew smoke into her mouth. G.S. stated she told the male she felt sick, and needed some water.

He got out of the vehicle and walked towards the hotel. When G.S. lost sight of him she drove off and called for help.

BATTERY

Weapon: Fist
Location: Dog Beach
Date: 06-21-89
Time: 1315
Victim Statement: G.B. said he and his girlfriend, C.D., were on the sand on Dog Beach with their dogs. They saw two (2) bulldogs fighting with other dogs, including their own. The bulldogs belonged to G.B. who, along with M.K., was also on the beach. G.B. and C.D. approached G.B. to ask him to control his dogs. G.B. said G.B. jumped up and knocked his hat off while they exchanged words. G.B. told me G.B. suddenly punched him on the left eye, knocking him down. G.B. began to fight with G.B. and while they were rolling around on the sand, G.B.'s dogs got

into the scuffle and began biting G.R. C.D. attempted to get the dogs out of the fight but did not succeed. G.R. said at one point during the fight, he had G.B. pinned on the ground. At that time, G.R. said M.K. grabbed his hair, pulled him off of G.B., and either punched or kicked him on the side of the head. The lifeguards arrived shortly thereafter and preserved the peace until the police arrived.

PETTY THEFT

Location: Town & Country Hotel
Items Taken: Bananas, Dole Pineapple Juice, Country Time Tea Mix.
Date: 6-18-89
Time: 1900
Witness Statement: At approximately 1900 hrs a security guard saw R.C. walk out of the kitchen of the Town and Country Hotel. The guard asked R.C. what was under his jacket and R.C. showed him.
Suspect Statement: R.C. admitted he did take the listed items. He said he was hungry.

SUICIDE

Cause of Death: Bullet. 38 Cal shot into mouth
Date: 06-20-89
Time: 0815
Narrative: Mr. D was a terminally ill cancer patient. Mr. D was released from the ICU Ward, Wednesday, 14 of June, by the Balboa Naval Hospital. Mr. D was told he only had two or three days to live.

Mr. D used a .38 cal revolver to shoot himself in the mouth and commit suicide. Note to wife left in scene. "Sorry, no more say out. I love you E. always have."

GRAND THEFT

Location: Mercy Hospital
Property: Wheelchair
Date: 06-25-89
Time: 2045
Crime Description: The suspects took a wheelchair from Mercy Hospital.
Witness Statement: At approximately 2045 hrs, a nurse told V. that D.C. a local transient was in the hospital restroom. D.C. is known to the staff from previous treatments at the hospital. Last night he had been unruly and is not welcome at the hospital. V. checked the restroom but D.C. was gone. The nurse then told V. that D.C. had taken a wheelchair from the lobby and had left southbound from the hospital toward Washington. V. ran towards Washington and found D.C. in the wheelchair being pushed by suspect #2 in the corner of 4th and Washington. V. yelled at both suspects to give him the wheelchair and not to return to the hospital. V. took the wheelchair and the suspects went southbound on 4th.

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Visiting Phillip

A few weeks ago, I went to San Francisco to see Phillip, aged 31, who has AIDS. Of my children's close friends, he is the first to contract the disease, and when he wrote and told me to come to him, I did so immediately. My children asked whether I was going to say goodbye, but I won't do that now. Apart from providing him comfort, my main reason was to visit Phillip while he was still working, still moderately robust, and filled with hope for his future. He never says he has AIDS, because he scorns people who equate the illness with death. Phillip is convinced that his doctors will treat his symptoms one at a time until a cure is found.

Phillip first came to our house when he was 15. He was overweight, shy, wore thick glasses, and dressed in monochrome; his condour

jacket, which clung to him like a second skin, was tan; his shirt, cotton trousers, shoes, and socks all melted into the same color. Even his hair, which hovered between yellow and brown, seemed the shade of his clothes and hung loosely against his shoulders, in the fashion of the day. What struck me about him was his depression (which could be attributed to the recent death of his father) and his excessive politeness.

On the same day I met him, I had received a gift of a dozen gourmet pastries. When I offered one to Phillip, he murmured that he had just started a diet. Yet his good manners coupled with a lack of social ease made him accept my offer. No sooner did he finish than he jumped up and went to the kitchen to wash his plate and fork. He dried them and stood perplexed, not knowing whether

to place them in a cupboard or to leave them on the counter. My house was always filled with teenagers, but none had ever experienced partial panic because of a washed dish. In fact, none had ever washed one. Phillip was so tense that it would not have surprised me if he had boiled from the house. He chose to remain, and he and my son played chess. Watching them, it was easy to tell that Phillip was incapable of making a dangerous or outrageous move; in all things he was cautious, tentative, carefully organized. A brooding quality lay about him like a pall.

Still, we tolerated him. He came to our house every Sunday when we had guests, and there was lots of fiery talk; we took him with us to the movies or for dinner. He said almost nothing but was painfully accommodating. If I ran short of an ingredient

while cooking, he was the one to get it; he helped me organize my innumerable projects and displayed an avid interest in everything I was doing. Teaching or writing, soon, I was paying him to type my manuscripts. He confided to me that he wanted to be a writer.

Shortly before they were 16, my son and Phillip drove up to the cross at Mount Soléda in La Jolla, drank until they were sick, careened down the hill, found their way back to their homes, and threw up for the remainder of the night. My husband and I regarded it as an initiation ritual and shrugged off the incident. Phillip's mother was beside herself with rage and frustration. Drunk at 16 and vomiting all night! If only he had never met us!

Ten years from now, or even 20, we will regard the closing of the 20th Century as an age of innocence; in retrospect, social traumas are regarded with a glowing freshness. But a decade and a half ago was truly light years from where we stand today. What did we know then about

youngsters on crack or crystal or heroin? And not one of us had ever heard of AIDS.

We have photos of Phillip and my children at my son's 16th birthday party — when everyone wore ethnic shirts, with peace symbols around their necks — and other pictures of them, with their very long hair, in caps and gowns at high school graduation. They got their driver's licenses and set out for a first long trip to

Phillip's virginity and lack of female liaisons became their household joke.

Los Angeles; of the morning they left to visit Vancouver for their departure for the University of California in Berkeley.

Against his mother's wishes, Phillip decided to major in English. My son found a huge house in the hills of Oakland, which he shared with Phillip and two other students. Phillip's virginity and lack of female liaisons became their household joke. To everyone's relief, just before he was to graduate from the university, he had a brief fling with a lovely young woman. When asked about how it was, Phillip replied, "Okay." Not another word. Just "Okay."

We kissed and hugged each other, vowed that we would be friends forever, and literally danced in the streets.

At UC Berkeley, each department has its own graduating ceremonies. My family attended Phillip's graduation from the English program, and the next day, my son graduated with a

degree in art history. Afterward, my sister and I treated both young men to a meal on the town, dinner at an elegant French restaurant and drinks, in the shades of watercolor, at the Top of the Mark. It was an extraordinarily happy night for us, and we kissed and hugged each other, vowed that we would be friends forever, and literally danced in the streets.

Both young men remained in the Bay Area. My son had a job, and he and his fiancée shared an apartment in Berkeley. Phillip moved to the City. That Halloween, as they had in the past, they painted their faces, improvised costumes, and went to the Castro district in San Francisco for the festivities. At two in the morning, my son called me. He said, "I can't believe it. We roomed together for so many years. We were best friends. He's never told me, but after I saw him tonight I think Phillip is gay."

As it happened, Phillip was coming to San Diego to see me. When he arrived, he appeared nervous and diminished, and as soon as dinner was over I said, "Phillip, dear, please give me an honest answer, a yes or no answer to a difficult question. Are you gay?"

He replied, "The answer is yes, and I thought you would never ask me."

That night and throughout the years, Phillip told me more than I had ever wanted to know about his gay life, which had changed him completely. He died suddenly, and I was constantly, grew vain about his appearance, fussed with his clothes. He parted or went dancing every night. Those were the bare externals. What happened to him inside was more complex. It was as if he had lived in a pressure cooker throughout his life and the gasket had blown off, allowing the contents to scatter wantonly, wherever they landed. His extreme politeness, his anxious concern about correct behavior, his inhibitions dissolved in a burst of his newfound sexuality.

He had written a so-called novel, which he gave me to read; it was little more than a diary of his feelings and fantasies. In his writing and in his private talks with me, he left nothing to my imagination. Yet he would always ask me the same question: "If I were really your son, would you accept me as I am now?"

Herein lay the casualty. Yes, I did accept him. I loved Phillip. What was I to do, cut him out of my life because of his sexual preferences? Nevertheless, the hard truth is that he was NOT my son. That always made it easier.

Even when I feared for him, even when I was angry because of his excesses, even when I worried that he might be the victim of gratuitous violence, I knew that he was not my son. I could caution him, cajole him, try to prevail upon him. I loved and treated him with enlightenment. But in my soul, I never had to experience a parent's guilt.

Then, suddenly and unexpectedly, the gay world was turned upside down by AIDS. We read about it in the newspapers, in magazines, saw plays and movies about it, watched Rock Hudson die. Newsweek published pictures of hundreds who had succumbed to AIDS. Phillip told me that many of his friends were included in those snapshots.

In the fall of 1987, Phillip telephoned in mid-day to say that every newspaper in San Francisco was running ads urging anyone who had known Gaston Dugas to come forward. Dugas, a Canadian airline employee, reportedly brought AIDS to the United States and was then dubbed Patient Zero. As it happened, Dugas had been one of the lovers of Phillip's life. A glossy photograph of a man had graced Phillip's night stand for years. Outragedly handsome, shamelessly naked, he appeared larger than life. That man, already dead from AIDS, was Gaston Dugas.

When Phillip called the number in the newspaper, I turned out to be the officer of 60 Minutes. A staff member asked Phillip whether he could shed any light on the character of Gaston Dugas. Phillip decided that he would go on camera, and Harry Reasoner arrived in San Francisco to film the segment. My family was mesmerized to see Phillip on television and to hear him praise Dugas, who had been reviled in the press, especially in Randy Shilb's book on the AIDS epidemic, *And the Band Played On*. Gaston allegedly said to every man he had sex with, "I have a terrible disease. I'm going to die and take you with me."

That was the question that loomed in my mind from that minute forward. Would Dugas reach from the grave and claim Phillip? Every member of my family urged Phillip to be tested for AIDS. He refused. Adamantly, absolutely, and without reservation. Refused. There was no need, he said. He was in perfect health, he said. We were behaving hysterically, he said. We were from the straight world and knew nothing about such matters, he said. We had to get off his back. My son wrote Phillip that other people's lives, as well as his own, were at stake, and, therefore, he should be tested.

Phillip's reply was silence. None of us heard from him, not even at Christmas.

On New Year's Eve 1987, as he had since he was 16, Phillip called me. He began with the angry words, "Yes, I'm positive, and no, I don't want to talk about it, and your son turned out to be a moralizing shit, and I don't need any of that from you."

Throughout the years, we had called each other on Academy Award night, on election night, on all major holidays, and at least once a month for a chat. After Phillip reported that he had tested positive for the HIV virus, I could never ask, "How are you, dear?" because he took that as an inquiry into his health.

For the first time since we had known him, he established the dichotomy between himself and us. He knew nothing, and we had no right to even ask. He and his friends in San Francisco were at the hub of the AIDS crisis, and that was sufficient for me. This distance from us lasted a year and a half.

Then, recently, Phillip had his T-cells counted. The count gauges

He said, "See? I don't look sick, do I?" He coughed even as he spoke.

the state of the immune system. Phillip's was perilously low. His doctor advised him to take two drugs: AZT and zalcitabine, the latter of which prevents *pneumocystis carinii* pneumonia, the cause of 70 percent of AIDS deaths at the present time. Phillip sent me a note that read, "I need my beloveds for support. Come to me."

I made my plane reservations immediately. The day before I was to leave, he called to tell me that he had just returned from the hospital. He had been coughing so badly that he had undergone bronchoscopy to discover whether he had *pneumocystis* or TB or both. I didn't sleep much that night, and during the short flight to San Francisco, tears welled in my eyes even when I wasn't aware that I was thinking of him.

The plane was late, but Phillip was waiting for me. At first glance he appeared as before, only thinner and older. When I embraced him, his skin felt hot



and clammy. He said, "See, I don't look sick, do I?" He coughed even as he spoke. I went to his apartment, which Phillip regards with such pride. (continued on page 14)

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AUGUST 10, 1989 13

Phillip

(continued from page 13)

It's old but large, neat but in need of paint and repair, urban and scarred with abuse. The two men who shared it with him also have AIDS. There, I met Phillip's ex-lover and roommate Jay, remarkable in his appearance as well as in gentle tenderness. Why was I chattering as if I were at a tea-party when Jay was coughing? He was taking medication for pneumocystis. A year or so ago, there were no drugs for this AIDS-related pneumonia. Now, heavy-duty antibiotics are able to clear it up, and penicillin can sometimes stave off its immediate return. I asked Jay as neutrally as I could, "What does your doctor say about your condition?" He shrugged with resignation. "I have AIDS."

At noon, we walked to a gay bed-and-breakfast on Castro Street where Phillip had made a reservation for me. I didn't mind being the only woman there, but my room had neither private toilet nor shower — I had to traverse a narrow hall to get to either one. My instinct was to go elsewhere because — in addition to a lack of private facilities — my room, a few steps from street level, faced noisy Castro Street. But one glance at Phillip's face prevented me from leaving. That old fleeting look of uncertainty, of being displeased, of having made the wrong choice, had returned. Once again, as years before, he appeared to be standing beside his eagerly waited plate, not knowing what to do with it. He sagged in a chair. Very tired. Suddenly fragile and old. If I went downtown,

During the long, quiet day, neither of us ate or drank. We fastened on the year 2000, remarking how great it would be when we greeted the new century together.

would he have the energy to meet me there? To remove any pressure from him, I decided to stay. That afternoon, his doctor reported that Phillip had tested negative for both pneumocystis and TB, but as physicians have advised me, it's possible to get several negatives results before a positive shows up. Still, on the strength of the test results, we went for a gourmet dinner. It was the only time we left the Castro district, and we did so by taxi. I wanted to walk around after dinner, to see something of the City, but Phillip wasn't up to it. Our taxi returned us in minutes,



and Phillip suggested that we go to see a movie at the Castro Theater, a half a block from my hotel. He went home to change into more casual clothes, and when he returned he was doubled

up with pain. "It's from the bronchospasm I had yesterday," he said.

The Castro Theater is a once-glorious movie palace that still boasts an organist; an ornately decorated domed ceiling; and a lowerlike chandelier. On Friday night, the theater was filled to capacity. The mood was festive; people laughed at the slightest on-screen jokes; everyone was in high spirits. But Phillip coughed continuously, and halfway through the movie, it was evident that he was collapsing from fatigue. I couldn't suggest that we leave. He had set up the chess board of my visit so that I had no moves, no gambits. I was allowed only the pawn's opening, which had been used hours before when I decided on my hotel room. Phillip held every playing piece from that moment on.

When the movie ended, hundreds of people poured into the street. Castro reminded me of Greenwich Village in my youth: lively, vivacious, with bars and eating places bursting with activity, and never a sense of danger or meanness. I suggested tea, coffee, even ice cream. Instead, Phillip walked me to my room, and, shivering with both fever and cold, he trudged back to his apartment.

Lying in a strange bed, in alien surroundings, I listened to the street sounds, thinking of Phillip, of Jay, of some of the ravaged faces I had spied amidst the crowds. It was almost light when I fell asleep.

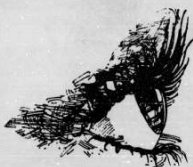
Phillip came over for breakfast. We had the whole day before us, and we could have taken a walk, toured a museum, sauntered in Chinatown or along the waterfront. We did none of these. Exactly as Phillip wanted, we went back to his clammy apartment, sat on the brown, corduroy-covered couch that had come from my house, beneath a seascape that I had once brought

him from London. We examined photograph albums from the time he came to us to the present that recorded celebrations, birthdays, holidays, my son's wedding, at which Phillip's services had been invaluable. I held his feverish hand over many hours while he coughed and repeated that although he was HIV positive, he didn't have AIDS. During the long, quiet day, neither of us ate or drank. We fastened on the year 2000, remarking about how great it would be when we greeted the new century together. All at once, the blue dusk gathered, and it was time for me to leave. On the way to the airport, I gently mentioned that he should take his temperature to determine his fever.

Phillip earnestly believes that we in San Diego obtain our medical knowledge via on-cart from up north. He told me with pride that he would send me the news about his health, as well as the latest findings about AIDS, from the hub of the universe, San Francisco. I would have been willing to dispense with farewells, but Phillip insisted on seeing me to the boarding gate. We fell silent, hugging each other and crying. I didn't turn to watch him as he pulled himself away.

As if to test my stamina, the plane was over an hour late. I returned home exhausted. Phillip called me to say that he had a raging fever, but, really, there was no cause for alarm. It was true that the hope for a cure through a medication called Q had quickly disappeared, but he had just heard on the news about the possibility of a Salk vaccine...

Whether because of stress, exposure to crowds of people, or because I was crying inside, I fell ill almost immediately and lost my voice. It was amazing to be in my serene house, in my own clean bed, safe, with the sun shining on the brilliant flowers in my patio.



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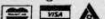
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Thinker with a Sinker

(Continued from page 14)

What does a man like Show have to be insecure about? He's been the manager of the Padres' rotation since being called up in 1982, posting a 94 and 79 win-loss record. He's in the first year of a two-year contract worth an annual \$1.4 million (if he pitches 175 innings this season, a third year would have been picked up automatically). Despite his so-so start this season, he's pitched better for the last couple of years than he ever has before. He's married to a beautiful, friendly woman and has a jazz album in the stores and another set for release at Christmas. He has three companies going: Mark's Guitar Exchange on Rosecrans Avenue, a music production company, and a real-estate investment firm. And his dog worships him. But his very individuality seems naturally to engender self-doubt. Show, by his own admission, is something of a fake, who is compulsively late for appointments — he showed up 55 minutes before game time once this season in St. Louis, on a day he was the starting pitcher. He has absentmindedly left his \$40,000 (biweekly) paycheck behind in visitors' clubhouses;



Show, before surgery

"I know I sealed my fate by going public about joining the John Birch Society in 1984. I'm not going to be a Steve Garvey type, a loved guy, ever."

holds extreme political views for which he has been publicly castigated, is devoted to a form of music that none of his teammates appreciates, carries books on road trips that could be rough going for a university professor, most recently *The Invisible War*, an examination of the nature of good and evil, by the late theologian Donald Grey Barnhouse,

hang around with the rest of us." Does that matter? "Nah," Eddie Lee draws. "Everybody's their own self." "I know most people think I'm weird," Show comments. His attitude about that shifts, depending on the day and his surroundings. One afternoon, during an interview near the new batting cage above the

the John Birch Society in 1984. I understand that, and I accept that. I'm not going to be a Steve Garvey type, a loved guy, ever." But another time, in his back yard, with Willie snoring behind him, he said, "Almost everything going on in this country, and in baseball, I don't agree with. But I've tried to hard to conform. I just don't do what the rest of them do, but I'm trying. I really am. I want to get along, and I want to be part of a winning team. But I won't go out drinking with the boys. I like to use my time productively — reading, practicing guitar, or just thinking. I've learned so many things. Shaking the boat just isn't worth the effort unless it's something you absolutely can't capitulate on."

But no matter how hard he tries or how much he loves to pitch, Show can't bring himself to embrace much of the life outside the baseball field. "I wish everyone could hang out in the clubhouse for just one day," he says. "People's adulation of the game would really change. Eighty percent of baseball conversation is just nervous chatter, and a lot of it is self-doubt. There's such a lack of communication, even among the coaches. Things are kept secret a lot of times, just for the sake of keeping them secret. You have to be careful about the questions you ask absentmindedly. They're usually maintained by the press, always put them down and play on their insecurities; they always think the show about

Before his senior year in college, Show describes himself as "misguided." His parents had gone through a nasty divorce when he was in high school, and it had a disorienting effect on him. "It was the simple things that always screwed me up," he recalls. "I've run out of gas on the freeway, been late for games, I'd miss meetings. I'd run up to a game on my motorcycle, a girl on the back, my shoulder-length hair streaming out, 30 minutes before I was to start — then pitch a shutout. I was a very disgruntled and messed-up person, and it wasn't until later I realized the reason. I had not come to fundamental conclusions about who I was and what the world was."

Just as he was starting his career in pro ball, Show was also beginning to ponder the Big Questions. "To a lot of players, this is not important," he understates. "But for me, and where I was going, and what was the meaning of this existence, because it seemed rather superfluous to me to live your life only for baseball and not have any other purpose outside of that, because baseball is a limited thing."

Show's interests outside baseball might have spared some discontent among his teammates, one of the many raps on him is that he has other passions: jazz guitar, like, I was afraid to ask if I was going on the next

road trip [to Cincinnati in mid-July] because they're thinking that 'ans I don't want to go. If you're open about things, you're considered feminine. There's gotta be a bone sticking out of you before you're really considered hard. In baseball, always make jokes about people; always put them down and play on their insecurities; they always think the show about

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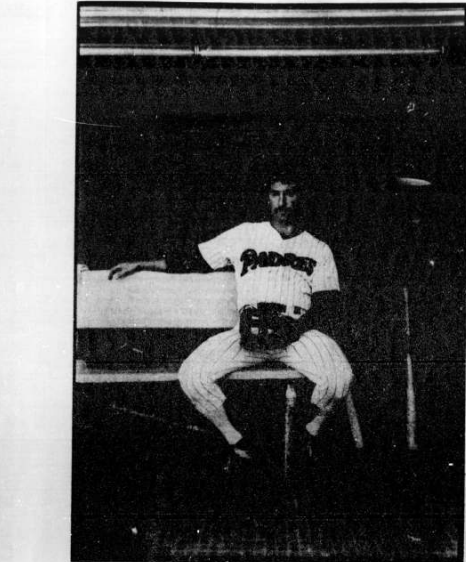
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Communists. Welch, who died in 1985, railed against the 1954 declassification of public records, believed that President Eisenhower was controlled by Communists and may have been a Communist himself, and in the JBS magazine *American Opinion* published an article in 1964, written by a charter member of the JBS national council, which alleged that John F. Kennedy was the leader of the Communist conspiracy in the United States and that the Communists liquidated him in Dallas because he wasn't moving fast enough to communize the country. The magazine published the writings of avowed anti-Semites in the early '60s, but Welch himself was always careful to keep anti-Semitism out of the official positions of the JBS. In 1964 the California State Senate's Subcommittee on Un-American Activities investigated the society, and on the question of anti-Semitism it reported, "We find a growing incidence of anti-Semitism, although the society as a whole is far from anti-Semitic." The report linked this to an "influx of emotionally unstable people" in the JBS.

Even aggressive conservatives such as William F. Buckley Jr., have sought to distance themselves from the JBS. Recently, Buckley referred to the JBS theory about an international Communist conspiracy made up of "insiders" who control both the U.S. and Russia as "preposterous... hardly worth bothering to analyze."

By the early 1980s, JBS membership had sunk to about 30,000. One day in 1981, Eric Show was in Phoenix, in spring training with the Padres, and he found himself walking into an American Opinion reading room, one of thousands spreading the JBS philosophy throughout the country. "It was strictly by accident that I walked in there," Show recalls. "I had no idea what I was getting into that day."

Show says he was at a critical point in a long search for God. And his discovery of the JBS and his spiritual quest are inextricably linked. Several years earlier he had set out to disprove the Bible, and the effort included reading just that book but the "Bible and the Koran, studying Hinduism, Buddhism, Confucianism, Krishna consciousness, and other philosophies. He had also read deeply on the theory of evolution, digested Stanley Miller's chemical evolution experiments, and decided that the chances of life being created accidentally on the primordial Earth were so infinitesimal as to be virtually impossible. Ultimately, by slow, careful reasoning, he came to believe that the Bible was right."

"I found books about things that I had already figured out must be true, but no one talked about them. And I found an organization that was not just afraid to talk about them but was willing to actually go out on the line, be called fascists and Nazis, smeared, get themselves a lot of trouble for the sake of putting out this information. I noticed that Norman Lear's group, People for the American Way, don't have any problem wanting to censor those types of books."

As the Cardinals took turns in the batting cage behind him to the accomplishment of a Bruce Springsteen look, Show explained that a person has to make one of two basic choices about the nature of life: either that you're an accidental transformation of chemicals "with no purpose other than the happiness or unhappiness of the individual, or that you're alive, and there is no morality other than that determined by your culture and that your rights come from government"; or that you were created by an intelligence, that you have a larger meaning and purpose, and that your rights are God-given, not derived from government. This revelation was to cause Show to stand apart from most of his teammates (although he later recanted).

Welch, who shanghaied the life and legacy of John Birch, a Russian military who went to China in 1940 and became an Army officer there in World War II, helping the Chinese fight off the invading Japanese. Welch settled on Birch, who was killed by Chinese Communists a week after the end of the war, as the first casualty of the Cold War, as well as the embodiment of "Americanism": Christian, patriotic, devoted to family, opposition to government activism in

conclusions himself, after many years of serious thought. Speaking with the manic passion of a Dennis Hopper character, Show explains, "I began to see that our government was doing things that were — our government was participating in things that weren't in their best interest. If we operate under the assumption that we're trying to promote a strong America," He pauses long enough to expostulate some tobacco juice. "And once I figured that out, I knew there could only be two reasons for it: one, it's happening because we keep making mistakes and accidentally sending to Soviet Russia billions and billions of dollars' worth of technology, because, you know, we think they're becoming our friends, or, and this is the possibility that's more frightening — " he pauses and sighs for effect — "or, we don't want a strong America."

"You mean a certain group of people doesn't want a strong America?"

"That's correct."

"That makes more sense to you?"

"It's the only argument now for me. There is no other argument that can even come close to making sense to me. You see, because after I discovered that book store, I started doing research. I researched it for five years. I went into libraries and studied up microfilms around the United States, because of my travels in baseball. Philadelphia, New York, Pittsburgh, San Diego, I did."

Whitson, when later informed that one reason the pitchers never see Show during road trips is because he is searching index files in libraries, begged out his eyes and exclaimed, "I got on-line you? I never catch any of the rest of us in a library."

So while the other starters were working on their time at the hotel pool or nodding the golf links, Show was "reading these pro-Birch books and verifying the quotes and a lot of the stuff they were talking about, because the theory they were offering me was just too horrible to really believe. I did not want to believe that the people we elect are our political officers to safeguard our country were, in fact, the betrayers. I just couldn't believe it."

"Is that always true, or was it only so back in some earlier time?"

"Well, if I had to name one year where it hit the fan, I'd have to say it would be 1913, because that year two very critical things happened. We passed two laws that both were against our Constitution and have both never been ratified by the states. The Federal Reserve Act was one; the other was the

graduated income tax, which, by the way, and not coincidentally, is article two of Karl Marx's *Communist Manifesto*. (He's right.)"

It's now 20 minutes before the start of a day game, and even though he was on the DL, Show would have to be in uniform, on the bench. "The Federal Reserve Act is in violation of our Constitution, see, which says under Section 8, Article 5, that Congress has the power to coin money, regulate the value thereof, and of foreign coin, and to fix the standard of weights and measures —"

"You know this thing by heart?"

"Well, I know parts of the Constitution. I've studied it. See, most people will talk about the First Amendment right, 'free speech or something.' But they can't even quote it; they don't know what it is, who wrote it, or for what purpose, at what time, or anything. They simply quote it. And now they're quoting it to say we can burn our flag, see, what happens when you try to turn our so-called open-minded, your brains fall out."

The game was set to start in 15 minutes, and Show was wearing only his boxers and a pair of socks, with a T-shirt. "Eric, it's quarter to one. Don't you have to get going?"

"You're kidding? It's quarter to one? Yeah, I've gotta go. But I'll finish this up." In the moments before game time, Show gives a thumbnail dissertation on why the Birchites believe the federal reserve system undermines the country and lines the pockets of the corps of "insiders" who always put the interests of government, no matter who is elected. "The central reserve lends our government money because, as you're aware, we spend more

than we take in. Now if you and I do that, we go to jail. If they do it, they borrow it from a private owned, stock-holding company called the Federal Reserve Bank. The bank, which is run by a seven-member board of directors, raps billions in profits every year from the American taxpayer..." They empty

(Continued on page 20)

In grade school, he built see-through plastic models of the Visible Head, the Visible Man, the Visible Woman, and the Visible Dog.

and keeps mostly to himself, both at home and on the road. Pitcher Ed Whitson, who has commented, "The only time you see Eric is at the stadium or on the airplane; he doesn't

Padres' clubhouse, Show spat tobacco juice into a paper cup and disclaimed any concern for what people thought of him. "I know that I sealed my fate by going public about joining

people, not the best. That's true in all of baseball, and in life, too, and it's an abnormal attitude. I'm not bitter, angry, or anything. I'm just telling the truth."

Ironically, most of the Padres players seem to have an affection for Show. A couple of weeks ago, during batting practice, he came into the dugout in his ultra-civilized civvies, including a bold-patterned acid-flashed shirt. A couple of players cracked, "Hey, Eric, that shirt oughta be back in store in a couple of years. You should hang on to it." His smile was confused, as if he didn't know whether to laugh or get upset. Garry Tempest, Padres team captain and a frequent ragger of Show, believes he understands the sensitive pitcher: "Eric's not an outcast. He's just different, and he likes to play that he's different. A lot of things are said in baseball that you just have to let pass, but to Eric, it's a major blow. He's over-sensitive and takes things way too seriously. He's a very intelligent guy, and he outsmarts himself on the mound sometimes. I just gave as intelligent as he is wearing a tie. And a lot of guys that intelligent feel people are against them."

Show strenuously protests the "smart" tag. "I'm ignorant," he insists. "I'm just not as ignorant as everybody else. One of his quirks on the line is a Brother after Rose argued to break Ty Cobb's all-time base-hit record; Show's the guy who played a little chin music for Andy Dawson and ended up splitting open the slugger's face with a rising fastball on July 7, 1987, almost triggering a riot in Chicago. Show's the guy who was the subject of more than 100 newspaper editorials written in condemnation of his association with the John Birch Society.

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Show, before surgery

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He seems to hold wildly heretical views even between his in and out of baseball. For instance, with regard to Pete Rose's current gambling woes, he remarks, like a Mr. Spock in soliloquy, "I don't bother me. It was better gambled, because there's no moral aspect here. It all boils down to the dollar. The integrity of the game means only one thing. It means that you must preserve the illusion, or the reality, whichever it is, that games are won and lost. Because if games are thrown, it would mean that people might not come to baseball games because the games are thrown. And if people don't come to baseball games, nobody makes any money. Integrity of the game means only one thing. It's funny, you know, but perfectly logical."

But the main thing many baseball writers and fans hold against Show is his membership in the John Birch Society. The JBS, as its members refer to it, was founded in 1958 by millionaire candy mogul Robert

admission, God — distract him from pitching. But he counters this by saying, "See, I love everything, or almost everything, and that's worked against me sometimes. How important is baseball? About as important as animals are, outside of the need for the food chain, ecologically."

"Animals are important," remarks an interviewer.

"Yeah, they're delightful. Baseball's important because people are interesting. It's entertainment, it's causing people joy. It's healthy. There's almost something mystical about the game."

"It is mystical when you're on the inside, or it is just a god?"

"It is mystical on the inside when I'm sitting in the stands alone when all the lights are on and there's nobody else there but me and I'm looking at the field. Yeah, when you can sit and only imagine the best about it. And not think about the reporters. Like, I know [Pittsburgh baseball writer] Barry Bloom has told me that he knows reporters around the country that hope, every time I go out to the field, I get ripped."

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"The Communist People's Daily World said that I was linked to drug traffic, and used by the FBI to disrupt civil rights groups, and was heavily armed."

pitchers Dave Dracewsky and Mark Thurmond into the JBS and most baseball fans, once he went public with his beliefs by naming a JBS book at the Del Mar Fair in 1984.

Show's views could be dismissed more easily if he just parroted the Birch/Weich extremist ravings, but listening to him openly, it's obvious that he's reached these

then we take in. Now if you and I do that, we go to jail. If they do it, they borrow it from a private owned, stock-holding company called the Federal Reserve Bank. The bank, which is run by a seven-member board of directors, raps billions in profits every year from the American taxpayer..." They empty

(Continued on page 20)

Thinker with a Sinker

(Continued from page 19)

take the money out of the air, because there's no gold standard and there's no silver standard, they give the money to the U.S. government, which in turn lends it to Brazil, or usually some Communist country, which can't repay it. So what does our government do? It amortizes the debt over the backs of the American taxpayer. And who pays? The rich don't pay, the poor don't pay. The middle class pays. Now, I don't know about you, but I don't think that's right. I think it's very unfair. It's explosive, and it's the real definition of a greedy capitalist. Taxes have gone higher and higher, and pretty soon we're gonna have to be like Rome and sell our kids to pay our taxes. With that, he rushed toward the clubhouse to put the rest of his uniform on and makes it to the field just in time for the national anthem.

Now how has consistently despised any supposed racist leanings within the John Birch Society. "People call the society racist for one reason: that's the worst thing you can possibly say about somebody," he declares. "I hate racists as much as I hate

He declares, contrary to popular belief, that he's never been much of a thinker on the mound.

Nazis or anyone who tries to force their views on anyone else. That's one reason I'm a Birchite." At the American Opinion Bookstore on Utah Street in North Park, there is no racial literature in evidence. Show's last album is for sale alongside books by Phyllis Schlafly, pamphlets declaring that Henry Kissinger was a KGB agent before he went to Harvard, and bumper stickers proclaiming, "They won't get my gun until they pry it out of my cold, dead fingers." Show's album looks incongruous here, like a naive college kid who's wandered in among the denizens of a raunchy redneck bar.

After Show went public with his political philosophies, he was inundated with mail from baseball fans, as well as nonfans, criticizing him and questioning his beliefs. He often wrote back, sometimes penning 20-page letters. In one of his missives, written



Eric Show (Photo by Sam Hunter/Photo)

In 1986, he stated, "I do not claim to be a saint. I am not attempting to impose my 'top' on anyone, and I do not advocate setting up witch-hunt committees to forcibly rid suspected homosexual households. I am a sinner and need Christ as much or more than most people I know. The reason I am supporting legislation and rallies [sic] against pornography, drugs, abortion, and homosexuality is because I am trying to protect rights of people to not have to be subjected to it: (i.e., federal funds, taxpayer money — mine & yours — for abortion; quotas for homosexuals in jobs, including teaching; explicit pornography on magazine covers in stores where minors frequent (7-11, Circle-K's, etc.); even though I am terrified by pornography too; and drugs — well, I don't think I need to tell you the harm drug cause.)

"So, if you haven't swallowed the liberal double-talk of our press, and you study closely the issues, you'll see that I'm fighting for the rights of people — not against the freedoms of people. Sincerely Yours, Eric Show, #30, Act 412."

Show, by the way, doesn't subscribe to any newspapers. He thinks the press is controlled by the same group of insiders who are driving the country into the hands of the Communists. After two years of mulling it up with the public and receiving death threats in several cities, Show decided to throttle back on his political aspersions. His wife and his parents had urged him not to join the JBS in the first place, precisely because they feared a public backlash. They turned out to be right. And the whole imbroglio just gave his teammates another point with which to needle him when

his pitching performances were inadequate. "Eric thinks too much and has too many outside interests" was the essence of the criticism. And cynics could look at his record to justify that assessment. In 1983 Show emerged as a star, posting a 15 and 12 won-loss record, and he followed in 1984 with a record of 15 and 9. But after coming out as a Birchite in '84 and touching off nationwide criticism, his record dropped to 12 and 11 in 1985, 9 and 5 in 1986 (when he missed the last five weeks with elbow problems), and 8 and 16 in 1987, under manager Larry Bowa.

Those were eventful years. There was the record-breaking hit he gave up to Pete Rose. There was the beating of Andre Dawson. There were the resulting catcalls about the Dawson incident (many fans and reporters thought he threw at Dawson on purpose). Show emphatically denies this and shot back at an rabidly critical Chicago writer, "He's an amnesia brain with cerebral ague and mental vertigo" and the chants of "Nazi" when he shagged flies in the outfield of some far-flung diamond. There were all those editorials taking issue with the suttality of a pitcher in the Great American Pastime branding a carefully nurtured illusion of the innocence of the boys who play the Grand O' Game by — turnabout — spouting extremist political views. "I have about 60 of the editorials, and I've been told there are more out there," he says. "The Communist People's Daily World said that I was linked to drug traffic and used by the FBI to disrupt civil rights groups and was heavily armed. They lie all the time. And then the Rose thing, but I'm glad that happened. But there was that fight with Carmelo Martinez."

"You had a fight with 'Moose'?" "Yeah, that same night Rose got that hit, because the press was all over Carmelo the week before calling him a bawling fielder, and Dave Parker hit a check over this shortstop that drove in a run. I was angry that night anyway, and when [pitching coach] Golen [Cicco] came out to the mound, I pointed out to left field and said, 'Well, God, Golen, they're only getting closer off me. Carmelo thought I was pointing at him. In the dugout, he kept choosing me out and saying things to me, so I finally said, 'Okay, 'Moose, let's go for it then.' Show and Martinez lunged at each other and had to be restrained by their teammates.

"I've never criticized a player for anything he did on the field. They're out there trying

their best, you know, and I'm the one that let that guy hit that line drive. Anytime a guy hits the ball hard off you, man, he ought to get a hit. I think. And every time he doesn't hit the ball or hits some kind of flukey dink, it should be an out, but it isn't always an out. That's just luck, and it really used to bother me. But

"The most disheartening thing about the strike zone is the inconsistency with which they call it. . . . There is a very easy thing we could do to rectify the situation. It's an infrared strike zone, with depth, that's invisible."

not anymore." Manager Jack McKeon says he talked to Show about his politics in 1987 and he told him "to give it a rest. The public had gotten on him about the John Birch stuff. Personally, I don't have any problem with it. One guy's a Democrat, another's a Republican; you gotta have a right to your own beliefs. I don't think the outside interests ever affect his pitching. But sometimes, Eric just talks too damn much."

In his time on the disabled list, Show has had a chance to talk and think a lot about his pitching. "I miss throwing a

ball. I miss pitching in a game," he says. "I'm going to come out like gangbusters when my back is healed." He's been studying tapes of his pitching motion, and he's made some startling observations. He declares, contrary to popular belief, he's never been much of a thinker on the mound. He looks at

developed a diving sinker and still had a decent slider, in his own mind, he stubbornly clung to an identity as a power pitcher whose hard, jumpy fastball could get by anyone's eyes. "A lot of my problem is that I always wanted to have that optimal fastball. I always wanted to be throwing the ball over 90 miles an hour, all the time. Up to now, I've tried to get by on brute strength, but I'm not a Nolan Ryan. I'm only six feet tall, which is small for a pitcher in the National League. When I've lost my mechanics temporarily, I usually try to make up for it with a faster arm, which usually means a lighter arm, which usually means a dead fast ball, which usually means a Kevin Mitchell home run. I've tried to do everything the hard way, but I just don't think that way about pitching anymore, which is why I'm on the verge of something big."

Show has learned something profound from watching Bruce Hurst, his left-handed stablemate. "Hurst will throw a curve ball on a 2 and 0 count," he marvels. "He'll throw a change-up first pitch. He'll throw a change-up on 3 and 0. He'll throw three change-ups in a row and strike a guy out I've never done that in my life."

In his time on the DL, Show has looked at

leader of the Padres in that direction, with 896, has been trying to prove something about how power must sometimes prevail over hard, jumpy fastball could get by anyone's eyes. "A lot of my problem is that I always wanted to have that optimal fastball. I always wanted to be throwing the ball over 90 miles an hour, all the time. Up to now, I've tried to get by on brute strength, but I'm not a Nolan Ryan. I'm only six feet tall, which is small for a pitcher in the National League. When I've lost my mechanics temporarily, I usually try to make up for it with a faster arm, which usually means a lighter arm, which usually means a dead fast ball, which usually means a Kevin Mitchell home run. I've tried to do everything the hard way, but I just don't think that way about pitching anymore, which is why I'm on the verge of something big."

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Thinker with a Sinker



Show in Padres locker room

(continued from page 21)
videotape of himself and not liked what he sees. He's been studying the extensive notes he takes before and after each game, which contain information about who swings at the first pitch, how to throw to certain players on certain counts, which players tend to peek back at the catcher to try to steal the sign (the Mets' Keith Hernandez is a pecker, Show says, as was Steve Garvey), and details about each umpire's strike zone. He vows that he will become more of a control pitcher when

he returns, partly because he figures that, at his age, he can't expect to keep his 90-mile-a-hour fastball for too many more years. "I'll have to sacrifice some speed," he declares, "but I'll have pinpoint control."
One thing he won't be able to change is the umpires' strike zones. He says umpires can affect a game's outcome by as much as 25 percent, and that's an inexcusable intrusion into an athletic contest. He professes to not know what the definition of the strike zone is anymore. "The most disheartening thing

about the strike zone to me is not what its definition is, which I don't know, but the inconsistency with which they call it. You can throw the same pitch twice and get two different calls from the same umpire, back to back."

home plate and also from a device suspended high up above. Each player would have little tags sewn into his uniform denoting his strike zone. Then you have an independent evaluator in a room somewhere. And as the ball comes across the plate in the strike zone, it triggers an electronic signal that the evaluator sees. The umpire still calls balls and strikes as he sees them, but the evaluator counts how many of the umpire's calls actually coincide with the electronic strike zone. This would give you notes of how accurate each umpire is, and you retain the good ones and get rid of the bad ones. The technology is available."

Of course, this is just one more haremy that baseball traditionalists can use to condemn Eric Show. These days, his back yard has the feel of a sanctuary where he can lie low and escape the mob that demands both athletic excellence and simplicitas from its baseball players. One recent afternoon, as Show was nursing his back and composing his win-loss record in the dust of his glass-top patio table, a snoring and shuffling noise rose up from the bottom of the nearby canyon. From his deck, just beyond the empty hammock, a neighbor's pig could be seen rooting around the canyon floor outside Show's fence, at the bottom of some zig zag wooden stairs. When he first heard the stairs built, the pitcher was planning to put a batting cage at its terminus. The plan is still in the hitting stage, and now the stairs end in brush and rocks.

But at the sight of the pig this afternoon, Show's face lit up, and he went to find his wife and fetch a bag of carrots to feed to the pig. Then he partially negotiated the three flights of stairs with his dog Willie racing to tear the pig to shreds. Show and his wife held Willie back and passed through a gate, into the canyon. The pig and the Showes snorted and laughed and frolicked, though Eric's bad back kept him from moving and bending much. The pig sniffed at a carrot in Show's hand but refused to eat it. The animal wandered away, and Show was left holding the carrot. In one motion, he turned, reared back, and heaved the orange shaft toward Capew Mountain. His motion was beautiful, and the pinwheeling carrot traveled an astonishing distance. Show chuckled with a kind of satisfaction and returned through the gate, fighting Willie back. He looked at the steps, paused for a moment, and remarked, "Isn't it just like me to build a set of stairs down to nowhere?"

Show has thought a lot about this problem and, naturally, has a solution. "Jack Clark and I talked one night in Pittsburgh about this," he explains. "Jack was under the opinion, and so were a few of the other players, that we were getting an awful lot of bad calls at the plate. So I suggested to Jack that there was really a very easy thing that we could do to rectify the situation. It will never be done, but it's really very simple. It's an infrared strike zone, with depth, that's invisible."
"You have infrared beams coming up out of

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AUGUST 10, 1989 23

BY JOHN D'AGOSTINO

Adrian Belew machined his way into the music-his theater with a playing style in which he replicates on guitar the sounds of wild animals, trains, Asian wind instruments — seemingly every sound but that of a guitar. Last week, that reputation for onomatopoeic expression preceded Belew to town for his first local concert since the late-spring release of his fourth and most successful solo album, *Mr. Music Head*.

Three hours before his Saturday night show at the Bacchante, a sun-reddened Belew sat in a corner booth at Bully's in Mission Valley, munching on halibut (he purposely emphasizes the last syllable). Amiable to a fault, he laughed at the suggestion that he'd visited the San Diego Zoo only to add the sounds of the "Sun Bears" to his bag of guitar noises. But a note of incredulity colored his relating of an encounter at the zoo, in which a couple of teenage girls recognized him and whooped as though Belew were a "Beat Pack" dreamboat. "That never would have happened before the video," he acknowledged.

The promotional video of Belew's upbeat "Oh Daddy" was added to the playlists of both MTV and VH-1 in late May. Since then, hundreds of people who had no knowledge of the guitarist's prior stints with Frank Zappa, David Byrne, Talking Heads, King Crimson, or the Bears — or of Belew's three previous solo efforts — have come to know him through this 11-minute send-up. In it, Belew plays his real-life 11-year-old daughter Audie engage in a playful, sung dialogue about his lack of fame. The irony of the song's popularity is not lost on Belew, nor is the importance of capitalizing on his current momentum by exhibiting *Mr. Music Head's* other wares during the tour in progress.

If the mix of new and longer-ago jams at the Bacchante made for divergent expectations, it wasn't evidenced by their response to music from various phases of Belew's career. After a rather odd set by punk-punk singer Syd Stew (backed by a band that included X's D.J. Bonebrake, the Blasters' Dave Arvin, and the Balancing Act's Willie Aron), Belew emerged with his current bandmates — drummer Mike Hodges and keyboardist Rick Fox. The musicians had been a bit apprehensive about performing on a hot August night on a cramped stage whose powerful overhead lights would be inches from their heads. Accordingly, all three were loose-fitting, white T-shirts.

If you consider the circumstances, both halves of the title of the genre, "Hot Zoo," seemed especially appropriate. Sworn on his face, Belew led his cohorts through the song from *Mr. Music Head* that he has described as "a narrative walk through a zoo, in a John Lennon 'All of the recording's chips, crows, whistles, sirens, birds, elephant trumpet, growls, and roars were created on Belew's guitar, and as he called them out through Hodges' and Fox's rhythmic landscape on the concert setting did, indeed, assume a surreal cast."

Those who were originally drawn to Belew's sophisticated, eccentric musicianship — who, in other words, might look askance at his recent breakthrough (even more at his attempt at one) — had to have been pleased that the concert's second selection was "Three of a Perfect Pair," from his days with King Crim-

Known to Twang



Adrian Belew

son. Belew left intact the song's odd meters, tangential insinuations, and spinning, mirror-guitar analogies. But a new arrangement left room in the middle for some "jamming" that would have been uncharacteristic for the Crimson leader, by control-rock Robert Fripp. Hodges and Fox acquiesced themselves gleefully here, building glides of thick, contrapuntal support for Belew's free-form guitar work.

That difference was true for the entire show. The trio rove-walked between the ram-

antic *Music Head* that interweaves jungle rhythms, industrial-noise guitar, and soft-focus vocal harmonies. Belew strapped on a dozen to play "1967," the dramlit piece captures Belew's recollections of the *Sir Pinner* era in a minute that blends five different song fragments with a recurring theme played on the dobro. The piece has the overall effect of musical *hula* strung together like Chinese lanterns, and it mellowed the crowd progressively. But not for long.

Six of the first seven songs of the evening

A couple of teenage girls recognized him and whooped as though Belew were a "Beat Pack" dreamboat.

bunctious and the precise, as if Belew had wished to merge his Crimson experience with his more recent participation in the fun-loving pop-rock quartet the Bears. After faithful renditions of the new album's *Revolver*-ish "Bad Day" and its twin guitar romp, "Cocoon," Belew announced, "And now it's time for meaningful post number 17."

With that, he stationed himself facing keyboardist Fox, his legs spread and his arms positioned as if in a bowstring. As Fox played a "simplified" harp glissando on his keyboard, Belew punctuated playing the actual instrument and then fell into the first lines of the new album's "One of Those Days." In the middle of the song, Belew and Fox played a short in which each summoned the sound of a clarinet — Belew from his guitar, Fox from a Yamaha wind-synthesizer that actually looks like a clarinet.

After "Bird in a Box," a song from *Mr.*

were from *Mr. Music Head*, and as Belew reached for one of several post-lauder Prader Stratoscopes, the veteran Belew has begun calling out requests from his pre-"Oh Daddy" catalog. "Hey, it's great that you want to hear all those songs," he said, "and we'll love to play 'em all. But we'll have all week, and there are other acts waiting to play here." Then, in a voice rising sarcasm, he added, "I'm sure Blue Oyster Cult can't wait to perform here." As people cracked up, Belew said, "Of course, I'm only kidding." But when someone jokingly called out for the Lizard Skye song "Free Bird" — a tune that over the years has become a favorite spoof-request — Belew got much-sought-after. "Free Bird?" I got a free bird for ya," he said and offered up the finger guitar.

It was time for the hit. "You know, it's really tough sometimes when your kids know you're in the music business but never hear about

you," he said. "If you're supposed to be a rock and roll star, how come you're not on MTV? So I wrote a song about it." — Someone in the audience raised anticipatory eyebrows. Now, I know you've probably seen enough of that video, and I promise it'll be off soon, and it'll never play again. I recorded the song with my 11-year-old daughter. I put her in that little box over there." Belew pointed to a device resting on the keyboard. "Let's hear her, Rick."

Fox hit a switch, and Audie's vocal part came through loud and clear. "It's great," Belew said of the off-stage assisting device. "No per diem, no hotel problems. Anyway," he added wistfully, "here's the song that '20' companies' video." "Oh Daddy" got a good response, but not as much as the next selection. During the sound check earlier that day, Belew (on guitar) and Fox (wind synthesizer) had worked on a overly, exotic instrumental that was unfamiliar to me. Now they used that as a prelude to "Heartbeat" — arguably the most arresting of it's songs from Belew's King Crimson tenure, of the song's conclusion, the place erupts in a way that proved that most in attendance weren't new recruits.

The band would play three consecutive tracks from the new album ("House of Cards," "Bumpy Bump," "Motor Bungalow") before running a gauntlet of older material. A rearranged version of "The Ball Song," from Belew's *Twang* (his last album, featured a chard progression modified for a more melancholy effect. This was counterbalanced by "Superhero" from the Bears' self-titled debut album. The song opens with a pretty melody that leads to hyperactive crunch-pops before ending with the original melody. If the performance missed the two-guitar synergy of Belew and the Bears' Rob Peters, Hodges and Fox compensated nicely with what by that point had become the intensely solid, energetic playing.

Building a head of steam, the band ended with "Elephant Talk" from King Crimson's early titled *Discipline* album. Encore calls brought Belew back sans band. "After I finished *Mr. Music Head*, I went out and bought some guitar toys," he said. "This piece is something I've been working on lately." One of the toys was a Roland sampling instrument that stocks a myriad of orchestral and other sounds. Belew's guitar was MIDI'd (digitally interfaced) to it so that depending on where and how hard he played a string, he'd generate the sound of a piano, drums, violin, wind instrument, and so on. The instrument boasted an almost Stravinsky-esque arrangement of alternating timbres that led to a one-man, polyrhythmic African percussion jam. During this, Hodges and Fox reemerged, and the band's playing of the characters, at least to some extent, one could believe that those talents, *Franklin*, "Latin American" performers were real. In *Toby*, the three of classic human reality appears, for everyone is a mere literary (or, rather, cinematic) parody.

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Case Reopened



BY DUNCAN SHEPHERD

I regret but one area of neglect since I went into my annual summer slump. (Tined to coincide with the film world's annual slump, but trying to tell the industry bookkeepers: What do you mean *Let's Make a Million* is the work of *Summertime*? It's made a million in a week!) I do not of course refer to *When Harry Met Sally*, which, together with the recent *Forrest Gump*, only shows that when actors weaned on TV sitcoms turn their talents to *Deep Human Issues* they cannot do so in ways other than slick. (I truly believe they truly believe they're probing the depths.) Nor do I refer to the boom in "black comedy" — *Scenes from the Class Struggle in Beverly Hills*, *Runners, Hidden in Berlin*, *Hammer's Kiss* — which defines black comedy as a type of comedy relieved of the responsibility of being funny. And the ongoing race for American's Outstanding Teen Actress appears as if it will stay too close to call until the leading contenders — Winona Ryder (*Heathers*, *Great Balls of Fire*), Annette Bening (*Shogun*), Marisa Tomei (*Forrest Gump*) — are out of their tenbush.

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modest charm and mild irritation, it would be its immaturity. Artistic immaturity in particular. (Conventionally preferred euphemisms: brashness, cockiness, cheekiness.) This is only partly, but persistently, a question of such dubious bits of judgment as the rosy, orange—lighting effects, or the tilted camera and fish-eye lenses that are not always saved up for when they will mean something, but are strewn around liberally as reminders that the director is indeed directing, or the unrelenting temptation to live up to a minute-by-minute chronological narrative with some music-video montages. (Rolie Pomeroy's spastic dance during the opening credits, the first of such montages, is perhaps the most entertaining stretch in the movie, but it's a red herring as social diagnostics. When the climactic race riot arrives, all the female characters are directed to the bleachers.)

There is also the larger question of the rudimentary theatrical device of a one-day duration, with its concomitant necessity of dropping up and hashing over a great deal of Old Business. *Do the Right Thing* in this way, as well as in the way of grinding a propagandistic axe, often suggests a sort of transplant of Elmer Rice's *Street Scene* to present-day Bedford-Stuyvesant. But for Lee (more so than for Rice) the one-day format is a license not to have to shape the action, to let it ricochet at random among a large cast of "colorful" characters: the "Love Daddy" deejay who overruns the street from her window; the window-broadcast booth, the neighborhood martini who does the same from her window; ("I'll be watchin' ya, son. Mother Sister always watches"), the three-man chorus of sidewalk layabouts, the stammering religious fanatic, the Korean grocer, the physically (and vocally) formidable Radio Raheem with his matchless boom box, the dignified drunkard unofficially designated *Da Mayor*, etc., etc. Too few of these (excepting Spike Lee's Mookie, the pizza delivery man, and Danny Aiello's Sal, the pizzeria owner) make a deepening impression beyond their initial impact. And the notion of them on screen approximates less a "dramatic structure" than the capricious flight path of a social butterfly. The action never really builds, barely even follows, and not infrequently stalls.

and jury can do one of, is that nothing I have heard about the movie strikes me as more polarizing of Spike Lee than the widespread notion that he has now reached full maturity as an artist. I hope for his sake, to say nothing of the rest of our stakes, that that isn't so. If any single thing characterizes his third feature film, if any single thing sums up both its

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Undoubtedly the movie, a kind of Borschauch test for the projections of individual views, opens itself to endless discussion of what prompted the final riot. Did Mookie launch the trash can through the restaurant window because Sal had refused him an advance on his paycheck? Or because of what he perceived as Sal's unwholesome interest in Mookie's sister ("All Sal wants to do is play hide-the-salami")? Or what? No theory — and this seems to have been by design — is particularly tenable, much less plausible. And so, what gives the finale its rhetorical force — the haphazardness of it — takes away from its dramatic force. One of the things about haphazardness, after all, is that its outcome could have come at any time or at no time; at the start of the story or nowhere in the story. And if the movie chooses to disdain the steady trochee of inevitability, it's going to run the risk of suggestion. It will need something else to take up the slack. Rounder, fuller characters might have done it. Or, if we're to be content with cartoonish stylization, then punchier, funnier comedy might have done it instead.

For my taste *Do the Right Thing* is sufficiently unfunny to have left numerous dull stretches. Sufficiently unfunny, what's more, to have blasted the shock of its ending. (The thing that sets it apart from that already-dog-eaten landmark of black cinema, and coincidentally another multi-character single-day broadcast booth, the neighborhood martini who does the same from her window ("I'll be watchin' ya, son. Mother Sister always watches"), the three-man chorus of sidewalk layabouts, the stammering religious fanatic, the Korean grocer, the physically (and vocally) formidable Radio Raheem with his matchless boom box, the dignified drunkard unofficially designated *Da Mayor*, etc., etc. Too few of these (excepting Spike Lee's Mookie, the pizza delivery man, and Danny Aiello's Sal, the pizzeria owner) make a deepening impression beyond their initial impact. And the notion of them on screen approximates less a "dramatic structure" than the capricious flight path of a social butterfly. The action never really builds, barely even follows, and not infrequently stalls.

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The Laughton Effect

BY JEFF SMITH

"It's not a great. There's no room for genius in the theater. It's too much trouble. The only actor I ever knew who was a genius was Charlie Laughton. Maybe that's why he was so difficult."

Moondog and the size of a large person warped by a fabulous mirror, Charles Laughton (1899-1962) thought he resembled a "departing pachyderm." He had neither the looks of a leading man nor those of a character actor. He was too tall for either. And yet, with a face of malleable clay he could sculpt at will and eyes that could narrate nonverbal epics, Laughton forged one of this century's most impressive acting careers. It is practically impossible, in fact, to compile a short list of his stage and screen credits: films including *Rembrandt*, *The Private Life of Henry VIII*, *Captain Bligh in *Mutiny on the Bounty*, and the Hunchback*; stage roles including *Galileo* (which he co-wrote with Bertolt Brecht), *Don Juan in Hell*, and a controversial *Leah*—who goes mad when he discovers a new kind of sanity—said to rank among the finest. Toward the end of a long, distinguished career, Laughton appeared on TV's *Ed Sullivan Show*. The host and jockeying that Laughton was such a compelling actor he could probably read anything and make it sound great. Without rehearsal, live, Laughton proceeded to read a national insurance firm and, according to many an avid admirer, proved Sullivan right.

In his spare time, it would seem, British actor Simon Callow wrote terrific books about the theater. His first, *Being an Actor* (Grove Press, 1986), is one of the most interesting books I've ever read on the subject. He followed it with a unique biography of Charles Laughton (Grove Press, 1988). This isn't a biography, per se, though Callow studies excursions into Laughton's origins, his stormy marriage with Elia Lanchester, homosexuality, et cetera, in the prologue and epilogue. Instead it is a study of the live Laughton generated out of himself, his roles. "This book," says Callow in the introduction, "is a sustained attempt to write about acting, as exemplified by one of its greatest practitioners. It is an enquiry into what he was trying to do and how he succeeded in doing it."

In effect, the book enables Callow to explore in exact detail what his first book pointed toward: "whether or not one can talk about

acting as an art." He reviews the films, and for Laughton's stage efforts, Callow does an interesting thing. In an attempt to see Laughton live, he pieces together what was said in performance, both public and private, about the performer, to create, in a quasi-like picture-in-words of the actor, a sense of what he was like. In no time Callow answers the first question—acting is indeed an art—and along the way he also shows it's possible to recapture productions past through the printed word.

Callow has called the size of a large person warped by a fabulous mirror, Charles Laughton (1899-1962) thought he resembled a "departing pachyderm." He had neither the looks of a leading man nor those of a character actor. He was too tall for either. And yet, with a face of malleable clay he could sculpt at will and eyes that could narrate nonverbal epics, Laughton forged one of this century's most impressive acting careers. It is practically impossible, in fact, to compile a short list of his stage and screen credits: films including *Rembrandt*, *The Private Life of Henry VIII*, *Captain Bligh in *Mutiny on the Bounty*, and the Hunchback*; stage roles including *Galileo* (which he co-wrote with Bertolt Brecht), *Don Juan in Hell*, and a controversial *Leah*—who goes mad when he discovers a new kind of sanity—said to rank among the finest. Toward the end of a long, distinguished career, Laughton appeared on TV's *Ed Sullivan Show*. The host and jockeying that Laughton was such a compelling actor he could probably read anything and make it sound great. Without rehearsal, live, Laughton proceeded to read a national insurance firm and, according to many an avid admirer, proved Sullivan right.

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In effect, the book enables Callow to explore in exact detail what his first book pointed toward: "whether or not one can talk about

both physically and mentally. He wanted the hump to weigh a ton, so he would have to leave himself around. He was equally loath to find the full character within himself. On the first day of shooting, as hundreds of extras waited in record-temperature heat, the heavy rubber makeup worked, but Laughton couldn't. "I am sorry, I am so sorry, but I thought I was ready," he told director William Dieterle, "but it just did not come, but it will come, and will be good."

It was, as what is surprising, given the descriptions in the book about the masochistic means Laughton used to unlock the character ("Twist it more!" he yelled at a director's assistant when Quasimodo was lashed to the wheel. "More!"), is that we rarely see the Hunchback suffer overtly in the film. He seems instead to have moved beyond his own pain to become something much larger, an emblem of the ache of the earth. Laughton believed that great acting could transcend the particulars of a role and present images of the human condition in general. The once told Olivier that the reason Sir Laurence was so good was because "you are England, that's why."

In order to transcend the Hunchback, Laughton risked both body and mind. Callow points to the demands of the Hunchback, exploited by composers for coloratura sopranos, as illustrated notably in her performance of the Queen of the Night's "Der Hölle Rache" from *The Magic Flute*. There, she hit the high F's right on the nail, and negotiated the staccato fireworks above the staff with commendable accuracy, if not with the ultimate brilliance that results from the total self-confidence of the great Queen of the Night, and their unrestrained willingness to throw themselves off a cliff if necessary. Maran is more cautious than that, very anxious to get things right, and



Callow. "The linearity which makes Laurence Olivier for the most part such a disappointing film actor, but so exhilarating to see on stage, is entirely absent from Charles Laughton.... There are no straight lines with him; everything is composed of tiny arrows, each pointing in a different direction. Hence the illusion of life itself."

Laughton learned this "method" from his French teacher Alice Guehen (who told him, "I will break your heart, but I will make an artist out of you"). His performance as Quasimodo, in *The Hunchback of Notre Dame*, is a useful illustration of this process. Laughton was hypnotically drawn to the part because of the pain it contained—the ugliness, the sense of rejection, Quasimodo's physical suffering—and Laughton, by contrast, went in an entirely different direction. Instead of telling what his character was about ("he was unloved in psychology"), he simply allowed the character, contradictions and all, and the audience's responsibility was to add everything up. Laughton gave them not a set of meanings but a raw, unmediated being that was sucking his soul out of him. Laughton lived that pain during the shooting,

PAMELA-ANN MARAN

The West Coast Lyric Opera continued its series of vocal recitals at Hillcrest's World & Music Bookstore with a concert by soprano Pamela-Ann Maran, with Anne Young at the piano. Maran identifies her vocal type as "lyric coloratura soprano," a composite label that might also suit a singer like Joan Sutherland. The label is a suitable one, for Maran has a big voice that, properly placed, might exhibit the timbral quality of a lyric soprano, while at the same time her agility in rapid passage work is quite adequate to the demands of the coloratura repertoire. Her range includes the great heights exploited by composers for coloratura sopranos, as illustrated notably in her performance of the Queen of the Night's "Der Hölle Rache" from *The Magic Flute*.

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hence a bit reluctant to take chances. That, I think, was why her pyrotechnics—in the Mozart as elsewhere on the program—provoked admiration rather than awe, approval for a talented and well-trained artist rather than the heady excitement this kind of singing can arouse in an audience. Still, there was considerable pleasure in listening to her agility at the top, where her voice is nicely poised, well focused in the mask of the face, clear, smooth, of an engaging timbre, and far less shallow and colorless than is the case with many coloratura sopranos singing in that range. Both the agility of the voice and its timbral quality in works of high virtuosity were charmingly illustrated in some pieces Maran shared with Tim Dumbly, a spectacular trumpet player, who provided the accompaniment for the coloratura repertoire. Her range includes the great heights exploited by composers for coloratura sopranos, as illustrated notably in her performance of the Queen of the Night's "Der Hölle Rache" from *The Magic Flute*.

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QUARTER NOTES

BY JONATHAN SAVILLE



Pamela-Ann Maran

Her pyrotechnics provoked admiration rather than awe.

production, evident throughout the concert, became somewhat more prominent, detracting from her otherwise assured performance. The tone color in the lower and middle ranges of her voice is radically different from what one hears in the top register. The resonance here is largely in the throat, with a loss of all the forwardness and brightness that make her top so pleasing. The color is not even that of a lyric soprano; it has the

hollow sound, the loose, rattling quality that, I think, was why her pyrotechnics—in the Mozart as elsewhere on the program—provoked admiration rather than awe, approval for a talented and well-trained artist rather than the heady excitement this kind of singing can arouse in an audience. Still, there was considerable pleasure in listening to her agility at the top, where her voice is nicely poised, well focused in the mask of the face, clear, smooth, of an engaging timbre, and far less shallow and colorless than is the case with many coloratura sopranos singing in that range. Both the agility of the voice and its timbral quality in works of high virtuosity were charmingly illustrated in some pieces Maran shared with Tim Dumbly, a spectacular trumpet player, who provided the accompaniment for the coloratura repertoire. Her range includes the great heights exploited by composers for coloratura sopranos, as illustrated notably in her performance of the Queen of the Night's "Der Hölle Rache" from *The Magic Flute*.

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second part of Maran's program, but in what I heard I also found an interpretive untruthness, wherever the music—much of it concentrating on pure display—offered an occasion for dramatic or emotional expression. In Rosini's "Una voce poco fa" from *The Barber of Seville*, for example, neither the characterization nor the humor had much authenticity, as though these elements of the performance had been hastily pinned on after Maran had devoted the greater part of her efforts to mastering the music on a technical level. Those efforts paid off, certainly, for she sounded like easy competence. But this was a performance that never reached the status of opera—which is where the aria in fact must be, if it is to communicate its full musical meaning.

In general, what I heard at Maran's Sunday afternoon recital was a singer with a number of solid technical achievements, who has not yet dealt sufficiently with all the demands (both technical and interpretive) of the type of music she has chosen to sing. There is, for now, something unfinished about her singing—which does not exclude the possibility that one day she might develop into a very fine singer indeed.

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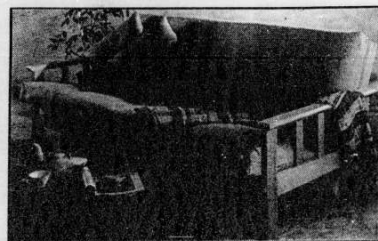
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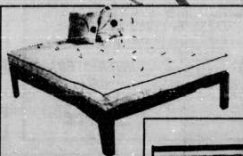


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"Homunculus," Levey Kall, 1987

THE GUN FIGHT

Recently, an old friend from high school sent me a copy of *Time* magazine featuring an article that pictured each of the 464 Americans who died of gunshot in a single week. My friend attached to the magazine a handwritten note that said:

"Surely this will convince you of the need for stronger legislation against guns."

It didn't. As a Libertarian, I oppose all laws that restrict people's ownership of property. People who simply own guns aren't harming anybody. The criminal justice system should protect people from those who use guns to commit robberies, rapes, and murder. I do favor swift and severe penalties for anybody who uses a gun to commit a crime.

My friend isn't a Libertarian, so my arguments on principle don't impress him. Instead, I've decided to send him a copy of Don Kates' book, *Firearms and Violence*. Kates is a self-described liberal, not a Libertarian, and his credentials are impeccable. After graduating from Yale Law School, he worked for civil rights in the South. He's a former ally of William Kunstler, the left-wing lawyer who defended the "Chicago Seven" after the 1968 demonstrations at the Democrats' national convention.

For ten years, Kates directed legal research and litigation for the California Rural Legal Assistance Program and the San Mateo County Legal Aid Society and now teaches criminology at Stanford University.

Kates' arguments against more restrictive gun-control laws are practical, not ideological. "A total ban on handgun ownership makes no criminological sense," Kates explains. He offers these facts in support of his conclusions:

— Because victims are generally weaker than attackers, a firearm is more useful to a potential crime victim than it is to a criminal.

— Each year firearms are used 645,000 times by good citizens to resist crimes. In contrast, guns are used 581,000 times each year by criminals committing crimes.

— Only one out of every 5400 gun owners uses his weapon to

commit a murder. — Banning all handguns is as impractical as the prohibition against liquor was in the 1920s. There are 54 million handguns in



the U.S. The cost of finding and confiscating them is more than law-enforcement agencies can bear.

At best, only 30 to 40 percent of the American public favors a ban on handgun ownership. However, a survey of prison inmates revealed that 85 to 90 percent of them favored a total ban on handgun ownership. When asked why, the inmates said that no law could prevent them from getting guns to commit crimes. However, the criminals said they feared armed citizens more than they feared the police.

Kates believes that gun-related crimes could be cut substantially if the judicial system would enforce existing gun-control laws. Existing laws already require mandatory sentences for convicted felons who commit crimes with guns. However, Kates thinks enforcing these laws would require a doubling of the prison population from its current level of 400,000 to "between 600,000 and 800,000." Kates says American voters still aren't willing to pay the cost of putting in jail all criminals who should be in jail.

San Diegoans will have a rare chance to hear Kates speak about

(continued on page 3, col. 1)

OUT OF HAITI

In one painting, a priest or hougan presides over a sevens against liquor was in the 1920s. There are 54 million handguns in

companion and protective. Haiti's religion is an amalgam of voodoo and Catholicism, and its influence is pervasive in the country's art. In fact, says Haitian art collector Robert Briceau, voodoo — a word of the Dahomey tribe of Africa and a marriage of two words meaning "inspection" and "the unknown" — is probably the sole cultural force that has survived until today from the 16th Century, when Africans were sold into slavery and brought to Haiti. There are those who say that, guarding its ships, aided by more than a dozen highly stylized devils who are appended to her body. In a tapestry of beads and sequins, a woman with tears in her eyes is represented both as the goddess Erzulie and the Mother of Christ, her head and that of the child bathed in halos, her body large by

Briceau, a professor emeritus of medical education at Michigan State University, bought a turn-of-the-century house in Jacmel, a

16th-Century coffee port in southeast Haiti, in 1973, two years after Papa Doc's death. He quickly fell in love with the place; he found the absence of racism there refreshing. Briceau also was in Haiti when Baby Doc Duvalier, though proclaimed President for Life by his father, left with his wife and 20 associates for the south of France in February 1986. The week before Duvalier fled in a U.S.-supplied plane, the town of Jacmel — though a 90-minute drive from the capital — was in turmoil. A school named for Duvalier was burned down. From his home just below the town square, Briceau could hear shots fired in the night. At 10:30 one night, he heard some scuffling and some shots from the direction of the square, sounds followed by

(continued on page 4, col. 3)

MISSIONARY FOR THE MODERN

In the mid-'30s, a Leger oil could be bought for \$140, a Picasso gouache went for \$350, 8 Jean Arps sold for \$262, and 11 Max Ernsts were less than \$750.

At the high end, the going price for van Gogh's *Starry Night* was \$30,000, Marc Chagall's *I and the Village* cost \$150, and Picasso's *Three Musicians* was on the market for \$10,000.

The man who obtained these works at prices that were

ridiculously low even 50 years ago was Alfred H. Barr Jr., the first director of the Museum of Modern Art in New York City. Because the museum, which opened in 1939, had no budget in its early years for acquisitions,



Alfred H. Barr Jr.

Barr labored unconsciously to find donors who would buy these gems and donate them to MOMA, as it was affectionately called. He regarded it as an enormous coup when he persuaded Olga Guggenheim to pay \$10,000 for

Picasso's *Git Before a Mirror* as her first gift to the museum. The book in which this information appears is called *Alfred H. Barr Jr., Missionary for the Modern*, lovingly wrought by

(continued on page 3, col. 4)

OF THE AUGUST MOON

Although they lack the power and drama of solar eclipses, lunar eclipses still demand a modicum of attention — especially when they can be viewed with after-dinner drinks. Such an event will be served up on the evening of Wednesday, August 16. Not since 1982 have San Diegoans had such a fine opportunity to snuggle up to their loved ones and witness the leisurely passage of the full moon through earth's shadow.

Like all lunar eclipses, this one will be observable over the entire hemisphere of the earth — weather permitting. Here on the West Coast, though, the show will already be underway as the sun sets and the moon rises.

Most locales in the city are fine for viewing the eclipse, unless the coast-bugging low clouds march inland. If they do, you'll need to travel inland, to El Cajon or Escondido perhaps, or even further toward the mountains.

Pick a site with a clear, unobstructed east horizon. And peek along binoculars, if you have them, for a more impressive view.

As evening twilight fades, the ghostlike image of the moon should materialize in the eastern

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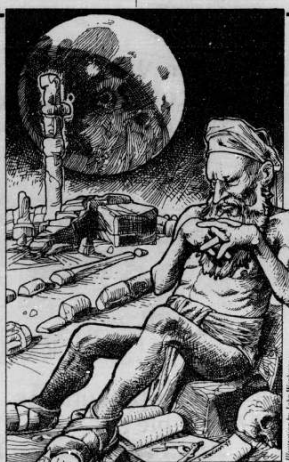


Illustration by John Winkler

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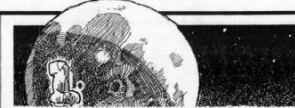
THE GUN FIGHT

(continued from page 1)
the problems of firearms and violence at the Libertarian Super Club on Monday, August 14. The club will meet at the Bit of Sweden Restaurant, 2850 El Cajon Boulevard, North Park. The social half-hour begins at 6:30 p.m. Dinner is at 7:00, and Kates will speak at 8:00 p.m. For details or reservations, call 291-6233.

— Steve Wolfe

OF THE AUGUST MOON

(continued from page 1)
sky (between 8:15 and 8:30 p.m., depending on atmospheric conditions). The pale disk, some 1000 times dimmer than the normal full moon, will be bathed



in a soft, ruddy glow, a consequence of sunlight skimming through Earth's atmosphere and bending into the Earth's shadow. This light, reflected back to us by the moon, is reddish here on Earth. Imagine an astronaut standing on the eclipsed moon, to him or her the dark Earth would appear to have a red halo, the equivalent of all the world's sunsets and sunrises.

At 8:56 p.m. the direct rays of the sun will make landfall on the moon, initiating a sequence of partial phases that will ultimately return the moon to full illumination one hour later. The curved edge of Earth's rounded shadow on the moon provides visual evidence that the earth is a

sphere. This phenomenon, known by the ancient Greeks to occur with every lunar eclipse, provided the basis for Aristotle's belief in Earth's true shape. If you're a shutterbug skilled in the art of night photography, the August 16 eclipse should be an exceptional opportunity to capture a relatively rare astronomical event along with a terrestrial foreground. For best results, you'll need a camera loaded with fast film, a fast lens in the 100mm to 200mm range, and a tripod. Choose a composition that includes features on the horizon as well as the moon itself, and make time exposures no longer than about

ten seconds to prevent excessive trailing of the moon in the sky. With a wide-angle lens, multiple exposures are possible, showing the progression of partial phases as the moon slides in the eastern sky.

— Jerry Schad

MISSIONARY FOR THE MODERN

(continued from page 1)
La Jolla resident Alice Goldfarb Maniquis. It's the first biography of Bart, whose visions shaped MCMA and made it one of the great repositories of modern art as well as the first museum to collect and show movies. Although his purchases were enormously daring, Bart himself was a fairly obsessive whose hands shook when he wrote a personal check for ten dollars for a worthy cause. In his personal life, he was ascetic, limited to few pleasures.

and it seemed a marvel to his circle that he married and later begot a child. It's quite telling that his biography carries photographs of Bart surrounded by his stunning acquisitions, of Bart at committee meetings or with museum sponsors. But there's not a single one of his wife Marge or his daughter Victoria, who spent her summers at camp and rarely saw her busy father during the rest of the year.

"The woman who undertook the writing" of this book is no stranger to the world of art. "Every artist is really a voyeur," Maniquis explains. "We all want to see what things really look like." In her native New York City, she visited MCMA with an almost mentalized loyalty, often abandoning her high school classes to study rotating exhibits. Eventually she migrated to San Diego and majored in art at San Diego State, where she created three-dimensional glass

(continued on page 4)

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(continued from page 2)

sculpture. But it was only when she embarked on her Ph.D. at UCSD that she knew she would devote the rest of her life to writing about art history. She has written a biography of 20th-Century French painter Marcel Duchamp as well as a cultural history of the '30s, '40s and '50s: *The Birth of Modern Times*. One of its chapters was devoted to modern art, and it was while working on it that Marquis discovered that no biography of Alfred H. Barr existed.

For two years, Marquis sat in San Diego's downtown library studying 60 rolls of microfilm about MOMA and Barr that she obtained from the archives of American Art. Then she went to New York to interview close associates of Barr's. The most difficult part of her project was obtaining the interviews and having to live in New York while doing so. The best was seeing her book completed after four years of labor.

Missionary for the Modern is so

named because Barr, who came from a line of missionary ministers, applied the same zeal to establishing MOMA as his forebears had to the church. During his early decades, Barr preferred European to American artists who lived and worked in New York. But once converted, Barr bought the then-enigmatic Jackson Pollock, Franz Kline, Mark Rothko, de Kooning, and dozens of other American Expressionists, so that MOMA's American collection was one of the most avant-garde in the world. It was a bitter irony that during the last six years of his life (Barr died in 1981), he suffered from Alzheimer's disease and often gazed at reproductions upside down.

Alfred H. Barr Jr., *Missionary for the Modern* is not an interpretive biography, as see Barr only in fragmented moments, fusing with

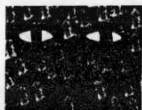
the hanging of a picture or having an anxiety attack before a lecture. But these isolated glimpses into the man take second place to what he achieved at the Museum of Modern Art.

Alice Goldfarb Marquis will discuss her book as well as the fluctuations of the art market at D.G. Wills Books, 7527 La Jolla Boulevard, Wednesday, August 16, at 7:30 p.m. Admission is free. For more information, call 456-1800.

OUT OF HAITI

(continued from page 1)

the ringing of the bell in the central cathedral. He heard later that a few protesters, pursued by government soldiers, had taken sanctuary in the church. Briceon divides his time between the richest and poorest countries in the Western Hemisphere, spending summers in a rented home in La Jolla and winters in Jacmel. In his



Caribbean town, he has an art gallery from which he sells and promotes the works produced by the naive (or untrained) artists he encounters. He estimates he's purchased at least 500 paintings and sculptures made by Haitian artists. Seldin Rodman, in a 1988 book focusing on Haitian art, credits Briceon with "discovering" the imaginative artist Edgar Jean-Baptiste. (One Jean-Baptiste painting features a zep, a demon spirit who eats children who remain outside after dark.) Briceon modestly notes that Jean-Baptiste was selling paintings before the two ever met but says he did buy 40 or more

paintings and painted rocks from the artist. When Briceon met Jean-Baptiste in the mid-'70s, the shy, rather frail artist — who earned most of his daily bread as a tailor — was sitting outside his tiny house, working at his sewing machine. Jean-Baptiste is now blind, Briceon says, a result of glaucoma that went untreated for too long. Briceon brings part of his collection of Haitian painting and sculpture to the Humble Gallery tomorrow, August 11, through September 11. An opening reception is scheduled tomorrow from 7:00 p.m. until 9:00 p.m. Briceon, who has written that Haitian art is reminiscent of "Roussau's jungles, the humor of Miro, vivid pastoral scenes of van Gogh, the eerie silence of Munch or Hopper, the serene views of Gauguin, [and] the brilliant rhythms of Matisse," speaks about this art at the gallery, 7292 Fay Avenue, La Jolla, on Tuesday, August 15, at 7:00 p.m. For more information, call the gallery at 456-3922.

— Jackie McGrath



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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 62853, San Diego, CA 92168.

OUTDOORS

The Pensold Meadors, making up the San Joaquin meadow show of the year, will peak at the rate of about one per minute during the hours before dawn on Sunday, August 12. The best time to observe is between 1 a.m. and 4:45 a.m. — after the moon sets, but before the first light of dawn.

The number of meadows you'll see will be somewhat less if you observe on the previous or the following morning. Like all meadow shows, the Pensold are caused by the earth (in its motion around the sun) plowing through a stream of dust particles (also called the sun) shed from a comet.

These particles burn up in a second or two when they slam into the earth's upper atmosphere at high speeds, producing the short-lived luminous streaks we sometimes call "shooting stars." Some of the brightest Pensold leave a glowing glow, called a train, that can linger for a few seconds or longer.

Pick a site with an unobstructed view of the sky, well away from city lights, and make yourself comfortable in a lounge chair or sleeping bag. Since the Pensold seem to radiate

from a point in the northeastern sky, look in that direction. Plenty of strong coffee is not a bad idea either.

Get Together Walk, new and prospective Sierra Club members are invited to meet in Balboa Park on Saturday, August 12, for a two-hour walk along gentle to moderate terrain. Meet at the fountain between the Rodin 4, Fleet Center and the Natural History Museum at 9 a.m. Bring appropriate walking shoes, water, and a snack. Free. 299-1743.

Riding at San Elijo Lagoon, ducks, herons, egrets, and hawks are among the many birds to be seen at this marshy lagoon. Join Barbara Moore of Scripps Aquarium Museum for this walk. She'll talk about the various species and their nesting habits on Sunday, August 12, beginning at 9 a.m. The walk lasts three hours and meets at the Nature Center, 7940 Grand Avenue, in La Jolla. Free. 459-0071.

"Great Day in the Mountains" Walkabout International sponsors a walk in Pine Valley on Saturday, August 12, traversing the Noble Canyon Trail. The pace will be moderate plus for 18 miles over flat, hilly, dirt, and rocky terrain is strenuous walk, dry warm, but worth

the effort. The walk meets at a cabin in Pine Valley. Call 331-7463 or 461-8814 for directions and reservations. Free.

Lake Hodges Hiking, the Lake Hodges Hiking Club, established to preserve and enjoy the natural beauty of the Lake Hodges area, will hold its first hike and introductory meeting on Sunday, August 12, at 8:30 a.m. Discussion and refreshments follow the hike. Meet at the Rancho Bernardo Community park, located off the West Bernardo Drive exit from I-15, behind the Jockey Center (the only building on the grounds). Free. For more information, call 756-5244.

Wildlife Census, spend a Saturday morning counting birds with the San Diego Audubon Society. On August 12, from 7:30 a.m. to 10:30 a.m., the public can contribute to knowledge about the San Diego Audubon by helping out with the monthly census. To reach the lagoon, take I-5 to the Via de la Valle exit, go west, then left on Jimmy Durante Boulevard. Turn left on San Diego Drive and park near the gate. Meet at the bridge at the lagoon. For more information call 531-0415.

Historical/Scientific Tour, explore Pensold Park's history and beauty at a program sponsored by the San Diego Historical Society on Sunday, August 12. An introductory slide lecture on the history of the park's development will be held in the museum's education room at 10 a.m., followed by a walking tour of the grounds. The Juniper Serra Museum and Pensold Park are located in the hills above Old Town, at the west end of Mission Valley. Take the Taylor Street exit from I-8 to Pensold Drive, turn left, and climb the hill. For reservations or ticket information, call 297-3258.

Devide Trail Walk, learn about the flora and fauna found along the Divisadero Trail at Cabrillo National Monument on a guided walk set for Sunday, August 13. The walk meets at 10 a.m. at the Old Point Loma Lighthouse and lasts about 90 minutes, covering two miles over moderately steep terrain. To reach the lighthouse, take I-5 west till it ends, then turn left on Nimble Boulevard and right on Catalina Boulevard. Follow Catalina past the cemetery to the lighthouse. Reservations are required; call 557-5450. Free except for a parking fee.



San Diego Trust & Savings Bank and Mothers Against Drunk Driving Present the Sixth Annual

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Saturday, August 12 • 7:30 a.m. • Balboa Park

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T-Shirts - Custom designed t-shirts for registered entrants.

\$200 Cash Award - For first male and female finishers of 10K.

Awards - To the top three finishers in each age division and the first male and female finishers of the 2-mile Fun Run/Walk.

Win Prizes - Trip for two to Washington, D.C. • 5-day cruises to Catalina Islands and Ensenada, Mexico • One night stays at the Doubletree Hotel with dinner at the Monterey Whaling Company • Invader Cruises • San Diego Harbor Excursion cruises • Passes to the San Diego Zoo and Wild Animal Park, Magic Mountain, and The Improv and much more!

Refreshments - At the finish line: Marvelous Muffins, Fornaca Bakery bread to the first 2,000 entrants, Pepsi, Palomar Mountain Spring Water, fruit and more.

Free MADD Pins - To the first 100 registered entrants.

Day of Race Registration - 6:00-7:15 a.m. at Pan Am Plaza area in Balboa Park. For more information, call Breaking Forty Race Consultants, Inc. at (619) 272-8316.

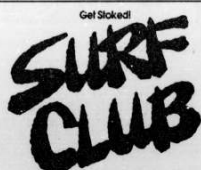
Entry Fee - 10K - \$15; Fun Run/Walk - \$13; 12 & Under (10K or Fun Run/Walk) - \$10; Tot Trot - \$7.

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Jazz Festival Line-up sponsored by The Old Ferry Landing Merchants:
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READER'S GUIDE TO LOCAL EVENTS

"The Way to Rancho Santa Fe," a modern-plus ten-mile walk through home farms, citrus groves, and beautiful homes in the Rancho Santa Fe area will be sponsored by Walkabout International on Sunday, August 13. The walk heads for the village and returns via a different route. Meet at the upper entrance to San Diego Park on San Valley Road and Lomas Santa Fe Road, one mile east of the Lomas Santa Fe exit off I-5. Fee: \$12-\$16.

The Total Lunar Eclipse of next Wednesday evening (August 16) promises to be widely observed. Here

in San Diego, totality begins close to the time of sunset, as the moon rises. Look for signs of the glowing, red-tinted moon around 8:30 p.m. as it materializes in the eastern sky. The faint, reddish glow you'll see on the face of the moon during totality is a consequence of the sun's rays skimming the earth's upper atmosphere and being bent into the earth's shadow (which, of course, during totality, totally covers the moon). Use binoculars, if possible, to enhance your perception. Totality ends at 8:56 p.m. From then until 9:56 p.m., you can watch the gradual recovery of the full moon as the edge of the earth's shadow recedes across the lunar surface.

Nature Photography Walk, ranger and photographer Phil Roullet explores the native vegetation of Torrey Pines State Beach and Lagoon while teaching tricks of nature photography. Bring walking shoes and a camera to the next "Discovery" event sponsored by the Nature Company on Wednesday, August 16, 9 a.m. to 7 p.m. Meet at the store in La Jolla, 7940 Cloud Avenue. Fee: \$59-80.

DANCE

"Summer Polka Dance," the Stan Mira Polka Band performs at this dance, sponsored by the Knights of Columbus and set for Friday, August 11, 9 p.m. to midnight, at the Santa Sophia auditorium, 9800 San Juan Street in the Casa de Oro area of Spring Valley. Refreshments (including Kolbas sandwiches) will be available. For ticket information or group seating, call 440-6455 or 463-6082.

Flora Filipina, the Samahon Philippine Dance Company presents festive dances, music, and gourmet food on Saturday, August 12, at 4 p.m. at 1967 Oceanview Boulevard in Logan Heights. For ticket information, call 444-7528.

"Dance X-Change," the fourth annual San Diego Dance X-Change offers new dances and works in progress critiqued by established dance critics and members of the audience. Two different programs will be presented on Saturday, August 12, and Sunday, August 13, with the critics' report addressed to the choreographers after the performance. This year's

critics include Martin A. David, former editor of Dance Reader Now and critic of Danceplace; Mary Short, arts critic for the Tribune and Eileen Scudlark, feature writer for the L.A. Times.

The choreographers and their works for Saturday are Ann Mary Carney from Austin, Texas; James Scott, Karin Jensen of Orange County, California; Peter Corner of San Diego; Cyndy and Alice Berger of Los Angeles, Los Angeles; Melissa Coyle of San Diego; Two Pines. Sunday's program features Doreen Amalia of San Diego, Open the Sky, Terry Bettner of San Francisco; Henry, I Rem's Be Home for Dinner, Low, Saby, Wendy Ellen Cochran of San Diego; Unlimited, and Pam Turner of San Diego; Dead Race. Performances are set for 8:30 p.m. both nights at J's Company and Dancom studios, 355 Fifth Avenue, in Hillcrest. For ticket information, call 296-9523.

FILM

"Comic Book Confidential," this combination of interviews, historical footage, and state-of-the-art animation techniques screens at the Ken Cinema tonight, Thursday, August 10, through

Saturday, August 12. Ken Mann's documentary includes 23 actors and writers who have helped build this thriving industry, which brought Batman to life and promises to do the same with soon-to-be-majors-motopictures Dick Tracy, Archer, Bone & Naakka, Spiderman, et cetera.

Showtimes are 5:30 p.m., 7:30 p.m., and 9:30 p.m. nightly. Saturday and Sunday matinees at 1:30 p.m. and 3:30 p.m. The Ken is located at 4061 Adams Avenue in Kensington. For ticket information call 383-5909.

Eskimo Documentary, the Museum of Man will feature two films in August about Eskimo families on their traditional migratory routes used by their ancestors for centuries. On Friday, August 11, People of the Sea: Eskimo Summer will be shown, a view of the Eskimos during their summer activities: constructing igloos, fishing, trapping salmon, gathering bird eggs, and hunting caribou. The film begins at noon in the Hensel Hall classroom and runs about an hour. Free with admission to the museum. 239-2001.

"Real Life," the downtown library's Monday night film series presents Albert Broccoli's first feature, a biopic

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READER'S GUIDE TO LOCAL EVENTS

satire on the influence of the media. Brooks portrays an opportunistic filmmaker who takes his cameras into the home of a veterinarian to capture the "typical" American family of course, everything goes wrong. The film screens on Monday, August 14, at 7 p.m. in the third floor auditorium of the library, 525 E Street, downtown. Free.

"New Chinese Cinema," the La Jolla Museum of Contemporary Art continues its series of films by directors from the People's Republic of China. On Wednesday, August 15,

Barboursen screens, directed by Ling Ziding. Adapted from the novel of the same name by Chinese writer Shen Congwen, Barboursen is a narrative-theatrical story set in the mountainous region of Hunan. The 1985 film is shown in Chinese with English subtitles and screens at 7:30 p.m. in the museum's Sherwood Auditorium, 700 Prospect Street, in La Jolla. For ticket information, call 434-5541.

MUSIC

SummerFest Concerts. San Diego pianist Cecil Lurie headlines an all-Gershwin program that continues tonight, Thursday, August 10, through Saturday, August 12. The program includes selections from Gershwin's overtures to *Of Thee I Sing* and *Girl Crazy*, and other Gershwin favorites such as "Fascinating Rhythm," "Strike Up the Band," and "Swanee." Lurie joins the orchestra for the third movement of the Concerto in F Major and the variations on "Gir Rhythms." On Wednesday, August 15, SummerFest resumes the sound of "old-time" music, when Big Band was king, with two programs from the hit radio series *Lucky Strike Hit Parade*. Guest conductor Norman Leyden, an

arranger for Glenn Miller's Air Force Band, leads the orchestra's look at music from 1935 to 1943, including hits like "I'll Be Home Again," "Love to Look At," "A Time Goes By" and "The Heat of the Night." The 1985 film is shown in Chinese with English subtitles and screens at 7:30 p.m. in the museum's Sherwood Auditorium, 700 Prospect Street, in La Jolla. For ticket information, call 434-5541.

"Summer Band Presents," the final outdoor concert in the evening music series presented by the La Mesa Cultural Arts program takes place Friday, August 11, at 7 p.m. The Summer Band, a community music group featuring players of every age and occupation, will play a program of band classics: marches, overtures, and American popular standards arranged for brass ensembles. The program lasts an hour and takes place in La Mesa Park, 8891 Dallas Street, one block west of Fletcher Parkway, in La Mesa. Refreshments are available at the park and picnics are encouraged. Bring lawn chairs and blankets. Free. 469-4125.

Latin Jazz Music. Local musician Terry performs with his ensemble, the Immediate Freedom Band, on Friday, August 11, and Saturday, August 12, at the Blue Performance Gallery. The program consists of her original works and arrangements of traditional Latin jazz classics. Terry performs on bass, clarinet, flute, and piano; she is joined by Dave Millard on soprano sax, cello, flute, and piccolo; Michaela Uba and Thigi Myringtons on bass, Zepher on alto clarinet; David Barbosa, Glenn Lacy, and Jorge Reta on drums; and Sylvia Aquilino on vocals. The Blue Performance Gallery is located in the Oaklawn Quarter at 447 Fifth Avenue, downtown. Both performances begin at 8 p.m. Tickets and live band also perform on Sunday, August 13, at Rio Vista, 744 Revolution, in Tijuana. That show begins at 9 p.m. For ticket information and reservations, call 436-4030.

"Harmony Under the Stars," two men's choruses, plus two award-winning quartets, perform in Bonadillo's El Camion Park amphitheater on Saturday, August 12. The Maestros of Harmony, a 100-man chorus, and the Rancho Bernardo

quartet. The Saturday performance takes place from noon to 2 p.m. at Horizon Plaza on the Sports Deck; Western Union quarter. Tickets open at 11 a.m. for performers; the concert starts at 8 p.m. The amphitheater is located on Bay Valley Parkway, off Via Rancho Parkway in Bonadillo. For ticket information, call 278-8497 or 741-5744.

Italian Pianist Flavia Ramonetti currently performs throughout Italy, both as a soloist and in chamber ensembles. While visiting San Diego, she will perform a special concert on Saturday, August 12, at the First Unitarian Church, 4190 Front Street, in Hillcrest. Ramonetti performs Beethoven's *Les Adieux Sonata*, Opus 81; Chopin's *Sonata*, Opus 70; and Schumann's *Fantasie*, Opus 17, on the church's year-old custom Yamaha grand piano at 7:30 p.m. Free. 296-9978.

"German and French Air Song," mezzo-soprano Martha Jane Warner performs works by Brahms, Debussy, and a mystery composer in a recital sponsored by the West Coast Lyric Opera. The program also features Clara Allen on piano and will take place at 8 p.m. on Saturday, August 12, at World and Music Bookstore, 3805 Fourth Avenue, in Hillcrest. An optional buffet precedes the concert at 7 p.m. For ticket information, call 296-1648.

Concerts at an Exhibition, the art of music and the music of art come together in a collaboration of the visual and audio arts at VIVA Vitis Initiatives for the Visual Arts and the UCSD Chamber Players combine their talents for this event. Selected works by VIVA artists will be mounted throughout the Thelma Community Center while the Chamber Players present a program of Bach, Schubert, Mozart, Schumann, and Brahms. The UCSD Chamber Players are James Nigro on piano; John Garvey on violin; Francesco Savage on viola; Renata Bratt on cello; John Forcillo on bass; and Howard Wells on piano. Philip Larson is the baritone. "Concerts at an Exhibition" plays on Saturday, August 12, at 2 p.m. and Sunday, August 13, at 8 p.m. The center is located on 1150 Laguna Hills Road, in Vista. For ticket information, call 745-1675.

Japanese Singers/Songwriter Shigenji Yoshida performs Sunday, August 13, at Ocean View United Church of Christ at 2 p.m. Yoshida composes music based on the words of Japanese women and is a composer and arranger for TV, radio, film, and records in Japan. The concert, sponsored by the San Diego Chapter of the Japanese American Citizens League and the Japanese International Society, takes place at the club on 3525 Ocean View Boulevard, in Southern San Diego. For ticket information, call 469-5979.

"Festa Italiana," the House of Italy presents a program of Italian song and dance on the lawn stage of the International Congress in Balboa Park. The program takes place on Sunday, August 13, at 2 p.m., and

feature singer Luigi Lomonte, accordionist Louis Ramacci, and Slaughter songs soprano Shirley McQueen, accompanied by Timi Dibona's Italian ensemble. The performance is free and open to the public. For more information, call 597-2884.

Opera Concerts. summer concerts in Balboa Park's Spectra Organ Pavilion continue on Sunday, August 13, when San Diego Civic Organist Robert Flanagan performs selections by Scarlatti, Vivaldi, Lully, Bach, and others. On Monday, August 14, at 8 p.m., guest organist Gordon Tuck, resident organist of the Ocean Grove Auditorium in New Jersey, presents works by Handel, Bach, Reger, Schumann, Debussy, Dello-Juan, and Joplin. Free. 226-0819.

Music in the Afternoon. David Aron conducts the Jewish Community Center Symphony Orchestra in music from Gatt, plus selections from Gershwin and Strauss, on Sunday, August 13. The concert takes place at 3 p.m. at the Winnetka Club of Carlsbad, 3132 Monro Avenue, in Carlsbad. A donor reception will be provided. For ticket information, call 944-0640.

Navy Band Concerts. Navy Band San Diego and its various performing groups present concerts throughout the county this summer. On Sunday, August 13, showband performs '40s big band music at Friendship Park, Fourth and F Street, in Chula Vista, at 4 p.m. Next Thursday, August 17, Navy Band San Diego's Sym-

phonies perform at the Organ Pavilion in Balboa Park at 6:30 p.m. All concerts are free. For more information, call 534-6164.

"Concerts by the Sea," the La Jolla Town Council sponsors this series of concerts in Scripps Park, near the cove, on Sunday afternoons through the summer. The next concert is set for Sunday, August 13, with Danny Hale's Jazz-Pop Ensemble, featuring trumpet Johnny Bear. The nine-member band performs jazz and Dixieland music at 3 p.m. Bring a picnic, plus chairs or blankets. Free. For more information, call 455-5883.

"Concerts Presented by Concerts" the summer concerts in Coronado's Spectra Park continue with the Air Force Band of the Golden West performing on Sunday, August 13. The concert takes place at 6 p.m. in the park, located at Seventh Street and Orange Avenue, in Coronado. Free.

Summer Recital. songs and art by Dowland, Purcell, Handel, and Mozart will be featured at the next program sponsored by Psa Musica. This recital features soprano Patricia Minton Smith with accompaniment by Andrew S. Jorgensen on piano. Selections from operas and early lieder by Carl Orff will also be featured in the 7 p.m. program, held on Sunday, August 13, at the College Park Presbyterian Church, 5075 Campanile Drive, in the college area. For ticket information, call 563-5530.

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READER'S GUIDE TO LOCAL EVENTS

"Twilight in the Park," Specials Organ Pavilion is the site for this series of twilight concerts in Balboa Park. On Tuesday, August 13, the Pinet City Jazz Band performs on Wednesday, August 14, Harvey and 52nd Street live, and next Thursday, August 17, Nary Band San Diego's Spire. Performances before the 6:30 p.m. concert are encouraged. Free. 236-5471.

Guitar Instruction Concert, the music of South America is featured in a performance by MarCosa College guitar instructor Dan Liberman and

Peter Popping next Thursday, August 17, at 7:30 p.m. The program will include ukelele, bossa nova tunes, and folk music, as well as classical works. It takes place in room 51 at MarCosa College, 1000 Camino del Rio North, Suite 510. For ticket information, call 757-2121 or 943-4755. Parking is available in lots A and B on the campus.

LECTURES
"Comber Prying and the Making of Tip One," Commander Randy "Duke" Cunningham (Ret.) speaks on his experiences as a top gun instructor and the making of the film *Tip One* (which depicts events from his life) at a free lecture offered at the Fleet Space Center. The lecture takes place today, Thursday, August 10, at 2 p.m. in the Space Theater's Canyon Room. Lecture Hall, Free. Seating is first come, first served. For more information, call 236-1213 x247.

Outdoor Lecture Series, REL (Recreational Equipment, Inc.) continues its weekly programs tonight, Thursday, August 10, with "How to Choose and Use 'em: Sleeping Bags and Tents," a presentation for

camping enthusiasts who can't tell the difference between the various brands and models. Next Thursday, August 17, the same applies to shoes and backpacks, with explanations on the latest equipment, from ultra-light backpacks to gourmet-quality pressure cookers. Both classes and lectures are presented by REL's knowledgeable sales staff. The Thursday programs are held at 7 p.m. in the North Park street clinic room. Free. 295-7700.

"Turtles and Tortoises," the San Diego Turtle and Tortoise Society meets to discuss box turtles, desert tortoises, exotic tortoises, and water turtles. Bring along your turtles and tortoises for identification and/or questions. The public is welcome to attend the meeting, which takes place Friday, August 11, 7:30 p.m., in room 101 of the Casa de Balboa building in Balboa Park. Free. For more information, call 669-0078.

"Shakespeare's Life and Times," in conjunction with Chula Vista's upcoming Shakespeare Festival, featuring a modern-language version of *A Midsummer Night's Dream*, a lecture on Shakespeare will be held

on Saturday, August 12. The free talk begins at 11 a.m. at the Chula Vista Public Library auditorium, Fourth Avenue and F Street, in Chula Vista. For more information, call 699-5271.

Beginning and Advanced Genealogy, the monthly meeting of the San Diego Genealogical Society will feature two speakers on Saturday, August 12. Mary Van Epps talks to the beginning genealogist on "Basics in Genealogy with Emphasis on How to Use Local Resources." The more advanced researcher will hear Edna Keenan speak on "Lost and Found: Chasing Those Little-Led Records." The program begins at 1 p.m. in the North Park Adult Center, 2719 Howard Avenue, in North Park. Visitors are welcome. Free.

"Firearms and Violence: Old Pressions, Current Evidence," on Monday, August 14, the Librarian Support Club presents San Francisco criminologist Don Kane. While not exactly a Librarian, Kane received much Librarian acclaim from his book *Revealing Homicide: The Librarian Sleuth Speaks Out*. He has written on the subject of firearms and violence for the *New York Times*, *Los Angeles Times*, *Christian Science Monitor*, *Hopewell*, and the *Wall Street Journal*. He speaks at the Bit of Sweden.

Restaurant, 2950 El Cajon Boulevard, in North Park at 8 p.m. For ticket information, call 294-6213.

"Art of Haiti" in conjunction with the current exhibit "Haitian D'Yves" at the Institute of Contemporary Art, Dr. Robert Brinson will speak on this art form on Tuesday, August 15. Brinson's collection of oil and woodcut art is currently on display at the gallery, located at 7592 Fay Avenue in La Jolla. He lectures there at 7 p.m. Reservations are requested. Call 456-3922 for more information.

"StoneWall Jackson," Jordan Denter presents a talk on the Confederate general at the next meeting hosted by the San Diego Chapter of the Civil War Roundtable. The discussion is open to the public and is held in the Fleet Space Theater in Balboa Park beginning at 7:30 p.m. on Wednesday, August 16. Free. For more information, call 455-5315.

"Exotic Fruits in the House Landscape," the summer lecture series at Quail Gardens continues with master gardener Graham offering a slide illustrated talk on the varieties of fruit trees appropriate for the San Diego area. The lecture takes

place Wednesday, August 16, at 7 p.m. in the Eclectic building, Quail Botanical Gardens, on located at 230 Quail Gardens Drive, in Encinitas. Free. 436-3036.

"San Diego Art" 100 Years of the San Diego Art Society will present an art and artists from the turn of the century will be the topic of a lecture by Maria Penner, curator of early American paintings at the San Diego Museum of Art. This program, one of a series of events scheduled to celebrate the 75th anniversary of the San Diego Art Society, takes place next Thursday, August 17, at 7 p.m. in the museum's Copple Auditorium. The museum is located in Balboa Park. For ticket information, call 233-7901.

"Contemporary American Indian Painting," artist Richard Gladstone is the chairman of the American Indian Studies department at Cal State Long Beach. He is a Coughnough Mowat Indian and an

expert on contemporary American Indian art. Some of his work is currently displayed in the Museum of Man's exhibit "Indian D'Yves." Gladstone speaks on the subject next Thursday, August 17, at 7 p.m. in the Museum of Man's Hoover Hall classrooms. For ticket information, call 239-3201.

More Comedy, North County's newest comedy club, Comedy Nite, features Joe Rennie and David Masey tonight, Thursday, August 10, through Sunday, August 13. Comedy Nite is located at 2216 El Camino Real, Suite 104, in Encinitas. Showtimes are Wednesday, Thursday, and Sunday, 8:30 p.m.; Friday and Saturday, 8 p.m. and 10 p.m. For ticket information or schedule updates, call 757-4177.

And More Still, the Comedy Store in La Jolla presents three comedians this weekend, Friday, August 11, through Sunday, August 13. The next includes Gary Mule Deer, who

headlined all over the country and recently appeared on the Letterman show. Other for Patrick and Kenny Kenney, both winners of Comedy Store club in Hollywood and Las Vegas. Showtimes are Friday and Saturday 8 p.m. and 10:30 p.m., Sunday at 8 p.m. Monday through Thursday, showtimes are 8 p.m., with no cover for Monday and Tuesday; Wednesday and Thursday, the Comedy Store is located at 916 Pearl Street in La Jolla. For ticket information, call 454-9176.

Book Signing and Lecture, author, sailor, pilot, and adventurer Michael Greenwald will sign copies of his new book, *Sawtooth*, and lecture on sea safety Friday, August 11. His book is an anthology and manual about a boating disaster, how to prevent them or survive them. Greenwald will tell nautical tales and answer questions about life at sea at the La Jolla Club, 1551 Shelter Island Drive, in Shelter Island, from 7:30 p.m. to 9:30 p.m. Free.

"D.G. With Presents," local poets Kathy Shumate and Terry Hentzer read from their recent work on Monday, August 14, at 7:30 p.m. On

Spanish Poetry, the Olden Art Cafe presents an evening of imagination and interpretation of Spanish poetry by local Spanish musicians, actors, poets, and dramatists. The performance takes place at 8 p.m. on Saturday, August 12, at the cafe on the corner of Seventh Avenue and C Street, downtown. For ticket information, call 237-0075.

"Poetry on the Quail," Quail Fringe presents this month-long series of readings on Sunday afternoons. On Sunday, August 13, at 2 p.m., Gertrude Cross-Morris, Linda Stephens, and Chris Sullivan read from their works at the clubhouse in Millerton, 523 University Avenue. For more information, call 299-4444 or 298-6259.

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2 drink minimum • Serve, you must be 21 or over

12 AUGUST 10, 1989

We're Wild About Julian



Meet Julian Lennon in person at Chula Vista Center this Sunday, Aug. 13, at 2:00 pm and help save endangered animals, too! Purchase a beautiful doisonne pin for \$2.00, and \$1.00 will go to the San Diego Zoo's Center for Reproduction of Endangered Species (CRES). And if you're wearing your pin(s) when you meet Julian, he'll give you a free autographed

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READER'S GUIDE TO LOCAL EVENTS

Wednesday, August 16, at 7:30 p.m., art historian Alice Goldfarb Marquis discusses her recent book, *Alfred H. Barr Jr.: Missionary for the Modern*, on the founding and management of the Museum of Modern Art in New York. Both events are held at D.G. Wild Books, 7577 La Jolla Village Drive, La Jolla. Free. 456-1800.

RADIO & TV

"The Idolmaker," fans of TV's *Whoopi* will see early signs of the show's favorite bad guy, Sonny Steelgrave (the Shrike), in this 1980 film directed by Taylor Hackford. The story of a rock producer who guides Frankie Avalon-Fabian types to fame in the late '50s, the film highlights a Sharkey's performance, packed with enough power to make *Whoopi* waterproducer Steven J. Cannell later seek out Sharkey for the role of Steelgrave. It airs on KUSI Channel 51 tonight, Thursday, August 10, at 9 p.m.

"Voices in the Night," KVSD (1000 AM) presents weekly readings by local poets. At 8:15 p.m. on Friday, August 11, Steve Kowit reads from his work. "Lonesome Pine" Special, KPBS presents the first program in a series of weekly music specials featuring Grammy Award-winning musicians. On Friday, August 11, country-swing band Asbury at the Wheel performs at the Lonesome Pine Summer Festival in Kentucky. The program airs at 11 p.m. on Channel 15.

"Heritage," this 13-part cultural documentary series will highlight the contributions of Hispanics in the arts, politics, and society. On Saturday, August 12, at 3:30 p.m., the program looks at the National Autonomous University of Mexico, volcans, just Flores, the rhythm and blues-inspired music of San Antonio, and a flamenco performance by Compania de Arte Español. It airs on KPBS Channel 15.

"You're Here," a televised musical forum for local musicians airs weekly on Cox Cable and Southwestern Cable stations. This week, on Sunday, August 12, at 10:30 p.m. on Cox Cable Channel 24, Honor and Politeza perform. Politician, who performed with the Vonagans at the Del Mar Fair, plays guitar and sings. Honor sings and bounces dances on a pink velvet comped. Next, Nancy F. Maki plays on a 12-string acoustic guitar and sings. Janet Rock sings Broadway show tunes at the piano. The program repeats on Monday, August 14, at 9 p.m. On Sunday, August 13, at 7:30 p.m., Channel 36 (Southwestern

Cable) will air featuring David & Friends. This acoustic duo and their band feature David Woodhouse on piano and vocals. "La Jolla Club" 8520 Radio (88.1 FM) presents a weekly program of American jazz artists performing in Jolla. On Sunday, August 13, "The Little Caesars" airs at 7 p.m. Johnny Griffin performs live at the La Jolla Club. On Friday, August 18, at 12:30 p.m., on Channel 15.

"Hearburn," New England radio host and producer the current hit own story about husband Carl Bernstein's indiscretions during her pregnancy for the 1986 film. It stars Meryl Streep and Jack Nicholson (who manage to make the miscasting work) and airs on Wednesday, August 16, on XETV Channel 6 at 8 p.m.

SPORTS

Del Mar Beach, the Del Mar Thoroughbred Club hosts its 50th season of racing through September 13. The track is open daily except

Tuesday, with nine races each day and a 2 p.m. post time. Tuesday night stakes will offer a record \$3,575,000, with overall purses with \$12 million. This week, the \$350,000-added Eddie Red Handicap, Grade 1, is featured on Sunday, August 13. The track is located at the lagoons, west of 1-5, off the Via de la Valle exit in San Diego. For information, call 755-1441, for tickets, call 481-1207.

Padre Beach, the last game against the Houston Astros is set for this afternoon, Thursday, August 10, at 7 p.m., followed by two games against the Atlanta Braves scheduled for Friday, August 11, at 7 p.m. and Saturday, August 12, at 7 p.m. All games are held at Jack Murphy Stadium. For ticket information, call 280-4636; for tickets, call 280-7328.

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"La Jolla Summer Thimbleton," a half-mile swim in front of the La Jolla Shores Municipal station, a 15-mile bike ride up Torrey Pines to Del Mar, and a three-mile beach run at Del Mar, is scheduled for this weekend, set for Saturday, August 12, beginning at 6 a.m. The event is open to all people, ages 14 and up. Registration is open till Friday, August 11, at 6 p.m. For information, call 632-1446.

Chargers' Preseason Games, the San Diego Chargers begin preseason workouts with an exhibition game against the Dallas Cowboys on Sunday, August 13, at Jack Murphy Stadium. For ticket information, call 280-7328.

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Merrill Theater, San Diego, CA
Regular on Comedy Nite

SHOW SCHEDULE
Wednesday, Thursday, Sunday 7:00 pm dinner (optional)
Friday & Saturday 6:30 pm dinner (optional)
8:00 pm show - \$8.00
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Miramar Air Show, 70 aircraft are displayed while the aerobics, Blue Aerobic, fly overhead at the 35th annual NAS Miramar Air Show set for Saturday, August 12, and Sunday, August 13. Gates open at 8 a.m. at

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The dedication ceremony will take place Saturday, August 12 at 1 p.m. The mural is now located near the Children's Museum at the Center Court of the Mall.

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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, contributing to the San Diego Union. 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 new up-and-coming playwrights to have their work performed before a live audience. "A chance to swim with the sharks without getting eaten alive!" says Carlos S. Pina, 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 234-8603 for an audition. (S.M.)
Progressive Stage Company, Friday and Saturday at 10:00 pm.

THE APPLE TREE
Octave One Productions is presenting Jerry Bock and Sheldon Harnick's musical, based on Mark Twain's *Diary of Adam and Eve*, on Friday at 8:00 pm. The short story "The Lady or the Tiger?" and on Julie Taylor's *Passion*. Admission is free, and Octave One reminds us

patrons that the seats at the El Capon Plaza Amphitheatre are concrete. Customers are in order. (S.M.)
El Capon Plaza Amphitheatre, 250 East Main Street, El Capon, through August 19. Thursday through Saturday at 7:00 pm. For information call 466-3987.

BLACK COMEDY
The Pine Hills Lodge Players are staging Peter Shaffer's farce about an important dinner party, a blackout, and several unwitting guests who show up and complicate things, not to mention the playwright's request that the lit scenes be played in the dark, and vice versa. (S.M.)
Pine Hills Lodge Dinner Theatre, through September 18. Friday and Saturday, dinner at 7:00 pm, curtain at 8:00 pm.

BYE BYE BIRDIE
The Educational Cultural Complex is presenting a production of this popular musical—music by Charles Strouse, lyrics by Lee Adams, book by Michael Stewart—about an Elvis-like rock star, Conrad Birdie, an ex-English teacher, now songwriter. Albert J. Peterson, and the company of Sweet Apple, Ohio, upon whom Birdie is based, are to be seen. Tom Ruch has directed. Donald Robinson choreographed. (S.M.)
Educational Cultural Complex, Performing Arts Theatre, through

August 12. Friday and Saturday at 8:00 pm. For information call 230-8324.

CATS-PAW
The North Coast Repertory Theatre is staging William Masterson's psychological thriller about a group of terrorists who hold a minor government official hostage in the name of environmental preservation. Masterson explores the breakdown of the hostage, the role of the media in terrorism, and the mind of Victor, the terrorist. Olive Blakelane has directed. The set is by Leslie Baren, the costumes by Margie Halterman. (S.M.)
North Coast Repertory Theatre, Friday, August 11, through September 17. Thursday through Sunday at 8:00 pm. Matinee Sunday at 2:00 pm.

COUNTING THE WAYS
This miniature example of "less" Edward Albee is a two-person play about a troubled marriage. The characters are She and He, the setting is domestic, the thought is brilliant, and so what could be more appropriate as a theatrical space than a little corner in the side room of a much-frequented Golden Hill restaurant? The extensive intimacy of this cleverly understated theater is much to the benefit of the

play, which is written in such a stylized, detached, intellectualized manner that in a larger, more formal theater the characters might disappear totally into the abstractions they embody. As it is, actors Dana Case and Eric Grichat are so physically close to the people watching them that one cannot doubt the flesh-and-blood reality of the characters they are playing with so much style, concentration, and vividness. With the barest minimum of technical support, Case and Grichat create an irresistible sense of authentic human presence. Their motions and gestures, their intonations and silences, their entrances and exits, their interactions in the dialogue and their small bits of stage business—all are so expertly calculated by director John Highdon and so vividly executed by the actors that every moment seems filled with tense, uneasy, ambiguous, disturbingly suggestive meaning. As for the play itself, its underlying material—the themes, the relationship even the two characters—has already been dealt with, and with far greater dramatic impact, in Albee's earlier plays. It is not often that we have a chance to see Albee's works after his tremendous achievements in the '50s. The present opportunity not only offers a demonstration of what a brilliant job a

few highly talented theater people can do on a shoestring budget, it also provides further confirmation of Albee's inexpressible and inimitable artistic genius. (S.M.)
The Big Fishes Cafe, 3003 Grape Street (between Fern and 30th Street), Golden Hill, through August 12. Thursday through Saturday at 8:00 pm. For information call 235-9796.

DOWN THE ROAD
The La Jolla Playhouse is staging the world premiere of a new drama by Lee Breuer, author of *A Walk in the Woods*, and last season's *Two Rooms*. In the play, which explores the "dark back streets of contemporary society," a series of slayings leads a police detective into the psyche of a serial killer. Dee McNuff has directed the production. (S.M.)
La Jolla Playhouse, Warren Theatre (behind the bookstore on Ruyter Way, 9252), Sunday, August 13, through September 17. Tuesday through Sunday at 8:00 pm. Matinee Saturday and Sunday at 2:00 pm.

EDEN COURT
The Octagon Theatre Company is mounting a production of this comedy, by Murphy Guyer, presented by Fantasy 5. Sticks Productions and the Tattered Theatre of Los Angeles. Set in a roller park, the play is about Schröder. It's his

(continued on page 22)

THE BOWERY THEATRE

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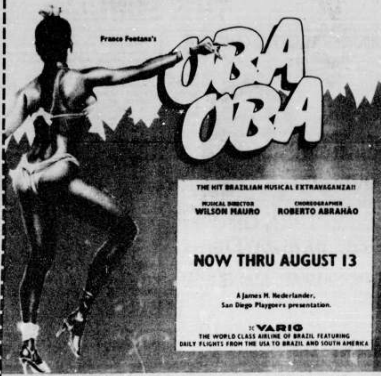
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READER'S GUIDE TO THE MUSIC SCENE

CONCERTS

Boyz n the Hood and **For the Love of Money** (both) Up Town, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

The Jimmy Heath Quartet, with **Bob Schreiderman** (clarinet), tonight, Thursday through Sunday, August 20, Wednesday, Thursday and Sunday, 9 p.m., Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Village Drive, La Jolla, 459-0261.

Rizzo Marley and the Melody Makers, **Pato Banton**, **Banking Roger**, and **Cruelty** (DJ) Open Air Theatre, Friday, August 11, 8 p.m., San Diego State University campus, 775-TX33.

R.R. King, Humphrey's, Friday, August 11, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 275-TX33 or 224-9438.

Skye Bachawal, Friday, August 11, 7 p.m. and 10:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 540-8022 or 275-TX33.

Emotional Front, the **Joads**, the **Retrainers**, and **This Reality** Spirit, Friday, August 11, 9 p.m., 1150 Puentes Avenue, Bay Park, 276-3993.

Roger Manning, Cabana, Friday, August 11, 9:30 p.m., 2812 Kettner Boulevard, 294-9033.

The Vipers, Iguanas, Friday, August 11, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 230-7777 or 275-TX33.

The Bloodsheds, Belly Up Tavern, Friday, August 11, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

Terijo, **Zephero**, **M'Chaka Uka**, **Joe Carrasco**, and **George Fina** R332 Performance Gallery, Friday, August 11, and Saturday, August 12, 9 p.m., 447 Fifth Avenue, downtown, 236-347.

OF NOTE



FELA ANIKULAPO-KUTI

JOHN D'AGOSTINO

Gay and Candy Caravan, Unitarian Universalist Fellowship of San Diego, Saturday, August 12, 11 a.m. and 8:30 p.m., 1036 Solana Drive, Solana Beach, 434-0130.

The Jacksons, Saturday, August 12, 8 p.m., 4258 West Point Loma Blvd., 225-9559.

Bad Religion, the **Lazy Cowgirls**, and **Funeral March**, Iguanas, Saturday, August 12, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 230-7777 or 275-TX33.

Father of "Afrobeat", influential composer and bandleader, inspirational black-African nationalist, gauntless crusader for human rights — **Fela Anikulapo-Kuti** has successfully realized the artistic and sociological potential of music-making. Fela's weaving of polypercussive African rhythms, jazz harmonies and improvisation, jamaican Brownish guitar/bass funk, and call-and-response political chanting has impacted recognized stylists as diverse as David Byrne, Ginger Baker, Steve Wonder, and the late Bob Marley. His activism on behalf of black Africa, meanwhile, has made the Lagos-based musician a controversial hero.

Over the years, Fela has paid a heavy price for his defiance of Nigerian authorities. He's been jailed numerous times; "rounded and harassed"; beaten and otherwise tortured until, for one four-year stretch, he was unable to play the saxophone. His survival has been a beacon for Nigerian and other African youth, and his experiences have culminated his sax playing and emboldened his music. This Sunday, 51-year-old Fela will lead **Egypt '80** (a troupe of 52 musicians and dancers) onto a stage on the football field near the Jackie Robinson Memorial YMCA. They'll be joined for the afternoon concert by the Brazilian music supergroup **Azymuth** and by **Joshua Siss**.

Kelley Matsush, Fashion Valley Center, Tuesday, August 13, 1 p.m., Friar Road and 1345, Mission Valley, 297-3381.

Fela Anikulapo-Kuti and Egypt '80, Azymuth, and Joshua Siss, Tuesday, August 13, 9 p.m., 2581 University Avenue, North Park, 297-2033.

The Paladins and the **Soldiers**, Belly Up Tavern, Saturday, August 12, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

The Mississippi Six Jazz Band: Mainstage Room, Sunday, August 13, 5:30 p.m., Claret Hall, 2223 El Cajon Boulevard, East San Diego, 297-5277.

The Jolee Chicks (featuring members of the Paladins and others): Canah, Sunday, August 13, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Julian Lennon, Iguanas, Sunday, August 13, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 230-7777 or 275-TX33.

"Battle of the Bands" featuring the **William Clarke Band**, **James Harman**, and **James Wood**, Belly Up Tavern, Sunday, August 13, 9 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

Roomful of Blues, Belly Up Tavern, Monday, August 14, 9 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

John Anderson, Circle D Corral, Tuesday, August 15, 7 and 9:30 p.m., 1013 Broadway, El Cajon, 444-7443.

Brigadier Jerry and the **International Reggae All-Stars**, Belly Up Tavern, Tuesday, August 15, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

The Box Boys, Surfside Night Club, Wednesday, August 16, 9 p.m., 625 North Highway 101, Solana Beach, 755-6247 or 279-TX33.

The Power, the **Yellow Heart**, **Manuel Scan**, the **Johns**, and the **Isas**, 500A, Wednesday, August 16, 8 p.m., 255 Union Street, downtown.

Bole Flores and **Blue Rhodes**, Belly Up Tavern, Wednesday, August 16, 9 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

"Woodstock Commemorative Festival, Part 1" featuring the **Unknowns**, **What Wheel T'wangs**, the **Big Red**, **Purple Hands** of **Barren**, **Abel Jabbon**, and **Candy Kane**.

John Cooke and **Char Carroll** and **Crosswinds**, **Lois Little Bit of Country**, Sunday, August 13, 4:30 and 8:30 p.m., 680 West San Marcos Boulevard, San Marcos, 744-4120.

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August 24	RICKY SKAGGS
August 25	LARRY CARLTON
August 27	AL GREEN
September 7	NATALIE COLE
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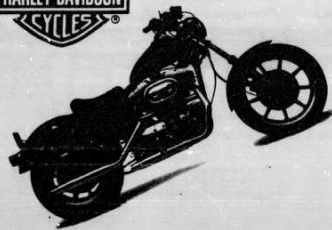
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Kurtis Blow: Sunday, Thursday, August 17, 8 p.m., 10475 San Diego Mission Road, Mission Valley 563-0960.

Stan Ridgway and Mary's Danish: Belly Up Tavern, Thursday, August 17, 7 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

"Woodstock Commemorative Festival, Part 2": Featuring Benny Roy and the Swingin' Gales, the Tishels, the Tones On, Caravanous Lazer Activity, and Scott Harrington: Casbah, Thursday, August 17, 9 p.m., 2822 Kettner Boulevard, 294-9033.

Blue Roden Spirit: Thursday, August 17, 9 p.m., 1330 Buena Avenue, Bay Park, 276-3993.

"Woodstock Commemorative Festival, Part 3": Featuring the Redbreakers, the Happily Ever After, Babalonian Ties, the Soul Brothers, and Healing Arts Casbah, Friday, August 18, 9 p.m., 2822 Kettner Boulevard, 294-9033.

Powerman and the Chairheaps: Iguala, Friday, August 18, 10 p.m., Pueblo Amigo Shopping Center, Tierras, Baja California, 230-7777 or 278-7133.

Surface: Bacchana, Friday, August 18, 10 p.m. and 10:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-7133.

Diane Schuur and Kenny Bashe: Humphrey's, Friday, August 18, 6:30 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-7133 or 224-9438.

Carole King and Wayne Toes and the Zedekians: Civic Theatre, Saturday, August 19, 8 p.m., 202 C Street, Community Center, downtown, 236-6538.

10,000 Maniacs and Camper Van: Berkeley, Open Air Theatre, Saturday, August 19, 8 p.m., San Diego State University campus, 278-7133.

The Mr. T Experience and the White Glove Ties: 2561, Saturday, August 19, 9 p.m., 2581 University Avenue, North Park, 297-3033.



ZIGGY MARLEY AND THE MELODY MAKERS

In their rush to crown an heir apparent to Bob Marley, a lot of reggae partisans have looked to his 20-year-old son Ziggy to fill the void created by the father's death eight years ago. Unfortunately the genetic bond has only proven that while Ziggy can recreate a good deal of his father's vocal mannerisms and elan, he does not yet exhibit the visionary poetics or musical ingenuity. At this point he remains a fledgling talent. His wistful overcast debut, *Conscious Party*, is little more than an enjoyable trifle. Rather than taking inspiration from the darker side of Marley's work, Ziggy's stuff is more on the order of whimsy served up on *Fastlane* Vibration and *Kaya*.

Perhaps Marley's ingenueness is not entirely to blame. For too long reggae musicians have been coming up with the same subject: the need for spiritual and political transcendence. It's a worthy-enough topic, I suppose, but all the variations seem to have been covered. Until there is a broadening of perspective or at least a greater sense of dramatic momentum is infused, reggae will remain in a holding pattern. Ziggy and the *Melody Makers* will be at SDSU's Open Air Theatre on Friday night with *Pato Banton, Ranking Roger*, and *Crucial DBC*.

STEPHEN ESMEDINA

Steve B: Iguala, Saturday, August 19, 10 p.m., Pueblo Amigo Shopping Center, Tierras, Baja California, 230-7777 or 278-7133.

The Jesus Herman Band and the Diane Bago: Belly Up Tavern, Saturday, August 19, 9:30 p.m., 143 South

Peter Sprague and Deborah Liv: Johnson: Normal Heights Community Center, Sunday, August 20, 7:30 p.m., 4649 Hasty Boulevard off Adams Avenue, Normal Heights, 298-8540.

Boris Grodzenski: Sunday, August 20, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-7133.

Gene Pittney: Humphrey's, Sunday, August 20, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-7133 or 224-9438.

Tom Grant: Belly Up Tavern, Sunday, August 20, 7 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Whin: San Diego Jack Murphy Stadium, Tuesday, August 22, call for time, Mission Valley, 278-7133.

"Jazz Live": Saturday, Sunday, San Diego City College Theatre, Tuesday, August 22, 8 p.m., C Street, between 13th and 15th Streets, downtown, 230-2481.

Bill Monroe: Potrero del Club, Tuesday, August 22, 7 p.m. and 8:30 p.m., 12237 Potrero del Club, Poway, 748-1155.

Richard Elliott: Omni Hotel Ballroom, Wednesday, August 23, 7:30 p.m., 800 Broadway Circle, downtown, 239-2200.

Kurtis Blow and the Melodians: Belly Up Tavern, Wednesday, August 23, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Laurelito Almeida: Elan's, Wednesday, August 23, through Sunday, September 3, Wednesday, Thursday, and Sunday, 8 p.m.; Friday and Saturday, 9 p.m., Summer House Inn, 7655 La Jolla Village Drive, La Jolla, 459-0261.

The Bullet Boys and Tom Tora: Iguala, Thursday, August 24, 10 p.m., Pueblo Amigo Shopping Center, Tierras, Baja California, 230-7777 or 278-7133.

Ricky Shaggs: Humphrey's, Thursday, August 24, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-7133 or 224-9438.

Jimmy Cliff and Native Tongues: Belly Up Tavern, Thursday, August 24,

9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Blue Oyster Cult: Bacchana, Thursday, August 24, and Friday, August 25, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-7133.

Larry Carlton: Humphrey's, Friday, August 25, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-7133 or 224-9438.

Dino Lee and His Lav Johnson: Casbah, Friday, August 25, 9 p.m., 2822 Kettner Boulevard, 294-9033.

All High Low Shakes, and Picklefork: Iguala, Friday, August 25, 10 p.m., Pueblo Amigo Shopping Center, Tierras, Baja California, 230-7777 or 278-7133.

Link Phillips: Del Cor Church, Saturday, August 26, 7:30 p.m., 5512 Pennsylvania Avenue, La Mesa, 485-027.

The Vanilla Chainsaws and Feeding Frenzy: 2561, Saturday, August 26, 9 p.m., 2581 University Avenue, North Park, 297-3033.

The Outfield: Iguala, Saturday, August 26, 10 p.m., Pueblo Amigo Shopping Center, Tierras, Baja California, 230-7777 or 278-7133.

Joe Jackson: Open Air Theatre, Saturday, August 26, 8 p.m., San Diego State University campus, 278-7133.

Spirit: Bacchana, Saturday, August 26, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-7133.

Tom Seals: Fashion Valley Center, Sunday, August 27, 1 p.m., Pueblo Amigo Shopping Center, Tierras, Baja California, 230-7777 or 278-7133.

The Sea Hags: Iguala, Sunday, August 27, 9 p.m., Pueblo Amigo Shopping Center, Tierras, Baja California, 230-7777 or 278-7133.

Quincy Jones: Open Air Theatre, Sunday, August 27, 8 p.m., 8000 El Cajon Blvd., 596-3177.

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Avision
AUGUST 10, 1989

AUGUST 10, 1989 31

Neuman / Bay Canners, 1225 Harbor Drive, Encinitas. 752-1474. Live 100, country and music. Thursday through Sunday.

Outside Lodge, 1600 Outside Road, Encinitas. 749-2393. Roccobet, country, Friday and Saturday. Roccobet also hosts a jam session, early evening Sunday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6626. The Sims Brothers, rock and roll, Thursday through Saturday. Roky and the Reddies, vintage blues and reggae, Monday, Big Bang, rock and roll, Tuesday, the Big Fin, vintage rock and roll, Wednesday.

The Picking House Restaurant, 125 South Main Avenue, Fallbrook. 738-5458. Good Times, country rock, Friday and Saturday evening.

The Place Inn, 9850 Carmel Mountain Road, Rancho Palos Verdes. 484-2713. Gary LeRoux, contemporary and variety, Wednesday through Saturday.

The Pomeroy Club, 12237 Pomeroy Road, Poway. 584-1335. The Savory Brothers, country Friday and Saturday. **Portofino Restaurant**, 108 First Street, Encinitas. 942-8442. Jack Smith, piano variety, from 6:30-10:30 p.m., Wednesday through Saturday.

Pony Pine Company, 1270 Pine Road, Poway. 749-2298. Roky and the Reddies, vintage rock and roll, Friday and Saturday.

Proper's, 1723 South Hill Street, Encinitas. 433-5851. Don Tresson performs country and contemporary music, beginning at 8:30 p.m., Tuesday through Saturday.

Ralph and Edna's, 290 Grand Avenue, Carlsbad. 729-2989. Three Monkeys, rock and roll, Wednesday through Saturday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. 727-2146. Dori Dancs and Flashback, contemporary, Tuesday through Saturday. Sound Investment, contemporary, Sunday and Monday.

Ron's Red Eye Saloon, 1442 South Mission Road, Fallbrook. 738-9966. Texas, country music, Thursday through Saturday.

The Seal Bar and Restaurant, 3878 Carlsbad Boulevard, Carlsbad. 729-3270. The Whack Machine with the Horley Brothers rhythm section. We rock and roll, Friday evening, the Busted from Hell, rock and roll music, Saturday. Northwest, oldies rock and roll, Monday and Sunday. Galtner Doug Buehner performs adult contemporary music from 5-8 p.m., Friday.

Shepherd's Cafe, 1206 First Street, Encinitas. 753-1214. Shep's Coffee and the music of Jim Mitchell, Baby Collette, and other top 40 artists, as well as originals and teenage music, from 8-9 p.m., Saturday.

Shepherd's Bar and Grill, 1902 East Valley Parkway, Encinitas. 746-7038. Dakota, country rock, Wednesday through Sunday (see section Sunday).

Sully's Downtown, 129 East Broadway, Vista. 724-0500. Grand Central Station, country rock and oldies, Friday and Saturday.

Surfside Restaurant and Nightclub, 625 South Highway 101, Solana Beach. 755-4423. Private Dancers, rock and roll, and the Pump, rock and roll, Thursday; the Big Rock, rock and roll, Wednesday.

That Place Place, 2622 El Camino Real, Carlsbad. 434-3173. Bluegrass Etc., bluegrass, Saturday.

Beaches

Anderson's Bakery and Diner, 956 Orange Avenue, Coronado. 435-4191. Dora Cullen performs a variety of music such as oldies, contemporary show tunes, and country, from 8-11 p.m., Thursday through Saturday.

Anthony's, 4120 La Jolla Village Drive, La Jolla. 451-9009. Ten American style popular artists, songs and Broadway tunes, as well as performing acts, accompanied by multi-instrumental Larry Hopkins, at 9:15, 10:30, and 11:30 p.m., Thursday through Saturday.

Asahi's Restaurant, 875 Prospect Street, La Jolla. 454-4288. George Remo, pianist performing pop, jazz, blues, and boogie, 7 p.m., every night except Wednesday. Ann, European music on the piano, 5 p.m., Wednesday, and 9 p.m., Thursday through Saturday.

Bahia Hotel, 988 West Mission Bay Drive, Mission Bay. 488-0553. Club Hercules. Forward Motion, Top 40 dance music, Thursday through Saturday; live music, Wednesday call club for information. Plane bar entertainment: Barry Craig, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Belmont's Beach Club, 1055 Ocean Front Walk, Mission Beach. 438-2835. The Beach Club Band featuring Rockin' Joe and C.T., vintage rock and roll music, Wednesday through Sunday; the Studio Club presents a sing-along party on Monday and Tuesday.

Blond Melons (formerly Ringer's), 750 Carver Avenue, Pacific Beach. 483-7544. Final Approach, rock and roll, Thursday. The Blonde Blues Band, vintage rock and roll, blues, and reggae, Friday and Saturday. The Redcoats, vintage rock and roll, Sunday.

The Buckaroo Restaurant and Cocktail Lounge, 4277 La Jolla Boulevard, La Jolla. 454-4550. Strutting violinist Robert Valdez performs Cypriot music, Friday and Saturday.

Bullfrogs, 5046 Newport Avenue, Ocean Beach. 222-5309. Newbie, rock and roll, Thursday through Saturday; Swish and roll, Sunday through Wednesday, call club for information.

Charles Murphy's, 4203 La Jolla Village Drive, La Jolla. 457-4170. The Silver Sharks perform rock and roll favorites from the late '60s and early '70s, Wednesday through Saturday; Bill Muller, contemporary, Sunday; Brian Whittier, contemporary, Monday and Tuesday.

Casey's Pub, 711 Garnet Avenue, Pacific Beach. 274-5028. Live music, Wednesday and Thursday, call club for information; Cinnamon Drive, vintage rock and roll, Friday and Saturday.

Catamaran Hotel, 2999 Mission Boulevard, Mission Beach. 488-5893. Casual Lounge, Dr. Finghead and the Interns of Love, vintage rhythm and blues.

HUMPHREY'S

Prime Time Piano & Food Bar

It happens every weekday from 8-10. Enjoy the live sound of live entertainment in Humphrey's piano bar while you peruse from a menu that changes every evening.

AT THE PIANO BAR:
JOHN CAH
Tuesday through Friday 5:30 - 8:30 pm
MIKE MORAN
Tuesday through Saturday
9:30 pm - 1:00 am
Call 224-9438 for recorded information

PRIME TIME MENU (8:30-10:30 pm)

PEEL YOUR OWN SHRIMP
WED
\$6.95 SEAFOOD BAR
THUR
\$6.95 SEAFOOD BAR
FRI
\$6.95 SEAFOOD BAR
SAT
\$6.95 SEAFOOD BAR
SUN
\$6.95 SEAFOOD BAR

DRINK SPECIALS
(12:00-1:30 pm)
GRANT MARGARITA (14 oz.)
with a GOLD SHOOTER
\$5.95
BANGBERRY MARGARITA (16 oz.)
with a GOLD SHOOTER
\$5.95

2241 Shelter Island Drive • 224-3677

HOT HOT DANCE MUSIC

CLUB Emerald City

DRINK SPECIALS & DANCING NIGHTLY

FEATURING THIS SUNDAY
"ADONIS" with Kelleigh Reed
funk, rock, industrial
All drinks \$1.00 and no cover

945 GARNET • PACIFIC BEACH • 483-9920
(formerly Mannikin) • closed Mondays

Belly Up

Tickets available at

TICKETMASTER
818-778-7288

Off the Record
and The Belly Up
Box Office 481-9022

PLEASE RESPECT OUR NEIGHBORS WHEN YOU LEAVE

Thursday, August 10, 9:00 pm
Hendrix and beyond ...
RANDY HANSEN
and guests ... in the true spirit
of the Grateful Dead
PURPL TURTLE

Monday, August 14, 9:00 pm
"The biggest blue band
in the world"
ROOMFUL OF BLUES

Friday, August 11, 9:30 pm
L.A.'s world-class party band
THE BONEDADDYS

Tuesday, August 15, 9:00 pm
INTERNATIONAL REGGAE ALLSTARS

Saturday, August 12, 9:30 pm
San Diego's premier lady of real
country music returns!
THE PALADINS

Wednesday, August 16, 9:00 pm
Rosie Flores's premier lady of real
country music returns!
ROSIE FLORES
and guests
BLUE RODEO

Sunday, August 13, 9:00 pm
"Bastille of the harp"
WILLIAM CLARKE BAND
JAMES HARMAN
JIMMIE WOOD

Thursday, August 17, 9:00 pm
"Camouflage," "Mexican Radio"
STAN RIDGWAY
and guests
MARY S. DANISH

143 So. Cedros Ave., Solana Beach 481-9022

BAREFOOT PATIO BAR

SUNSET HOUR

Live calypso & reggae all summer long

DR. CHICO & THE ISLAND SOUNDS
Saturday & Sunday
3:00-7:00 pm

BERMUDA TRIANGLE
Tuesday-Friday
3:00-7:00 pm

DANCING UNDER THE STARS

PERFECT BALANCE
Top 40 & rock 'n' roll from
the '60s & '70s
Tuesday-Saturday
8:00 pm-12 midnight

Outdoors on the bay - for people of all ages.
Great food & drink. Come join the fun by car or by boat.

SAN DIEGO PRINCESS

A Princess Cruises Resort
1404 W. Vacation Rd. (in the heart of Mission Bay off Ingraham)
274-4630

SONIC TEMPLE

A Continuing Sunday Experience

Every Sunday No Cover

"Experience the hottest new trends in progressive, industrial, and gothic underground dance music in an atmosphere that will set the house on fire."

Noise by Thrasher Visual F-X by Nicosia

Frontline Assembly
Manufacture
Nitzer Ebb
Front 242
Skinny Puppy
Bau Haus
Joy Division
Sisters of Mercy

(at the Surfside)
635 So. Highway 101, Solana Beach
755-4813

It's Hot! It's Rock 'N Roll!

It's Exciting! It's Fun!

It's Colorful! It's Big!

It's Way Too Much! It's Coming Next Week!

It's Grand Opening Weekend Aug. 10th-12th Red Hot Specials Every Night!

CLUB Caliente

225-9090

IN POINT LOMA ON THE CORNER OF ROSECRANS & SPORTS ARENA.

SPRIT

1130 BUENOS AVENUE
COCKTAILS • DANCING
21 & UP • 274-3993

THURSDAY TONIGHT
NERVOUS REX
debuts with
THE DARK
and **WAVELENGTH** plus
INDEX

FRIDAY, AUGUST 11

The buzz on the streets is not when
but who gets to sign them
EMOTIONAL
FRONT doing 2 sets for



the record people tonight. With
THE LADS get the debut of
THIS REALITY plus
RESTRAINTS
open from 8pm

SATURDAY, AUGUST 12
GLOOM COOKIES
return after a lengthy tour. And
SPERUL, **SCOO**,
HOUSE BROKEN and
JOSE SMITH **THE**
TROY DAVE GUNNEY
with special guest **Steve Decker**. Plus
open from 8pm

THURSDAY, AUGUST 13
BLIND MELONS
at the Pier
LIVE ROCK 'N' ROLL
Thursday
FINAL
APPROACH



LIVE MUSIC
(Formerly Playful Tornado) and
AWFUL TRUTH begin special

YESSAY, AUGUST 15
OPEN MIC
NO COVER - EVERYONE WELCOME
Perform and get a FREE recording
of yourself. Sign up 7:30am Tues. for
time slot.

WEDNESDAY, AUGUST 16
WITCHING HOUR
with
LOMA LIARS plus
ROCKHOUSE in their debut

YONKORS Aug. 17th, Aug. 18th
and Choral Band
Aug. 18th. If someone. Best Bands.
The Pump, and Loose Borealis
over Jan. Aug. 19th. The District
and Catch 22. 28th. U.K., GUBS

MOVING EYE MUSIC REPORTS
If the two of you reading this
worded where I've been, it's
pretty appropriate. Let's see what
you missed in July. There's a new
promoter in town and could be
successful or not. Also

Frederick, July 7th. Jim Carol
craze me with a poem, a
book, and one margarita that
looked like the one he had last
time. He runs the crowd by
reading to them and for a loud
rock and roll house you could hear a
drop. 14th. A new house for
band is talked to and every time I
created what it began to play over
and over again. So if my tape deck
has it, I'll get the dog gone good
low-riding, car rocking, song with
bars. They (Emotional) have been
signed with Arista any day now
then what Party Galside didn't
have Night Mail don't. Earl vs
Vest and the winner is their music
teachers. They got paid. Thanks All!

Thursday, the Pier, stage rock and
roll. Friday, Borealis & Leon, tropical
rock and roll. Saturday, the Borealis,
stage rock and roll. Sunday, the
Borealis, stage rock and roll. Sunday,
the Borealis, stage rock and roll.

Check's Rock House, 1200 Prospect
Street, La Jolla, 454-5325. Live jazz.
Wednesday through Saturday, club for
information. Income jazz 9 p.m., Sunday

The Daily Planet, 1200 Garnet Avenue,
Pacific Beach, 272-6966. The Rock
Guitar Group performs rock and roll
and blue music from 4-6 p.m., Sunday

Stella's, 7500 Fay Avenue, La Jolla,
454-1413. George Mannina performs
Greek and international music on the
bouzouki and guitar, every night except
Monday

Stella's, 7500 Fay Avenue, La Jolla,
454-1413. The Jimmy Hilly
Quartet, with Rob Schindlerman, jazz.
Wednesday through Sunday, the Maurice
Hilly Band, featuring Dave Smith, jazz,
Monday and Tuesday

Endscape Studio Hotel, 4350 La Jolla
Village Drive, La Jolla, 453-6800. The
Most Valuable Players, jazz, early evening
Monday

Fraser McGee, 1486 Garnet Avenue,
Pacific Beach, 272-5480. The Bughnaga
and the Irish Rock, Irish music, Irish
folk music, Sunday

Hilton Hotel, Camp 85, 1175 East
Mission Drive, San Marcos, 734-6410.
The People Movers, contemporary.
Wednesday through Saturday evening
Happy hour jazz, the People Movers.
Thursday, Fred & Paul, Wednesday and
Friday, Carlos Angeles performs jazz
music during the Summer break

Hotel del Coronado, 1950 Orange
Avenue, Coronado, 435-6611. Ocean
Tones Lounge, stage rock and roll.
Tuesday through Saturday, Jazz Street,
contemporary music, Sunday and Monday.
Palm Court, James Paul, piano,
performers 3 p.m.-midnight, Friday through

Blonde Bruce Band, featuring
saxophonist Johnny Van, piano, brogue,
blue, and rhythm and blues, from
4-8 p.m., Sunday. Sunday, Crown
Broom, Jerry Melnick, 4-6 p.m., Friday
and Saturday

Joe Murphy's, 4302 Mission Boulevard,
Pacific Beach, 270-3220. Four Eyes, rock
and roll, Thursday through Saturday.
Rockville, vintage rock and roll, Sunday.
Straight Up, rock and roll, Monday.
The Forbidden Pig, stage rock and roll,
the Irish, rock and roll, Tuesday. The
Borealis, rock and roll, Wednesday. The

La Avenida, 1301 Orange Avenue,
Coronado, 435-6611. Silvia Louie and
Chico Reyes, musical variety featuring
rock, blues, jazz, folk, show tunes and
more, Thursday through Saturday

The Landing, 4200 West Point Loma
Boulevard, Loma Point, 223-8508. The
Brown Sugar Band, 50s and 60s rock and
roll, Wednesday through Saturday

The Loft, 860 Garnet Avenue,
Pacific Beach, 272-1243. The Peter
Spergel/Bruce Latta, Quartet, jazz.
Friday and Saturday. Angelo Calisto, with
Bruce Cameron, Steve Poma, Neil Goot,
Frank Danks, and Carlo Vazquez, jazz,
8:30 p.m., Sunday

McP's Pub, 1107 Orange Avenue,
Coronado, 435-5280. Live music is
featured on every night of the week, club
for information

The Modern Village, 120 Orange
Avenue, Coronado, 435-6611. Piano bar
entertainment. The Music Makers, with
Renee and Phil, contemporary rock and
roll videos, Thursday through Saturday.
Randy Neerth, classic, pictures Sunday
through Tuesday. Brian Whitaker,
contemporary, Wednesday

Many Men's, 3595 Sports Avenue
Boulevard, Loma Point, 223-5596.
Perfect Stranger, rock and roll, Thursday
through Saturday. Porto, rock and roll,
Sunday. Porto, rock and roll, Tuesday
and Wednesday

Whisper's, 1201 Bacon Street, Ocean
Beach, 222-6622. The Canals Brothers,
reggae, Thursday and Friday. The Rebel
Rockers, rock and roll and reggae,
Saturday. John and Sandy, night 3 Hot
Cats, Dog Beach, and the Punks, rock
and roll, Monday. The Borealis, stage
rock and roll, Tuesday. The Borealis,
stage rock and roll, Wednesday. The
Borealis, stage rock and roll, Thursday.

Yves Palace, 3282 Governor Drive,
Diversify CB, 454-4444. John Eugene,
piano music featuring classical, movie
themes, and show tunes, 6-9 p.m.,
Wednesday through Friday, and
10 a.m.-1 p.m., Sunday

Old Pacific Beach Club, 4387 Mission
Boulevard, Pacific Beach, 270-7322. The
Borealis, stage rock and roll, Monday
through the Big Fish, stage rock and roll,
Tuesday

Ocean View Restaurant, 1230 Ocean
Avenue, Coronado, 435-6611.
Counterpoint, with Brian Roth and Gary
Tuttle, perform classical guitar music,
Friday and Saturday

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ROGER MANNING, Friday, Casbah

Sunday, 5-10 p.m., Monday, Jerry
Melnick, piano, 5-10 p.m., Tuesday
through Thursday, the Variations,
contemporary, 6-9 p.m., Sunday. Crown
Broom, Jerry Melnick, 4-6 p.m., Friday
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roll, Friday and Saturday. De Chio
Island Sounds, ska, calypso, and reggae.
Sunday, the Stern Brothers, rock and roll.
Monday and Tuesday, the Mark Meadows
Band, jazz and contemporary, Wednesday
W.D. Palmer and Company/Capitol Inc.,
200 Nimitz Boulevard, 224-3635. The
Studio Club, audience participation
singing presentation, Thursday through
Saturday, piano variety, from 9 p.m. to
midnight

Paradise Bay, 1035 Quince Road,
Marina Village, Mission Bay, 223-2235.
The Reflection, rock and roll, Friday and
Saturday

Preto, 1025 Project Street, La Jolla,
454-9711. Len Rainer and the Midnight
Figures, blue and rhythm and blues,
Friday and Saturday

Paterson/Columbia Inc., 800 Project
Street, La Jolla, 454-2380. Planet William
Catty plays contemporary and classical
selections from 6:30 p.m., Thursday
through Saturday, and from
10 a.m.-2 p.m., Sunday morning

Black, 4258 West Point Loma Boulevard,
Loma Point, 223-8509. Bad Radio,
Burning Bridges, Burning Hands, and
Singer Wild, Thursday the Jacks, rock
and roll and rhythm and blues, Friday
the Forbidden Pig, rock and roll, and the
Red Hugs, rock and roll, Saturday,
heavy-metal night with Nervous Rex,
Dante Ramirez, and James Smith,
Folk, reggae, Monday, the Dark, Fox
Virus, and Fifth Business, rock and roll,
Tuesday

The Rusty Pelican, 1340 La Jolla
Village Drive, La Jolla, 501-9016. The
Real Deal, jazz, Wednesday through
Saturday. De Chio Island Sound, ska,
calypso, and reggae music, Tuesday

The Salome House, 1970 Quince Road,
Marina Village, 223-2234. The Blue
Tulsters, jazz, Friday and Saturday. The
Barry Farber Trio, jazz, jazz, jazz, jazz,
beginning at 5:30 p.m., Sunday

Sunday Lounge, 270 North Mission
Avenue, 223-2234. The Blue
Tulsters, jazz, Friday and Saturday. The
Barry Farber Trio, jazz, jazz, jazz, jazz,
beginning at 5:30 p.m., Sunday

The Blue Rock, 4332 Mission
Boulevard, Pacific Beach, 453-7666. Don
Pon, classical and variety acoustic guitar
music, 6-9 p.m., Friday through Sunday

Se Can Restaurant, 4758 La Jolla
Boulevard, 454-4545. The Red
Aces Duo, jazz and contemporary.
Thursday, a jazz-dance improvising
all roles of a band by Andy Ames,
beginning at 5:30 p.m., Friday and
Saturday

Tony Taborino, 6070 Valiente Street,
Coronado, 435-6611. The Canals
Brothers, reggae, Thursday and Friday. The
Rebel Rockers, rock and roll and reggae,
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Old Pacific Beach Club, 4387 Mission
Boulevard, Pacific Beach, 270-7322. The
Borealis, stage rock and roll, Monday
through the Big Fish, stage rock and roll,
Tuesday

Rio's

225-0559
4258 W. PT. LOMA
THURSDAY

OLYMPIAD OF
ROCK 'N' ROLL

FINALS -
ALTERNATIVE
with

BAD RADIO
BURNING BRIDGES
BURNING HANDS
SLINGSHOT WILD

FRIDAY

TAXI

SATURDAY
MOSCOW FM NIGHT
Hosted by JOHN LESLIE
giveaways

JACKS
with special guests
FORBIDDEN PIGS

ROAD HOGS

SUNDAY

NERVOUS REX

DANSE MACABRE

NEMESIS

MONDAY

FRESH - THIRD EYE

TUESDAY
DARK
FACE VALUE
FIFTH BUSINESS

WEDNESDAY

RUBBERMAID
ALTERNATIVE NIGHT LIFE

THURSDAY

FRIDAY

SATURDAY

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

San Diego North

The Annapolis Mexican Restaurant,
1200 Claremont Mesa Boulevard,
Claremont Mesa, 453-6222. Live music,
Thursday through Saturday, club for
information

The Backlash, 8022 Claremont Mesa
Boulevard, Claremont, 560-8022. Dr.
Bonhoe, Charles Mack, and Black China
rock and roll, Thursday. Rumpage, Steve
Fire, and Rumpage, Steve Fire, and Rumpage,
Rumpage, Secret Society and Junction 8,
rock and roll, Saturday. The Roadie,
Johnny Quest, and the Traveler,
Sediment, rock and roll, Sunday

Harvey Stone Pub, 5617 Balboa
Avenue, Claremont, 279-0033. Bobby
Rio, folk and folk music, Wednesday
through Sunday

Blue Bayou Lounge, 2537 Claremont
Drive, Claremont, 279-0033. Chad Hart
and Friends, country and variety,
Thursday through Saturday, jazz session,
6:30-10:30 p.m., Sunday

Rumsey's, 9900 Mira Mesa Boulevard,
Mira Mesa, 278-6666. Live music,
Thursday through Saturday, club for
information. David Bragg, adult
contemporary music, 5:30-9:30 p.m.,
Sunday and Wednesday

San Diego North

San Diego North

AUGUST 10, 1980 3

Drewy Magg's, 3089 University Avenue, Hillcrest, 258-8584: Bill and Ken, old-time jazz and swing. Thursday: Raggle Taggle, Renaissance, folk, swing, and more. Friday: The Paradise Street Band, Irish music. Saturday: The David Day Band, contemporary, popular, and original music. Sunday: Old Time Fiddlers' Night. Monday: Rick Santos and Friends, contemporary, popular, and original music. Tuesday: Patricia, acoustic folk, popular, and original music. Wednesday: At 7 p.m. on Wednesday, Second Wind plays folk and ethnic music.

rock and roll and originals on Friday and Saturday evenings; live music is featured on Wednesday and Thursday evenings. Call club for information.

Pat CityChicks Camp, 2127 Pacific Highway, downtown, 232-6866: Flight 7, jazz. Thursday: Harvey and 52nd Street. Fri., Sat. Friday and Saturday: Flight 7, jazz. 7:11 p.m., Sunday.

Colony's Grille, 3825 Fifth Avenue (corner of Fifth and Ocean, Hillcrest, 258-4584): Charlie Mann, contemporary, 253-4779. Vitoa Orenzo hosts "International Music" Thursday. Mike Laro, piano music. Friday: Mike Laro, 253-4779. Saturday: Burnett Anderson, South Chappell, and John Doherty host an international jazz session from 8 p.m. to midnight. Sunday: Kristi

Rickett, piano music and singing. Monday: Nathan, Andy, and Jon, vocal triad. Tuesday: open mike night with Mike Laro, with Steve Booth on bass. Wednesday: Tazari Ramer also performs original and rock and roll music and comedy beginning at approximately 10 p.m., Wednesday.

Humboldt, 4056 Wallace Street, Old Town (in the former old Hotel), 258-4584: Charlie Mann, contemporary, 253-4779. Vitoa Orenzo hosts "International Music" Thursday. Mike Laro, piano music. Friday: Mike Laro, 253-4779. Saturday: Burnett Anderson, South Chappell, and John Doherty host an international jazz session from 8 p.m. to midnight. Sunday: Kristi

and Friday: Jimmy Corson, Saturday and Sunday: Jerry Hernandez, Wednesday 8:30 p.m. jazz performers: the Bob Hamilton Duo, Friday: the Shop Meers Trio, Saturday 8 p.m. jazz performers: the Bill Hunter Duo, Thursday: Ken Kacit Wednesday.

Humboldt's Half House Inn, 2241 Shelter Island Drive, Shelter Island, 232-5777: Friday night: The Band Valuable Players, jazz. Sunday and Monday: Peter Lee, John Cain, 5:30-8:30 p.m., Sunday through Friday. Kevin Green, 9 p.m. Sunday through Saturday.

Imperial House, 505 Kalada Street (at Park Boulevard), Hillcrest, 232-9225: Wayne Juri, jazz. Thursday through Saturday with the Imperial House Quartet Singers. Tuesday: Wayne Juri and Hank Young, jazz. Friday and Saturday.

"The Invaders" at the dock, 1066 North Harbor Drive, downtown, 234-8057: Rick Narciso and the B Street Band perform contemporary music every dinner cruise.

John's History Book Bar, 3302 E. 12th Avenue, East San Diego, 258-4220: Appointments for jazz sessions. The band "Tender of the South" takes show and host night with Elmer Hae performing everything from country to folk and contemporary. 7:30 p.m., Wednesday.

Jelly Beans, 607 West Harbor Drive, Seaport Village, 232-4300: On Ridge, comedy and music, Wednesday through Saturday. Brian Rogers, contemporary, Sunday.

Joan's, of Coors, 2306 El Cajon Boulevard, 258-6008: The Monk, 50s and 60s rock and roll music, 7 p.m., Friday and Saturday.

P.B.'s BEST LIVE ROCK & ROLL NIGHTCLUB

Thurs.-Sat. Sun. Mon. Wed.

FOUR EYES ROCKOLA STRAIGHT UP SIERS BROTHERS

Sunday afternoon 4-8 pm **BLONDE BRUCE BAND**

This Tuesday
ALL ORIGINALS NIGHT
FORBIDDEN PIGS
Signal Ahead & Infidels

Music starts at 9:30 pm

LIVE ROCK & ROLL 7 NIGHTS A WEEK
4302 MISSION BLVD. 270-3220
DAILY 11 AM TO 2 AM
1 BLOCK FROM THE BEACH
FOOD SERVED DAILY ON OUR OUTDOOR PATIO

Now Introducing Dancing

to the sounds of
HARVEY & 52ND STREET JIVE

Playing '30s, '40s, Swing, '50s, rock and country
Fri. and Sat. 9 pm-1 am

FLIGHT 7
Playing jazz on our Tropical Patio
Thursdays 8 pm-12 am
Sundays 7 pm-11 pm

fat city/CHINA CAMP
Two unique restaurants

NO COVER • 2137 Pacific Highway, San Diego • 232-0686 or 232-1367

PARK PLACE

TONIGHT THROUGH SATURDAY
FLYWEIL

TONIGHT PARK PLACE PRESENTS
"The Thursday Club"
Contests • Prizes • Food & drink specials

TONIGHT'S CONTEST:
LIP SYNC CONTEST (Bring your own cassette)

Lip sync your little heart out and win Jackie Brown concert tickets.

NEXT THURSDAY: CRAZY HAT CONTEST
1ST PRIZE - TICKETS TO THE YES CONCERT
Don't forget our All You Can Eat spaghetti feast, 4:30 pm - 5:15 pm

Sunday & Monday, August 13 & 14
Dance to
THREE PLAY
Remember Dave & Gump from Protop?

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

Sunday, August 13
CHINA FM & Park Place present
"MOSCOW MUSIC PEACE FESTIVAL"
a private showing of a live satellite broadcast from Moscow
Performed by Ron Jovi, Chastellia, Madeline Cane, Socrates, Gray Osborne & Sid Row. Listen to KCB101 FM to win tickets.
Tonight only you can win tickets at Park Place's Thursday Club.

LIVE ROCK EVERY NIGHT
1280 Fletcher Parkway, El Cajon • 448-7473

Wednesday-Sunday, Aug. 9-13
Rising Star

Monday, Aug. 14

Mark Meadows & Class Act

Tuesday, Aug. 15
KIFM 98.1

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 showrooms lounges.
Larger dance floor • Wide screen TV
More room to dance and party • Free validated parking
Check it out! 232-6358

SATURDAY NIGHT
MIKE & DAVE OF CHAOS PRODUCTIONS PRESENT
BRUNO'S BALLROOM
The newest adventure in nightclubbing
at 1051 University Ave. (THE ME TRO)

Guest DJs: Unique live acts! Occasional "Valley parking not available"
Free before 10 pm with max of one per person
• \$7.50 all night • 11 pm - \$5 off
For details call 232-1325 or The Me Tro 232-1325

Chaos Production Class

Surfside
RESTAURANT & NIGHT CLUB

Thursday, Aug. 10
Coors Lt. Jammin Nt. featuring
PRIVATE DOMAIN
with The Pumps
Coors Lt. Longnecks \$1.25
Cover only \$5

Wednesday, Aug. 16

THE BUS BOYS

Tickets \$13.50 278-TIXS

Thursday, Aug. 17
L.A.'s SHOCK and S.D.'s KING NEPTUNE
Cover only \$5

DANCING
"Dance to the best mix of contemporary music in San Diego."
635 So. Highway 101 • Solana Beach • 755-4813
A California Eatery
Wednesday-Sunday

Belmont's BEACH CLUB

Thursday-Sunday
THE BEACH CLUB BAND
Thursday & Friday 8 pm-1 am
Saturday & Sunday 4 pm-9 pm
with DJ Easy Q spinning from 9 pm-1 am
Bikinis & sandals OK.

Mondays
TIERED OF THAT "MEAN FISH" IN THE VALLEY?
Come through our front door for:
THE BOARDWALK UNDER
Under music by Easy Q, 9 pm-1 am

Every Tuesday
AS IF YOU DIDN'T KNOW ALREADY!!
9/1X Night

Every Wednesday
Locals Only Night
Belmont's is throwing a party for all those living in the 92109 zip code

• Happy hour cocktail prices all night long
• Special discounts on food & our all you can eat menu.
• Bring proof of beach residency & receive complimentary admission to Belmont's Beach Club.
• Live music & dancing till 1 am.

3105 Ocean Front Walk • Belmont Park • 488-6611
Behind the Giant Dipper Rollercoaster on the Boardwalk
PLENTY OF FREE PARKING

Don't miss our
DOUBLE HEADER!
WED. & THURS., AUG. 16 & 17

1989 MISS CORONA BIKINI SEARCH
\$500 Cash Prizes
\$4.00 cover
Winner on Wed., Aug. 16
will represent the Elephant Bar in the FINALS Wed., Aug. 30

CALIFORNIA CENTERFOLDS
Bags of Summer • \$5.00 cover
Tickets sold in advance or at the door. Must be 21 years of age. Seating first come, first served.

8960 Villa La Jolla Drive
587-1993
NANCAROS RESTAURANT
Elephant Bar

Lorenz Theatre, 70 Horton Plaza, downtown. 224-8225. Rick Saxon and Friends perform songs and satirize performing to audience close to everyone's heart at 10:45 p.m. Thursday.

McDougal's, 1225 Fifth Avenue, downtown. 234-4244. The Reactions, vintage rhythm and blues, Friday, the Rhumbogues, vintage rhythm and blues, Saturday.

Madly's, San Diego Marriott Hotel, 333 West Harbor Drive, downtown. 233-8909. Pianist Dan Greenbaum performs classical music and show tunes from 6:30 p.m. Monday through Saturday.

The Old Town Theatre, 690 Fifth Street, Old Town. 238-0082. T. S. V. Dead performs reggae music beginning at 8 p.m. Friday.

The Old International Hotel, 910 Broadway Circle, downtown. 239-2200. Lounge piano variety with Kenan Melton, Tuesday through Saturday.

Perkins & Co., 420 F Street, downtown. 233-3077. Pro Reggae Preservation Band. New Orleans-style jazz, with reggae and funk. Early evening. Wednesday and Thursday. Friday and the Redhills, vintage blues and rhythm and blues, Friday; the Falcons, featuring Billy

Swann, rock and roll and rhythm and blues, Saturday and Sunday. Friday and the Redhills, vintage blues and rhythm and blues, Saturday; the Falcons, featuring Billy Swann, rock and roll and rhythm and blues, Sunday; the Rick Galley Group, blues and rock and roll, Tuesday.

Princess of Wales British Pub and Restaurant, 1660 India Street, 238-1303. Singing piano bar entertainment. Rainey/Friday. Trevor Clarke, Saturday.

The Red Fox Steak House, 2223 E. El Camino Boulevard, 297-2123. Doug Nye, pianist, entertains with an emphasis on show tunes, beginning at 8:30 p.m. Wednesday through Saturday.

Reuben E. Lee, 800 Harbor Island Drive, Harbor Island. 292-8009. Showtunes and the Source, rock and roll, Thursday through Saturday.

Rose O'Grady's, 3402 Adams Avenue, Normal Heights. 264-7666. The Sophisticates, vintage rock and roll, Thursday; the Corona, blues and rock and roll, Friday and Saturday; Time Commies, Irish folk music, Tuesday; Mike Keene and the Commies, Rolling Stones-style blues and rock and roll, Wednesday.

Seaplane Gardens Cafe, San Diego Museum of Art, 1450 El Prado, Balboa Park, 232-7921. Bob Hamilton, jazz piano, noon-2 p.m., Saturday. Bob Hamilton performs jazz music on the piano, 2-4 p.m., Sunday.

Stiff's Down Under, 500 Fourth Avenue, downtown. 239-8127. Rainey, pianist, performs original and rock and roll music and comedia. Thursday evening, the Jaws, Thorne, jazz and rhythm and blues, Thursday through Saturday.

SOMA, 555 Union Street, downtown. The Event, the Telltale Heart, Manuel Scan, the Jaws, and the Jaws play rock on Wednesday.

Ten Lark, 5302 Napa Street (at Miramar Boulevard), Bay Park, 542-5462. Kicks, rock and roll, Thursday through Saturday; live jazz and rhythm and blues music, Tuesday; club for information: Monday, Latin salsa dance music, Wednesday.

Troll Bar and Grill, South and Island, downtown. Hated! Blues, rock and roll and blues, Saturday night.

Ten Harts Light House, 2350 Harbor Island Drive, Harbor Island. 292-8130. Hated! featuring Ken Act, Barbara Jamerson, Linda Kern, and Don Bowman, jazz and contemporary music, Thursday through Saturday; Donna Cole, contemporary, Wednesday through Friday, 4-7 p.m.

Tuba Man's, 2551 University Avenue, North Park. 295-9426. The Blacout Blues Band, blues and rhythm and blues, 8 p.m., Thursday; the High Society Jazz Band, Christmas jazz, 5:30 p.m., Friday; 4-7 p.m., Saturday and Sunday.

Followed at 9 p.m. by rock and roll artists the West Coast Band, the West Coast Band, rock and roll, 9 p.m., Saturday; the South Party Reggae Band performs at 9:30 p.m., Sunday; Jack Stanton, jazz and contemporary music, Tuesday; the Jeff Moore Duo, rockabilly blues, Wednesday.

2881, 2301 University Avenue, North Park. 297-2023. Music and poetry night, Thursday; the Bonaville, the Event, and Walking Distance, rock and roll, Friday; Death Ride 69 and the Five Dies, rock and roll, Saturday; Carri's Cool, Cofehouse, Tuesday; Greenline, Wednesday.

U.S. Great Hotel, 126 Broadway, downtown. 232-3122. Robie Herkel and Richard James, jazz and blues, Thursday through Saturday; Performing in the Great Gills Lounge is pianist Doug Ulrich, from 5 to 7 p.m., and from 9 p.m. to midnight, Tuesday and Wednesday; and pianist Sh. Shuman, Monday, and Thursday through Saturday.

Vincent Hotel (the Blue), 1980 Harbor Island Drive, Harbor Island. 291-4700. John Bone, piano variety, 8:30 p.m., Friday and Saturday, and 9:30 a.m., Sunday morning.

The Wagtail Band, 1055 Second Avenue, downtown. 238-1318. Rita performs contemporary and classical piano selections in the Porthouse from 6:30-8:30 p.m., Wednesday, Thursday, and Friday, and in the lobby from 4-8 p.m., Saturday and Sunday.

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. 298-4832. Martha Jane Shurtliff presents an evening of German and French art songs beginning at 8 p.m., Saturday. Reservations are suggested.

The Vack Club, San Diego Marriott Hotel, 333 West Harbor Drive, downtown. 234-1500. The Elements, contemporary, Tuesday through Saturday.

East County

Aman's Hacienda, 700 North Johnson Avenue, El Cajon. 442-9827. Michael Gandy, contemporary music, 9 p.m., Friday and Saturday.

Blarney Stone, 7059 El Cajon Boulevard, college area. 442-2903. Jim Warren, contemporary, Thursday and Saturday; the Raghu, rock and roll, Friday.

The Bonedicks Restaurant, 6200 Parkway Drive, La Mesa, 465-5660. Howard Gold, contemporary, Wednesday through Saturday; Eddie Gold, pianist, performs a variety of music Sunday through Tuesday and during the Friday happy hour.

Brown's Billy's, 11277 Woodside Avenue, San Marcos. 448-8716. Random, country, Wednesday through Sunday (last session Sunday); country dance lessons, Sunday, Wednesday and Thursday.

San Diego's Premier Elegant Nightclub

City Colors

In the spacious
OMNI SAN DIEGO HOTEL

FRIDAYS!

9IX REGGAE MAKOSSA PRESENTS REGGAE SPLASH

Every Friday, 9:30 pm-2:00 am - No Cover!

Spinning the best of reggae sounds. Come out, Leos, and celebrate your birthday. Free cake!

SATURDAYS!

Are for those who enjoy dancing to the latest top 40 dance music. You will love the upscale, ritzy atmosphere and friendly prominent people to meet and party with. It's guaranteed to get you dancing.

Every Saturday, 9:00 pm-2:00 am

Free limousine rides available

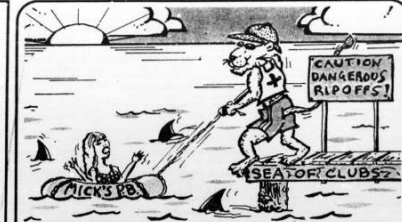


910 Broadway Circle, downtown San Diego

Next to Horton Plaza • 239-2200

Valid parking available • Free parking in Horton Plaza

Presented by Sugar Sweet Entertainment



ENJOY LIFE; SAVE A NIGHT FOR MICK'S!

700 NIGHT
Every Thursday!
with Chuck Cannon

All new
DJ format —
now taking requests!!
We've brought the beach inside
for you. Shred to the sounds of our
hot new music-mixers. Drink specials nightly.

MICK'S
PB
KING OF THE CLUBS
581-3938
4190 Mission Blvd.
(2 blocks south of Grand Ave.)

* FREE VALIDATED UNDERGROUND PARKING *

THE BLUE TWISTERS
FRIDAY & SATURDAY, 8 PM-12 MIDNIGHT
SUNDAY JAZZ JAM SESSION
FROM 5:30 PM W/ BARRY FARRAR TRIO
Happily ever Monday-Friday, 11:00 am-7:00 pm
with live hot of covers 4:00 pm-7:00 pm
Salmon House
233-2334

FREE COMPACT DISCS!
Trade in:
6 cassettes, get 1 free CD* (\$9.99 or less)
8 cassettes, get 1 free CD* (\$9.99 and up)
2 used CDs, get 1 free CD*
No limit • *No approval
Hottest hits! Thousands of CDs!
Open 7 Days!
MUSIC TRADER
5728 El Cajon Blvd.
(6 blocks west of College)
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Live
Entertainment
and Dancing
Every Fri. &
Sat. Night
with
"KACHABEAT"
Entertainment • Food • Wide-screen
Satellite TV for all sporting events
Serving breakfast & lunch Mon.-Sat., 6 am-3 pm
Daily specials & regular menu
STADIUM CLUB
6065 Fairmount Ave. ext. (corner of Fairmount
& Tivoli, off Mission Gorge)
282-3286

Club DIEGO'S
PACIFIC BEACH • 860 GARNET • 272-1241
Thursday, August 10
9IX BEACH & SURF CLUB PARTY!
9IX's Dred Scott hosting! Giving away S.O.P. Surf wear, WHO tickets and lots of other 9IX stuff 9IX Kamakazi & First 9IX in FREE!
Fridays & Saturdays NO COVER before 9:30 pm
Sunday, August 13
MISS DIEGO'S BIKINI CONTEST
1st - \$300, 2nd - \$150, 3rd - \$100, 4th - \$75, 5th - \$50
INTERESTED CONTESTANTS CALL 492-2519
Monday, August 14
NAME YOUR DRINK!
ANY BEER, WINE, WELL OR CALL DRINK - \$1.25
No cover!
Tuesday, August 15
\$1 MARGARITA NIGHT
\$1 margaritas all day & night!
No cover before 9:30 pm
Wednesday, August 16
LADIES' NIGHT AT THE BEACH!
Featuring the male blue jean contest!
Prizes & Revolving drink specials! Limo prizes courtesy of Clayton Limousine.
Coming up! August 22, Tuesday, 8:30 pm
JERRY CORONA - WORLD'S FUNNIEST STAGE HYPNOTIST.

Winston's beach club
Thursday & Friday
CARDIFF REEFERS
Unity rockers
Saturday
KEBEL ROCKERS
Reggae
Sunday
BEER FEAT
4-8 pm
SUNDAY NIGHT BLUES JAM
For information call 698-5960
Music starts at 9 pm
Monday
ORIGINAL BAND NIGHT
featuring
3 HOT CATS • DOG BEACH • THE PUMPS
Tuesday
RHUMBOOGIES
Traditional Blues Band with horn section
Wednesday
RHUMBOOGIES
Coming:
Thursday, August 17: COMMON SENSE
Friday, August 18: BLONDE BRUCE BAND
Saturday, August 19: CRUCIAL D.D.
1921 BACON STREET • OCEAN BEACH • 222-6822

PARADISE BAY
On Mission Bay
WEEKDAYS!
SUNSET JAZZ HAPPY HOUR
Free picnic buffet • \$1.50 drink specials
4 pm-7 pm
MONDAYS!
Alternative, industrial dance music ...
"LIFE IN A FISHBOWL"
THURSDAYS!
Join us!
LADIES NIGHT
with Sensational Fashions' fashion auction at 8 pm, and stay for dancing with personality Mike Dale, formerly of KGB FM
FRI. & SAT!
REFLECTORS
Friday is "Dry Day" at the Bay
Micheloide Dry
\$1.50
Saturday Night special
Coors Extra Gold
\$1.25
Next week come celebrate our 5th B'day with THE BLONDE BRUCE BAND and our "SHUCK OFF" reggae w/ SHILOH Mon, and breaking the San Diego Circuit ... ACOUSTIC ALBUM with special guest appearance!

MEXICAN LA HACIENDA RESTAURANTE AND CANTINA
Mission Valley's Finest
"FIESTA HOUR"
Weekdays 4 - 8 pm
16 oz. Margaritas \$1.00
4:00 p.m. - Closing
4:00 p.m. - Closing
Well Drinks \$2.00
Bud or Bud Light \$1.00
Coors & Coors Light 4:00 p.m. - Closing
Live Entertainment featuring
Bordertown 8:00 p.m. - Closing
New Compact Disc Jukebox and Late Night Appetizer Menu
Mission Valley Inn
298-8281
875 Hotel Circle South - Mission Valley

Ball and Bean, 690 North Second Street, El Cajon. 579-3663. Chain Reaction, contemporary. Wednesday through Saturday.

Carlos Murphy/Concert Center, 5500 Grandview Center Drive, La Mesa. 698-8757. RPN, rock and roll. Thursday through Saturday. Tule River Trio, contemporary. Sunday and Monday. Song, The, recorded video and audio audience participation presentation. Monday and Tuesday. Live music. Wednesday call club for information.

Circle D Corral, 1013 Broadway, El Cajon. 442-7453. Country. Country, country. Wednesday through Sunday. John Anderson, country. Tuesday 7 and 9:30 p.m.

The Crown Room, 1286 Oldale Avenue, El Cajon. 447-0456. Dale Allen performs oldies and country music.

beginning at 9 p.m., Wednesday through Saturday.

El Torito Restaurant and Cantina, 5024 Baltimore Drive, La Mesa. 498-1024. Ken Hart performs musical selections from a versatile repertoire, featuring music of 60s and 70s, on acoustic guitar. Beginning at 8 p.m., Saturday.

F.J. Country, 10055 Mission Gorge Road, San Jose. 449-5000. The Corvettas, country rock and roll and classic rock and roll. Friday and Saturday.

Don's Bar, 13331 Business Highway 8 at Los Coches Road, El Cajon. 443-2444. The Shadow Riders, country rock. Friday and Saturday.

El Torito Restaurant and Cantina, 5024 Baltimore Drive, La Mesa. 498-1024. Ken Hart performs musical selections from a versatile repertoire, featuring music of 60s and 70s, on acoustic guitar. Beginning at 8 p.m., Saturday.

F.J. Country, 10055 Mission Gorge Road, San Jose. 449-5000. The Corvettas, country rock and roll and classic rock and roll. Friday and Saturday.

Don's Bar, 13331 Business Highway 8 at Los Coches Road, El Cajon. 443-2444. The Shadow Riders, country rock. Friday and Saturday.

The Crown Room, 1286 Oldale Avenue, El Cajon. 447-0456. Dale Allen performs oldies and country music.

The Irish Inn, 2754 Alpine Boulevard, Alpine. 445-4700. Sean McVicker and Paul Dunn, Irish, folk, and contemporary music. Friday and Saturday. Plant Rock. Rickert performs at 5:30 p.m., Thursday and Friday. Sean McVicker, Irish and contemporary music. 5:30-8:30 p.m., Saturday and Sunday.

Kelly's Pub, 5344 El Cajon Boulevard, college area. 284-0400. Everett King's Modern Rhythm, blues and rhythm and blues. Thursday. Superrock, rock and roll. Friday. Yarnworth, rock and roll. Saturday.

Kenny's Restaurant, 401 West Main Street, El Cajon. 442-7708. Chaglow Room: The El Cajon After Dark Show features Timelines, with Ben Bell and Justin Young performing contemporary music. Thursday through Saturday, beginning at 9 p.m.

Lakeside Hotel Lounge, 9940 River Street, Lakeside. 443-0320. Under the Gun, country rock and roll. Thursday through Saturday.

Lakeside Hotel Lounge, 9940 River Street, Lakeside. 443-0320. Under the Gun, country rock and roll. Thursday through Saturday.

Lois Lane's, 5286 Baltimore Drive, La Mesa. 442-0533. Live music, Thursday through Saturday. Call club for information. Breakfast Pasa, country rock. Sunday through Wednesday.

Mr. D's, 506 Broadway, El Cajon. 442-9606. The Premiers, contemporary. Tuesday through Saturday. Jam session, Monday.

The Woodhouse Bar, 11510 Woodside Avenue, San Jose. 449-8530. Kennard and Miller, contemporary and country and western music. Friday and Saturday.

COCONUTS
ON SHELTER ISLAND

Friday
RHUMBOOGIES

Every Saturday
DR. CHICO'S ISLAND SOUNDS

Just a coconut's roll from Humphrey's. The place for before and after the show (or any other time.) • Plenty of free parking.

1901 Shelter Island Drive • 222-NUTS (6887)
"Why Coconut's?" Cause it's a jungle out there!

GREAT JAZZ ARTISTS AT DIEGO'S LOFT:
The Latin, vocals & guitar sounds of
PETER SPRAGUE/KEVIN LETTAU QUARTET

Friday & Saturday, August 11 & 12

SPECIAL CONCERT ALGO CALIENTE
featuring Carlos Vazquez & Bruce Cameron
Sunday, August 13 • 8:30 p.m.

Live jazz every Friday & Saturday 9 p.m.-1 a.m.
Admission \$5

DIEGO'S LOFT
860 Garnet Avenue • Pacific Beach • 772-1241

THIS YEAR IS THE
20th ANNIVERSARY of WOODSTOCK

CONFETTI INVITES YOU TO TAKE A FLASHBACK TO THE PSYCHEDELIC '60s.

WOODSTOCK REVISITED THURSDAY, AUG. 17

ENJOY '60s MUSIC AND VIDEOS AS WELL AS LIVE ACTS FROM THE GROOVIER WOODSTOCK BANDS AND SINGERS... CONFETTI STYLE!

"THE WHO" concert tickets will be GIVEN AWAY THROUGHOUT THE NIGHT.

Join us for the **Natural Food Buffet Happy Hour** from 5-8 pm and again from 12-1:30 am. Receive 2 for 1 drinks and 1.50 drafts.

Confetti

5373 MISSION CENTER RD. • SAN DIEGO, CA • 291-8636

METRO

Happy Hour: 8:30-9:30 Friday & Saturday

THURSDAY
Progressive Rock, Oldies Experience
Ladies' Men's Night
9-11 ladies no cover • \$2.75 hot teas • \$1.00 drafts
11-1 men no cover • \$2.25 all schnapps • \$1.00 drafts

FRIDAY
Metro A/J House Rock
No Name Gallery Productions
presents a short Provocative Fashion Show by designer Linda Paul. Drink specials & dancing all night.
No cover 9:00-9:30 with this ad (one per person) 8/11/89 only

SAURDAY
Chaos Productions presents Brimo's Ballroom
Latest adventure in nite clubbing, unique live acts, guest DJs, completely new interior concepts. No cover
9:00-9:30 with this ad (one per person) 8/12/89 only

SUNDAY
#2 Night
Gaveaways & drink specials all night
Center Ring Rocky Bots. We know all other Sunday night club cards.

TUESDAY
Zippy's Doghouse presents
Hair Theatre • Drink specials all night

WEDNESDAY
Aqua Boogie with Live Band
\$1 drafts all night with rotating drink specials
9-2 Sun-Thurs, 8:30-2 Fri & Sat

1051 University Ave. 295-2195

WIN TICKETS TO
THE WHO
Aug. 21 • 8 winners

Starting August 1
Our NEW HAPPY HOUR
Mon.-Sun. • 4-7 pm
Free Food Buffet
Mon.-Fri. 4-7 pm

MONDAY
KEGGER NIGHT
Elephant Draft 20 oz. \$1.75
10 oz. 99¢

TUESDAY
SAFARI NIGHT
Giraffe Import \$1.50
E-Bar's call brands \$1.75

WEDNESDAY
1/2 PRICE NIGHT
1/2 price cocktails
all happy hour
6 ft. submarine sandwiches

THURSDAY
HAWAIIAN NIGHT
Mai Tai \$1.00
Pina Colada \$1.00
Originals Coco Loco \$1.00
Pacifico Import \$1.50

FRIDAY
SOUTH OF THE BORDER NIGHT
Margarita on the rocks
plus bonus shot of
tequila \$1.75
Corona \$1.00
Taco Bar

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10:30 pm • Guys & Girls Compete
\$100 Cash & Prizes • Finals August 16
Fashion Show • 9 pm

THURSDAYS
Fantasy Fashions
Bikini Fashion Show & Auction
8:30 pm

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Amber Star and Star Country: Peter Jay's
John Anderson: Circle D Corral
Blue Rodeo: Belly Up Tavern
Bramble: W.D. Pabst and Company
Breakfast Bus: Louie Louie's
Chir Carollo and Crosscove: Leo's Little Bit
Dixie: Country
Dixie's Country: Anderson's
Bakery/Coronado
John Conlee: Leo's Little Bit of Country
The Corvettes: E-Z Country
Country Casanova: Circle D Corral
Coyote: Country Burrito
Duke: Shady's Bar & Grill
Blue Flame: Belly Up Tavern
Gold's West: Quasi Star
Good Times: The Puckin' House
Restaurant
Grand Central Station: Smitty's
Downtown
Harley: Country Line: Countrywide
Restaurant

Chad Hart and Friends: Blue Bayou
Greg Hartline: El Compadre
Haytway: Whopper's Best
Candy Kane: Maxine's
The Candy Kane Band: The Candy Kane Band
Kennard and Miller: The Moonshine Band
Los Polvones: Star
North Moves: The Polvones Star
The North 40 Band: Leo's
Ricochet: Oakvale Lodge
The Savory Brothers: Billy Up Tavern, Pearisburg Club
Shirley and the Riders: Don's East
Linda Sherwood and Sirettes: Hatch's
Silverado: Little Springs Inn
Southern Comfort: Pine Valley Restaurant
Southern Country: Some Place Else
Star: The Whopper's Best
Sundown: Brisco's Billy's
A Taste of Country: Oasis Bar
The Texas Band: Hot's Red Eye Saloon
Under the Gun: The Lakeside Hotel
You're the Star: San Diego Nites

Folk / Ethnic

Blingness Eats: *The Place Place*
 Joe Byrnes: *Drugsy Nigger's*
 Dessi Cardano: *Anderson's*
 Richard Connolly
 Tony Cummins: *Ross O'Grady's, Fibber*
McGee
 Greenwood: *Sam, Odum Art Cafe*
 Nor Hart: *El Torito's, Mesa*
 Latta: *Soul & Co. Communications*
 Latta: *El Torito's, Mesa*
 Louie and Loose Change: *Jay's*
 Silvio Louisa and Chaz: *Reyes La*
Academy
 Roger Manning: *the Cosh*
 George Harriman: *Dimitri's*
 Steve McHale and Paul Dunn: *Irish Inn*
 Jalene Marano: *Copacabana Lounge*
 Marano: *El Torito's, Mesa*
 Gilbey's: *The La's/El Park*
 Vilma: *Reyes, Gohrie's Grill*
 Puss: *Drugsy Nigger's*
 The Paradise Street Band: *Drugsy*
Nigger's
 Drugsy Nigger: *Drugsy Nigger's*
 The Beach Party Blingness Band: *Bob*
McKenzie University
 Bob McKenzie: *El Torito's, Mesa*
 Rich Stanton and Friends: *Drugsy*
Nigger's, the Legion Theatre

Blues / R&B
Reggae

The Beach Club Band featuring
**Rockin' Joe and G.T.: Belmont's
Beach Club**
**The Blonde Bruce Band: Blind Melons,
Joel Murphy's**
The Bonedaddys: Belly Up Tavern
Borracho y Loca: Cotamaman Hotel
The Cardiff Beefeers: Winston's
**The William Clarke Band: Belly Up
Tavern**
Timotal Courtesy: Texas Rehouse
Dr. Chiles's Island Souvenirs: South

Pro Brighton's Preservation Ranch *Fat City*
Joe Jany's, Patrick's & L
Brace Cameron: the Loft at Diego's
Jay Chubba and Friends: Padre Golf
Jimmy Cousins: Horton Grand Hotel
A.J. Caines: Orcutt's
Black Death: Sweeney's
Ed Ellis and Tapestry: the Sundbar
Loounge
Encores: Chuck's Steak House
Enlilites: Tom Hume's Lighthouse
The Heavy Party: Tiko Vic's, the
Salmos House
The Fattigher Band: Caterman's Hotel
Audrey Poy B Street Cafe
The Audrey Poy B Street Cafe
Excursion
Flame: B Street Cafe, Fat City/China
Cafe
Hollis Gentry's Acoustic Quartet:
Croce's
Bob Hamilton: Croce's, Horton Grand
Hotel
Joe Jany's Hamilton Trio: Croce's
Harvey and 52nd Street Jive: Fat
City/China Cafe

**Piano Bar
and Classical**

Barbara Banks: Marriott Hotel/Mission Valley
Buddy Beckers: Mexican Village
Donna Blackwood: Marriott Hotel/Mission Valley
John Davis: Viscount Hotel
John Calas: Humphrey's, Holiday Inn/Embarcadero
Joey Chase: Dock's Cocktails, the Whitehouse
Troy Clarke: Princess of Wales British Pub and Restaurant
Counterpoint with Bjorn Røed and Gary Tufflet: Ocean View Restaurant
Barry Clark: Café del Rey/Morn. Balaia Hotel
William Cratty: Panama/Columbian Inn
John Engquist: New Palace
Don Ferns: Spice Rack
Patti Gales: Doodles
Dan Greenbush: Molly/San Diego

*All reviews
Priorities
and anti-
movies are*

The Abys-
with Ed
Mastran-
James C
(Carous-
Grove 9;
Cinemas
Cinemas
Marcos G
Santer V
Sweetwa
Horton F

Batman

C U R

by Duncan Shepherd.

indicated by *oon* to live stars
by the black spot. Unrated
now unrevised.

Underwater adventure
is and Mary Elizabeth
written and directed by
sandra 6; Center 3 Cinemas:
olla Village; Mira Mesa
Valley Drive In; Plaza
chocho Bernardo 6; San
sante; Santee Drive In;
6; South Bay Drive In;
A Glasshouse 6; UA
7)

the DC Comics superhero,

RENT

T M

historical interest — and hilarious interest, too. (High 8/12)

Unde II — Whatever it is (this character for its incarnator, Paul Hogan) the first time around he off the screen by his progress. This is partly an attempt to keep him the same marches on around ailed, for example, loses attractiveness once it of slow-learning rather of instruction. And the relationship has progressed so happily Ever After that it

and super and John desk, ad and he two-dim more, the Williams classroom somewhat. Be a Tre poetry if cent place to and Will role, but promotion so good. Robert Kurtwood

I E

S and Lee: 1989.
Joe 8; UA Chula Vista, 6
(A Glasshouse 6)

Shams — The Twilight Zone,
very like it, is low. A
voice, more precisely a
and cyclonic whisper,
transplanted city man
er) to carve a baseball field
rinstalls — and onto it
reat Scoreless Joe Jackson"
the wrong side of the
sorted All-Stars of Baseball
that isn't the end of it. The
ends the man on puzzling
Massachusetts and
the mystery element in all



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Friday	Mississippi Six Jazz Band 5:30 pm
2 BANDS	West Coast
rock 'n' roll 9:00 pm	
Saturday	West Coast
rock 'n' roll 9:30 pm	
Sunday	Ranch Party Bluegrass Band 5:30 pm
Wednesday	Just Humm'n' Dog
	rock 'n' blues 8:30 pm

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**This and That: The Escape
Wasted Talent: Tiro's Countdown**

**Jazz and
Big Band**

Jerry Abernathy: *Horton Grand Hotel*
Alto Caliente: *The Left at Drago's*
The Joe Angelastro Trio:
Soulworks/Pamela's Coffeehouse
Carlos Angeles: *Hilton Hotel*
The Andy Ames Duo: *Sex Case*
Resurrectione Jolie
**Burnett Anderson, Sandy Chappel, and
John Dunsberry:** *Goliath's Grill*
The Patrick Berroguez Duo: *Mile
Flours*
James Blanche: *Croce's*
Bill and Rene: *Driving Maggie's*
The Blue Twisters: *Salmon Haze*
Jackie Neaparcer: *Croce's Top Hat Bar
and Grill*
The Dick Brown Orchestra: *Bull Hat's*

**The Real Band, the Krazy Policen
Ret to Reah Hilton Hotel
George Reon Avanti's Restaurant
Janell Roca's Crook's
Hil Scheidebaum: Elarlio, Horton
Crom Hotel
Seahawk Music with Bob Ross,
Marshall Hawkins, Roy Gonzalez,
and John Harris: Don's Oceamide
Stu Shames: U.S. Grant Hotel
The Bill Shreve Sextet: Anthony's
Harborside
The Peter Sprung/Kayven Lettau
Quartet: the Loft at Diagon's
This and That: the Escape
Archie Thompson: B Street Café
Tobacco Road: Betty Jo Shavers, Crook's
Carlos Vasquez: the Loft at Diagon's
Hank Young and Wayne Jern: Imperial
House
Bill Wood and Dr. J's Pastels: King
Louis Inn**

and Music

Anything Goes: *Orcas's Top Hat Bar and Grill*

Keat the Crazy Man: *Pelikan Pub*

Jimmy Limer: *Monterey Bay Cannery*

Mike Murphy's Islands Lounge

Oh! Ridge Jolly Roper: *Seaport Village*

Rainers: Saba's Down Under, Princess of

Wolves Bar and Grill, Gabriel's Grill

Jose Sinatra and the Troy Dante

Quintet: Spirit

Wagner is
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climax. A
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and light
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to take. Fu
and still is
to be near
thing on a
thousand
the child's
world — a
distoric
material
fictional n
(well, the
movie inc
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very leas
present a
typically
of serious
than, say,
Jones film
down by t

Indonesians, as does the cathedral tower at the top there are incessant little bits of painterly use of color and light, and of which this director is prepared to say, BATMAN started as comic book. And it seems obvious to do this sort of thing without falling into the two traps of old and the adult's taste. In other words, with the humble source of the higher (or hipper) level inevitably driven for the sake of the lowly. But something has come to seem like a miracle, or at the least a genius.) The rest, essentially and even, of stains greater heights and depths, and of Superman or Indiana Jones, it keeps being dragged like the electrocution

(with Eliza Doolittle) (him Kline) (him Kline) Last Young Man Charming electric line the humor of abusive. Heard: dist 1968. (Two boys through 1)

Cosmic Boy tacky does the history of crude animal mugs and on half an advent of may have been R. Crumb, among the William G.


Confidential — Fittingly, by Run Mann, on comic books — a static era, "cinematized" with no techniques and a decision to devote their running time to the *Underground* (and after) dictated solely by the unknown subjects. David Barry, Art Spiegelman, never breed, Jack Kirby, Will Eisner, among the

ends to be rather showy | Richard I



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
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Cover - \$2.00 cover only
Wednesday, August 16
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BET DAI I
LINDBERGH - CANDYE KANE
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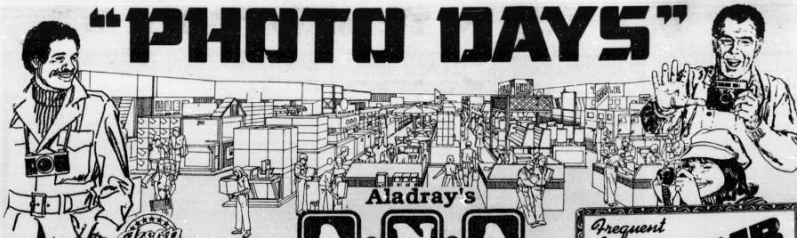
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 • SCRATCH RESISTANT FILM

VIPER 199.95

As Low As

PASSIVE/ACTIVE ARMING • REMOTE CONTROL • REMOTE PANIC • 5-FUNCTION LED 128 DB SUPER SIREN • PERIMETER SHOCK SENSOR • AUTO RE-ARM • PROTECTED VALVE/OVERDRIVE • PARKING LIGHT FLASH • LAST DOOR UNLOCKING • SCAM DETECTION • MUCH MORE!

VIPER 300 122" • VIPER 400 122" • VIPER 600 122" • VIPER 800 122" • VIPER 1000 122"

ALL WITH FREE INSTALLATION AND ENGINE KILL

Open 7 days. Expires 8/17/89.

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 (297-8408) (297-4736)

3770-B HANCOCK ST., S.D.
 (Behind Sports Arena, next to Kobay's Swapmeet office)

We will beat any advertised new tire price!

Free mounting • Free rotation
 Free road hazard warranty with passenger tires
 Free valve stems with balancing • Warranties
 Low overhead • No hidden up charges • Low prices

30,000 mile STEEL METRIC
 (Import-cash price)

155R-12	\$19.95
155R-13	\$27.95
165R-13	\$29.95
165R-15	\$30.95
175/70-13	\$34.95
165R-15	\$34.95
185/70-13	\$32.95
185/70-14	\$35.95

40,000 mile STEEL METRIC
 (Import-cash price)

155R-12	\$27.95
165R-13	\$30.95
175/70-13	\$34.95
165R-15	\$34.95
185/70-13	\$32.95
185/70-14	\$35.95

50,000 mile WHITEWALLS
 (cash price)

175/80-13	\$34.95
185/75-14	\$30.95
195/70-14	\$33.95
205/70-14	\$35.95
215/75-15	\$37.95
185/70-13	\$36.95
235/75-15	\$39.95

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TRANSMISSIONS • 4 SPEED • 5 SPEED \$100 UP • AUTO'S \$60 UP

REBUILT AND USED ENGINES

DON'T BUY ENGINES BEFORE YOU CHECK WITH US

12 MO./12,000 MILE WARRANTY ON REBUILT ENGINES FOR PARTS AND LABOR

DATSUM	HONDA	MAZDA	TOYOTA
A10 (71-72)	540	540	540
A10 (73-74)	540	540	540
A10 (75-76)	540	540	540
A10 (77-78)	540	540	540
A10 (79-80)	540	540	540
A10 (81-82)	540	540	540
A10 (83-84)	540	540	540
A10 (85-86)	540	540	540
A10 (87-88)	540	540	540
A10 (89-90)	540	540	540
A10 (91-92)	540	540	540
A10 (93-94)	540	540	540
A10 (95-96)	540	540	540
A10 (97-98)	540	540	540
A10 (99-00)	540	540	540
A10 (01-02)	540	540	540
A10 (03-04)	540	540	540
A10 (05-06)	540	540	540
A10 (07-08)	540	540	540
A10 (09-10)	540	540	540
A10 (11-12)	540	540	540
A10 (13-14)	540	540	540
A10 (15-16)	540	540	540
A10 (17-18)	540	540	540
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A10 (23-24)	540	540	540
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A10 (31-32)	540	540	540
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A10 (37-38)	540	540	540
A10 (39-40)	540	540	540
A10 (41-42)	540	540	540
A10 (43-44)	540	540	540
A10 (45-46)	540	540	540
A10 (47-48)	540	540	540
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Runs well, needs body work.
1014
D. Good condition, 30 mpg.
45-4456
Speed, cruise control, stereo,
excellent overall condition.
4653
ster, excellent engine and
trans. 1450. Ed. 278-7664.
R. 1983 2 door 5 speed, new
Good condition, \$2500

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system upgrades

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car audio

Security systems

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
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Innovative designs**

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TOYOTA DA

Minor Tune-

Our tune-up includes



35-point Major
Extras for fuel economy

1. Compression test	13. Adjust valve clearance
2. Valve adjustment	14. Adjust timing
3. Replace	15. Adjust belt angle
4. Valve cover gasket	
5. Spark plug	
6. Distributor points	
7. Condensers	
8. Air filter	
9. Oil filter	
10. Gas filter and	
11. Engine oil	
12. Adjust timing	
13. Adjust belt angle	

Notes:
Toyota Supra, 85-87

Complete Civic

1. Transmission input shaft seal
2. Input shaft seal

Brake Job
From

- 1. Install new or used pads or install new
- 2. Drain and bleed fluid
- 3. Inspect complete hydraulic system
- 4. Flush hydraulic fluid

Note: Hydraulic parts are not included

Brand new parts. Ask about
All our work has a 2-year
All prices

Ask about our prices for water coolers
8 years in business

overseas
Automotive Repairs



Special \$35 (reg. \$55)
 a lot more than most, it includes:

- 1. Check engine light
- 10. Check unresponsive for surges
- 11. Check cooling system & hoses
- 12. Road test

Service Special \$69 (reg. \$150)

- 1. Check engine light
- 2. Check oil level
- 3. Check spark plugs
- 4. Check unresponsive for surges
- 5. Check and replace belts & hoses
- 6. Replace tires (2 needed)
- 7. Check & replace battery
- 8. Lower drive axles
- 9. Check & replace
- 10. Check cooling system & hoses
- 11. Check brake & clutch system
- 12. Road test

Wash Job \$179 (reg. \$299)

Note: Washes cars with 4 doors, up to 3000 lbs.

- 1. Wash exterior
- 2. Wash interior
- 3. Wash engine compartment
- 4. Wash wheels
- 5. Wash tires
- 6. Wash undercarriage
- 7. Wash interior
- 8. Wash exterior
- 9. Wash interior
- 10. Wash engine compartment
- 11. Wash wheels
- 12. Wash tires
- 13. Wash undercarriage
- 14. Wash interior
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- 299. Wash tires
- 300. Wash undercarriage
- 301. Wash interior
- 302. Wash exterior

DODGE COLE, 1981, 4 door, turn lock, air, one owner, new tape, tires, battery, radio, 51mpg, 11995, 87-022.

DODGE COIT TURBO, 1984, new parts, low miles, air conditioning, about 140,000 miles, no engine problems, 13700, after 5pm, leave message, 560-8875.

DODGE DART, 1982, 4 door, with paint and carpet kit, new engine and transmission. Must be at appropriate condition, offer after 5pm, 560-8875.

DODGE DART, 1982, 4 door, air conditioning, 51mpg, new tape, tires, battery, radio, 51mpg, 11995, 87-022.

DODGE DART, 1982, 4 door, air conditioning, 51mpg, new tape, tires, battery, radio, 51mpg, 11995, 87-022.

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DODGE DART, 1982, 4 door, air conditioning, 51mpg, new tape, tires, battery, radio, 51mpg, 11995, 87-022.

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WE OFFER 24,000 MILES OR 2 YEAR WARRANTY!

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FREE TOWING - for engine installs only - within 20 miles
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25% OFF CAR COVERS

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TUNE-UP SPECIAL (Most cars) 4 cylinder \$30.95 6 cylinder \$35.95 8 cylinder \$40.95 Minor tune up includes spark plugs & computer diagnosis. Distributor cap, rotor & air filter extra.	TRANSMISSION REBUILD CALL FOR BEST QUOTE		
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"AT-Advanced Technology"
\$195.00
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FACTS - False Alarm Control and Test -

- Keychain Remote Control
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If your Toyota is overdue for service or if you're looking for a super bargain to get your Toyota set for the next year's service, take advantage of our bumper to bumper special. It covers nearly every major part of your Toyota for sale, economical performance. This special includes all of the following:

- Install new spark plugs, and if necessary, new points and condenser
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- Adjust carburetor/needle injection to site specifications where applicable
- Change engine oil
- Change oil filter (genuine Toyota double filtering)
- Lubricate chassis
- Replenish fluids
- Clean battery terminals
- Tighten and inspect belts
- Rotate 4 tires
- Inspect brakes
- Check suspension
- Check condition of hoses, radiator and radiator cap
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Age Group	Total (%)	Male (%)	Female (%)	Unknown (%)
18-24	100	45	55	0
25-34	100	55	45	0
35-44	100	45	55	0
45-54	100	35	65	0
55-64	100	25	75	0
65+	100	15	85	0



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