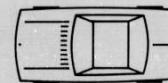
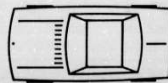
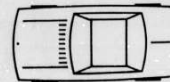
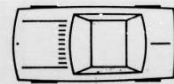


READER

VOLUME 18, NO. 36 SEPTEMBER 14, 1989 SAN DIEGO'S WEEKLY



Story by Mary Lang

Photographs by Robert Burroughs

In the Time It Took You to Read this Headline, San Diego's Traffic Troubles Got a Little Worse

"It's starting out calm today. Only three accidents and a vehicle fire so far." Metro Traffic Control's airborne reporter Kymthy Schultze wriggles a bulbous headset into a

comfortable position over her ears. "And there's a Charger game tonight too." She squints through the Cessna Skyhawk's window. Shiny, beanlike shapes nudge

(continued on page 20)

CITY LIGHTS

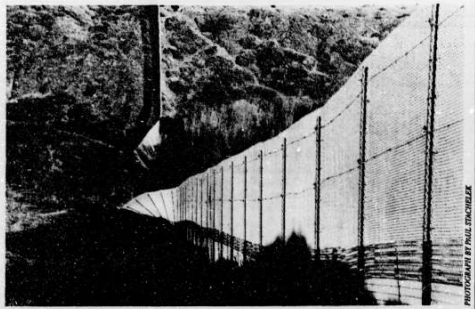
FREE FLIGHT

BY RICK GEIST

Growing up in Nicaragua, Luz had little time to be a child. In 1975, during her country's last revolution, she joined the Sandinista student brigade, leaving her home in León to fight beside the guerrillas. She was 14. She would carry a rifle and never stay in one place for long, walking as many as 20 miles a day through Nicaragua's mountain ranges. In 1978, Somalia's national guard came looking for her in León. Not finding her at home, they killed her parents and sisters instead. After the Sandinista triumph, Luz stayed on in the Ministry of Interior as a First Lieutenant. By now, military service was all she knew. Besides, the killing hadn't stopped.

In January 1986, her husband, also a Sandinista soldier, was walking the point on patrol in the northern Bókey region. He stepped on a mine mine that blew him in half. In the ambulance that followed, he was killed by his brother, who had the misfortune of being on the same patrol.

As time went on, however, Luz saw increasing restrictions on freedom of speech, private enterprise, and religion. She began quietly criticizing the hard-line within the ministry. Then, in March of this year, while working in the ministry building in Managua, she



From Mexico to the States, Luz's last frontier

happened to see secret documents that outlined plans to eliminate the church and to nationalize private property. Luz knew from the start that the Sandinista leaders were Marxist, and she knew the AK-47 she carried all those years through the confederate had come from Cuba. But she didn't care about that. "I joined the guerrillas to fight for children and for peace."

In late March, the minister, Tomás Borge, summoned her to his

office. Her complaints had reached him. Borge, a survivor of Somalia torture with a missing testicle to prove it, was sensitive to dissipation. She flat out called him a Communist.

Borge shouted, "Tú eres contra, you're a counter," stripping Luz of her rank on the spot, actually tearing the stripes off her uniform. Then, to teach her a lesson, he had her locked in a cell beneath the ministry building. The cell had a

name: La Chiquita (the little one). Luz is short, five feet, but even she couldn't stand upright in that tiny place. She couldn't stretch out. The toilet was a hole in the floor.

When Luz got out 20 days later, she weighed 88 pounds, down from 120. She packed a few clothes, left her children with the mother of her dead husband, and fled. A \$20 bus trip took her to Guatemala City, where she considered her options.

About this same time, in San Diego, a young man named Parker was, in his own words, "going crazy." Parker had met Luz during a visit to Nicaragua in 1984. Neither of them expected it, but they fell in love. Parker stayed

seven months, but unable to see a future for them, he left for home. After all, how could two people from such different worlds make a life together? Time, he figured, would help him get over her. But the passing months didn't blunt his feelings. He talked to her several times long-distance and knew her life was becoming less tolerable, but he still couldn't think of a way for them to be together. They had discussed it many times: he didn't want to work in Nicaragua, and she didn't like the States.

Then, in late April, Luz called Parker from Guatemala City and told him all that had happened. Then she said she had tried one crossing into Mexico, planning to travel alone north to find him. Although Guatemala City is full of coyotes, Luz had figured she could make the journey by herself. But at the border, a Mexican cop helped himself to all her cash, \$800.

Parker said, "What would you think if I came down?" Parker wired her some money and, in a week, flew down. She met him, he says, "with a great airport kiss. Then I realized I was

In late March, the minister, Tomás Borge, summoned her to his office. Her complaints had reached him.

holding this skeleton." She had only required a pound or two of her last weight. They were married in the Nicaraguan Embassy in Guatemala City. Standing arm in arm, Luz's head barely reached Parker's.

(continued on page 4)

REAL ATTRACTIONS

Sure it takes a little vision. Okay, it takes a lot of vision to see the Midway district as a tourist area. But the neighborhood does have its highlights. With a little imagination, they could become real attractions.

Perry's Cafe

Perched on the edge of the proposed Commercial Visitor zone (at Pacific Highway and Taylor Street), Perry's is the perfect starting point. Tourists can enjoy a leisurely cup of coffee while chatting with the friendly truck drivers who sit at the counter. It's also a good place to get directions.

Newcomers may wonder whether the Midway's street pattern was designed by a child with an Etch A Sketch. But residents of San Diego know better: it was actually a traffic engineer with a can of Silly String. Perhaps the city can erect some scenic route signs. They could use the big-lips logo from Pacer's ("Just a Kiss Away" on Midway Drive) or one of the many symbols associated with sailors, who now compose most of the area's visitors.

Carpenteria

Located on the hub of the tourist zone (the intersection of Rosecrans Street, Camino Del Rio, and Kirtz Street), Carpenteria offers carpeting in many exciting colors and textures. It also sells area rugs. Tourists looking for additional souvenirs can purchase carpet remnants. The salesmen are very nice and don't mind browsers.

Las Girls

Move over, Sea World. One day to share the spotlight, you two animals. The big signs on Las Girls say "World Famous," and they're not kidding. This live theater (located kitty-corner from Carpenteria) is already popular with servicemen and the globe, who save time at opportunity to watch the "Gala Nude-In" show and have their pictures taken with one of the exotic dancers. The inside is rather dark, making Las Girls a perfect rainy-day activity. Sightseers can drive by the red, pink, and yellow landmark at any hour. The lights are always on.

Pic 'n' Save

An unusual selection of gift ideas at low, low prices. Pic 'n' Save is best known for its changing merchandise and one-of-a-kind items. Where else could you find a device that turns hard-boiled eggs into perfect spheres? The traveling store also features a wide assortment of plastic flowers and plants. Pic 'n' Save is situated in a large shopping center at Sports Arena and Rosecrans, nearby are several other large shopping centers, a cargo and transit operations. A bird's-eye view of the local trucking commerce.

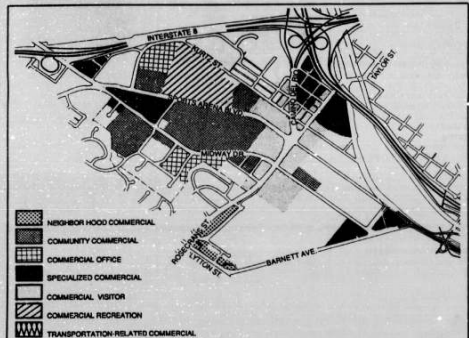
This returns us to Pacific Highway and Perry's Cafe, which, it should be noted, is not open for dinner. But visitors will find themselves back at the entrance to Old Town, where they can join the two-hour dinner line at Casa de Pico and congratulate themselves on avoiding the typical tourist traps.

The Carnation dairy Caravan makes the ice cream, and Main Street makes the milk. This bicycling joint operation is right outside the visitor zone but well worth the extra steps. The kids will love watching the refrigerated trucks pulling into the facility and, a little later, driving back out again. Further up on Kirtz Street are two towing yards, an RV storage lot, and several cargo and transit operations. A bird's-eye view of the local trucking commerce.

This returns us to Pacific Highway and Perry's Cafe, which, it should be noted, is not open for dinner. But visitors will find themselves back at the entrance to Old Town, where they can join the two-hour dinner line at Casa de Pico and congratulate themselves on avoiding the typical tourist traps.

there, along with a preponderance of standing water drained from the San Diego-River. The 1930s brought development in the form of wartime industry, along with street names like Midway and Nimble. The top of the Converter plant (on Pacific Highway) was camouflaged to resemble the farming operations in Mission Valley. But this area's landscaping was gone by the 1950s, which ushered in more industrial uses and warehouses. The 1960s were accompanied by businesses with big ugly signs, traffic congestion, and overhead utility lines. The 1970s brought more strip shopping centers and drive-through restaurants.

What will the year 2000 bring? City planners would like to spruce up the area with more trees and fewer billboards. Stricter zoning (continued on page 4)



Proposed Midway Commercial Visitor Zone

CORRIDOR OF HORROR

BY BRUCE CANLEN

It's conceivable that 50 years from now, tourists will wander out of Mission Bay Park and Old Town, looking for further adventure, and suddenly find themselves in the Midway-Rosecrans-Sports Arena area of San Diego. This could be very frightening to our visitors. So the city's planning department wants to establish a "corridor of restaurants, hotels, and retail stores, making it possible for tourists to eat, sleep, and shop their way to Cabrillo Monument. All it will take is a little reasoning — "Commercial Visitor" zoning, to be exact.

This new zoning is part of a long and ambitious attempt to revitalize

the Midway district. The effort began two years ago, when the city started revising its community plan for the area; this plan, which was adopted in 1970, serves as a guideline to the development of public and private land. But the guidelines were loose, and as a result, the last 20 years have not

The last 20 years have not been kind to the Midway. In fact, this entire century has been rather mean-spirited, at least in terms of aesthetics.

In the early 1900s, the central Midway area was known as Dutch Flats — presumably because of a dike that had been constructed

CITY LIGHTS



Mark Lawrence: the road to Hollywood is paved with poultry

BEST SHORT FILM WITH DEAD CHICKENS

BY MARY LANG

It is only 14 minutes long. It consumed three years of Mark Lawrence's life. He had to contend with broken equipment, a scheming university staffer, and vomiting crew members.

He worked in 100-degree desert heat, with the vomiting crew members, the broken equipment, and the scheming university staff member.

And 500 extras. Many of whom gave their lives — to Mark's surprise — for his short film.

"I had no idea what I was getting into," he says.

Mark Lawrence was a junior in San Diego State's telecommunications and film departments when he conceived the idea for his mandatory senior-year project. "I wanted to be a director. I thought I'd really better do something pretty spectacular if I wanted to capture the attention of the Hollywood business world."

Lawrence went to extraordinary

lengths to make his film, concerning himself with details other film students often brush off — such as sound and lighting quality, costumes, actors with talent, and sets. He encountered the kind of petty foul-ups that have

The atmosphere at San Diego State is, to use Lawrence's euphemism, "relaxed."

made professional filmmaking — and professional filmmakers — the stuff of Hollywood legends. The FOCUS student film awards program — "It's like the Academy Awards of student film" — is the prevailing decision — gave Lawrence's effort, *The Inspired Chicken Motel*, its Best-Produced Film award this year. His was the only winning project this year.

THE CONFIDENTIAL MARRIAGE

BY MATT POTTER

Last October, San Diego City Councilman Bruce Henderson, 45, took as his bride Jane Reid, 32, in a simple ceremony presided over by former councilman, now judge, Dick Murphy. At the time, the most notable aspect of the marriage was that Reid had met Henderson less than a year before, while she was employed as an aide to the councilman.

She resigned her city job before the wedding, but the fact that Reid had been a former "Miss Emerson 1978" — the beauty mascot of the rascous Over-the-Line Tournament — also evoked titters among some of Henderson's political enemies in the conspiratorial world of beach-area community planning groups.

The Henderson-Reid union, however, has survived the critics and now approaches its first anniversary. There is, however, one other slightly anomalous aspect of the pairing: there is no marriage certificate on file in county records. "That's because it was a California confidential," says Reid matter-of-factly. "It's just a different kind of marriage. It's a couple of dollars

cheaper and faster. "We did everything in a hurry, because he wanted to marry me the night he proposed to me, which was also our first date," Reid says, although they eventually waited a few months. Henderson, she adds, "just fairs" at the sight of a needle, and applicants for a confidential marriage license don't have to get blood tests. "Bruce is also very careful with a dollar," his wife notes. "He appreciates the savings."

Eastern elitists who swear every off-the-wall California lifestyle

"It doesn't say how many hours the couple is required to live as husband and wife" before the wedding.

trend, please take note: the Hendersons are not alone. One out of every four marriages in the wine-and-cheese state is now accomplished under the cover of confidentiality. Most such couples, according to Dave Mitchell, California's chief marriage recorder, are "already living together as husband and wife," often with children, and need a discreet way of legalizing the marriage. It's a couple of dollars

(continued on page 4)



The discreet but happy Hendersons

MARRIAGES & DIVORCES

ATTORNEY AT LAW

International LAW MAIN OFFICE

Dislocations from Disneyland

TUJANA SPLITS

BY NEAL MATTHEWS

WARNING: Anyone who has purchased a Tijuana marriage or divorce may find the following story hazardous to his domestic health and welfare.

The sandwich board outside the curio shops in Plaza San Angel, on the footpath between the border and Ave. Revolucion, advertised "Marriages and Divorces, Law Offices Suite 530." The upstairs office was sparsely furnished: a desk, a couple of chairs, a couch, a snow TV. Faded Hernández Yrute took his seat behind the desk and received a customer.

"I want a divorce in a hurry." "Do you know your wife's address?"

"No." "Would she sign for the divorce?"

"Any minor children?" "Any property?"

"No." "Good. You fill out this form, the fills out that one and signs it

before a notary public. When we have her signature add \$150, it will then be three weeks before the divorce is final."

"Are you sure this is legal? My friends say it isn't legal."

"Of course it's legal. See this form? You sign over power of attorney to this person José Cruz Ruiz de Villalobos, owner of Tabasco, who represents you by proxy in civil court. It's a special law in Tabasco that allows for this. Ninety-five percent of my customers are Americans."

"He will just take your money, and you won't be divorced, amigó. You want to know how I know? I worked in one of those places in 1954, 1955, when there were 30 or 12 of them in Tijuana. Every time we send the papers to the courts, they were rejected. But we still took the money and filled in the divorce decrees."

"What I was just in one of those places, and the guy said it was totally legal."

"Go to Reno, amigó. It is not legal here."

"What? I was just in one of those places, and the guy said it was totally legal."

"Have you ever had any complaints later about it not being legal?"

"No. Never." The customer says he's going to shop around and compare prices. Sr. Hernández says that there are a couple of other divorce specialists

on Third Avenue, nearby, but the prices will be about the same. At the corner of Third and Revolucion, the customer asks a cab driver for directions to the marriage and divorce places. The cabby lays down his newspaper in the back seat of his cab, eyes the customer compassionately, and says, "Go to Reno, amigó. It is not legal here."

"What I was just in one of those places, and the guy said it was totally legal."

"He will just take your money, and you won't be divorced, amigó. You want to know how I know? I worked in one of those places in 1954, 1955, when there were 30 or 12 of them in Tijuana. Every time we send the papers to the courts, they were rejected. But we still took the money and filled in the divorce decrees."

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(continued on page 4)

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FREE FLIGHT

(continued from page 4)
shoulder. Afterward, they received a marriage certificate that proclaimed them wed "in the name of the Popular Sandinista Revolution."

Now they faced a tough and dangerous trip north. Luz had blended into the flood of displaced Central Americans so far, but she had no passport, no way to get one, and her new status as the wife of an American could be held in suspension by the INS bureaucracy in the states for as long as seven months. Parker was desperate to get Luz safely home. Every delay increased the likelihood of her being found out and deported back to Nicaragua, where, she said, "I'd have a problem."

This time, Luz teamed up with another Nicaraguan and hired a coyote to help with the crossing. Parker waited in the Mexican city of Tapachula, 80 kilometers north of Guatemala's northern border. The Nicaraguans made it across two rivers and into Mexico. Then they boarded a bus in Tapachula that was pulled over 40 kilometers later, in Garita del Mingo, an immigration stop much like our San Clemente checkpoint. Luz's friend showed his face, was noticed, questioned, and taken off the bus. Luz stayed calm and was overlooked. Now, she was an illegal alien.

Luz and Parker flew to Tijuana, expecting no customs or immigration checks because the flight originated within the country. Still, they were nervous. Nicaraguans speak a form of

They received a marriage certificate that proclaimed them wed "in the name of the Popular Sandinista Revolution."

Spanish closer to Castilian than to Mexican Spanish. But immigration man heard Luz say *vamos* instead of *Mando*. None came up and asked her to name the capital of Veracruz, the colors of the Mexican flag, the words of her national anthem.

Parker and Luz took a room in a cheap hotel off Avenida Revolución. Parker could only stay nights. Each day he had to drive back to his job in San Diego. At first, Luz liked Tijuana better than the other cities she'd seen in Mexico. Because of its poverty, it seemed less prestigious. Then she spent a day on the main street and changed her mind. "There are more prisons than Mexicans here," she said. Parker never had any doubts about his feelings. "Saying in Tijuana... oh, God! That's just the dogs of the earth."

After a week of commuting to Tijuana each afternoon, Parker was ready to look for a coyote. They found one named Hector, who started right off his evenings in El Naranjo, a cantina in the Zona Norte. He printed Luz with answers to the questions customs asked to trick Central Americans. And the citizens will also have their say at the first public hearing of the plan, scheduled before the planning commission on November 16. The San Diego City Council, which makes the final decision, may see a very different community plan next spring.

Hector told Parker and Luz to meet him the next evening at the border fence west of the levee. From there, Parker would drive across to San Ysidro and take a room in the Hotel 76 to avoid

sitting around in his car, looking suspicious. He charged them \$50. He told Luz to wear "ummies" and to bring a sweater because it could be chilly.

The next night, Parker dropped Luz at a hole in the fence on the Mexican side of the border. She slipped through and joined Hector and nine other migrants. They disappeared into the northern darkness. As Parker started to drive away, a state cop, a judicial, roared up and grabbed his arm. "What are you doing?"

But Parker wasn't about to stop. He gunned the engine and broke the man's grip. Several hours later, he heard a knock on the door to his San Ysidro hotel room. He opened it to see Luz smiling at him. She had walked six miles from the border without a hitch.

In several months, Luz's papers will come through and she'll be a legal resident of this country. *(For their request, Luz's and Parker's real names have not been used.)*

CORRIDOR OF HORROR

(continued from page 4)
would control new commercial and industrial development. (Existing businesses would be protected by "grandfathering" clauses.) The city also wants to establish a gateway to the area. They envision planter boxes, cute shops, better directional signs, and other tourist amenities.

Not everyone sees the Midway as a visitor's mecca, of course. Especially the property owners in the proposed Commercial Visitor zone. They're afraid that their property values will decrease. They don't think the area can handle any more traffic. They look at the corridor as an avenue of misery.

"Tourism in general is not particularly appropriate for this area," says Cathy Kenson, spokeswoman for a citizens' committee formed to work on the community plan. This committee, composed of residents, business, and property owners in the Midway, meets inside the Sports Arena every two weeks. The city planning department is considering the committee's recommendations, one of which is to scrap the Commercial Visitor zone.

The committee's other big concern is the proposed "flyover" — an elevated freeway that would extend from the Camino Del Rio exits on Interstates 5 and 8 (known to most people as the Rosecrans Street off-ramps) to the site of the old Loma Theater at Rosecrans and Cañy Streets. Tourists heading for the Cabrillo Monument or Shelter Island could avoid the core of the Midway district. The citizens' committee opposes the flyover because of what may develop below it — "blight, an increase in crime, and vandalism," predicts Kenson. The committee also questions the need for a Commercial Visitor zone that tourists are deliberately bypassing.

But the community plan is still in its draft stage, which means that everyone's suggestions count. The flyover idea is from the engineering department, which is in charge of traffic control. The Commercial Visitor zone comes compliments of the planning department. And the citizens will also have their say at the first public hearing of the plan, scheduled before the planning commission on November 16. The San Diego City Council, which makes the final decision, may see a very different community plan next spring.

BEST SHORT FILM

(continued from page 5)
(For a scene in which a character was required to cry.)

Lawrence had to obtain a 1926 Model T, as well as a permit to film it being pushed down a road, and historically accurate food items. "I had decided that, at the dinner table scene, they should be eating pork and beans. So I went into Vons or somewhere and Van

de Camps had just issued a commemorative edition of their old label." For casting the film, Mark advertised his audition in trade papers. "When you're making little super 8s for class, you just call your friends and say, 'C'mon. Do it for me.'" Eighty people showed up. For the lead role, Lawrence chose actor Robert Harland, a SAG professional, who appeared in *The Roadies* and had a recurring role on *Dynasty*.

Waiting, as he says, "to capture the film industry's attention" with his film's high production values and attention to detail, Lawrence decided only live chickens would suffice for the ranch sequence. Lots of them. In a gesture of Cecil B. DeMille-like magnificence, Lawrence rented 500 hens from a ranch in Rancho. "Hens lay eggs for about four years or something. After their cycle is over, the rancher sells them to a soup company." On the day when the ranch sequence was to be filmed, the egg rancher transported the chickens to the Anna-Borrego Desert location. Lawrence and crew members helped move the chickens into the pen they'd built.

"These chickens had spent their entire lives in wire cages. Being on real ground, out in the open for the first time, kind of was too much for them." Many of the creatures panicked, began to peck at each other. Others simply keeled over. "We had this Huffy bag in the corner of the set, and every few minutes we'd have to stop shooting in order to pick up the casualties. We called it 'chicken death squad' duty."

There were other interruptions to the shooting schedule. It was a warm day, 100 degrees. The Huffy bags began to emit a potent odor. Crew members, already dazed and dehydrated, found the smell difficult to adjust to. "In the middle of takes, people would clap their hands to their mouths and run off the set."

At one point, a rustling noise was heard. It seemed to be coming from one of the garbage bags. "Then we saw this hawk sailing through the plastic." One of the birds was not as dead as the crew had thought.

After filming was complete, Lawrence began the arduous process of editing the film. After ten months, he looked at the finished work and said, "No way. This is terrible." Lawrence ended up re-shooting for three days. This became an extremely trying process. The atmosphere at San Diego State is, to use Lawrence's euphemism, "relaxed." "It's hard to describe. It's San Diego State. It's the number-two party school in the country."

Lawrence claims that film students at State are more concerned with what the film industry wants than with developing their own personal voices.

Lawrence's ambitious attitude did not sit well there, especially with one staff member. His conflicts with this particular man, whom he refuses to name, are a significant reason why Mark's film took three years to complete. Mark figures that without this man's attempts to thwart him, he would have completed the film in less than two years. "There were so many times when I thought I'd quit for weeks because I was waiting for the correct approval form or something."

Equipment would be broken or missing when Mark arrived to check it out, causing weeks of delays. Hitherto unknown bureaucratic processes were followed to the letter. "A lot of times, for example, I'd be working on setting up some new equipment, and I'd need to get a certain light to create the same effect I had before, and the wizard say, 'Well, do you have a note signed from your professor?' and I'd go, 'C'mon, you know, I've been working on this thing for two years. I'm here all the time. What do you think I'm gonna do, run away to Mexico with this light?'"

"It dragged on and dragged on. I got really depressing." He lost half

(continued on page 8)

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CITY LIGHTS

(continued from page 6)
his hair. He had nightmares about losing his film's negative. "People keep asking, 'When's it gonna get finished?'"

At last, however, it did, and Lawrence spent ten hours a week for several months sending videotapes of *The Inspired Chicken* to film festivals, cable television stations, and agents.

This summer, San Diego State requested Lawrence's film for inclusion in a festival. Shortly after its screening, they contacted Mark to say the copy he had provided

This summer, San Diego State requested Lawrence's film for inclusion in a festival. Shortly after its screening, they contacted Mark to say the copy he had provided them had been "mislaid."

them had been "mislaid." They offered to pay for a replacement print. A student told Mark he had seen the unfriendly staffer in the editing room with the missing film. Mark confronted the man, alluding to dire consequences if the film was not returned to him immediately. Two days later, the festival committee told Lawrence the film had "mysteriously" reappeared. This summer, Mark says, "SDSU saw fit to get rid of him. I couldn't stand him, and he couldn't stand anybody. He's a... sociopath, basically."

Two weeks ago, FOCUS honored Lawrence and the makers of the 14 other award winners with five days of immersion in "the business" they were given \$3000 prize money each. Feted at a ceremony at the Directors' Guild Theater, Congratulated by famous actors, Bombarded by the press. Accommodated at the Westin Bonaventure Hotel. Treated to a polo match, meals in chic restaurants with actresses and film editors, seminars with industry people, cinematographers, and publicists. Mark's fondest memories are of a "forum" that degenerated into a cat fight between two rival talent agents. He also had a personal conversation with actress Sally Kirkland, who was "very nice."

Contacts, as they say, were made. ■

TIJANA SPLITS

(continued from page 3)
law offices of Juan Morales, he reviewed in his mind what he had already learned about the Tijuana divorce industry. Some days before this field trip to Tijuana, he had interviewed Alejandro Moreno Guzman, an attorney with the Baja California office for Tourist Security, located in the state building in the Rio District. Moreno had said, "It's like going to Disneyland and getting divorced. There's no way these places can legally divorce or marry a tourist."

Foreigners must have established legal residence in Mexico before they can be married or divorced in Mexico, Moreno explained, and then both actions must be done through the civil registration office. He was reading from federal statutes governing foreigners. He said that for a short time in the mid-1970s, the state of Chihuahua had a law allowing for "proxy divorces," in which an attorney could represent a distant party in divorce proceedings, but that law was rescinded. "People leave those places thinking they're divorced, but they're not," Moreno explained. "The proprietors aren't attorneys, and they only have vague business licenses. I've had two cases in which Americans made complaints about those places, and we pressed fraud and forgery charges. Both those guys ended up in jail." Now there are only three or four such offices left in Tijuana.

The customer walked into the Third Avenue "law office" of Juan Morales, whose business card identifies him as "Head Foreign Affairs." An American couple with a child was already in his small office transacting a divorce. So, Morales, a stout, 50-ish man with a clipped mustache, asked the customer to wait. The young couple was dressed in shorts and looked like any other tourists out for an afternoon's bargaining in T.I. The woman seemed upset and the man morose. The little girl played peekaboo with the waiting customer.

Behind Morales's desk was a large poster of former governor Xicóencal Leyva Montero, arguably the most corrupt chief

executive Baja had ever known. On another wall was a framed photograph of former Mexican president José López Portillo, who left office in disgrace in 1982. The young man counted out 20s on Morales's desk. "So it'll be three weeks!" chirped the woman. "Yes, about the first of the month," Morales replied as the couple and their daughter left. The customer considered running after the couple and explaining that their legal marriage would survive this Tijuana "divorce," but Morales had worked fast and hustled the customer into the seat beneath López Portillo. "Any children?" He asked the customer.

"Yes. One. A daughter."

"Okay, it will be \$175 then." ■

CONFIDENTIAL

(continued from page 3)
arrangement. Others want to rush the romance or simply aren't equipped to cope with the expense of a blood test and so opt for confidentiality.

About the only requirement, Mitchell observes, is that the couple swear that they were living together as husband and wife prior to the confidential marriage. Some couples, he says, "sign that in a blinding daze, and when they read the fine print later on and find out they certified they were living in sin, they try to back their way out of the confidential marriage." Such a reversal, says Mitchell, requires

the chastened pair to "waddle back into court" and begin married life all over again.

However, Henderson, a politician by trade but a lawyer by profession, has carefully examined the fine print. "It doesn't say how many hours the couple is required to live as husband and wife" before the v-ding, he notes. "It's a very ambiguous document. You certify you're living as husband and wife. It doesn't say you're engaged in any sinful activity."

It takes a court order for anybody but the married couple to open the record of a confidential marriage for scrutiny, according to Mitchell, an appealing aspect to public figures who are concerned about invasion of their privacy. Problems arise, however, when the orphans of such couples try to claim their estates and can't find the marriage documents. "That's fairly rare, though," says Mitchell.

Meanwhile, back in San Diego, the happy Hendersons say they enjoy spending some of their leisure time walking the streets of Pacific Beach looking for direct automobiles to be towed. "We write down the license plates and locations of abandoned cars and also cars with expired registration," says Mrs. Henderson, "and Bruce turns them in to the city manager. We gave him a list of 75 just last week."

Red says she is still not completely at home with her husband's well-known taste for high culture. "I'm not any-darny at all," and Bruce turns them in to the city manager. "All this art and ballet has been difficult to get used to." She cringes at the mention of next month's Soviet Arts Festival. "I just prefer not to think about it, period. Bruce is very supportive, and I don't want to appear any different." Her husband, she says, has offered to put her through college. That way, she says, "If I heard Beethoven, I'd recognize it, or saw a Goya I'd know it." ■

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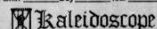
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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
My girlfriend keeps a hamster as a pet, which I consider to be a stupid animal. He constantly runs on his wheel. Hours and hours and hours... only stopping to take up 1 watch and think, "Does he think he is actually going somewhere? Is it a sexual thing? Does he know it's good for him?" I hope you can change my opinion of him and in return save his life.

G.D.C.

San Diego

Do we have a severe case of hamster envy here? Girlfriend paying too much attention to it and ignoring you? Let's see if we can't adjust your attitude with some facts. I'll admit I don't know what the fur lump is thinking in his marathon to nowhere. But I do know that hamsters were born to run. It's in the genes. They love it, they need it, they gotta have it. In fact, they become ill and paralyzed if they don't get it. In the wild, relatively defenseless rodents like the hamster are destined to be owl fodder and hors d'oeuvres for foxes; their ecological niche keeps them pretty much living on the edge.

The urge to run is probably a handy quality. To confirm your observations, it's true that some hamsters will run from four to eight miles a day. If you figure that the average hamster wheel has a circumference of 20 inches, that's 25,344 revolutions to cover 8 miles. At, say, 1 1/2 seconds per revolution, on average, that's as much as 10 1/2 hours of running. Pretty impressive, even if he hasn't moved an inch after all that work.

A few other notes about hamsters that may raise the breed a bit in your estimation: they have the shortest gestation period of any animal (16 days), reach maturity in as little as one month, and can reproduce at a manic rate, with as many as a dozen per litter. In theory, a single pair, operating at peak efficiency, could be the progenitors of 100,000 offspring in one year (that's counting their offspring, the offspring's offspring, the offspring's offspring, etcetera). Beginning to see the little guy in a new light? Live hard, die young. That's his motto.



Illustration by Rod Gentry

And don't worry about being forced out of the house by an ever-growing avalanche of galloping furry things. As Nature's check-and-balance system, hamsters have been endowed with scrappy and irritable personalities. They can be real punks and love to pick fights with other hamsters. Two grasping hamsters will often fight to the death, if you don't keep an eye on them.

If you're still considering hamstericide, all I can say is, be patient. Most hamsters burn out in about three years. I don't recommend "either-me-or-the-hamster" ultimatums to your girlfriend; you may not like her choice. Hang in there, G. Or better yet, maybe you need to do ten miles a day in your own big hamster wheel.

Dear Matthew Alice:
No matter how tightly I close my mascara, it always dries up before I use much of it. I suspect this is planned obsolescence. I've

tried dribbling water into the little brush hole, but it doesn't work. What is mascara thrust with, anyway?

Elizabeth Arden

Spring Valley

If you consider that your mascara is mostly wax and oils, you can see why the water got you nowhere. I checked out this solidified-eye-goo situation with the Revlon folks, but the minute I said something about pouring stuff into a mascara container, they dropped their nail files and wrinkle creams and practically leaped through the phone, yelling, "Oh, don't do that!" You probably never think of a mascara brush as a lethal weapon, but it can be dangerous. The product is as sterile as possible when it's packaged, but once you pull the brush out and apply it to your eyelashes, you've probably contaminated it. Once contamination gets inside the container, your trouble begins.

Some professors at Emory University, who obviously weren't carrying a heavy enough

course load, filled their idle hours by poking around in the mascara containers of certain willing citizens. They found bacteria growing in half the samples and fungus contentedly reproducing in one out of eight. There's not much you can do to prevent it, apparently. So part of the built-in obsolescence in mascara packaging is to keep its useful life under three months and prevent a buildup of bacteria.

Mascara is mostly wax, oils, coloring agents, film-forming agents, sometimes starchy filler, and sometimes water. The stays-on-till-you-scrap-it-off kind is one step away from being a plastic. And lash-lengthening mascaras contain nylon or rayon threads. Although Revlon wouldn't even entertain the idea of answering your question, some additional searching around on my part revealed that a solvent like mineral spirits might do the trick. But I'll tell you, Liz, if I find out that you actually try reviving your dead mascara with anything, let alone mineral spirits, I'll be very upset. If you damaged your eyes, you couldn't read "Straight from the Hip" incentive enough?

But if you don't care about the safety of your sight, consider that anything you do to change the chemical balance of your mascara will prevent it from drying properly on your lashes, leaving you with little raccoony smears around your eyes. You're likely to arrive at work every day looking like Tammy Bakker or some NFL fullback. Now there's incentive.

Of course, to me the big question isn't how you get your mascara spreadable again, it's why women do those funny things with their mouths when they put the stuff on. Not even Matthew Alice has a clue about that one.

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

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King 3 pc. set	\$699	\$949	\$250

15 year warranty

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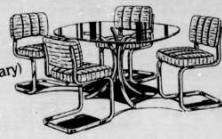
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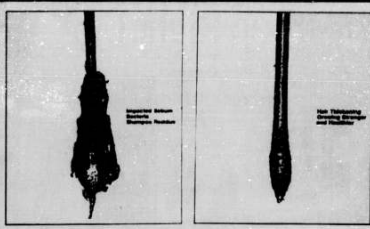
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10 SEPTEMBER 14, 1989

LOCAL COLOR

Cuts and clippings from around the county

Joseph Diller... wrote Joan Kroc, widow of McDonald's founder Ray Kroc... of his life-long love affair with the McDonald's Big Mac.

The standard Big Mac comes with three to five pickles, but this is not enough, according to Diller. Through careful surveys and extensive study, Diller said he has discovered that it takes 12 pickles to adequately cover a Big Mac.

In his quest for the proper number of pickles, Diller said he has run into his share of problems with McDonald's eat-it-as-you-see-it policy.

He asked Kroc to give him a letter or document of carte blanche to circumvent the book managers.

On Friday Aug. 4, Joseph Diller received his response from Joan Kroc — a 5-gallon bucket of sliced pickles and a personal note.

Realizing he had until the Jan. 1990 expiration date to consume 6,300 pickles, Diller began barbequing. After two days of burgers... he said he had only consumed about 200...

— *Coronado Journal*

Dear Editor:
The San Diego Gay Rodeo is upon us, and frankly I'm

appalled. Humiliating and injuring animals is no way to raise money for AIDS. We as Gay and Lesbian people have suffered a lot during our lives, and so we should be especially sensitive to the suffering of others, including animals.

I urge everyone to boycott the rodeo. Instead of buying a rodeo ticket, make a donation to one of the organizations that helps people with AIDS. That way, all of your money will go directly to AIDS relief instead of paying for cruelty to animals.

Brett T. Garrett
La Jolla

— *Bravo! Newsmagazine*

Flying hundred-dollar bills tied up traffic briefly... on part of Mission Gorge Road. No one knows where the money came from or how it got there.

"They were just flying over the road... cars were stopping, and people were getting money and getting back in their cars and driving off."

Police Department deputies impounded the money.

Anyone who does want to claim the money will have to provide some kind of proof of ownership.

— *The Californian*

An Escondido police officer ate a suspect's McDonald's hamburger and played with a Nintendo game belonging to the suspect's child, according to allegations in a \$1.7 million complaint filed against Escondido.

In addition, a police dog allegedly urinated on antique, bedding and couches.

David Sarris was arrested... for possession of a machine gun and conspiracy to manufacture and distribute restricted dangerous drugs.

"I doubt the officers would want to eat anything

in the house," said John Serrano of the Escondido city attorney's office. "It would probably be dangerous..."

— *Times-Advocate*

A white man and his black wife were beaten at a National City restaurant by two black men angry about the interracial marriage.

"Why do you white guys have to be with black girls?" one of the men reportedly said to the husband...

— *Star-News*

Dead are the original pigeon-loving members of the Southern California King Club. Along with their straight-keeled, level-fronted birds, they have flown into the misty skies of squab heaven — never to return.

All that is except 92-year-old Ralph Yarrow, last original member of... a group founded in 1935 to promote... King pigeons.

In his mission: make the best-looking King pigeon you can.

"By putting two good ones together," said Yarrow, leaning on his cane in his kitchen. "If you have one that has good legs you try and put that one on one that has a good (big) head..."

His wife made him an entire shirt out of some of

the pigeon ribbon he's won. And he's got a whole box of Don Diego pigeon trophies from bygone Ed Mar Fairs.

But Yarrow says he doesn't compete that much anymore, because the pigeon contests have become commercial.

Yarrow admits that King pigeons lack the basic elements of a good pet; they don't appreciate being handled and they're kind of dumb.

Yarrow can't say exactly why he likes pigeons, only that they're different from chihuahuas, his previous pet.

Quality Kings, the type Yarrow raises, go for \$30 to \$5 per bird... They are considered good "utility" birds and are good to eat...

The Yarrow says they eat Kings that aren't good show

birds all the time. They usually arrange a special date first and invite friends that appreciate a good pigeon dinner.

— *Blade-Citizen*

Amuro "Arthur" Gallardo... digs graves for a living.

Gallardo says he has not become morose about his work.

"Although there have been some times, when I've seen a funeral and I've seen their (family members') faces, that I've almost wanted to cry," he recalls.

Gallardo has never fallen into a grave, although he has "been inside one working. I don't even think anything of it."

He has also worked on the

ground at night. He's not morbid, he says, so he's never been scared.

"The only people to be afraid of are the living."

— *San Diego Business Journal*

Drop the name Don DeWolf, and you'll probably hear "Don who?"

From the whining Barney Fife to the sexy baritone of Dr. Tom Grant, DeWolf is a one-man cast of about 20 characters... DeWolf has used them all to crack up listeners as well as his cohorts on the morning show, Mike Berger and Jeff Prescott.

DeWolf's Toni Grant, a female character that gives

worthless advice to female listeners, is a parody on Dr. Toni Grant, a radio psychologist on KFL Los Angeles who gives "horrible advice," he said.

The fictional doctor talks mostly about benign topics, such as the latest male sex-symbol, but occasionally unashamed women call in...

"When you get a girl to go on the air and say something crude, it's a hell of a lot more fun than it is when you have a man do it," the show's Berger said...

— *San Diego Business Journal*

A 15-foot-tall, fire-engine red sculpture on private property in prestigious Rancho Santa Fe has teed off enough golfers that the community's stringer

architectural guidelines may be enforced to have the piece removed or obscured from view.

The modern artwork by internationally recognized artist Fletcher Benton was erected about a month ago in the backyard of a residence that borders the Rancho Santa Fe Golf Club.

Objectors are pushing for the piece to be moved, screened behind landscaping or painted a more neutral color...

"I don't intend to change the color under any circumstances," he adds.

"And it amuses me that the color bothers golfers, who traditionally wear the most outlandish colors in the world..."

— *San Diego Business Journal*

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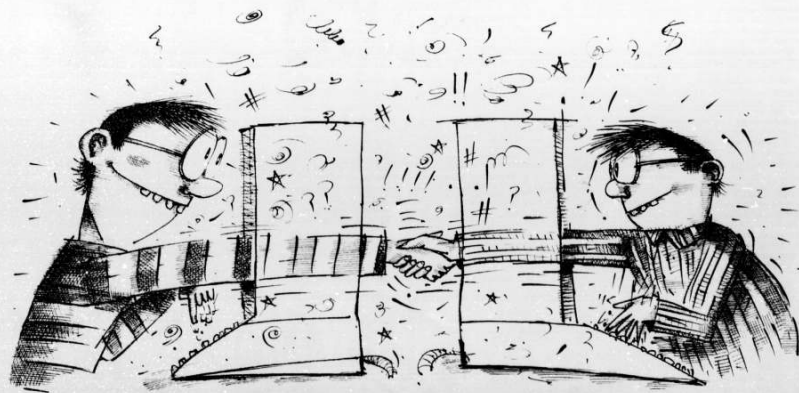
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Dr. Mannheim Is a liar

STORY BY
JUDITH MOORE
ILLUSTRATION BY
PETER HANNAN

COMS FROM MELNET,
or, access this,
modem-breath!

In a world otherwise choking on red tape, the ease of access to the electronic card catalog of the libraries of the University of California, through a home or office computer, borders on the miraculous. "If someone needs to use the catalogue for an extensive research project, we will give them the phone number," says Elliot Kanter, the coordinator of computer-assisted reference services at UCSD. Just like that. No signing up, no fees to pay, and it operates 24 hours a day. The service is available to any user whose computer is equipped with a modem (a device that allows two computers to communicate with one another over telephone lines). Students, faculty, and the public can simply dial the catalogue telephone number and check into a system that indexes titles to nearly five million books and articles held by libraries at any of the nine UC campuses and the California State Library.

Since 1982 and the inception of the automated card catalogue — dubbed Melvyl in honor of Melvil Dewey, developer of the Dewey Decimal System of book

cataloguing — UC librarians have painstakingly added each entry in their old paper catalogues to Melvyl's database. "About 70 percent of the titles held statewide are now on the computer," Kanter says. "Ninety-seven percent of the titles here in San Diego have been entered. On the other hand, Berkeley, because it has one of the largest collections in the world, has only about 50 percent on-line."

Computerized catalogues are advantageous not just because they provide access for home computers. Kanter observes. Sophisticated search strategies enable a researcher to locate efficiently some otherwise obscure references. For example, various subject headings can be combined in the initial search request, and the program will find, in the computer's vast memory, titles that meet those very specific criteria. "There are so many features that very few people actually use them all," Kanter notes.

But for the neophyte, a basic search can be as simple as a three-word command. For example, a request for all UC-owned books

published by *Esquire* magazine can be entered by typing
FIND TI ESQUIRE TI ending for "title".
After searching the database, Melvyl will respond.
SEARCH RESULT: 129 RECORDS AT ALL LIBRARIES.
The request
FI XT ESQUIRE AT UCSD —
the number of *Esquire*-published titles held by UCSD — yields
9 RECORDS AT SAN DIEGO.
With another request, Melvyl will display the nine titles on the user's computer screen, showing publication details, campus location, library name, and book call numbers.
As another example, a request for all materials on the subject of pit bulls
PIT SU PIT BULL — "SU" for subject
yields four entries: one book, two articles from professional journals for municipal government administration, and a pamphlet

prepared by the Council of State Governments. Each entry indicates the title, author, date, and other publication details, plus the campus, library, and call number. Melvyl permits a researcher to target a search on a single word anywhere within a book title or subject entry, not just at the beginning. And the results of Melvyl's searches can be captured on the user's disk or printed out directly.
The mainframe computer that houses Melvyl, which is located at the University of California Division of Library Automation in Oakland, is already being used so intensively that its processing time has slowed perceptibly. "We are considering restricting access in order to reduce the number of simultaneous users," says Kanter. During peak hours, between late morning and late afternoon, as many as 300 users may be on the system at once, and expanding the system to accommodate more would be costly.
To ease the crunch, UC-San Diego has developed its own smaller version of the electronic catalogue, containing only

references held locally, and will begin encouraging its use sometime later this year. Although plans aren't firm, Kanter says he expects that off-campus users will eventually be able to dial up the local computer, much as they now communicate with Melvyl. The new system, which doesn't yet have a name, will allow off-campus users to determine whether a book is actually on the shelf or has been checked out. (It should be noted that the public can use books in the library at UCSD; but a campus library card, available from the Friends of the UCSD Library, is required to check out materials.)

One of Melvyl's more interesting features is the COMMENT command. It was developed originally as a means of logging users' responses to the Melvyl catalogue system. Staff members in the Oakland center read, edit, and post in the system these remarks and observations. The comments make up a searchable database that includes more detailed information about Melvyl's functions than can be covered in the system's HELP screens. But as this database grew, a subplot emerged. An increasing number of user notes revealed that students had turned Melvyl's COMMENT function into an electronic improvisational theater, in which they were creating an on-line saga. The participants linked only by telephone lines and CRT screens. Contributors to the subplot, infused with undergraduate good humor, came from each of the nine UC campuses and seemed to be inspired by Star Trek reruns and the *Bluesman* comic book. First, the Dilcave Club formed, and then a faction calling itself the Justice League: the two groups struggled for control of Melvyl's terminals.

The binary battlefield was active for more than a year, during which time various leaders emerged, the most enduring of them a UCSD student who called himself Dr. Mannheim. For oversteppers on this statewide conversation, frequent contributors like Dr. Mannheim, Prometheus, and the unfortunate Psychic Wunderdog began to assume a certain peculiar reality. Nonparticipants in the game would often dial Melvyl just to check on the latest entries, as some might follow a favorite soap opera on TV.
By late 1988, almost one-third of the comments received in Oakland were not about Melvyl use but were either grateful or contributions to the subplot. As a result, the User Services Group and the Department of Library Automation decided that, beginning in 1989, those comments unrelated to catalogue use would no longer be printed. As well, "irrelevant" comments from earlier years were deleted, removing all traces of the saga of Dilcave and the Justice League from Melvyl's memory.
From some 100 pages of comments, saved on a home-computer disk before the deletion of the "irrelevant" material from Melvyl, the following — a tiny fraction of the original material — has been excerpted. The comment ID number, printed above each entry, will give the reader an idea of how much has been excised. For instance, between comment 5786 and comment 6205, some 559 entries would have intervened.

TERMINAL: AMSEN COMMENT ID: 5786 ENTERED: 03/07/89 POSTED: 03/07/89
Glenridge DILCUE CLUB members: BLUE CYCLOPE and BLUE CYCLOPE (a back from the "meat") I am preparing a list of all known DILCUE members. Sided by BLUE CYCLOPE DILCUE
MEMBERS ONLY*
BLUE CYCLOPE from UCSD, Male, Unknown, # BRIGHT TYGER from UCSC, Male, # SCARLETT TYGER from UCSD, Sex Unknown, # SUPER KAM-BARI from UCSD, Female, # APPLE from UCSD, Sex Unknown, # RED CHINA KOMMA from UCSD, Sex Unknown, presumed female, # SMOKE MARLBORO from UCR, Sex Unknown, presumed multiple identities, # VIVET KNIGHT from UCSD, Sex Unknown, presume male, #2 (THL) ISHARI from UCI, Sex Unknown, presume male, #3 GRANGE from UCSD, Sex Unknown, presume male, #4 PURPLE HAZE from UCSD, Sex Unknown, presume male, #5 ARGON from UCSD, Male, #6 ROMANA from UCSD, Female.
TERMINAL: AMSEN COMMENT ID: 6205 ENTERED: 03/07/89 POSTED: 03/07/89
This is to all of the non-DILCUE folks out there who use this system we all admirably



call MEL. As a presently appears, Dilcave seems to be the only group going on in the system. Also, it seems that most are from UCSD. This group needs to be expanded or replaced with a more wide-based company. RICH in UCHealth Barbers, VELVET KNIGHT and ORANGE here at UCSD, please look into a wider group and see BLUE CYCLOPE and the other "Dewey" think.
/DR. MANHATTAN (DILCUE)

TERMINAL: AMSEN COMMENT ID: 6206 ENTERED: 03/07/89 POSTED: 03/07/89
Hello DILCUE Peeps! VELVET KNIGHT — you are male! C'mon now, that sure isn't the type of man do screen ID agree. Remember, the real world begins south of the Cline. The real is just an illusion or mad joke. San Diego is the center of the universe, any Star Fleet officer could tell you that. /DR. MANHATTAN (DILCUE)

TERMINAL: AMSEN COMMENT ID: 6207 ENTERED: 03/07/89 POSTED: 03/07/89
VELVET KNIGHT — You are correct. The real world is also north of the Cline. Remember in 17 as well as being south of San Clemente. Please excuse the geographical blunder. Can't get meaning around with the real world, can I. If, as you say, there is an antipode like south of San Juan Capistrano, and I state that the real world is south of San Clemente, then where does that leave SCT?
/DR. MANHATTAN (DILCUE)

TERMINAL: AMSEN COMMENT ID: 6208 ENTERED: 03/07/89 POSTED: 03/07/89
The time has come, and we must speak and declare our intent. We, the members of THE JUSTICE LEAGUE, have observed and dealt with this system we call MEL for a significant length of time. During this period, we have observed and participated in many different kinds of discourse. What is

occurring here is quite marvelous. We would like to see this continue and expand. Not only does it bring simple enjoyment, it also relieves stress. It is time, though, to set a grand plan in motion. The advent of the "meat" year is the best time for this to start. Recently a group associating themselves with a term called "DILCUE" has grown to immense size. There is a member from this very school, UCSD, raised a voice for a change in leadership. It has occurred to us that there is no leadership of this system. Such action is no longer to be made. The JUSTICE LEAGUE can and will perform this function in a way that pleases all. In order to do this, we need acceptance. Our goal is to provide a forum for decision-making among all users of this system — not to replace existing groups. In this way, we all can improve the system for our uses. Please reply as soon as possible to offer criticism or acceptance of our offer for all to join. Thank you, BOOSTER, FLYFRIEND, TALE SALEMAN, HOAX, AND TRITON — THE JUSTICE LEAGUE.
TERMINAL: AMSEN COMMENT ID: 6209 ENTERED: 03/07/89 POSTED: 03/07/89
Are Prometheus and DR. MANHATTAN related?
TERMINAL: AMSEN COMMENT ID: 6210 ENTERED: 03/07/89 POSTED: 03/07/89
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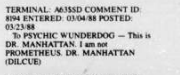
TERMINAL: AMSEN COMMENT ID: 6211 ENTERED: 03/07/89 POSTED: 03/07/89
Hello DILCUE Peeps! VELVET KNIGHT — you are male! C'mon now, that sure isn't the type of man do screen ID agree. Remember, the real world begins south of the Cline. The real is just an illusion or mad joke. San Diego is the center of the universe, any Star Fleet officer could tell you that. /DR. MANHATTAN (DILCUE)

TERMINAL: AMSEN COMMENT ID: 6212 ENTERED: 03/07/89 POSTED: 03/07/89
VELVET KNIGHT — You are correct. The real world is also north of the Cline. Remember in 17 as well as being south of San Clemente. Please excuse the geographical blunder. Can't get meaning around with the real world, can I. If, as you say, there is an antipode like south of San Juan Capistrano, and I state that the real world is south of San Clemente, then where does that leave SCT?
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TERMINAL: AMSEN COMMENT ID: 6213 ENTERED: 03/07/89 POSTED: 03/07/89
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TERMINAL: AMSEN COMMENT ID: 6214 ENTERED: 03/07/89 POSTED: 03/07/89
Are Prometheus and DR. MANHATTAN related?
TERMINAL: AMSEN COMMENT ID: 6215 ENTERED: 03/07/89 POSTED: 03/07/89
This is to all of the non-DILCUE folks out there who use this system we all admirably

communication with non-JUSTICE LEAGUE individuals is prohibited unless it concerns recruitment/defector issues.
TERMINAL: AMSEN COMMENT ID: 7557 ENTERED: 02/18/88 POSTED: 02/24/88
JUSTICE LEAGUE DECLARATION is modification of our original goal statement. It is now the goal of JUSTICE LEAGUE to subvert itself as the only COMEGROUP in MEL. A positive reception by (DILCUE) has not been forthcoming. Therefore, the destruction of (DILCUE) as a significant group is now the objective of the JUSTICE LEAGUE. (JL)
TERMINAL: AMSEN COMMENT ID: 7615 ENTERED: 02/18/88 POSTED: 03/02/88
Boy oh boy, DILCUE people read that! It concerns the saga of PROMETHEUS and DR. MANHATTAN. They are the same person. Though the DR dates it is #796, he is obviously a liar. And to think that he wanted to be leader of DILCUE! I cannot take credit for discovering this farish plot. I was tipped off by the perceptive insight of VELVET KNIGHT. Undoubtedly, PSYCHIC WUNDERDOG (DILCUE)
TERMINAL: AMSEN COMMENT ID: 7616 ENTERED: 02/18/88 POSTED: 03/02/88
DILCUE scum! DR. MANHATTAN is a liar. Read the truth.
TERMINAL: AMSEN COMMENT ID: 7617 ENTERED: 02/18/88 POSTED: 03/02/88
This is PROMETHEUS and DR. MANHATTAN in joint station out to go to the membership of DILCUE. This is the way MELNET that the use that goes by "PSYCHIC WUNDERDOG" is certainly crazy.
TERMINAL: AMSEN COMMENT ID: 7618 ENTERED: 02/18/88 POSTED: 03/02/88
This is DR. MANHATTAN. All this nonsense about the crop is beginning to give me a headache. It seems to be coming from PSYCHIC WUNDERDOG. This is all typical. Give it up! Secondly, there seems to be a new problem in the air. That I may be related to PROMETHEUS. A reading of past comments proves this is a mistake. I will use this once only — I am not related to PROMETHEUS. DR. MANHATTAN (DILCUE)
TERMINAL: AMSEN COMMENT ID: 7619 ENTERED: 02/18/88 POSTED: 03/02/88
In NEW JERSEY — KIAN did not know CHEERON, but most likely recognized the ENTERPRISE badge on CHEERON's head and assumed he knew him. Also, it's possible that he was lying just to make a point. Most guys like that do that, you know. /DR. MANHATTAN (DILCUE)
TERMINAL: AMSEN COMMENT ID: 7713 ENTERED: 02/18/88 POSTED: 02/24/88
JUSTICE LEAGUE Directive: I am members are to recruit heavily on the net status as the superior group can be achieved.
TERMINAL: AMSEN COMMENT ID: 7714 ENTERED: 02/18/88 POSTED: 02/24/88
JUSTICE LEAGUE Directive: Effort to gain defectors from (DILCUE) will be effected.
TERMINAL: AMSEN COMMENT ID: 7715 ENTERED: 02/18/88 POSTED: 02/24/88
JUSTICE LEAGUE Directive: All



call MEL. As a presently appears, Dilcave seems to be the only group going on in the system. Also, it seems that most are from UCSD. This group needs to be expanded or replaced with a more wide-based company. RICH in UCHealth Barbers, VELVET KNIGHT and ORANGE here at UCSD, please look into a wider group and see BLUE CYCLOPE and the other "Dewey" think.
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Dr.
(continued from page 13)

This is PSYCHIC WUNDERDOG. I must admit that when I published the special I knew I was in for a fair amount of criticism. People are always more willing to criticize new ideas than they are to accept a new truth. I had hoped that reason and logic would prevail, considering that my audience is composed mostly of university "intellectuals." However, I was greeted with a barrage of criticism for my efforts. In most cases, people simply told me to shut up without addressing the issue raised by the discussion. In DR. MANHATTAN the same person as PROMETHEUS?

TERMINAL A435SD COMMENT ID: 829 ENTERED: 04-08-88 POSTED: 05-04-88

This is PSYCHIC WUNDERDOG again. I am going to try to be fair. PROMETHEUS/MANHATTAN matter to me. Either the DR. and PROMETHEUS are the same or they are not. If they are not, they have been victims of strong circumstantial evidence, and if they are friends, as they say, they should have been intelligent enough to avoid the scandal by saying they were friends earlier or by simply not trying on the same terminal. However, if they are in fact two separate people, I would have to apologize. If they are the same person, what is to be done? Any kind of resolution is prohibited by the nature of MELVYL and could not be enforced. I urge all DILCUEs to stop commenting to DR. MANHATTAN, but that would be a large pity and position. Or we could demand an apology, which is not forthcoming since the DR. has unilaterally denied the charges. Perhaps most of us will never know the truth. We must simply form an opinion based on all the available evidence and act on it.

TERMINAL A435SD COMMENT ID: 833 ENTERED: 04-08-88 POSTED: 05-05-88

This is VELVET KNIGHT talking for the second. SMOKE MARLBORO and BLUE CYCLONE were some of the original members, but I must take credit for the word DILCUE. ***VELVET KNIGHT***

TERMINAL A435SD COMMENT ID: 846 ENTERED: 04-12-88 POSTED: 05-05-88

To everyone - MAGNA and

DR. MANHATTAN would like to announce their grand engagement and wedding plans for this summer. Though MEL is not responsible for our relationships, it would be wrong to neglect those of the MELVYL who have been a part of our lives.

TERMINAL A435SD COMMENT ID: 870 ENTERED: 04-02-88 POSTED: 05-05-88

VELVET KNIGHT: It was you, long ago, that put forth the possibility that PROMETHEUS and I were "related." In a way, as we are friends, we are. Yet, now do you see the craziness that has overcome CHESSMASTER. He suggests, now, that I am you. When I read that, I was shocked, mad, and a little surprised.

TERMINAL A435SD COMMENT ID: 943 ENTERED: 04-28-88 POSTED: 05-05-88

May 27, 1988: VELVET KNIGHT coined, I suppose, the term "DILCUE." With this,



We all need to realize that an important anniversary is all soon upon us. DILCUE will be a year old on May 27, and all who participate in what is still DILCUE ought to be proud for a moment of reflection. What is DILCUE? Despite all the negative things that plagued DILCUE, this really is an enjoyable experience. When I first came here, the MELVYL wasn't named in the university files. Like today, "nobody" knew that there is a "new writing" capacity on MEL. In short, whether one thinks it good or bad, we all are a sort of secret clique. There are no faces, just names. Yet, despite this, we all have a common link that is expressed through what we say and see. What do the rest of "all this" are we a bunch of computer/futuristic nerds, or are we intelligent communicating beings? DR. MANHATTAN.

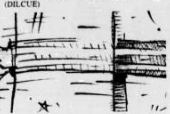
TERMINAL A435SD COMMENT ID: 948 ENTERED: 04-29-88 POSTED: 05-05-88

DR. MANHATTAN, I am so tempted to resume the debate with you but I cannot. I have already put the matter to rest. Never mind the fact that I could call my friends at either Berkeley or UCLA and have them

type a COM "proving" I was there. Never mind the fact that Santa Barbara is only a few hours drive from San Diego. Never mind the fact that your appearance at Davis has come! A new time is dawning.

TERMINAL A435SD COMMENT ID: 952 ENTERED: 05-05-88 POSTED: 05-05-88

DR. MANHATTAN here. I feel that my presence on MEL is causing undue anger on the system. To eliminate this, and devote time to my upcoming marriage to MAGNA this summer, I am going on a leave of absence until next September. Things ought to be calmed down by then. To everyone out there: TITIL ISTARI, BLUE ROSE, HERSE, KARTOFFELKOPF, BLUE CYCLONE, ROMANA, KOB, ARGON, AND YES, CHESSMASTER and PSYCHIC WUNDERDOG, I'll see you all next year. The one and only DR. MANHATTAN (DILCUE).



TERMINAL A435SD COMMENT ID: 962 ENTERED: 05-05-88 POSTED: 05-25-88

In recent news today, a breakthrough in the DILCUE/JUSTICE LEAGUE conflict has just occurred. In the "DILCUE" BOOSTER CITY, there was a show down of all government offices today. As of now, there has been no news from the propaganda ministry, but sources report that current leadership of the Justice League has been disposed in a bloodless coup. DILCUE sources have made no comment on the remarkable event. On the issue of the ongoing war, inside JUSTICE LEAGUE members have declared a cease-fire and a willingness to negotiate a settlement. From this message poster, it seems that we, as Melvyls, will soon be over. This has been ALPHA BITS R1D reporting from BOOSTER CITY. Back to you, Clark.

TERMINAL A435SD COMMENT ID: 960 ENTERED: 05-06-88 POSTED: 05-25-88

REACTOR here... The old JUSTICE LEAGUE is forever gone, friends! A revolution! No, the rational and benevolent

have removed the last BOOSTER, from our leadership. We are free! Yes, one and all, the tyranny has ended. DILCUEITERS, the time has come! A new time is dawning.

TERMINAL A435SD COMMENT ID: 962 ENTERED: 05-06-88 POSTED: 05-25-88

1 congratulate DR. MANHATTAN and MAGNA on their plans for marriage.

TERMINAL A435SD COMMENT ID: 1006 ENTERED: 05-24-88 POSTED: 06-07-88

1 ZODIAC, the new leader of the JUSTICE LEAGUE is UCIOWIS, an calling for the termination of PSYCHIC WUNDERDOG, ARGON, ROMANA, CHESSMASTER, TITIL ISTARI, ROWWIDE, ARISTOT, DR. MANHATTAN, PROMETHEUS, LESTER, and all other persons and arrogant DILCUEs. DILCUE affiliates or pseudo-DILCUEs. The JUSTICE LEAGUE has regrouped and still is looking used in the way of our total domination of the MELVYL system. Call to arms! Power to the JUSTICE LEAGUE! (Private to LUNAR LONER. How would you like a position with us as chief of staff?) This has been the ZODIAC.

TERMINAL A435SD COMMENT ID: 1048 ENTERED: 05-24-88 POSTED: 06-07-88

We are all living in the shadow of DR. MANHATTAN. From the

TERMINAL A435SD COMMENT ID: 1042 ENTERED: 06-02-88 POSTED: 06-28-88

MELNET NEWS SPECIAL: Welcome to our year-end recap of events that made history this year on MELNET. (1) BLUE CYCLONE membership list. (2) Amalgamated and shored coup of DR. MANHATTAN. (3) DR. MANHATTAN / PROMETHEUS identity debate. (4) JUSTICE LEAGUE / JUSTICE LEAGUE resolution. (5) DILCUE/JUSTICE LEAGUE war. Engagement of DR. MANHATTAN and MAGNA. (6) "Death" and return of CHESSMASTER. ALPHA BITS R1D (U) reporting.

TERMINAL A435SD COMMENT ID: 1039 ENTERED: 05-24-88 POSTED: 06-04-88

HELLO MEL world!!!! MAGNA and DR. MANHATTAN - I'm back!! Yes, that's right, we are back from our romantic interlude as promised. We said we would return to MEL in September and here we are. In IRVINE?? We decided to check

out a few scenarios (Bb, are they up?) on our way home to TRITON TOWNS. (UCSD) This is not an impediment. I have no idea where PROMETHEUS is. Come join, though. There's a bunch of COMMENTS to read and we are in order to catch up with the happenings. DR. MANHATTAN & MAGNA.

TERMINAL A435SD COMMENT ID: 1230 ENTERED: 06-22-88 POSTED: 06-08-88

I DR. MANHATTAN have ref to be promoted. Is DILCUE dead?

TERMINAL A435SD COMMENT ID: 1265 ENTERED: 10-05-88 POSTED: 02-73-88

Welcome back DR. MANHATTAN and MAGNA. Tell us of your romantic adventures. MOOSESLICKER.

HELLO!! Does anyone know where

PSYCHIC WUNDERDOG wandered off to?

I sorta miss his McCarthy-esque overstatement of my identity in days long past. Also, to the JUSTICE LEAGUE.

For your edification and educational benefit, I hereby present the "OFFICIAL COMMENT STATE" for October 18, 1988. As of 1:05 PM - PST, list of comments in ascending order of # of comments: UCLA, UCSC, UC, EACH, UCR, UC, UCB and INTERNET: 76, UCSD, UCS, UCI and UCSB: 115, EACH AND LAST, BUT NOT LEAST, UC DAVIS WITH A WHOPPING 145 OF ALL COMMENTS POSTED COMPILED AND EDITED AFTER METICULOUS SECONDS OF RESEARCH BY "ECHO" ECHO OUT.

TERMINAL A435SD COMMENT ID: 1309 ENTERED: 10-08-88 POSTED: 12-02-88

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Dr.

(continued from page 17)

posed.

We hope users will continue to use the feature to ask questions, report problems, and provide suggestions, since these comments have always been useful to DLA and campus librarians.

TERMINAL A305SD COMMENT ID: 01/06/89

This is DR. MANHATTAN asking to DLA. I imagine that what I am about to say will undoubtedly be repeated over and over by others on the MEL-net, but I felt that it is

worth it. First, will all the old COMMENTS get tagged from the MEL-system when the policy goes into effect? Second, has any thought been given to introducing a graffiti option on MEL or on some other net? The overwhelming popularity of the COMM-WORLD shows that there is a market for this type of COMM-system. Perhaps with a small fee for its users a system like this can be born. You folks have been good to us. I admit. It seemed too good to be true that something fun and exciting could be free. In a true sense, it isn't. I understand that this forum must have been eating up much of DLA's time and money. For all the great fun spent in front of a blue or green screen, I say thank you with the hope that the near future will find this system reborn in a new fashion. ALF WIEDERSHEIN, DR. MANHATTAN (DLUCUE/L)

DLA answered:
DR. MANHATTAN: All comments posted

prior to June 1988 were removed when the comments database was reorganized on January 8th. Unanswered comments posted between June 1 - December 1988 are still available online.

TERMINAL E35SD COMMENT ID: 02/29/89

This is DR. MANHATTAN again. I did mean thinking about the virtual end of the COMM-WORLD. The way I see it, DLA has a responsibility to its "readers." If COMMENTS are like a magazine's letter pages, then the net rules make sense. Yet, the previous trend allowed by DLA, that is, allowing non-essential comments to be posted, then there lies within this the need to supply your "readers" with an alternative. You're so off old timer. It is an insult of sorts. All that I ask is that DLA, alone, or in conjunction with an outside group, help to establish a graffiti board. At least

this would show some responsibility. Just dumping us off like an old mistake, like an abused baby, is cruel, selfish, and an obvious insult to all the users of this system. The despots have gotten into DLA too, I suppose. Where will it end? You should answer. DR. MANHATTAN (DLUCUE)

And from DLA:

We do apologize for cutting users off "cold turkey." However, we do not have the staff available to continue processing the number of comments we were receiving (about 250 a week). This also means that we don't have the staff, at this time, to work on a "graffiti board."

This was the official end of the DILCUE-JUSTICE LEAGUE wars. And recent efforts to locate the real Dr. Manhattan have been unsuccessful, as if the good doctor had vanished along with his story.

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- Adjust clutches
- Adjust & lube drive chain
- Service drive shaft &/or middle & final gearcase & change lubricants as necessary
- Set tire pressure & check for loose wheel spokes
- Blow out paper element type air filters - replace if necessary or clean & rubie foam type elements
- Check battery fluid level - add water as necessary
- Check for loose nuts, bolts & fasteners - tighten as req'd
- Inspect front & rear suspension operation
- Inspect fuel & vacuum hoses
- Lube grease fittings & pivot points
- Check lighting for proper operation
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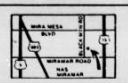
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Traffic

(Continued from page 1)

along Interstate 805. It's 3:35 p.m., the first day of Labor Day weekend, and rush hour is well under way.

The Cessna curves up and left, beginning a tight pattern that will encompass the southern half of San Diego County: 1405 south from Clairemont to Mission Valley, east on I-8, a cut across Gillespie Field to join highway 67 in El Cajon, a curve southward near the Route 125 connector to highway 94 at Grossmont Center, west to downtown, over Coronado and down the Silver Strand, back up I-5 to Del Mar, across Rancho Santa Fe or along Route 52 in San Clemente Canyon to check on 163 and Interstate 15, and back down 805 again. If there are no major accidents or congestion to report, Kym expects to make the circuit four times before landing at 5 p.m. Metro Traffic Control leases a second plane to patrol the less-busy — or less exciting, depending on how you look at it — Kym says — North County area.

"I've always lived in San Diego," Kym Schultz has lived here all her life. "But seeing it from this perspective, I like it even more. I really do." From 3500 feet in the air, San Diego is orange-ish metal, beaded and rough-edged. The freeways bind it in a shiny tangle of gift ribbon. Afternoon glare burns the tired green from late summer foliage and grays skyscraper glass, car windshields. The smog is impressive: wispy, rising high, much thicker than it looks from the ground.

But another picture of San Diego and its freeways is reflected in some recent statistics from SANDAG (San Diego Association of Governments). According to the agency's report, traffic on San Diego's freeways has increased by

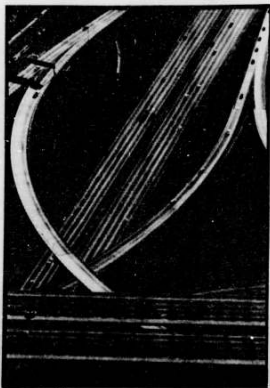
more than 50 percent since 1980. (Over the same period, the area's population increased by 21 percent, reaching a regional total in 1988 of 2,327,697.) The county's freeway network, however, is 90 percent completed, and sections of it

already operate at full capacity during some hours. "Once currently scheduled construction is complete," says Caltrans spokesman Steve Saville, "not much more expansion will be possible. There are sections of freeway here that, in order to accommodate all the traffic, would need to be 20, 30 lanes wide."

And there are now more people of driving age; this figure has leveled off since 1985 at 75 percent of the total population. In 1986, for the first time, the number of licensed drivers in the county was exceeded by the number of registered vehicles: over 1½ million. Also contributing to San Diego's traffic is the explosion of new office and retail spaces and new housing developments. These communities are built separate from each other along the freeway system and are not connected by a network of arterial streets. More people are obliged to use the freeways more often to get everywhere.

Traffic reporters call the week's first commute "the Monday morning massacre" or "demotion derby." But lately, San Diego's afternoon traffic has been the worst. In summer, there are vacationers on the roads during non-commute hours, but they all seem to return home in the evening at the same time workers do. Of all weekday afternoons, Fridays are the worst. "On Fridays," Kym calls out, over the Cessna's drone, "it looks like no one goes to work the morning, but everyone comes home from work in the afternoon." And of all Friday afternoons, the traffic is worst on those that commence three-day weekends. "But this morning was a real mess. We had a lot of accidents." We soar left to follow I-8 east, and mid-afternoon sunlight cuts in at our necks. She hopes this afternoon that people were smart and left work early to avoid the holiday traffic. Brochures to her eyes, Kym scans the road below for accidents, debris, stalled cars, slowing patterns. Traffic is heavy but still moving smoothly. The eastbound lanes of I-8, west of I-15, can be one of the most congested parts of San Diego's freeway system, earning SANDAG's worst LOS (level-of-service) ratings. E and F during peak afternoon hours. This means that between 1 p.m. and 7 p.m., the road carries 85 percent or more of its capacity, and one can expect to slog at least 67 vehicles per mile, per lane here; under ideal conditions — good weather, no accidents — those cars will be

(Continued on page 24)



Interstate 8 at 805

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Traffic

(continued from page 20)

inching along at under 30 miles per hour.

Using the two-way radio wedged between her seat and pilot Don Marston's, Schultz calls the Metro Traffic Control studio in Mission Valley. "One to base," she greets a jystick connected to her radio with her left hand, squeezes its button tip when she talks. "Eastbound 8 very slow approaching 15." She flashes data with traffic anchor Dave Berg in the Metro studio. "Slowing on 8 from Fairmount to Waring, eastbound. Slow all the way into El Cajon." The studio periodically calls Schultz with instructions to check out a particular accident or congested area or with updated information from the police scanner, CalTrans, or the U.S. Cellular telephone network. (Metro has a contract with the company, whose drivers, sales people, and customers call Metro to either supply traffic information or receive it.)

Metro Traffic Control is a young company, about a year old, and one of a few other traffic services in the county. It serves 17 local radio stations and KGTV, Channel 10. Most of Metro's reports are broadcast from the studio now, by anchors like Dave Berg, eliminating some of the missed connections and background noise that have made airborne reporting so problematic in the past.

Earlier in the week, Metro operations manager Monica Zech was interviewed in her office overlooking Interstate 8. The first female airborne traffic reporter in San Diego, Zech began covering the freeways for the Automobile Club of Southern California five years ago. Traffic reports, she says, used to be short, general descriptions of accidents and slowing patterns. The information given now is specific enough that people can plan their driving routes by it. And, Monica notes, "it has been in that five years since I've started that the traffic has really started to boom." People have jokingly accused her of causing the mess.

Metro is really an information-gathering service. One of the company's anchors, Chuck Miller, comes into the studio at



Metro Traffic Control's Cessna Skyhawk

There is a beauty in the traffic's rhythmic movement. Each car, speeding up or switching lanes on the split-second impulses of an individual driver, forms part of a massive, spontaneous pattern.

4:30 a.m. to begin a "beat check." "We've got a long list of just about every police and fire department, highway patrol, from Riverside to here," Zech says. Miller's first duty is to call the agencies to find out about situations that might affect the morning's commute.

Freeway construction is a major source of congestion, and Zech keeps a clipboard listing CalTrans projects for Miller to refer to.

As the day progresses, Miller monitors the price scanner for more current information. Zech carries a pager that alerts her to newsworthy incidents that might affect traffic. On air reports start at 5 a.m. unless, Zech says, "there's something major going on." The Metro studio has dedicated telephone lines that connect them to their subscriber radio stations. And for the morning traffic reports on Channel 10, Metro uses the studio's computer graphics system. Monica can pull up freeway onto the screen and place green arrows to pinpoint problem areas. She programs her design, then sends it via telephone line to Channel 10's computer.

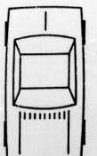
Metro's airborne reporters — Schultz and Terry Boyd — call the company's

Mission Valley office with information for the in-studio reports but also provide several radio stations with additional, live "actualities" from the air. Monica Zech says the reports from midair used to be "kind of a novelty," but that the reports' importance has now outweighed their entertainment value. "Radio stations really like the clarity of the studio. It's kind of a glamour thing to be in the air, but they were putting up with a lot of static."

The two planes that Metro leases take off from Montgomery Field twice a day, leaving permitting. They generally cruise at an altitude of 3500 feet, although, sometimes, on very cloudy days, they'll fly at 1500 feet. A helicopter is pressed into service when the cloud cover is too low for planes. Zech says an increased frequency of low-flying clouds during the past couple of years has even made helicopter flights impossible some mornings.

From information provided by Metro's offices and from her own observation, Schultz wins up summarizing phrases on a small, yellow pad on her knee. She may accumulate five pages of notes during a typical flight; it depends on how quickly

the traffic changes. For today's on-air radio spots, Kym will do up about three notes. "It's important to make it make sense to the people down there in their cars. I go with the same directions on the same freeways. I do the north and southbound freeways first and then the east and west. They can't visualize it



Can We Get There From Here?

Says one CalTrans staffer, "There was no way we could have known how rapidly the city would expand. We underestimated population growth." As a result, the freeway system in CalTrans District 11 — which includes San Diego, Imperial, and Riverside Counties — has been "underbuilt." And highway traffic congestion is the first and most obvious consequence.

In 1980 each San Diego-area resident was traveling approximately 17 miles a day by car. By 1988 the figure had risen to 23 miles a day. A 1988 CalTrans study found that the average trip length of a freeway user had increased 15 percent, from 9.3 minutes in 1977 to 10.6 minutes in 1986. The average trip distance increased from 5.5 miles at that time. Not surprisingly, people spend the most driving time traveling to and from work.

In 1988 the average vehicle occupancy rate for all freeway trips was 1.4 persons. Home-to-work trips had the lowest occupancy rate, an average of 1.06 persons per vehicle.

To measure freeway congestion ("level of service," abbreviated LOS, is the polite term), CalTrans compares data from vehicle counts, conducted periodically at designated freeway locations, with each freeway's known capacity. Figures from 1987 show three major trouble spots: Interstate 8, south of Encinitas Blvd.; Interstate 8, west of I-15; and Interstate 805, south of Route 52. All three have at least nine hours of service levels graded C or worse, which means the freeways are more than 50 percent full, there is little room to maneuver, and cars will be traveling under 45 miles an hour. But as traffic reporter Monica Zech says, "The worst spot on San Diego's freeways is wherever you are stuck in traffic."

Peak congestion hours on our local freeways are now spreading out. Los Angeles-style, over most of the day, although 8 a.m. and 5 p.m. are still the most popular times for drivers to be on the road, an increasing number are beginning their morning commutes at 7 a.m., and peak evening commute time now stretches from 3 p.m. to 6 p.m. On Interstate 805 southbound, the situation is even more extreme. The section below Route 52 in Claremont had only two periods of LOS C-rated time in 1981 —

8 a.m. and 5 p.m. By 1987 the hours of 8 a.m. and 9 a.m. had both slipped to D ratings, and the C-rated hours stretched from 10 a.m. to 3 p.m. The hours from 4 to 6 p.m. were E-rated, and by 7 p.m. traffic flow had improved only to a C. If you want smooth sailing on 805, try driving between 11 p.m. and 6 a.m. — the only hours with a density of 12 or fewer vehicles per mile per lane.

As long as there are no traffic accidents, disabled vehicles, spilled loads, or bad weather, it is possible to encounter little or no congestion at the D level of service. However, even minor incidents can cause major problems, as cars have little room to maneuver when they're packed 42 to a mile in each lane.

Faced with such daunting statistics, CalTrans has proposed, as part of its overall traffic-management plan for San Diego, a \$73 million traffic operations center. The center will include a computer and communications system of ramp meters, closed-circuit television, under-pavement incident detectors, highway advisory radio locations, motorist information message signs on the freeways, and three incident-response teams on the freeways during rush hour to help remove stalled vehicles and help out at accident scenes.

A number of construction projects, scheduled through the year 2010, are included in the newly adopted Regional Transportation Plan developed by SANDAG (San Diego Association of Governments), a 40-year-old agency run by public officials from around the county. The RTP proposes that San Diego's freeway system be increased by 53 miles. Besides the addition of high-occupancy vehicle lanes (sometimes called diamond lanes), freeways will be upgraded through widening, interchange improvements, and 170 additional ramp meters.

To ease the congestion on the freeway system still further, a regional arterial road system is also in the works. Improvements for alternative modes of transportation are also suggested: trolley line expansions; AMTRAK commuter runs down the coast, especially to regional airports, as well as Lindbergh Field. The plan also suggests that San Diego's one-mile bicycle path network be lengthened by approximately 30 miles per year. Local efforts to develop alternative transportation include the formation of TMAAs — transportation management associations — composed mostly of area employers and dedicated to encouraging carpooling and trolley- and bus-riding by providing "home" for employees. Monica Zech, active in the downtown TMA, sees the groups as one preventive measure San Diego can take to avoid ending up with Los Angeles-style congestion and pollution.

In June of 1989 SANDAG's board of directors adopted the \$14 billion RTP (of which \$4.5 billion remains unfunded). Implementation now depends on CalTrans and other involved local agencies. At CalTrans, for example, project proposals go to the California Transportation Commission, where a final decision is made and funding, if any, is allocated. CalTrans spokesman Steve Saville says that the agency generally follows SANDAG's recommendations closely, and that it's safe to assume that if SANDAG's plan proposes 170 new ramp meters, for example, there will be 170 new ramp meters.

can see a CHP vehicle making a traffic stop... That's westbound 8, east of 15. And it's not causing any problem, so I don't want to mention anything like that. But something like that on the busy side of the freeway could really slow things down.

Over time, the airborne reporter learns what to expect from the freeways, and so when to expect the unexpected. Slipping into her on-air voice, Kym explains typical patterns in a rapid, rhythmic stream. "805 southbound usually gets a little bit tight from 163 down to 8. Southbound 15's right lanes really jam up approaching Friars down to 8, also, and of course, if we have a big game it gets really tight." She could do this in her sleep.

Below the plane, the traffic begins to mimic Schultz's scenario. Eastbound 8 now you can see it's just starting to slow around Fairmount, and it looks like it's about to Waring. Then it usually gets crowded around Fletcher Parkway by the 125 merge.

This is the 125 connector right here. She curves a finger across the window.

Zech says there are days when debris seems to follow a theme: Appliance Day, Tool Day, Furniture Day. "We've had, like, three, four ladders in one commute."



Kym Schultz

"When they built highway 52, between 805 and 15, at first it seemed that hardly anyone was using it. We'd make fun of that. They'd say, 'Well, highway 52 looks good,' and I'd say, 'Yeah, for the only two people that are using it.'"



Interstate 8 at 805

By the year 2010, Route 125 will run north as far as Poway, then west to I-15 in the San Diego area. Construction on this section linking 94 and 8 has caused congestion for months. "Just recently, they moved the ramp to 125 over to the right. It's now a right exit, where before you had to exit to the left. In the morning, this would really get jammed. Westbound traffic. When they moved the level ramp over to the right, everybody was confused. It was just awful for a while. Traffic was worse than ever before. Since people figured it out, it's been wonderful. Traffic's so much lighter here now." Her enthusiasm seems genuine.

Below I-8, with its streams of tiny bears, curves around the El Cajon Valley. There is a beauty in the traffic's rhythmic movement. Each car, speeding up or switching lanes on the split-second impulses of an individual driver, forms part of a massive, spontaneous pattern. "Later on in the year," says Kym, "as it starts to get darker earlier, when the



Monica Zech

lights come on the freeways, it looks like arteries and veins."

This is 67 to Lakeside, Santee... The ramp from 8 to 67 is not very wide, and a stalled car there can cause major backups in the mornings. There is a metered light on the on-ramp, but Kym reports unusually long lines in the approach to it. Delays such as these have soured public opinion of CalTrans's ramp-metering system. According to spokesman Steve Saville, ramp meters are the major cause of complaints to CalTrans these days.

But the meters, Saville says, are "the wave of the future." There are currently 80 ramp meters in place countywide, and an additional 170 are planned. Ramp meters will be added along Route 78, from 5 to 15, south on 5, from Route 78 to Imperial Beach; along 78 from Oceanview, then down 15 to Imperial Beach; along 56, from Del Mar to Poway, along the entire length of highway 52, along 125, from 52 to where it merges with 5 in National City, and along the unmetered stretches of 805 from the Del Mar merge to Chula Vista.

A mechanism at each meter is programmed to activate automatically the ramp-meter signal during peak traffic hours. The ramp meter signal allows waiting cars to enter the freeway at intervals, helping to regulate and create smooth traffic flow. At each meter site, a sensor in the road bed monitors traffic volume (traffic count) can also be taken by the same equipment. A central computer at CalTrans lists all meters and corresponding traffic speeds. By examining those figures, CalTrans (and traffic monitors like Metro, who have CalTrans-system computers in their studios) can tell where slow-downs are occurring.

As the Cessna completes a curve to head west again, Don and Kym flip back to a replay of Zech's report. The sun blasts through the front windshield seconds after Mt. Helix has lost its delectable Zepherus. Passing on to region 94 heading west, the Cessna moves into Lindbergh Field's terminal control area. The pilot looks over his left shoulder at a commercial jet heading in from the eastern horizon. He asks the tower for permission to enter their airspace.

We got it," he nods to Kym. "We just gotta stay on this side a little bit. He makes a chopping motion with his right hand. Kym puts an arm over her head and smiles. "This is sort of a tricky back and forth."

(continued on page 26)

SEPTEMBER 14, 1989 25

Traffic

(Continued from page 25)

area for us. Many times they'll just refuse us entry. We don't argue. Keep your eyes open for large commercial jets."

Below us, 94 merges down to only two lanes where it meets 125. The eastbound cars swerve and dart for position as they approach the funnel. Kym points out the new trolley line coming out to El Cajon. She's seen a considerable decrease in congestion since the line from downtown to La Mesa opened and is enthusiastic about further trolley development. There are currently 30 miles of such track in use in San Diego. An additional 60 miles will be completed by the year 2000. Eventually, the La Mesa line will swing up as far as Interstate 8, where it will meet another line running from Mission Valley to Santee. A third line will run between downtown San Diego and Del Mar. In Del Mar, the line will intersect with the extension of Route 125.

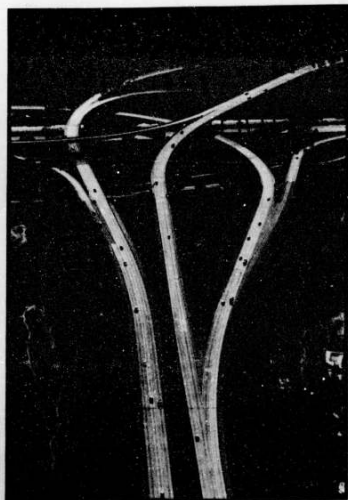
"One to base," Kym checks in with her office and reports on southbound 94. "North Park is a four right," Kym calls out, mimicking a tour guide's chirp. A clogged river of cars obscures the asphalt of Interstate 15, from 8 northbound 40th Street's live traffic signals. Gaps appear where the road descends and becomes a proper freeway again, adding towards 805. The beginning of the 40th Street expansion are barely visible; a few yellow dirt lots, some metal mounds that must be road graders. When complete, 40th Street between 8 and 805 will be an eight-lane freeway. Two blocks of cover over the freeway are planned; the city will consider developing these and a piece of land near Adams Avenue into parks.

"Southbound 805 dense as traffic," from 805 and 94 merge to head down into the South Bay. Kym tells Metro through her microphone, looking up 805 to 8 with her binoculars. The interchange is a monster of twisted cement tentacles, studded with bumper-to-bumper traffic.

"There's a stalled truck off to one side of 15. Could have been in the roadway earlier and caused all this slowing..." In front of the Cessna, the glinting towers of downtown rise. Emerald City-like, from the end of westbound 94. It's 4:00, time for Kym's first report, to radio station XTRA. Her headset has an AM/FM radio in its right earpiece and an audio connection with her office in the left. When she fails to reach XTRA by two-way radio, she waits. She adjusts her two-way. "Sometimes we get a lot of interference from Miramar... which actually shouldn't affect my reports."

"There's the Navy," she points down. The entire shipyard is visible, more than 50 gray ships, bright as toys. The Exxon Valdez, in dry dock, looks twice as big as the aircraft carrier berthed next to it. Farmer down the docks, near another ship, oily, brownish clouds on the water's surface mar the bay's brilliant aqua. Kym puts a warning finger in the air to signal "no talking." The studio is calling, "Go base." She grips her pen and scribbles something down. "We need to go south," she tells Marasco, pointing that direction. "All the way to the border. There's an accident on 805 right near it." Kym does not usually go to the border; the studio receives that information from the highway patrol, which gets it from the U.S. Border Patrol. Some travelers with cellular phones, who are in line to cross the border, call in their waiting times to Metro Traffic. "When you talk to the people who call in it, it seems the border patrol tends to underestimate the waiting time."

It is a clear day. The mountains of Tijuana are sharply in focus and



Interstate 5 at highway 32

cluttered with uneven roofs. You can see Catalina, the Coronado Islands. A Navy jet describes a lazy curve over the calm ocean. Rust-colored squiggles delineate the deep offshore canyons.

"Southbound 5 starting to do its thing now," Kymmyth tells the studio. "It's slow approaching Front Street and the Civic Center to Harbor Drive as people head into the South Bay here." Switching the

radio off, she adds, "It's not usually too bad, just kind of a small area where it bunches up."

The "Scurve," "Roundabouts," "Spillways," "Number-two lane." Working an accident: "The terminology of air traffic reporting has become familiar, if not understandable to everyone who drives to and from work." Spillways: Monica Zech chuckles. Referring to the origin of the name, she says, "Without a doubt the most asked question of all time: A SpillAlert is a radio bulletin issued by the California Highway Patrol to warn motorists of a major traffic tie-up, where lanes are expected to be blocked for 30 minutes or more. The name is a tribute to Loyd Sigmon, the Los Angeles radio broadcaster who began the SpillAlert service some 30-odd years ago — incidentally, on a Labor Day weekend."

Over Coronado and down the Silver Strand — the Hotel Del, beige, pristine beaches, apartment towers. A cargo plane headed for North Island grows past the Cessna's right wing. Leaving the Strand, the Cessna heads slightly inland, over the bay. Where the Silver Strand veers inland, salt flats and marshlands segment the water into fields of white, cobble, lavender, lapis. Kym gestures toward the right. "There's the border. Not too bad. Yet." Beyond the checkpoint, cars are now-to-and all the way back onto the Zuma Rio interchange in Tijuana.

The Cessna curves sharply left and down, leaving our stomachs somewhere above us. The accident on 805, an overturned truck, is out of the road and not causing any problems. When a report of an accident is dispatched over the police scanner, Metro checks back with involved agencies for verification. "We've learned to say 'report of an accident' rather than 'an accident,'" Monica says. "A lot of times it's just a car that's broken down, and somebody else stopped to help them out, or it was a quick fender-bender." Another problem is that motorists calling in are often unable to accurately name the location of an accident.

Rather than re-enter Lindbergh's tight path, Marasco cuts back west to parallel 5 from over the bay. Construction is

nearly complete on the South Bay Freeway, Route 54, from west of 805 near National City to Worthington Street east of San Diego, a distance of nearly four miles. Currently a four-lane expressway, it's divided into two lanes for through-traffic, with "partial control of access," capable of handling more traffic than an urban arterial street but less than a freeway, some sections of the route now carry 48,000 vehicles a day and are projected to carry 113,000 vehicles per day by the year 2010. The unfinished

like an amusement park. "There's the zoo. It's amazing how little of the zoo you can see, other than the parking lot." The area is a mass of brownish-green foliage. From the air as well as on the ground, 163 between 8 and 5 is the prettiest road around, a lush, dark furrow. It is also the closest lot of freeway still in use in San Diego, completed in 1946. But the stretch is overburdened now, and while 163's interchange with I-8 is currently undergoing an \$185-million upgrade, there's no room for expansion through

It is nearly 6 p.m. Cars, nearly colorless in the glare, are moving in clusters now on 805, on 15, on 163. The light is hard. Lake Murray is an oakleaf of tin.

ramps connecting 54 with I-5 empty out into air, looking like the aftermath of an earthquake. Construction was halted because of a legal battle with the Sierra Club, but according to Steve Saville, it will resume toward the end of this year. California's Ron Main says that selecting freeway locations and designing the proper facility is the easy part of what the agency does. Convincing the government and the public that they've made the right decisions is much more difficult. One project that didn't make it is Route 252, from I-5 to I-805 on the border between San Diego and National City. California invested \$11 million in the project and cleared the land to build the road. But some residents of the area protested that they had already been impacted by freeways to an intolerable degree, and the plans have been scrapped.

Beyond the San Diego-Coronado Bridge, each familiar building of downtown is visible. "There's Horton Plaza," Kym calls out. It looks very much

like an amusement park. "There's the zoo. It's amazing how little of the zoo you can see, other than the parking lot." The area is a mass of brownish-green foliage. From the air as well as on the ground, 163 between 8 and 5 is the prettiest road around, a lush, dark furrow. It is also the closest lot of freeway still in use in San Diego, completed in 1946. But the stretch is overburdened now, and while 163's interchange with I-8 is currently undergoing an \$185-million upgrade, there's no room for expansion through

Appliance Day, Tool Day, Furniture Day. "We've had, like, three four ladders in one commute." But most often, what's in the roadway is people. "A large part of that," Zech says, "is aliens in South Bay." Problems also arise from people running into the road to retrieve items that have fallen off of loads. Or cars breaking down on freeways and the drivers running across the freeway to get to a gas station or phone. Zech, who frequently lectures on highway safety and related topics, says nine out of ten so-called freeway breakdowns are actually just cars running out of gas. Mechanical failure and flat tires account for the other ten percent.

" freeway call boxes are supposed to help this situation," but there's a lot of abuse of this emergency system. Says Zech, "People will call to ask directions to the zoo or Disneyland. People have wanted to know the hours of Disneyland or the zoo. They've got people in a profession — a doctor, lawyer — who're late for an appointment, and they'll ask the dispatcher to call ahead and let them they'll be late."

A 1:07, XTRA finally contacts Kymmyth. After a greeting, she pauses, listening to the station on her headphones, then begins her report. "Okay, Right now on southbound 5, just south of Mission Bay Drive, we have a vehicle on the right shoulder. Looks like they've lost something on the travel lane, and we seem to have people running out to get it. So traffic's bunching up right there. Should clear out pretty soon because the people just got back over to the right shoulder..." She pauses. "Southbound 5, south of Mission Bay Drive, and then further south, traffic bunching up approaching Civic Center to Harbor Drive as you head into the South Bay. We also notice that eastbound 94 is bunching up by 25th Street. I heard you mention that car on the ramp, look's like they've got that off on the shoulder now. Also northbound 15 is bumper-to-bumper from Ocean View to 94..."

Over Mount Soledad, the La Jolla coastline is silvery in the marine layer's (Continued on page 28)

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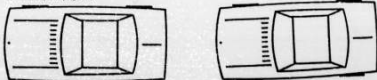
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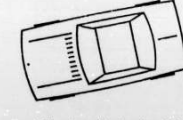
Traffic

(continued from page 27)



advancing haze. "There's Steve Springer," Kym points to another single-engine plane flying in the opposite direction on the other side of I-5. Springer flies for the company he owns, Awatch Communications, now the largest traffic-monitoring service operating in San Diego. "He says, 'Looking east over Route 52, few cars can be seen, although the average daily traffic on 52, between I-5 and I-805, increased more than 61 percent from 1980 to '87. According to Monica Zech, the road's beginning was inauspicious. "When they built highway 52, at first it seemed that hardly anyone was using it. We'd make fun of that. They'd say, 'Well, highway 52 looks good, and I'd say, 'Then, for the only two people that are using it. But now it's a lot of the congestion coming out of Kearny Mesa into Mission Valley on the 805 to the 5. "[But] now people are continuing across on 52 to south 15, which is not as big. So 15 stacks up along Murphy Canyon to the point where it will be bumper to bumper, because everyone wants to get onto 8. It gets really bad if there's a stadium event." Target date for the completion of 52's continuation east to I-8 is 2002. Along the way, extensions will be built from 52 to Mission Gorge Road and other streets. The 580/5 merge appears, a creeping mass of brightly colored metal that is stopped dead near Del Mar Heights Road. "Go, base. Switching again into her road," Kym talks to Dave Berg at the Metro studio. "Right now the northbound 580/5 merge is stop-and-go

approaching Carmel Valley." The Cessna sweeps inland. In the distance, Cuymata Peak, Middle Peak, and North Peak stick their summits above the smog. Schutze receives word from the studio of a vehicle fire on I-15, and Don veers south. For miles, northbound automobiles are bumper to bumper. The vehicle fire turns out to be a distinctly uncharmed-looking compact car with a fire truck parked behind it. There is no smoke and no flame. "Well, whatever was here," Kym snorts. "It's gone now. Farther south, traffic is moving smoothly along 15 in California's widely publicized HOV (high-occupancy vehicle) lanes. A sort of perk for ride-sharers, more HOV lanes are planned for I-5 north of route 8, and for highway 15. The cost of adding HOV lanes to I-5 between Friars Road and Route 52 alone — a distance of 4.5 miles — is currently estimated at \$12 million. At the point where 15 drops down into Mission Valley, Kymmyth gestures toward Jack Murphy Stadium. The massive structure is ringed with booby mobile homes. Sunlight flashes off shiny trucks. "The game doesn't start till 7. Look at all the tailgate parties! And it's barely 4:30." Schutze speculates that the traffic on Friars Road and the Friars Road interchange with I-15 might not be as bad as usual because so many people have arrived so early. Kym's notepad is now covered with scribbled lines, notes in margins. She shuffles through her sponsor sheets, and the Metro studio. "Right now the northbound 580/5 merge is stop-and-go



reports. The plane, whipping along at 90 knots, passes a blue party balloon that has somehow floated 3500 feet up without bursting. We fly back out 8, over Gillespie Field, down 67. The congestion on 8 has traffic in El Cajon nearly at a standstill. It is not. One of the plane's air vents is broken. The windows must remain shut against noise and turbulence. Kym's and Don's light cotton shirts are sticking to their backs. Heading toward 94 a second time, the Cessna climbs to 4000 feet to avoid a commercial jet. We drop back down to 3000. Downtown and Interstate 5 come into view again. At 5 p.m., cars are inching along the snake of I-5 from Front Street to I-63 to 84. An ambulance is parked on the shoulder of a ramp to I-63, behind a highway patrol car and two slightly rumpled-looking passenger cars. Kym gestures to the pilot to circle around for a second look. Back up 5, the marine layer is creeping farther inland. At Del Mar Heights Road, Kym calls Metro to report a vehicle facing north in the southbound lanes, on the center divide. Kym switches a loggie on her headset and listens in on radio station KGB, preparing for her next live report. Contact with the station is made by two-way, she gives her report in a folksy, relaxed voice. Stations sometimes request certain reporters or a certain air-style. Kym says she "likes to kid around with the KGB morning show guys. But some stations want just the facts." Kym asks Don to cut across to 15, over Kearny Santa Fe, and we have a view of the horse farms and Spanish-style

estates, ornamental lakes and tennis courts. There is no hint of the shacks that are hidden in the thick foliage of the surrounding hillsides. Heading south on 15, the Cessna descends to 1600 feet for our passage through Naval Air Station's airspace. Kym asks Metro for an update on I-8, data for which she exchanges. "We have an accident on northbound 15, three-car. CHP not yet on the scene."

An F14's shadow flits over the barren hills on the Cessna's left. The jet suddenly appears again on our right side. Kym says they've had some near-misses with F14s, some, she speculates, intentional buzzing on the part of exuberant young pilots. "When I can look over and see the guy's face, that's too close!"

Whatever the dangers of her job may be, Kym still feels safer up here than she does on the ground. "Traffic," she admits, "is not hilarious." She doesn't mention unpleasant details on the air — unlike one radio station that talks about "road pizzas" and "stuffed!" But in Schutze's brief airborne career, she has seen plenty. Bodies through windshields, blood. "It's worst when the ambulances haven't gotten there yet. You can see it all, but you feel so useless!"

Monica Zech is a veteran witness of many traffic scenes. "We used to be the ones who called in the majority of fatalities," Zech says. An increase in the number of car phones in use is part of the reason air-traffic reporters are less often the first respondents to accident scenes these days. "You'd see a lot of the end results when someone didn't buckle up, being ejected from their cars, seeing the cracked windshield from where their head hit."

"You see a lot of the blood and gore. The vehicle fires. The overruns," Monica says. The worst she has seen was on Del Mar Heights Road shortly before she quit flying. A grider had fallen onto a utility operator. She remained on the scene, giving traffic reports, from 2 p.m. until 7 p.m. And in 1985, on Interstate 8 at 125, a truck lost its brakes, hit the guardrail, and remained dangling off an overpass for hours. "Traffic was backed up on 84 and on 8 — backed up on 8 all the way to Interstate 5, where it backed

up even further." On the wall of Monica Zech's office at Metro, there are plaques: one Golden Mike and two San Diego Press Club awards for her coverage of the July, 1984 San Ysidro massacre. "Bullets were actually getting to the freeway so that a section had to be closed," Monica had heard reports that the gunman had a radio. "I don't want to give away that I could see people crouched in the corners of the playground portion of it. They looked like they were dead because they were so still, but then I could see they were hiding. Imagine if I had said, 'she switches to her cheery on-air voice. "Yes, and there's people hiding in the bushes..." Afterward, I got a lot of feedback on my reporting, especially

from U.S. Customs. They said they had a long backup [at the border], but no one complained. They could hear the radios tuned to me, and they were all patient." It's near the end of the afternoon. An accident on eastbound 94 is reported, and Kymmyth includes mention of it in her next XTRIA report. Another F14 flies by. The Cessna climbs to 2000 feet and leaves 15 to follow 805 south. The sun sears through the windows. Don adjusts some switches and makes contact with Montgomery Field for permission to fly over. By the time Interstate 8 appears again, the ramp from 805 to 8's eastbound lanes is clogged from the edge of Kearny Mesa all the way to Adams Avenue. "You can see it's heavier now," Kym

says, "probably because of my earlier report about an accident on 84 east. People will avoid driving a certain way, immediately." After another circuit of the freeway system, Kymmyth shrugs her shoulders. "You must be good luck. This is incredibly light for a holiday. It's nearly 6 p.m. Cars, nearly colorless in the glare, are moving in clusters now on 805, on 15, on I-63. The light is hard. Lake Murray is an oakleaf of tin. Checking in with the Metro studio a last time, Kym records a final traffic update for an upcoming radio program, then presses index finger to thumb in front of the pilot. An okay sign that means "head for home." As Kym caps her pen and clips it to

her notepad, the growl of the Cessna's engine drops an octave and we descend. Another small plane, perhaps a businessman returning home from a different kind of commute, circles Montgomery Field above and behind us. Office buildings, fences, trees, and cars pop up like a holiday. The smog once again becomes a vague memory, far away in a blue summer sky. Don puts the Cessna gingerly down at Montgomery Field. The ground is reassuringly firm. The Cessna's windows are popped open, and we all sigh at the fresh air. Kym opens her bag and puts on a pair of plastic child's sunglasses. There's a cheery, round-bellied airplane on the bridge of the nose. "Monica gave these to me the other day. Cute, huh?" □

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Good Measure

BY JEFF SMITH

"There is both heat and taste in every one of us, and whoever will not admit it had better close his Shakespeare eyes for all, or, rather, open it and learn to change his mind."

— Harold C. Goddard

The Old Globe Theatre has relocated Shakespeare's problematic *Measure for Measure* from medieval Vienna to a Vienna "not very long ago." It is roughly the turn of the century. Freud is discovering the unconscious to be a cauldron of desires reason cannot simmer — and so indeed are several of Shakespeare's characters. While the play's other comedies are concerned with the outward forms of public harmony, courtship, marriage, and bureaucratic laws, *Measure for Measure* leads us into the dark interiors of society (allies, brothels, prisons) and of the mind. This play takes place indoors. It is Shakespeare's only "city comedy," in fact. And to solve the problems of Vienna, the Duke cannot resort to glib personalization in the country, a few beautiful days of mistaken identities and everyone's home time. No, Vienna's problems are too ingrained for old, rural solutions. They may be too ingrained even for the Duke's, Ralph Fiennes's excellent set for the Old Globe's production serves its concept well. There is nothing new on the stage (which Fiennes has jettisoned into the audience like a thrust stage and which Peter Marquardt's absolutely excellent lighting designs enhance at every turn). Everything, from the crumbling pillars pocked with graffiti to a giant facade across the center, is old, worn, rotting. The wings reveal rubbish, the lacunae of a culture, swept aside. Also showed away, to the rear of the stage, is a bronze statue of Blind Justice, with "Equal Justice Under the Law" inscribed at its base. It is as tarnished as the massive iron fence fronting the facade. One's first impression is of a decaying Venice rather than Vienna, since the set looks in its last stages of dissolution. Cheap plywood flooring underscores the point. And two reminders high above, out of sight of the citizenry, oversee their moral dissolution. The famous quotation from Matthew 7:2 is inscribed on the facade: "Judge not, that ye be not judged. For with what judgment ye judge, ye shall be judged; and with what measure ye mete it shall be measured to you again." And a life-sized crucifix hovers over the stage, gazing down on the citizens of Vienna. On first seeing the set, an early arrival asked her husband, "I thought... isn't *Measure for Measure* a comedy?"

Earlier questions have been asked on P.D. exams. The basic story is simple enough to characterize. In Shakespeare's other comedies concerned with justice, the laws have become too strict and must be tempered. In *Measure for Measure*, the reign of Duke Vincentio has been far too lax, and the laws require stronger enforcement. Administrators can be their own worst enemies. The Duke realizes this and, knowing that his reforms might solve only some problems, devises a scheme. He will leave the

country and appoint a civic bureaucrat named Angelo as temporary governor. "Lord Angelo is precise," says the Duke. The Puritans were called "Precisionists" due to their steadfast adherence to doctrine, and Angelo has a reputation not only as a local politico but also — mark his name — as something of an angel. "A man whose blood's far very snowy; one who never feels the woman stings and motions of the sense; but doth rebate, and blunt his natural edge/With profits of the mind."

The Duke leaves, planning to return disguised as a friar, and Angelo finds himself in a position similar to Cronin in Sophocles' *Oedipus*. To demonstrate his new authority, like Cronin, Angelo thinks he must make a swift show of power. He picks an obscure blue law

in his troubles as a text alone (the play was first performed at Whitehall for King James I, on December 26, 1604, and was probably composed in haste to meet the deadline). *Measure for Measure* is a none-the-less one of Shakespeare's most fascinating efforts. For one reason, in simple and complex ways, a majority of the characters do 180-degree turnabouts. Bernardino, a living dead man, is given life; Pompey, a verbose clown, becomes a hangman's apprentice. Claudio's sexual liberty may cost his life (and death doth make a double-dance throughout the play). Isabella moves from a future nun to the Duke's fiancée (and how the most ardent character in the first two acts could be so silent on the subject of marriage, and on seeing her brother alive, doth beggie). As if unraveling his representations

how Angelo should have). Instead, he concentrates on two things: drawing out the play's humor and emphasizing the common humanity of the characters. The sheer simplicity of Hall's approach makes for a refreshing look at what has become a critically battered drama.

In Hall's unadorned view, even the absolutists, Angelo and Isabella, are people, not mighty archetypes bestriding whole continents with their hair on fire. As played (quite well) by Stephen Markie and Nance Williamson, they are not larger than life — he pure, drooling Evil; she the Virgin Queen of Mercy — but rather the result of two lives lived in extreme austerity. What this reading brings out so well is something so obvious that most productions of the play overlook it completely: their innocence. When they first meet, neither has had any experience with the opposite sex — or, for that matter, with adult life. Both have lived sheltered lives (and Angelo's obsessive piety has sheltered himself from himself). During her initial pleadings with Angelo, Isabella's hand reaches across a table toward him. It's a simple move, uncalculated on her part, and Markie shows us with equal subtlety that this is the first time a woman has ever penetrated Angelo's outer defenses. A simple reaction. An eloquent moment. Most productions of *Measure for Measure* have strong ideas about where Angelo and Isabella should end up. Hall's taken care to show where they are coming from.

Markie and Williamson succeed by playing their characters more inside than out, and Richard Easton, as the Duke, has a sensible solution to a difficult problem: how do you solve a psychologically inconsistent character? Play him psychologically inconsistent. That Easton's Duke is an introvert in the early scenes and a clowning (in very distinct ways) extrovert when playing God and dispensing marriages in the end. The leads are added to a supporting cast — everyone dressed in Lewis Brown's excellent period costumes — so strong that one wishes actors as talented as Ciaran Croft, Thomas S. Olsen, and Ollie Nash had been given more to do. Sporting a white *Measure* Freud beard, Jonathan McCarty's Escalus has a scholarly turn of mind. James R. Winkler is quite good as the slandering Lucio, and as is Jeffrey Alan Chandler as Pompey, the tapster turned executioner. Michael McCree's lauded Claudio, however, needs focusing (the fact of death should be much more real to him). Hilary James and Martha Pennington provide support as the future wives of Claudio and Angelo.

But how many of those marriages have been made? By 1604, Shakespeare could snarl off a comedy like no one else. With *Measure for Measure*, as with *Titus Andronicus* and *Cymbeline* before, he experimented with open endings that grow, breeding new questions and concerns. Everything's fine when the curtain call begins. Be fruitful, everybody, multiply. Then the play begins to counterpunch its perceptions. The Duke might have been playing God, but those chances weren't made in heaven, you begin to realize. Mariana will have to "judge not" her age of Angelo for theirs to succeed. Lucio does not need to wed a hater, so that one hasn't a prayer. Claudio and Juliet? Sure. But the Duke and Isabella? The extremely cruel Duke who prolonged her suffering as much as he possibly could? It's a wonder the doesn't haul off and clobber the guy (Isabella's only experience with men — a verbal rapist and a manipulative jerk — do not preclude a good marriage for either of them). And while you're still applauding the Old Globe's fine production of *Measure for Measure*, the play you're "concluding" evokes, and you begin to wonder if anything has been learned from the situation at the beginning. How much, other than the marriages, has, in fact, changed in Vienna? When should one enter the center of the law and when should one leave it? And which kind of ruler will the Duke be now? And has measure indeed been given for measure? And...

On Freud's couch, the enervated angelic Angelo is astonished to discover a rip-sucking sensuality he hasn't a clue how to express in a positive way. The Duke mysteriously conquers a severe case of stage fright by the final scene and becomes the P.T. Barnum of Vienna, full of more sleight-of-hand than a pickpocket. And Justice, practically a character throughout, also undergoes some veriginous alterations, but at play's end, it is still spinning.

No play of Shakespeare's has elicited a wider range of critical opinion, or more divergent, "conceptual" stagings than *Measure for Measure*. Everyone has had an axe to grind about this play. Except the Old Globe's current production. Originally the last John Hirsch, he of last summer's majestic *Coriolanus*, was to direct. Hirsch died in August, however, and Adrian Hall, founder of Providence's Trinity Square Repertory Company, filled in as a replacement. Hall admits in the program that he and the play were strangers, which means that he was also a stranger to the 387-year-old uncivil war over what Shakespeare meant. The result is a surprise: a production of *Measure for Measure* that isn't being shoved into any particular mold or allegorical preconception. Hall doesn't take sides in a debate (one usually fought over how people react to Isabella's staunch virginity and

On first seeing the set, an early arrival asked her husband, "I thought... isn't *Measure for Measure* a comedy?"

requiring the death penalty for pre-marital fornication is law, one hastens to add, that would have killed Shakespeare, whose first child was born shortly after his marriage to Anne Hathaway. Young Claudio, who is pre-married has faked Juliet, becomes Angelo's test case. The pretensions of Claudio's sister Isabella, a novice in a monastery, fall on deaf ears, until Angelo falls, in all senses of the word, for her. The Duke returns, disguised, and, using the age-old "bad trick" and other schemes, sets everything right in the end. No problem.

Well, not really. Not at all, in fact. Characterizing the play is one thing, following it frame-by-frame through labyrinthine interweaving and myriad moral antitheses quite another. You can add my name to the mile-long list of commentators who see *Measure for Measure* as two different plays yoked, most likely by necessity together. The first two acts, in blank verse, are one; the last three (the Duke's strange interventions) mostly in prose, the other. Shakespeare begins with a play as atmospherically thick as *Hamlet*, as philosophically bleak as *Titus Andronicus*, and both within the year before, in 1603. Then he drops a cookie-cutter onto a very original, tightly-knit text and squiggles out an ending that solves only some problems of comic form — but none of Vienna's.

Bloody Boring

BY JONATHAN SAVILLE

In an old warehouse down by the railroad tracks, with parking appropriately in a junk-strewn vacant lot, Stegannheimer Theater is presenting a play by the late German film-maker Rainer Werner Fassbinder. *Pre-Puritan's Sorry Now*. It consists of a very long series (59 to be exact) of fairly short vignettes, all of them concerned with sadistic violence, and most of them explicitly sexual.

This structure, along with the obsessive quality of the material, makes immense demands on the audience's patience, and the problem is compounded by the fact that many of the vignettes are repeated two or three times, with minor variations. For example, a rape of a female secretary by two male coworkers is subsequently restaged, word for word and act for act, as a homosexual rape in a prison. Numerous scenes — such as a contemporaneous negotiation with a prostitute, or the appraisal of a nearly naked muscle-builder "on sale" in a department store — undergo the same process of double presentation, first in heterosexual and then in a homosexual context, evidently in order to make the point that the treating of human beings as mere sexual objects and the sexual violence that is a corollary to such treatment are the same whether the victims and victims are male or female, and whether they are of the same gender or of different genders. Similarly, a violent attack on a passer-by by two bigoted street thugs is staged twice, first with a Jewish victim and then with a black one, to make the point that what begins here is not a specific race or ethnic group but any kind of "otherness."



Bruce McKenzie, Doris Shores Bond

Both script and staging contrive to make the audience, too, a victim of violence.

Other repeated scenes, however, omitting the ideologically pointed sex or race reversal, simply go through the same action with a different set of actors, or even with the same actors and a slightly different manner of staging. This happens so often and so predictably that the general effect is one of grating boredom, overwhelming to the point of pain. The boredom is clearly not gratuitous but intended. Through it, Fassbinder forces the au-

dience to experience concretely the oppressive atmosphere of violence and dehumanization he sees in our society. Whenever you go, wherever you look, there it is, over and over again, and for us to feel horribly trapped in an agonizing repetition compulsion is precisely the effect the author wanted.

Director Scott Feldsher has reinforced the effect by the visual and auditory devices he uses during the scene changes (of which, you

will remember, there are 38) sudden bursts of painfully blinding light in the audience's eyes and a constantly repeated, nightmarishly hectic passage of electric-guitar music, played at deafening volume — and this for two over two hours, without intermission, in a raw, ugly theater space with extraordinarily uncomfortable seats. So both script and staging contrive to make the audience, too, a victim of violence, dreadfully suffering and unable to escape.

The repetitive and static nature of the play's structure is only slightly mitigated by a very tenuous 18-inch line woven into its random assemblage of vignettes. Six of the scenes intermittently trace the careers of Ian Brady and Myra Hindley, a pair of murderous English neo-Nazis in the 1960s. We hear Ian's lectures about superior and inferior and the necessity for violence, we witness in considerable detail his sadomasochistic sexual relations with Myra, and finally we watch him sleeping his hands in the wounds of one of his victims and erotically anointing his own groin with the gore.

Horribly as this stuff is, it does at least have the potential of providing some "normal" dramatic pleasures in a theatrical work that otherwise resolutely frustrates all audience expectations of dynamic forward movement, plot development, and distinctions among beginning, middle, and end. But once again the script and production intentionally undermine any gratification of what the audience might consider its legitimate desires and needs. Much of the Ian-Myra material is narrated on small television screens, in a perfunctory parody of the kind of television coverage that treats mass murderers in much the same stereotyped, unemotional manner as a report on chieftaincy. When the characters themselves appear, the director has placed them so far upstage in Robert Brill's vast, bleak set, and the actors (Doris Shores Bond and Bruce McKenzie, both of them vivid and dynamic in other roles they play in the ensemble) speak their lines in so unemphatic and affectless a manner — and so riddled with lengthy silences — that virtually all the possible dramatic energy in what they are saying and doing is drained away.

Thus the only continuous figures in the play are — both figuratively and literally — distanced to such a degree that it is impossible to experience any emotional involvement (continued on page 32)

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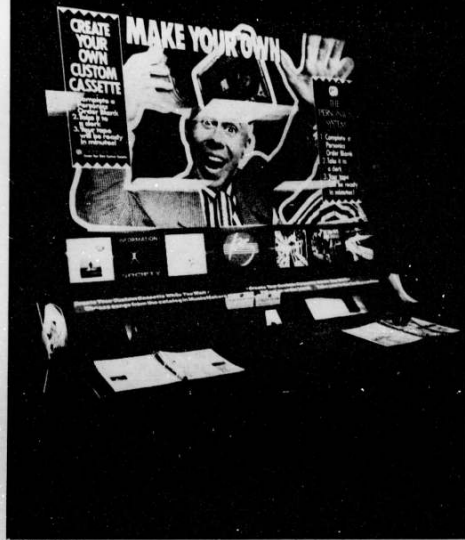
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ITEMS

BY JOHN D'AGOSTINO



The Peronics System

HYPERSONICS

In the '50s, you could go into a listening booth at a music store and try out records before buying them. When the rock and roll explosion turned these booths into hangouts for teenagers, the practice was discontinued.

In the late '60s, there were clandestine taping parties (one of which operated out of the back of a car stereo shop on Midway Drive) that offered a special back-room service. You'd bring in several of your albums or 45s, and for about

Record companies worried about how the sales of Peronics tapes might affect sales of regular, pre-recorded products.

six bucks they'd record your favorite songs onto an 8-track cartridge. The sound quality was not always great (but then, neither were the car decks on which they were played), and there was an unpleasant question about the copyright legality of the procedure. But in the days before cassette decks and widespread home taping, it was a terrific way to assemble a custom tape.

As we enter the '90s, both services have been revived and merged in a way that could forever alter our patterns of music consumption. The Peronics Corporation has developed a system for use in record stores that allows a customer to make selections from a catalogue of songs officially licensed from the record companies (hence no rights infringement) and have them recorded onto a cassette at an average cost of a dollar per tune.

The Bay Area-based company installed the first refrigerator-sized Peronics System machines in L.A. in October 1988, and when the idea clicked, they expanded into San Francisco (May 1989) and New York City (July). Initially, San Diego was to receive its first machines in the last quarter of this year, but "enthusiastic response to the service has forced Peronics to accelerate their expansion into this market. Peronics sold its one millionth song this past July, and the company is on track to hit two million by the time San Diego is on-line.

For now, only Tower and Warehouse record stores are targeted to carry the in-store equipment in this region. The first few machines are being unveiled into town as you read this, but a Peronics spokesman admitted that the minimum complement of 20 locations approved for San Diego probably won't be fully functional until mid-October or, at the latest, early November.

For a company that spent \$12 million on technological development and market research, Peronics is being unusually selective

about its incursion into America's Finest City. This low profile is partly explained by the technical problems that can occur when the first batch of machines is shipped to a new area. The system's highly sensitive components are not meant to travel, and for the first week of operation in a store, a technician is kept handy in case realignment of the units is necessary.

The fact that the machines have recently undergone extensive redesigning makes Peronics even more nervous about that first few days of "settling" time. Now, because of the potential for major impact in a new region and the firm's desire to get off on solid footing in a new territory, Peronics plans each new expansion with the meticulous caution of a military invasion.

Once the machines are installed and operating, San Diegoans will benefit from the same conveniences that have made the Peronics system a go in other major metropolitan areas. The customer chooses from a catalogue of songs in categories including rock, pop, jazz, heavy metal, clips, soul, new listening, rap/dance, country, classical,

folk/bluesgrass, blues, and even sound effects. The catalogue is printed and updated each month in Peronics' MusicMakers magazine, a glossy, full-color publication that also features articles about new and old music and artists. MusicMakers is the last quarter of this year, but "enthusiastic response to the service has forced Peronics to accelerate their expansion into this market. Peronics sold its one millionth song this past July, and the company is on track to hit two million by the time San Diego is on-line.

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Compared to the quality of these old 8-track, the Peronics tapes are state of the art. The in-store consoles feature specially designed Nakamichi recorders, TDK SA high-bias tape, and Dolby noise-reduction units. The songs themselves are stored on special extended-play compact discs, so the reproductions are far better than the average music fan can achieve at home.

Ironically, the people who one might have assumed would be most receptive to the system — the record companies — were slow to warm to the idea. Normally, the labels (and music publishers) will license songs to anyone with a checkbook and a pen (witness those weird compilations advertised by fly-by-night labels on late-night television). But unauthorized home duplication (taping from album to cassette) has been one of the record industry's biggest gripes in recent years; the Recording Industry Association of America (RIAA) claims the practice costs them billions of dollars a year in lost revenues.

The advent of digital audio tape (DAT), which is capable of making virtually exact copies from the superior-sounding CDs — and the corporate fear that DAT would eventually provide home-component manufacturers and the RIAA — did not put the industry in the mood for yet another form of consumer-generated replication. Specifically, the record companies worried about how the sales of Peronics tapes might affect sales of regular pre-recorded product, into which the labels sink bundles of money for production and marketing.

Because of such wariness, the labels initially licensed to Peronics mostly back-catalogue music whose shelf life they considered past its peak. But the licensing fees and mechanical royalties (artists and music publishers receive the same statutory rate from Peronics that they get from the sale of pre-recorded albums, CDs, and cassette labels, and they began providing more and newer songs to Peronics.

The big test came last spring when Elektra Records agreed to the first simultaneous release of a new song as a single and as a Peronics catalogue entry. When an accounting showed that Anita Baker's "Giving You the Best That I Got" sold 38 percent more pre-recorded units in stores carrying Peronics gear than in stores not equipped with the system, Elektra was convinced that Peronics was more in line than competition for their business.

Other labels soon fell in. Whereas the first issue of MusicMakers listed barely 300 titles, there are currently 4000 songs in the catalogue, and the company hopes eventually to offer more than 15,000 titles.

MILE-HIGH NOTES

While Fred Whitacre was the director of business development for the San Diego Padres, between 1982 and '86, he spent much of his spare time boxing the local jazz scene. It was Whitacre who pushed to have

Hollis Gentry and Bruce Cameron perform the national anthem in 1984 at the first-ever World Series game in San Diego, and later he lent of his time, promotional energy, and money to get both the Fatburger band and Hollis Gentry's Neon on vinyl. Today, Whitacre is the president and general manager of the Colorado Springs Sky Sox, a triple-A farm club affiliated with the Cleveland Indians. But life in the Rockies hasn't affected either his

Hollis Gentry has become something of a local hero in Colorado Springs.

use in music or his allegiances. Since taking the Sky Sox position at the beginning of the 1988 season, Whitacre has brought a number of jazz concerts to thin-air country, and he almost always tries to place a San Diego artist on the bill. Gentry has played there several times, including a performance of the anthem at the first Sky Sox home game of 1988 and shows at the city's 480-seat Fine Arts Center. As a result, the saxophonist has become something of a local hero in the mountain community of 30,000. Just last Saturday (September 9), Gentry performed at the benefit concert for Colorado Springs' Alcohol



Fatburger

Rehabilitation Center. Also featured on the bill at the 3800-seat Pike's Peak Center were jazz stalwarts Herbie Mann, Stan Getz, and Dave Valentin, and Fatburger, who were making their first visit to Colorado Springs. Whitacre would seem to be importing San Diego's jazz scene to

Colorado the way Lake Havasu acquired the London Bridge: piece by piece. Already, he's had talks with local guitarist Peter Sprague about future shows there. For Fatburger, the Colorado Springs gig came in the middle of a cross-country trek that also took

them to Detroit and Louisville. The band has been doing a lot of traveling lately, partly to prime the pump for their upcoming third album, *Time Will Tell*. According to the band's keyboardist/composer, Carl Evans, Jr., Fatburger fans needn't fear a radical departure from form.

"Stylistically, the album won't be very different from the others," said Evans in a recent interview. "It's just that now we're much better at doing what we do, and the album should reflect that."

Apparently, *Time Will Tell* is the product of Fatburger's most concerted effort to date. The band rehearsed for a month in preparation for the sessions. They then stayed in an L.A.-area hotel for a week and a half while spending an average of 12 hours a day at Ace Studios in Glendale. "We worked really hard on this one," Evans allowed. "This was the first prepared we've ever been for a recording project."

If the band's track record is any indication, the perhaps prophetic title *Time Will Tell* could be the effort that breaks them as a national act. 1987's *Good News* sold more than 30,000 copies in the states, went to number four on the *Billboard* jazz charts, and was nominated for Edison Awards (the Dutch equivalent of a Grammy) in two categories. And, although last year's *Living in Paradise* peaked at number six, it handily outnumbered its predecessor. The new album on the Intima label features guest vocalist Ed Graves, saxophone work by Atlantic Records artist Gerald Albright, and cover art by former San Diego artist Yolande "Sam" Fejo. It is scheduled for release on October 4.

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QUARTER NOTES

BY JONATHAN SAVILLE

SUMMERFEST

The La Jolla Chamber Music Society's ten-day cornucopia of chamber music concerts has become not only the chief musical event of the San Diego summer but one of the finest chamber music festivals in the country. This year's SummerFest was without doubt the best ever, with a group of truly superb musicians playing a series of intelligently and excitingly selected programs.

In the nature of things, the works on such programs fall into two categories. On the one hand, there are the more-or-less familiar masterpieces of the 18th and 19th Centuries, mainly in the German-Austrian tradition that even at this late date remains central to the achievements of serious Western music. And then there are the others — less familiar, mainly from the 20th Century, composed in a wide variety of idioms (outside the earlier tradition, which is all in the same musical language), and requiring on the audience's part a perpetual adjustment of expectations and perceptions. There is far too much of SummerFest to cover in a single article, so I thought I would divide my comments according to these two categories, even though the festival's able artistic director, Heitsch Ohyama, easily mixed them together in the actual programming.

The language of the classic-romantic German-Austrian tradition, in spite of differences due to the individual personalities of the composers and the historical developments of a

century and a half, is unified both in its means and its aims. The means are the total system, the contrast of themes, and clear, large-scale formal structures built on these principles. The aims are the involvement of the audience's intellect and emotions in an elaborate drama, comparable in its inner life and in many of its formal devices to the drama of the stage. That is what Haydn, Mozart, Beethoven, Schubert, Schumann, Dvořák, and Brahms are about. Once tonality and drama begin to recede, to be replaced by other principles, we are in a different musical world.

This year's SummerFest offered a non-systematic but fairly comprehensive survey of the tradition, with a quartet by Mozart (K. 458, "The Hunt," performed by the Colorado Quartet), the Schubert Octet, Dvořák's Tenth (in a loving performance by Eugene Drucker, Andrés Cárdenas, and Cynthia

Phelps), the Elgar Quintet, a brief taste of the pre-classical Baroque in a Trio Sonata by Telemann, and — as the centerpiece of the entire series — three major works by Beethoven and no less than four by Brahms. In performances remarkable for their discipline (everything sounded extraordinarily well rehearsed)

... drama after intense drama ...

and their commitment to the underlying world view of this music, the musicians assembled by Ohyama, variously combined and recombined, created drama after intense drama, moving the audience's mind enthusiasm time after time. Brahms was perhaps the greatest beneficiary of this approach. There was an

exquisitely broad and serene performance of the Op. 18 String Sextet, reaching its height of inspiration in the great second movement (a series of variations on what is perhaps the noblest melody ever written). There was a driving, explosive, thrilling performance of the F Minor Piano Quintet, dominated by the almost violent pianism of Yefim Bronfman (who was brought in to take the place of the ailing André Previn). There was an intense, vivid performance of the C Minor Piano Quartet, once again dominated by the pianist (Jeffrey Kahane). And there was a performance of the Horn Trio that quite surpassed all my previous experiences of this unusually scorched but quintessentially Brahmsian work.

The performers in the Horn Trio were Richard Todd, who was Richard Todd, who through a perfect calculation of tone-color brought out all the romantic pathos of the horn part; violinist Eugene Drucker, whose subtle and expressive phrasing has been heard to such advantage in concerts here by the Emerson Quartet; and pianist David Golub, who — this summer as in previous years — made a particularly strong impression in every performance he took part in. Golub's playing is in the grand style of Arthur Schnitzler, with a dramatic inflection that brings out the life of every phrase, a great rhythmic freedom that seems to grow naturally from the inner shape of the music, and an amazing sense of spontaneity. He exhibited this style not only in the Brahms Trio, but equally in a pair of Beethoven's most genial pieces:

the G Minor Cello Sonata, Op. 5, No. 2 (in which Golub was perfectly paired with cellist Ralph Kriehbaum, a musician of the same ilk), and the gloriously brittle Trio, Op. 70, No. 2, thoroughly magical in its warm, ebullient, flowing performance by Golub, Kriehbaum, and violinist Cho-Liang Lin. Perhaps most impressive of all was the Elgar Piano Quintet, that magnificent last cry of the Brahmsian manner (composed as late as 1918), where Golub, Kriehbaum, violinists Julie Rosenfeld and Masako Ushida, and violoncello Francisco Martín brought out the overwhelming passion and inwardness of this profoundly autobiographical work to a degree I never expect to hear surpassed.

If this particular style was prominent throughout the SummerFest performances of classical and romantic music, particularly when Golub, Kriehbaum, Drucker, and Cárdenas were participating, the series was at the same time large enough to encompass playing of a very different kind, and to make a good case for those different approaches — as, in the most striking example, in the performance of Beethoven's "Kreutzer" Sonata by Jeffrey Kahane and violinist Joseph Swensen, which in its ferocious thrust generally exceeded grace, sentiment, the broad gesture, and the nuances of radiance, and instead emphasized — and in a breathtaking way — the titanic Brahmsian, driving the classic-romantic preoccupation with the dramatic to its electrifying extreme.

BY ELEANOR WIDMER

The Restaurant: Thai Chada
The Location: 142 University Avenue, Hillcrest (297-5440)
Type of Food: Gourmet Thai
Price Range: All dishes à la carte, \$2.50 to \$12.95

Hours: Open daily, Lunch, Monday through Friday, 11:30 a.m. to 2:30 p.m.; Diners, 5:00 p.m. to 10:00 p.m.; and 10:30 p.m. Friday and Saturday

At the San Francisco airport, on the last lap of my trip home from Asia, I befriended a young man who had just flown from Bangkok, Thailand, to study in San Diego. Dressed in the best American fashion, leaders without socks, tan pants, and a sport shirt, his brave facade was negated by a sad face. He was as homesick as I was, and although he spoke flawless English, we never got beyond the fact that California — glimpsed only from the airport — was not as beautiful as his homeland. Once we landed, I was happy to see him greeted by friends. I didn't invite him to dinner, but I have the next best thing for him: news of a stunningly good Thai restaurant, Thai Chada, which will prove to this student that we can duplicate the gastronomic of Thailand in San Diego.

There's no doubt that Thai food has finally come into its own in this city. When Celandon on Fifth Avenue burst on the dining scene, it was the first taste of gourmet Thai cooking. The House of Bangkok had preceded Celandon, but its level of achievement was not up to the more glamorous restaurant. We now boast Karins Thai Restaurant, Bangkok Palace, Taste of Thai (a vegetarian dining room), and even the Thai-Thai Cafe on Highway 101 in Solana Beach, which offers Americanized Thai take-out and Thai groceries.

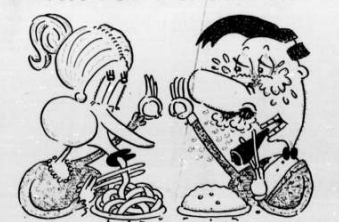
Thai Chada, however, is in a class of its own; the food is elegant and graceful. One of its chefs went from Bangkok to Boston, where he prepared dishes that made the East Coast establishment famous. Happily, he has been lured to San Diego, and all of us will benefit from his artistry. The food is a pleasure to look at and equally satisfying to the taste. Even people who dislike spicy cuisine can enjoy themselves at Thai Chada, where 105 dishes are available. Many are similar to Chinese: chicken, beef, pork, made with chicken, nuts, onions, water chestnuts, and green onions, can be ordered with impunity by anyone who likes Cantonese cooking. In Thailand, rice is cooked without salt, providing an extra measure of health.

The degree of spiciness for each dish is indicated by stars; one being mild, two, medium hot and spicy, and three, very hot and spicy. Medium hot (two stars) will suffice for most Americans, but if you like tears streaming from your eyes and sweat on your brow, tell the waiter you want your three-star dishes even hotter than they are and you will be accommodated. Bear in mind that the word curry refers to a style of cooking, a process of combining ingredients to produce a stew-like dish. Green curries are the hottest because they include green chilies and their seeds, the latter of which should be kept away from the eyes, else you'll be temporarily blinded with pain. For those who tolerate less sensitive than their eyes, green curries will spare you the necessity of steam baths. Massaman, or red curry paste, is prepared from red chilies that are seeded, plus cumin, cinnamon, lemon grass, cardamom, and garlic — ingredients that many of us have grown accustomed to.

I am happy to say that none of the appetizers are hot and spicy, because if you burn your palate when you begin your meal, you can taste little else for the rest of the evening. Our party shared number 23, soft-shell crab served with cucumber sauce (\$5.95), and number 24, fresh shrimp and shredded ginger wrapped in a spring roll and served with plum sauce (\$5.50). These appetizers and their sauces were exemplary: delicate, light, and above all, fresh. Each of us remarked about the freshness and the aesthetic quality of each course.

One of my friends was initiated into the wonders of Thai cooking in cheap New York dishes where he learned to tolerate fire. Therefore, he selected number 64, beef with string beans and turnips, a three-star hot and spicy entrée (\$7.50) that he found exactly to his liking. Needless to say, I had only a taste because I'm not much of a beef eater, and one forkful lost in lots of rice was all I could handle. His female friend chose number 50, chicken balls, which was only medium spicy (\$7.50). The chicken, with its bell peppers, onion, and fresh basil, was succulent and offered a degree of spiciness I could manage. My personal favorites included number 42,

Thai for First Place



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steamed in the pot, which arrived in a large tureen filled with steamed fish fillet, mussels, shrimp, and squid, in a delectable broth replete with edamame, straw mushrooms, and cornstarch. It was soothing (a quality I seek out) as well as satisfying (\$10.95). I couldn't leave without sampling the famous noodle dish pad Thai, which was hand-printed on our menus and therefore had no number. The dish was prepared from rice noodles cooked with shrimp, eggs, bean sprouts, green onions and topped with ground peanuts (\$7.50). Like all the other dishes, it proved delightful.

Mention should be made of the fact that the portions were so large, each of us carried take-home cartons. (The pad Thai noodles heated up beautifully the next day.) We also enjoyed beer from Thailand called Singha.

In Thailand, fruit and vegetable carving is considered a high art, and along with beautiful presentation, carving is regarded as an essential part of dining. Thai Chada did not lack in either. The presentation of each dish will satisfy the most fastidious diners, and the service was faultless.

If we ate there every night for a month, only then could we have tasted all the items on the menu. The next time, I will definitely order number 47, a seafood basket with coconut milk served in foil, then flamed with brandy at the table (\$12.95). A neighboring diner had it as her meal, and it looked gorgeous.

I hope Thai Chada will not succumb to public pressure to make their dishes hotter and hotter. Even my friends with mouths that can withstand molten lava have reported that Celandon is now too spicy. The major asset of the food at Thai Chada is its subtlety, and it should continue that way.

As we left, I complimented the woman owner on the handsome room and the excellent food. She responded by giving me and the other women in my party a lotus flower made from silk. It's designed to be worn as a pin, but I put mine in a vase as a happy reminder of my Thai experience.

So many people have written to ask what happened to Pawinda Spitzner that I am pleased to tell you it will reopen on Fifth Avenue in about a month. Roberto Amoroso is no longer at the Silver Strand Cafe and is working assistantly on the new Morgan, which will open soon on the site of the Rose Canyon Cafe in the Bay-Ho shopping center, off Morena Boulevard.

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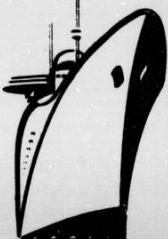
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EVENTS THEATER MUSIC & FILM

GOOD FENCERS MAKE GOOD NEIGHBORS

His grandfather, a noble Arabian Prince, performed with Buffalo Bill Cody's Wild West Show, the star in a troupe of skilled rumpers, equestrians, and swordsmen. Hassan A. Muly Ali, "master of arms," studied swordplay from this grandfather, a battle-tested desert warrior who lived to the age of 108. Today Ali operates the Salle D'Art School of Fencing in La Jolla, where he stresses confidence and perspective, peace and expression,



Hassan A. Muly Ali

mortality and spirit, not to mention neurobiological programming and unique formulas like "Your Head = CNS PCTIU." Stout and fit at 58, Ali favors black, "the color of the master." His Reeboks, socks, riding pants, thick leather belt, and tank top, all black, fit tightly against his compact frame. A lifetime of thrust, parry, and riposte is expressed in his sturdy shoulders and arms. He claims Oage blood (his grandfather married an American Indian); occasionally, he speaks with an East Coast inflection. Having retired from a career in the aerospace industry, he now devotes his life to swordplay.

Some of his high-tech experience filters into his descriptions of fencing technique. Lugs are referred to as "thrusters and suspension units," the

(continued on page 3, col. 1)

ACCOMPANIST

When Eric Peheim was 16 and living in Cleveland, Ohio, he attended a screening of a silent film with Rudolph Valentino and Vilma Banky called *The Son of the Sheik*. It was shown in the public library with neither music nor special effects. Young Eric, already an accomplished clarinet player, tried to imagine what the film had been like when accompanied by the music written for it in the 1920s.

Some years later, he came upon a stack of silent movie music in a thrift store. For 25 cents, he bought the entire lot and returned to his college dorm in a state of euphoria. Browsing over his treasure, he fantasized about restoring authentic music to silent films whose scores had been lost. He found few people in the late '60s to share his vision. But the head of his college music department, who had once played for the silent film *Ben Hur*, encouraged Peheim's interest. He



The General

received a further boost one summer when he worked in a fine arts theater. Told to clean out a back room, Peheim discovered that it contained hundreds of glossy stills of silent movie comedians, press books, and

(continued on page 4, col. 1)

THE MASK AS ART

Even in ancient tribal societies, painting demanded patience and innovation. There is a story about a little girl who followed her mother to the nearby spring every day, although she had been told not to do so. The mother warned her, then she punished her. Still the daughter disobeyed. In desperation, the mother painted a terrifying face on the bottom of her water gourd and frightened her daughter into staying home. According to Congo legend, this was the first mask ever made.

Some historians believe the mask evolved out of shields used to protect the face. Others attribute its origin to the practice of face-painting. Still others claim it is an embellishment of "skull art," the tradition of remodeling human skulls with clay and paint. Although the origins of the mask may be dubious, the strength of its power is not. After viewing Congo masks, Picasso said, "Men had made those masks—as a kind of meditation between themselves and the unknown forces that surrounded them, in order to overcome their fear and horror by giving it a form and an image. At that moment I

THE SITUATION OF SOUTH AFRICA

1. When will South Africa abolish apartheid and become thoroughly democratic?
2. What is the effect of American sanctions on South

realized that this was what painting was all about... When I came to that realization, I knew I had found my way." The angular, distorted faces on two of the

Africa? Do they hurt blacks? Do black South Africans want sanctions?

3. Why are there restrictions on the press in South Africa?
4. What is the agenda of the new government?
5. Why are there human rights violations?

These are the most common questions, says Henk Roodt, consul for the Republic of South Africa, who will answer such queries under the aegis of the Humanist Fellowship of San

women in his painting *Les Femmes d'Alger* are often cited as one of the first manifestations of the influence of African masks and sculptures on Picasso's work.

Most often, we associate masks with societies in Africa, the Far East and South Pacific, Latin

Diego tomorrow night, Friday, September 15.

These are what Duke More, a member of the Black Consciousness Movement of Azania, is asked most often:

1. Do you think armed struggle is the only form of gaining independence?
2. Are the sanctions good or bad for the majority of black people?
3. How many anti-apartheid organizations are there? Why do they not join forces?
4. Why is freedom not taking place?

More will speak between sets at the third annual Reggae Against Apartheid concert on Sunday, September 17. The concert, including Los Angeles bands Boom Shaka, the Roughneck Pose, and Bass Culture, as well as the Third I Band and Night Shift from San Diego, is sponsored by Trade Room reggae shops (Elliot Leih, one of the Trade Room owners, looks at the black world in transatlantic terms; hence the tie between reggae and fighting apartheid.) The event takes place from 2:00 p.m. to 10:00 p.m. at the Jackie Robinson YMCA, at the intersection of Interstate 805 and Imperial Avenue. For more information on the concert, call Trade Room, 239-5831, or 224-7176.

Roodt, the official representative of his government for the 12 western states, keeps his office in Beverly Hills but says he travels for at least half the month. His talk, "Bringing a point of view which may differ from those more commonly presented," says the Humanists, begins at 7:30 p.m. Friday, September 15, at the Henry George Center, 2240 Mulvey Street, Linda Vista. For further information, call the Humanists at 492-8042.

— Carlos Bey

America, and with the North American Indians. But masks have their niche in western European history as well. The Greeks initiated their use in the theater. Masked balls and masked revellers at carnivals became

(continued on page 3, col. 4)



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2 SEPTEMBER 14, 1989

GOOD FENCERS MAKE GOOD NEIGHBORS

(continued from page 1)

weapon arm becomes a "reflexor extension delivery assembly", and the weapon hand is nothing less than a "guidance vector control spindle." Ali would like to see fencing become part of the local high school curriculum. "In Europe, fencing is tremendously popular, particularly with young people, along the lines of Little League here."

Around Ali's neck, suspended from a thick gold chain, is the symbol of the eagle. This symbol also appears on special embroidered cloth patches provided to his students.

"Obviously, I am interested in things American," Ali states. "The eagle is the American symbol. Everything I have derived in this world has come from this place, from America. I have no affiliation with anything else. Everything I am doing is going toward the red-white-and-blue area." Yet he adds that the additional symbols on his Salle D'Ali patch — an ocean, a series of light beams behind the eagle's head — possess mystical qualities. "I choose not to explain these other symbols. But those who recognize what they are will be appreciative." En garde.

Currently, at 5:30 p.m. on Fridays, Ali offers free 45-minute fencing seminars in the hall at the back of the Musicians Union building, 1717 Monroa Boulevard. In addition, he has arranged for a fundraising fencing competition to be held at SDSU Peterson Gym this Sunday beginning at 8:00 a.m. Experienced and novice men and women foil fencers are encouraged to sign up. Spectators will be admitted free, with donations accepted.

This competition is a benefit for the San Diego division of the United States Fencing Association, and it kicks off the

fencing competition season. For further information, call 567-2541 or 547-0045. Sur la marche.
 — David Zielinski

THE MASK AS ART

(continued from page 1)

prevalent in the 16th Century. Under Louis XIV in the 17th Century, they came into everyday use, and their popularity inevitably led to rules governing their use. Masks must not be worn while sitting in a carriage and must always be removed while curtaining.

"Man is least himself when he talks in his own person," said Oscar Wilde. "Give him a mask and he will tell the truth." This runs contrary to our contemporary understanding of masks. The Lone Ranger, members of the Ku

Klux Klan, and burglar in ski masks know how well a mask hides one's identity. And Halloween masks, probably originally worn by villagers parading to the edge of town to lead the ghosts away, are worn today to disguise or alter one's identity or personality. Dressed as Frankenstein, on that day, we feel free to act like Frankenstein.

Monsters or those who like to masquerade as such have an opportunity for a pre-Halloween warm-up. "Deception and Revelation: The Art of the Mask IV" at the International Gallery will include more than 100 masks by contemporary artists and tribal works from the Congo, the Ivory Coast, the Pacific Northwest, Mali, Guatemala, New Guinea, and other areas.

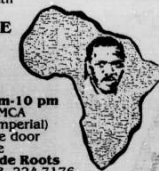
(continued on page 4)

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SEPTEMBER 14, 1989 3

READER'S GUIDE TO LOCAL EVENTS

OUTDOORS

Catch the Full Moon Rising Friday, September 15, from the boat launching area on Shelter Island and you'll witness a beautiful spectacle (weather permitting). As the sun drops behind Point Loma, the west-

facing faces of several mirrored buildings downtown will reflect a golden glow straight back toward Shelter Island. Afterward, during the moon phase, you'll see it directly behind the skyline. This alignment occurs only at this time of year (near the autumnal equinox) and also at the time of the full moon (closest to vernal equinox) (late March). If the moon appears a little larger than usual this time, it's no accident: full moon this month coincides with lunar perigee -- the moon's closest approach to earth.

"Coasting to Del Mar" stretch your leg on a moderate-plus ramble sponsored by Walkabout International on Saturday, September 16, along the coastline from La Jolla to Del Mar. This walk starts at the coast by the restaurants on Coast Boulevard in La Jolla. Meet at 9 a.m. for the all-day hike. Fee: \$10-15.

Del Mar Mesa Hike, the San Diego Mesa Defense League sponsors a hike on Del Mar Mesa this Saturday, September 16. The hike is part of the mesa and includes a long portion of eastern Del Mar Mesa in the Presidio Canyon Preserve. Meet at the Park and Ride at Carmel Valley Road and 15th at 9 a.m. Carpooling leaves from that point. For more information, call 481-2856.

Bird Walk, Friends of Rancho Saguaro will sponsor this walk, starting at the intersection of Camino del Rio South and West Point Loma Boulevard, in the Ocean Beach/Loma area, on Sunday, September 16. Novice hikers are welcome at this event, which meets at 3 p.m. Bring binoculars if you have them. Fee: \$24-45.

The Smuggest Day of the Year are most likely to occur during the next several weeks. One reason is that per-severe temperature inversions (warmer air overlying cool marine air)

are frequent this time of year. These inversions compare with the notorious temperature of East County to trap locally generated air pollution under a low-hanging lid. During the worst episodes, San Diego County's coastal area is the recipient of much added smog that sneaks down the coast from the Los Angeles basin. This often happens when a Santa Ana wind condition begins to weaken. L.A. smog blown offshore by a Santa Ana wind gets pushed back our way when the more usual sea breeze returns.

Bird Walks at Cabrillo, National Park Service volunteer Claude Edwards is back to lead his monthly bird walks along the trails at Cabrillo National Monument. The first of the season, on Saturday, September 16, may bring some interesting early migrants. Point Loma is one of the better-known birding areas in the country, especially productive in the fall, when the peninsula serves as a "trap" of sorts for southward migrating

birds. Edwards has been leading the Cabrillo bird walks for more than ten years. Hikes are set to begin at the Visitor's Center at 9:30 a.m., departing at 1:30 p.m. Cabrillo Monument is located on Point Loma at the end of Carlsbad Boulevard. Bring binoculars if you have them. Free, except for park entrance fee. For reservations or information, call 557-5450.

Harbor Hike, Scripps Aquarium-Museum sponsors this beach walk along Ocean's Harbor from 3 p.m. to 5 p.m. on Sunday, September 17. Discover local marine life and explore the mouth of the San Luis Rey river, populated with many species of gulls. For reservations and information, call 534-3474.

Birding at Dairy Mart Pond, join the Audubon Society for a field trip to see lingering summer birds and some of the good fall migrants. Meet at

8 a.m. on Wednesday, September 20, just past the bridge on the west side of Dairy Mart Road. Take 1-5 south past Imperial Beach, and exit at Dairy Mart Road. Turn right (west) and proceed about 100 yards to the ponds. Bring a scope and water for the throngs of songbirds and waterfowl. Fee: \$10-15.

Escaping the Heat of this season's first couple of Santa Anas will not be easy -- if you can't take shelter in air-conditioned buildings, that is. Along the coastline, where temperatures can soar into the 90s, taking a dip in the surf solves the problem. Inland, the furnace-like heat is moderated only by increases in altitude. Head for the

high places of the country -- the mile-plus heights of the Palomar and Laguna Mountains, for example. Or climb either of the county's loftiest peaks: Cummins Peak (9511 feet) in Cucamonga Rancho State Park, and Hot Springs Mountain (8533 feet) on the Los Cerritos Indian Reservation. After these promontories, the thermometer easily registers 25 degrees less than in the lowlands. Since Santa Anas sweep away atmospheric water vapor and air pollution from the inland areas, 100-mile vistas in almost every direction are yours to enjoy.

DANCE

Conte Dancing, the Under Rail Band plays for an evening of participatory conte dancing tonight, Thursday, September 14, at 8 p.m. Conte dancing is a traditional dance form that originated in New England. A special beginner's class will be held at 7:30 p.m., with all dances taught throughout the evening. The dance takes place at the Normal Heights Community Development Center, 4649 Haver Boulevard, Normal Heights. For ticket or other information, call 576-0876 or 225-8184.

"Magic Nights", Rubenstein, Inc., presents a showcase of belly dance and traditional women's dances from the Middle East and North Africa on Friday nights, October 19, 26, and 31. September 15, an all Egyptian program is planned with guest artist Balash performing at 8 p.m. At intermission, the audience will be invited to join in Arabic and Greek line dances. The Middle Eastern dance performance is held in the lounge of the Morishkash restaurant, 8218 Parkway Drive in La Mesa. For ticket information, call 462-3663.

"16 de Septiembre", on Friday, September 15, at 8 p.m., the Centro Cultural de la Raza will host a benefit dance to celebrate Mexican

Independence Day. The salsa/Latin group Casa Dulce will perform salsa, cumbia, merengue, pachanga, and bolero. Special guests Jose Sotomayor and the Trio Dancé Quartet also entertain. Food and drink will be available. The Centro is located in Balboa Park at 3524 Park Boulevard. For ticket information, call 235-6135 or 278-8497.

"Expression Sessions", drumming and dancing sessions take place Sunday, September 16, at the Golds on the More Dance Studio, 1025 Second Street, in Encinitas. All skill levels are welcome, and drums will be provided. Drumming happens from

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READERS GUIDE TO LOCAL EVENTS

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Latin American Dance, dancers representing ten Central and South American countries will entertain at the House of Latin America's new program at 2 p.m. on Sunday, September 17. Folklore dances include those of Costa Rica, Panama, Venezuela, Colombia, and Cuba, at the House of Pacific Relations international cottages in Balboa Park. Free. 294-2351.

Clugging is a dance form that goes back to this country's beginnings and incorporates almost every ethnic group that has emigrated to the U.S. The Harlem Clugging hold dances every Sunday using a cast (similar to the caller in square dancing) to indicate what steps to do. Line, partner, circle, and mountain figure dances (like square dance) are part of the program for the next dance, held on Sunday, September 17, in the Balboa Park building in Balboa Park, 6 p.m. to 9 p.m. Spectating is free; for ticket information in dance, call 274-0101.

Mexican Dance and Song, a Mexican ballad folklore performance will be held next Thursday, September 21, to benefit the Cardiovascular Institute of Scripps Memorial Hospital. This performance will feature the Analia Hernandez Ballet Folklorico de Mexico and will include a Mexican-style reception from 6 p.m. to 7:15 p.m. The 7:30 p.m. performance takes place in Symphonie Hall, Seventh Avenue and B Street, downtown. For ticket information, call 437-6371.

FILM

Palmier Film Series, Palmier College presents two film series this fall. "Art of Cinema" on Thursday evenings, and "History of Film" on Monday afternoons. Tonight, Thursday, September 14, Hope and Glory will screen, director John Boorman's 1987 autobiographical tale of England during the first years of World War II. Next Thursday, September 21, Ingmar Bergman's Autumn Sonata will be shown, starring Ingrid Bergman and Liv Ullmann as a mother and daughter in conflict. The film series are 7 p.m.

The series on film's historical development continues Monday, September 18, at 2 p.m. with City Lights, the 1931 silent masterpiece directed by and starring Charlie Chaplin. Both series are held in room 712 on Palmier's San Marcos campus, 1440 West Mission Road. Free. For more information, call 744-1155 x2423.

"The General," the La Jolla Museum of Contemporary Art's museum film series presents a special screening of Buster Keaton's 1927 silent comedy classic on Sunday, September 16, at

7:30 p.m. The film will be accompanied by the 12-piece San Diego Cine Phone Orchestra performing the original film score, with sound effects written for the film. Keaton directs and stars in this Horatio Alger tale of an engineer who captures a Union train during the Civil War and rescues the fair maiden. The cinematic musical event takes place in the museum's Sherwood Auditorium, 700 Prospect Street, La Jolla, at 7:30 p.m. For ticket information, call 454-3541 or 454-0267.

"Even Dwarfs Start Small," the downtown library's Monday night film series presents Werner Herzog's ominous metaphor for humankind. Monday, September 18, The film chronicles a day in the life of a prison community made up entirely of death row inmates. The 1970 film screens in German, with English subtitles, in the third floor auditorium of the library, 820 E Street, downtown, at 7 p.m. Free. 236-5820.

"North Star — Mark di Suvero," the La Jolla Museum of Contemporary Art will screen this documentary on the contemporary sculptor, born in France and in his Manhattan studio. The artist is shown at work, discussing his ideas on art and politics. His 1975

retrospective at the Whitney Museum of American Art is highlighted. The film screens at 2 p.m. on Sunday, September 19, in Sherwood Auditorium, 700 Prospect Street, La Jolla. For ticket information, call 454-3541.

"The Unquiet Death of Julius and Ethel Rosenberg," in conjunction with the current exhibit at the SDSU/University Art Gallery, "Unknown Secrets: Art and the Rosenberg Era," this film will screen on Tuesday, September 19, at 3 p.m. in the art department's room 512B. For more information, call 594-5171 or 594-4941.

"Jean-Pierre Melville: Four Gangster Films," Melville's crime dramas reflect his admiration for Hollywood cinema in the '30s, the American gangster novel, and film noir. The next entry in the current series of screenings of Melville's films at the La Jolla Museum of Contemporary Art will be Le Diable (The Frigate Man), an adaptation of a French detective novel, starring Jean-Paul Belmondo in the title role of the reformer. The 1963 film, which Melville called "a nocturnal western,"

screens on Wednesday, September 20, 7:30 p.m. in the museum's Sherwood Auditorium, 700 Prospect Street, La Jolla. For ticket information, call 454-3541.

MUSIC

"Friday at Sunset," this concert series of original music on unique or modified instruments takes place every Friday this fall at the Sunset Arts Gallery. On Friday, September 15, Lory Delafeld performs on hammered dulcimer, blending elements of classical, folk, and new-age styles with the brevity of ancient composers. He performs at 8 p.m. at the downtown gallery, 612 F Street. For ticket information, call 237-9982.

Dedication Recital, organist Robert Thompson presents a recital for the new Martin Ono rework pipe organ in the Founders Chapel of USD on Friday, September 15, at 8 p.m. Thompson will be accompanied by USD music director Jo Nichols. Rehearsal and the USD String Octet in

two works commissioned for the dedication. Locations on "Star Nomine," by Chicago composer Richard Pross, and "Tempe (Dedicated)," by USCSD doctoral candidate Randall Giles. Music by Bach, Handel, and early Spanish masters will also be featured. The University of San Diego is located in Alcala Park, off Linda Vista Road, in Linda Vista. For ticket information, call 260-6000 x4455.

Typical Jazz Concert, Turva performs with her jazz trio Kokopelli at Woods and Music Bookstore on Friday, September 15. The 8 p.m. concert showcases island and African rhythms, with Turva on bass clarinet, flute, and piano; Dave Millard on cello, flute, sax, and guitar; Rob Thomson on bass; Glenn Lacy on percussion; and featuring guest vocalist Silvia Aguilera. The bookstore is located at 3600 Fourth Avenue, in Hillcrest. For ticket information, call 298-4022.

Original Jazz Compositions will be performed by the ensemble An Nova, on Friday, September 15, at the East County Performing Arts Center. Members of the ensemble are Steve Baker (baritone), Fred Benadetti (guitar), Robert Williams (trumpet), James Morton (percussion), and Doug Koehn (bass). The performing arts center is located at 210 East Main Street, in El Cajon. For ticket information, call 642-2277 or 465-1700.

Windham Hill Jazz Festival, on September 16 and 17, every arena on the Windham Hill Jazz center will be showcased in a special outdoor concert at the Coronado Park Amphitheater. Starting at 6 p.m. on Saturday, the lineup features keyboardist Ken Walker, followed by guitarist Ray Chanda, and pianist Andy Nantel, and the duo of Jack and Pam. Sunday afternoon at 2 p.m., pianist Billy Childs, electric bassist Michael Manring, the Denny Zeitlin Trio, the Turtle Island String Quartet, and vocalist/pianist Ben Sidun perform. The amphitheater is

located at 300 North Strand in Oceanside. For ticket information, call 275-8487, or to get tickets on the day of the concert, call 439-7341.

Original Award-Winning Songs by songwriter/artist/producer Kristina Olsen will be performed Saturday, September 16, at Woods and Music Bookstore. Kristina will perform solo, accompanying herself on guitar, steel-body slide guitar, piano, and sometimes saxophone. The 8 p.m. concert takes place at 3600 Fourth Avenue, Hillcrest. For ticket information, call 298-4022.

"Reggae Against Apartheid," this concert is the third in an annual series commemorating the life and work of slain anti-apartheid activist Steve Biko. Featured artists for the day include Boom Shaka, the Roughneck Posse, Bass Culture, Irie Heights, the Third I Band, and Night Shift. The concert takes place on Sunday, September 17, from 2 p.m. to 10 p.m. at the Jackie Robinson YMCA, 151

45th Street (I-805 at Imperial Avenue) in Southeast San Diego. Proceeds will benefit the Black Consciousness Movement of Azania (the Zulu name for South Africa). For ticket information, call 239-5832 or 234-7176.

Music Series, the San Diego-based Allegro Quartet, featuring John Foville on flute, Karen Victor on oboe, Jennifer Huben on cello, and Stewart Simon on piano and harpsichord, will present a program of Baroque works to open this year's series of concerts presented by St. James-by-the-Sea church. Music by Telemann, Handel, Hovhannes, and Vivaldi will be performed at 7 p.m. on Sunday, September 17, at the church, 741 Prospect Street in La Jolla. For ticket information, call 459-3421.

Fiddlehouse Concert Series, the National City Historical Society presents Mary Kay and the Festival Strings in a concert of chamber music, including a French horn sonata by Mozart. The concert is scheduled for Sunday, September 17, 2 p.m. to 4 p.m. at Granger Music Hall, 1615

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Thursday, September 28 - Stefano's
Thursday, October 5 - Brander Oliver Cruise
Thursday, October 12 - La Jolla Playhouse dinner and musicals
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Carmel Mountain Ranch 3rd Annual Live, Work & Play Fair September 16
See The Shirelles For A Song.
We've got three very good reasons to visit this year's Live, Work & Play Fair at Carmel Mountain Ranch. It's the legendary Shirelles. Performing some of your favorite hits from the '60s. Including million sellers like "Dedicated To The One I Love," "Will You Still Love Me Tomorrow," "Mama Said," and "Soldier Boy."
Best of all, you'll like the price: it's free. And there's more.
Treat your family to one of four performances by TV's lovable Smurfs. Test your golf skills on our hole-in-one contest to win a 1987 Nissan automobile at the Carmel Mountain Ranch Driving Range. Discover "come products" at our home fair. Win Michael Jordan and Jerry G. Bishop, a one-of-a-kind celebrity cooking demonstration. And top off the day by participating in the Alice's Sweet Shop.
There's something for everyone. And of course, food and refreshments will be available. Proceeds benefit Casa de Amparo, a North County facility that cares for abused children.
Hole-in-one starts at 10 a.m. on Saturday, September 16 at Heatherview Park with the first performance by The Smurfs. The Shirelles take the stage at 5 p.m.
So if you've got a song in your heart, make plans to come to the 3rd Annual Live, Work & Play Fair at Carmel Mountain Ranch. It'll be the high note of the summer.
• The Smurfs Live — 10 a.m. - 11:40 a.m. 1 p.m. - 4:15 p.m.
• Hole-in-One Challenge for a new Nissan automobile 10 a.m. - 4 p.m.
• Innovative new products at the Home Fair 10 a.m. - 5 p.m.
• Cooking Demonstrations featuring Michael Grant and Jerry G. Bishop — 10 a.m. - 2 p.m.
• A Chance to Grab A Cash Prize In The Eagle 105 Money Machine — 10 a.m. - 2 p.m.
• Free Concert by The Shirelles — 5 p.m.
• Sunset Stride — Registration at 5 p.m., 4 p.m. start
*For Stride information, call 275-5440

READER'S GUIDE TO LOCAL EVENTS

East Fourth Street, in National City.
Free. 267-8427.

Organ Performance. Chris Gromsch performs a program of jazz, pop, big band, modern, and classical music on the Walden theater pipe organ, Sunday, September 17, with the Coastal Community Concert Band. The group performs from 2 p.m. to 4 p.m. in Scripps Park. Bring blankets and a picnic for this free concert. 455-5683.

Falcons Piano Series. Peter Gach opens the National College Music Department's piano series with a program featuring American composers. The 3 p.m. program on Sunday, September 17, includes *Three Preludes* by Roman Tchaikovsky, *Sonata No. 1* by Gach, and *Three Preludes* by Robert Schumann. Gach performs in the National College Theater, 1400 West Mission Road, San Marcos. For ticket information, call 744-1152 x3453.

Music in the Mountains. The 19th annual Julian Blues, Fiddle, Guitars, and Mandolin Contest is set for Sunday, September 17, from 10 a.m. to 5 p.m. Bluesgrass and country bands

will also perform in addition to the contest, held at Frank Lane Field at the center of town, 60 north on Main Street (three blocks). To reach Julian, from North County, take Highway 78 east to Highway 79 and go north. From downtown San Diego, take 14 east to Highway 79 and go north. Pick up under 12 and over 65 admitted free. For the rest of you, call for ticket information at 287-5597 or 280-8035.

"Concerns by the Sea." The La Jolla Town Council's Sunday afternoon concert at the core continues on Sunday, September 17, with the Coastal Community Concert Band. The group performs from 2 p.m. to 4 p.m. in Scripps Park. Bring blankets and a picnic for this free concert. 455-5683.

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LECTURES

"South Africa: Where It Stands, Where It's Going." The Human Rights Fellowship welcomes Hank Rood, Consul for the Republic of South Africa, to an evening meeting on Friday, September 15. Rood speaks about his country and his experiences at 7:30 p.m. in the Henry George Center, 2280 Moulton Street, Linda Vista. Free. 492-4042.

"Marine Mammals of the Antarctic." Whales and seals of the southern oceans will be discussed by Frank S. Todd in a slide-illustrated lecture on Friday, September 15. Todd is a Senior Research Fellow at the Sea World Research Institute who has visited the Antarctic many times over the last 17 years. A former curator of birds at the Los Angeles Zoo, Todd established the "Penguin Encounter" at Sea World and is now working on a book about penguins. He lectures at 7:30 p.m. in the Otto Center auditorium, near the main entrance gate to the zoo in Balboa Park. This program is sponsored by the San Diego Chapter of the American Cetacean Society. Free. 226-6007 or 462-3518.

"Folk Art of the Soviet Union." Soviet ethnic groups and the art objects they create will be the topic of this slide-illustrated lecture. More than 40 of the Soviet Union's 100-plus ethnic groups will be represented, including works from the Slavic, Baltic, Central Asian, and Transcaucasian republics. Moss College art history instructor Roberta Shaw presents this program, a prelude to the upcoming Soviet Arts Festival, at 7:30 p.m. on Sunday, September 16, at Moss College College Theater, One Bernard Drive, Oceanside. For ticket information, call 757-2121 x233.

"Spicing Teak." The San Diego Imperial Counties Int. Society holds its monthly meeting on Sunday, September 17, 7 p.m., at the

"What Are Architects Doing to Us?" Richard Dorey, architect of Encinitas City Hall, speaks on this topic in a lecture sponsored by Friends of San Diego Architecture. The talk takes place on Saturday, September 16, 9:30 a.m., at the New School of Architecture, 1249 F Street, downtown. Parking is available at 11th and O Streets. Donation. 287-0502 or 233-4100.

"The Importance of Self-Defense." Three years ago, San Diego County Supervisor Larry Williams (Fourth District) created a local task force designed to promote self-defense and personal and social responsibility. Williams reports on the group's progress and prospects for the future on Sunday, September 17, 7:30 p.m., in Ball Hall of the First Unitarian Church, 4190 Foster Street, Hillcrest. Free. 222-1977.

"Usage of Native Plants by Southern California Indians." In honor of California Indian Day, the Museum of Man presents Jane Dunne and Richard Bagley at its next Brown Bag Lunch program. Dunne is a Kumeyaay Indian who has researched present and past use of native plants by local Indians. Bagley, a Lushoot Indian, is a member of Tide IV Indian education, which provides tutoring and cultural education for Indian children. They describe how plants have been used for medicine, food, baskets, shelter, and ceremonies

at noon on Monday, September 18, in Hewitt Hall. Bring a lunch, coffee and tea are provided. Free with museum admission. 239-2021.

"African-American Women Artists 1870 to the Present." SDO's "New Views of Women" lecture series continues with a presentation by Bettina Applebury, women's studies professor at UC Santa Cruz. She discusses the works of African-American sculptors and painters, including Edmonia Lewis, Meta Warrick Fuller, and Augusta Savage, and contemporary artists such as Ringgold, Betye Saar, and Elizabeth Catlett. The lecture is held Wednesday, September 20, at 3 p.m. in Heger Hall, room 221, on the SDSU campus. For more information, call 594-6524.

Amnesty International Film and Discussion. The next meeting of Amnesty International will include a documentary named by Merrill Street and presentations by Joel Melick, coordinator for AI in San Diego

County, and Walter Lam, ex-prisoner of conscience in Uganda. The meeting is open to the public and the museum admission. 239-2021.

"Civil War Graveyards." is the topic for the next meeting of the Civil War Roundtable discussion on Wednesday, September 20, at 7:30 p.m. at the Space Theater in Balboa Park. The talk is free and open to the public. For more information, call 455-5155.

"Soviet Subjects." in conjunction with the current exhibit at the San Diego Museum of Art, "Soviet Subjects: Painter of Light," Norman Dodge will present a gallery talk near Thursday, September 21, from 5 p.m. to 7 p.m. in the museum's atrium. For reservations or ticket information, call 232-7991 x173.

Redevelopment Workshops. the City of San Diego will host a workshop on the proposed industry redevelopment plan near Thursday, September 21, in the auditorium of Wilson Junior High School, 3838 Orange Avenue, in the mid-city area. Local residents, merchants, and interested citizens can express their views on the area's needs and learn more about the proposed redevelopment projects. Free. 236-6079.

Monday, September 18, "Monday Night Live." Monday Night Live features Johnny Steele along with other comedians. Beginning Tuesday, September 19, Andy Bumatai takes the role. Star of his own TV series in Hawaii, All in the Ozone, Bumatai has made guest appearances on shows such as *Baywatch* and *The Jeffersons*. Johnny Steele and Bob Wiley add to the fun through September 24. Showtimes at the Improv are Sunday through Wednesday, 8:30 p.m.; Thursday and Friday, 8:30 p.m. and 10:30 p.m.; Saturday, 8 p.m. and 10 p.m.; and "Monday Night Live" at 8:30 p.m. The Improv is located at 852 Garnet Avenue, Pacific Beach. For reservations and ticket information, call 483-4520.

More Comedy. the Comedy Nine Club features Brian Butler, Mark Conley, and Debra Swisher tonight, Thursday, September 14, through Sunday, September 17. On Wednesday, September 20, Steve Almon, Harry Brooks, and Debbie Tate appear through September 24. Show times

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Mark McCollum
Allan Havey
Rick Rockwell
Kevin Rooney
Wayne Cotter**

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READER'S GUIDE TO LOCAL EVENTS

on Wednesdays, Thursdays, and Fridays, 8:30 p.m.; Fridays and Saturdays, 8 p.m. and 10 p.m. The club is located at 2216 El Camino Real, Suite 101, Chula Vista. For ticket information or schedule updates, call 757-2177.

"We Keep Our Victims Ready"
New York performance artist Karen Finley returns to San Diego for this solo work-in-progress. Finley's monologues explore rape, alcoholism, children with AIDS, women's oppression, and family dysfunction. She performs through Thursday, September 14, through Sunday, September 17, at 8 p.m. at South 852 Eighth Avenue, downtown. For ticket information, call 235-8466.

"Norman Rockwell's America," this presentation by the Del Camo Baptist Church details the life of the famous American painter. "Still Life" scenes and song-and-dance routines will be staged at the Mission Valley Center Friday, September 15, through Sunday, September 17. The actor portraying Norman Rockwell includes a cast of 75 actors and dancers, accompanied by a 100-voice choir and full orchestra. Performances

will be held in the open area outside the Main Campus on Friday at 7 p.m., Saturday at 1 p.m. and 4 p.m., and Sunday at 1 p.m. and 4 p.m. Seating is limited, but standing room is available. Free. 460-2220.

Readings and Poetic Commentary
by poet laureate Arthur Johnson take place at Words and Music on Sunday, September 17, at 3 p.m. The professional literary event is devoted to the arts after a 20-year absence. His first volume of poems, *Seven Visions and Other Poems*, was published in 1987. Words and Music is located at 3806 Fourth Avenue in Hillcrest. Free. 286-4011.

Authors Los Angeles Times columnist Charles Johnson will speak about his new book, *Back There Where the Fair Wind*, at Words and Music, 7812 Grand Avenue, La Jolla, on Sunday, September 19, from 7 p.m. to 9 p.m. In addition to the talk, Johnson will sign copies of the book, which is a reminiscence about his childhood in Hammond, New York. Free. 454-3474.

Poetry Reading Sandra Alcorn reads from her work at the La Costa Branch Library, 7750 El Camino Real, La Costa, on Wednesday, September 16, at 7:30 p.m. Free. 434-5865.

RADIO & TV

Pulse Baseball. The Pulse has these tough guys on Channel 35 against the Padres, which could make or break their division-championship dreams. The next on-air live action against San Francisco is set for Friday, September 15, at 7 p.m. Saturday, September 16, and Sunday, September 17, at 1 p.m. Then the game resumes when the team goes on to Cincinnati for a series with the Reds. Thursday, September 15, and

Wednesday, September 20, at 4:30 p.m.; and next Thursday, September 21, at 9:30 a.m. All games are broadcast on KFSM (760 AM) and in Spanish on KXSB (103.5 AM). KUSI Channel 51 will televise the game on Friday, Sunday, and Tuesday.

"Ballot" on Sunday, September 17, 5 p.m. to 7 p.m. - viewers and voters have the chance to hear the candidates respond to their concerns when this KFSM-produced election airs on Channel 51. For the first time since early this century, the City of San Diego will hold directly elected elections for city council. The program allows candidates to speak directly to residents' concerns.

Questions were taped by KFSM crews visiting each district. Candidates scheduled to appear are District 1, Harry Mathis, Bob Torres, and Abbe Robinson; District 2, John Hartley, Gloria McColl, and Charles Umhoefer; District 3, Linda Bernhardt, Mike Eckmann, Fred Morrow, Ed Stroukman, and Bob Switzer; and District 7, Kenneth Kay and Judy McCarty. The show repeats on Monday, September 18, at 11 p.m.

"Culture, History, y Musica Presentaciones," in honor of Hispanic Heritage Week and Mexican Independence Day (Sept. 16), September 16, KFSM Channel 51 will air several programs dealing with Hispanic culture. On Saturday, September 16, at 8 p.m., "Voices of Latin America," will feature live Latin American writers from the 19th-century son of an Indian princess and a Spanish conquistador in a contemporary novel. Also on the program is a play by San Francisco's San Francisco is set for Friday, September 15, at 7 p.m. Saturday, September 16, and Sunday, September 17, at 1 p.m. Then the game resumes when the team goes on to Cincinnati for a series with the Reds. Thursday, September 15, and

September 17, at 4 p.m. This "Young Playwrights" production, written by Lopez when she was 17, depicts the cultural and personal struggles of a young Latina. The work was a winner of the 1993 California Young Playwrights Project, sponsored by the Gaslamp Quarter Theatre Company.

"Angels with Dirty Faces" James Capen, Pat O'Brien, and Humphrey Bogart star in this 1936 melodrama, the screenplay story of two playmates, one becomes a gangster (Capen), the other a priest (O'Brien). It airs on Saturday, September 16, at 8 p.m. on KUSI Channel 51.

Chargers' Football, the season continues on Sunday, September 17, with a game against the Houston Oilers. The game is broadcast live on KTLA (990 AM) at 1 p.m.

SPORTS

"Polo Social Series," the Ranchito Santa Fe Polo Club will host a series of events for those interested in learning more about the sport of polo. On Friday, September 15, a presentation entitled "Understanding the Action" will familiarize the public with the game. An exhibition polo match follows. This event takes place from 5:30 p.m. to 9 p.m. at the polo club, located two miles east of U.S. on Via de la Valle at El Camino Real. For ticket information, call 481-9217.

Hydroplane Racing, the ninth stop of the season 1993 ISC hydroplane series takes place on Monday, September 15, through Sunday, September 17. The course is a 2.4-mile silver oval circuit, considered to be the fastest hydroplane course in the world. Top drivers are expected to compete in boats powered by automatic, nitromethane, and turbine jet engines capable of speeds in excess of 200

miles per hour. On Friday and Saturday, testing and qualifying takes place from 9 a.m. to 5 p.m. On Sunday, opening ceremonies at 11:30 a.m., first heat at noon, and final Gold Cup race at 4:30 p.m. Viewing areas are Fiesta Island, San Beach, and Crown Point. For ticket information, call 276-8497 or 268-1250.

Football and Fundraising, the SDSU Aztec team on the UCLA Bruins to benefit the Martin Luther King Jr. Memorial Fund, on Saturday, September 16. The game begins at 7 p.m. at Jack Murphy Stadium. For ticket information, call 283-4348.

"Buster Stride," the third annual Live, Work, and Play fair will include a 12K (7.4-mile) ride through the foothills of Carmel Mountain Ranch on Saturday, September 16. The walk begins and ends at the Carmel Mountain Ranch Community Park, at the corner of Highland Ranch Road, then left on Eastbourne Road. Registration information, call 273-5440.

Wheeler Tennis Classic, top-ranked amateurs in nine divisions will compete Saturday, September 16, and Sunday, September 17, at the Ballou Tennis Club in Morley Field. Matches take place from 8 a.m. to 6 p.m. both days. From 10 a.m. to 5 p.m. on Sunday, the Morley Field entrance to the park. For more information, call 575-0484.

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"Caddis Coastal Cruise," this 22-mile bike ride returns after a two-year absence on Sunday, September 17. The recreational cruise starts and finishes at Cardiff Torrey Center, winds along the coast, and loops east through Rancho Santa Fe. This is a ride, not a race, and riders will start in groups of 50, one minute apart. Departure registration begins at 8 a.m.; the ride starts at 8 a.m. Cardiff Torrey Center is located at the corner of Birmingham Drive and San Elito Avenue in the Cardiff/Escrow area. For registration information, call 944/5834.

Fencing Tournaments, the local chapter of the United States Fencing Association will present foil fencing tournaments on Sunday, September 17, at SDSU's Peterson Gym. Men and women's foil events are scheduled, with the possible addition of epee and sabre events. The tournaments begin at 9:30 a.m. Free. For information, call 587-2541.

"United States Sloop Masters Championship," over 30 sloop sailboats from across the U.S., Canada, and around the world will compete in this annual fall regatta on Mission Bay Sunday, September 17, through Monday, September 18. The first race takes place on Sunday, followed by the second and third on Monday, the fourth and fifth on Tuesday. Races begin each day at 10 a.m. in front of the Mission Bay Yacht Club, 1215 El Camino Real, at the intersection of the center and the bay. 15% fee, with 125 square feet of sail, and weighing 280 pounds. Excellent viewing is available from Santa Clara Canyon or Evans Shores. Free. For more information, call 481-7917.

SPECIAL

"Coronacion del Ocho," Mexico's Independence will be celebrated with a musical program at the Ocho Pavilion in Balboa Park on Friday, September 15. The program will include presentations by local folkloric artists, including a special performance of Ballet Folklórico: the choral group Camperos Reales del Mundo; the Maraca Villa, and a charro parade. The ceremony begins at 7 p.m., with a special address by Armando Rendon, Consul General of Mexico, at 9:45 p.m. At 10 p.m. via satellite, a live broadcast from Mexico City will air on a giant screen installed in the amphitheater. For more information, call 231-0414 or 231-5843.

"Mexican Independence Fiesta," the Ocho Mesa Recreation Center will sponsor this fiesta on Friday, September 15, from 3 p.m. to 10 p.m. The fiesta will feature Mexican folk dancing groups from Tijuana and San Diego, "La Orquidea," a solo drill team, singing performance, mariachi music, a photography exhibit, food booths, and more. It all takes place at Silvering Recreation Center, 3737 Arroyo Drive, Ocho Mesa. For more information, call 434-7845.

"Casa de Oro Fall Festival," this year's festival, back for the 12th year, carries the theme "Back to the Past." The weekend festival, Friday, September 15, through Sunday, September 17, includes live entertainment, carnival rides, game booths, craft exhibits, and a variety of food and beverages. The annual parade is set for Saturday at 11 a.m., featuring local marching bands and drill teams. Hours for the event are Friday, 5 p.m. to midnight; Saturday, 11 a.m. to midnight; and Sunday, noon to 8 p.m. Each evening of the festival will be highlighted by outdoor dancing in local 50s and 60s groups. The festival takes place on the Santa Sophia Church grounds, 9000 San Juan Street, in Spring Valley. Take Highway 94 to the Kernwood exit, north on Campo Road, east to North Bonita, and west on San Juan. For more information, call 463-6629.

Independence Day Re-enactment," celebrate Mexican Independence Day as it might have been in Old San Diego of the 1820s, when Old Town State Historical Park is transformed to resemble the day Mexico gained independence from Spain. Sketches will be presented on Saturday, September 16, beginning at 11 a.m., as authentically costumed volunteers re-enact events, including a military demonstration. Guided tours are also scheduled for 11 a.m., noon, 1 p.m., and 2 p.m. Free. 237-6770.

"KPSB International Beer Fest," more than 80 beers from around the world will be available for tasting in

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READER'S GUIDE TO LOCAL EVENTS

this fourth annual festival. Brews from the U.S., Canada, China, England, India, the Ivory Coast, Jamaica, Mexico, New Zealand, and Scotland will be included. San Diego is represented for the first time by the Mission Brewery Company and CUI Culinaria Brewery and Grill. International music will also be served, and a dance band will perform. The event takes place Saturday, September 16, from 1 p.m. to 4 p.m. at the Plaza Hall of the Convention and Performing Arts Center, 202 C Street, downtown. For ticket information, call 594-2574.

"Mexican Independence Day," in celebration of Mexico's independence from Spain, 523rd North County campus will host a Mexican fiesta on Saturday, September 16. The event will be performed by Los Alamos, plus authentic folk and modern dancing and music. The event will be held at the El Grapo Polifuncional de Escandalo. Paper shows, novelty tables, and traditional foods will be featured. The fiesta takes place on Saturday, September 16, from 1 p.m. to 5:30 p.m. in the parking lot in front of the library at 800 West Los Vallecitos, San Marcos. Free. For more information, call 451-9315.

"Fiesta Puerca," Radio Latina (OCTN 104.5 FM) and Fiesta Mexicana (OCTN 99.7 FM) celebrate Mexican Independence Day, Saturday, September 16, from noon to dusk. The fiesta features traditional Mexican music, mariachi, buller folkloric, truck riding by Mexican drivers, and a fireworks finale. The celebration takes place in National City's Kimball Park, 12th and D Streets, in National City. Free. 426-9000.

"Live, Work, and Play" Fair, a concert by the 76th band the Shirelles, a homecoming band, and a 12K parade will highlight this third annual event, set for Carmel Mountain Ranch on Saturday, September 16. The day-long festival begins at 10 a.m. with cooking demonstrations by celebrity chefs. More than 50 booths and displays on home care will be featured at the fair, plus games for the kids and tours of the area. The Shirelles concert takes place at 3 p.m. at Hawthorne Park. Also scheduled will be special performances by the Shirelles at 10 a.m., 11:30 a.m., 1 p.m., and 2:30 p.m. For gift info, a parking permit is planned, and the day's events culminate with the Sunset Stride, a 12K walk through the foothills of Carmel Mountain Ranch (see "Sports"). To reach Carmel Mountain Ranch, take I-5 to the Carmel Mountain Road exit and go east. Turn right at Highland Ranch Road, turn left on Earlsboro Road, and proceed to Hawthorne Park. Free. For more information, call 238-8787.

Church Bazaar, Holy Angels Baseline Catholic Church will hold their annual bazaar Saturday, September 16, and Sunday, September 17, on the church grounds at 2155 Calabaz Road in San Marcos. Along with the traditional European dinner, the bazaar will feature games, prizes, and international baked goods. Festivities will be held each day from noon to 7 p.m. To reach the church, from 805 (north or south) take the Murry Ridge Road turnoff east to Encino Avenue south, follow to Calabaz (west) and proceed to the church parking lot. Free. 268-3458.

"Del Mar Family Theater Day," Del Mar's major and city council have proclaimed Sunday, September 17, Del Mar Family Theater Day, with a performance of the musical comedy You're a Good Man, Charlie Brown at 2 p.m., including a sing-along with the cast of the show. Also scheduled between 1 p.m. and 5 p.m. are folk singer Sam Hinton and storyteller David Novak. As an added attraction, the city council and staff will drop in at Robin Hood, Peter Pan, Barnum, Snow White, and Alice in Wonderland. Admission is free, with the ice cream. For more information, call 294-0277 or 485-7467.

Street Fair, the downtown Escondido street fair returns for the second year on Sunday, September 17, from 9 a.m. to 5 p.m. A fine arts show will be held at this year, with 40 artists displaying their work and demonstrating their art. Entertainment includes a Divulgar jazz festival, starting at 11 a.m. Featuring the Chicago Sax and the South Market Street Jazz Band. A pancake breakfast and farmer's market are also scheduled. It all happens at the corner of Grand Avenue and Center City Parkway in Escondido. Free. For more information, call 743-3322.

FOR KIDS

Storytime Series, two storytime sessions for children aged two to four are being offered by the University Community Branch Library on Tuesday mornings. On Tuesdays, September 19, "Igneous" for two- and three-year-olds will be held from 9:45 a.m. to 10:15 a.m. with nursery rhymes, songs, activities, and stories. Children should be accompanied by a parent or adult caretaker. A second-level storytime for children who are ready for more group involvement will be held from 11 a.m. to 11:30 a.m., featuring stories, music,

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Tickets also available at the La Jolla Museum. 454-0267

READER'S GUIDE TO LOCAL EVENTS

The beaches of Sonila's native Valencia, Spain's north coast, and central Castile are a few of the locales represented in the exhibit, comprising approximately 90 works. In addition to the landscapes, the show includes images of Spaniards at leisure, family scenes featuring Sonila's wife and daughters as subjects, and 30 oil sketches, gouaches — small, informal renderings of people and places painted rapidly to capture the effects of light and movement.

Corresponding programs, lectures, and gallery talks will be held during the exhibit's run at the museum through October 29. The Museum of Art is located in the center of Balboa Park on the Plaza de Panama, next to the Old Globe Theatre. Museum hours are Tuesday through Sunday 10 a.m. to 4:30 p.m. For ticket information, call 232-7931.

The Museum of Man hosts "Traditional Crafts of Saudi Arabia," an exhibit of 200 handcrafted ornaments and accessories, which continues through January of 1990. The display reflects the traditional way of life that may soon disappear because of the current climate in the Middle East. Colorful textiles, jewelry, ornamental daggers, leather work, pottery, baskets, and metal work will be shown, along with fully furnished tents, separated for men and women. The Museum of Man is located in Balboa Park. 239-2001.

Museum of Photographic Arts, "Time of Convergence: Recent Acquisitions," works new to the gallery by Arnold Newman, Max

Yerxa, Helen Levitt, Robert Fluck, Nicholas Nixon, Yusef Karsh, Linda Connor, Joel Sternfeld, Geoff Winthrop, and David Laundy. The museum, located in Balboa Park, is open daily from 10 a.m. to 5 p.m., and 9 p.m. on Thursday. Devoted tours are available on Saturdays and Sundays at 2 p.m. and 3 p.m., and are included in the price of admission. 239-5262.

Museum of San Diego History, in recognition of the contributions made by women architects, two exhibits are featured, sponsored by the San Diego Historical Society and San Diego Women in Architecture. A traveling exhibit from the American Architectural Foundation, entitled "That Exceptional One: Women in Architecture 1868-1988," will highlight a century of achievement by women architects. The photographic exhibit illustrates a century of progress by women and shows how their accomplishments enriched cities and towns across the country. This exhibit remains through Wednesday, September 20.

A second exhibit, held in the Great American Gallery, will focus on the achievements of three San Diego-area

women: Hazel Wood Waterman (1863-1948), Lilian T. Ray, AIA (1889-1958), and Harriet Barnhart Waterman (1854-1983). "In Harmony With the Land" depicts the work of all three women, reflecting sensitivity to the environment and a desire to meld all the elements of a site to form a unified whole. Waterman is best known for her residences and public buildings in the Balboa Park area. Rice for her creation of Rancho Santa Fe and many of the buildings along Paseo Delicias. Waterman became a visible force in the changing face of the city's residential, commercial, and public projects.

The show remains through December 31 at the museum, located in the Casa de Balboa building, west of the Fleet Space Center, in Balboa Park. Museum hours are Wednesday through Sunday, 10 a.m. to 4:30 p.m. 232-6203.

National History Museum, "Treasures of the Earth: Minerals from the Collection of Joseph L. Sappin," a new display of gemstones

and minerals from around the world, is being featured in the new Breaker Family Mineral Gallery at the National History Museum. Over 100 images, graphics, and objects from the private collections of Charles W. Anderson, Jr., a local African-American historian, have been selected to interpret four phases of African influence in 18 countries in the Americas: the early presence of Africans in ancient America (1200 A.D.); European colonization; the Atlantic slave trade; and the post-slavery period to the present. The exhibit is on view in the museum, located at 3923 K Street, in Golden Hill, through January 5, 1990. Museum hours are Wednesday through Sunday, 1 p.m. to 4:30 p.m. 239-2211.

Predators of the Ancient Seas is an exhibit that contains complete fossils of an aquatic lizard (mosasaur), a bore fish (belemnite), and a mammal (dolphin) bones. The 18-foot whale was recently recovered from a site in Chula Vista. The exhibit also includes a variety of other marine fossils — dolphins, sea cows, walrus, sea sharks, and many of sea sculpins — and a working paleontology lab set up for viewing as the scientists restore one of the museum's dinosaur skeletons. The museum's permanent exhibits include educational displays on endangered plants, animals, and habitats, and the recent excavations. The museum, located in Balboa Park, is open from 10 a.m. to 4:30 p.m. daily. 232-3821 for more information.

Rushen H. Fleet Space Theater and Science Center, the latest addition to the Science Center is a new exhibit using a solid-state neon power supply that allows sequential erasing of a sign or display. This recent innovation makes the use of neon in advertising and art even more prevalent in the future. The bright-stuff stage indefinitely at the Science Center, Summer of '89, a musical tribute to the '60s, continues to screen. It includes such rock acts as the Bay Area's Grateful Dead, Cream, Jefferson Airplane, the Doors, Janis Joplin, Jim Hendrix, Supertramp, and more. Psychiatric art forms and graphic arts are also used in the show. It screens Monday through Sunday at 9:15 p.m. and 10:15 p.m. I

When the Space Center OMDN film celebrating the bicentennial of the French Revolution, continues throughout the summer. It tells the story of Claude Chappie, whose invention of the optical illusion helped defend and unify France during the revolution. I Write in Space screens daily at 2 p.m. and 3 p.m. Another film running through the summer is To the Limit, a new movie for the bodies of athletes. To the Limit screens daily

at 10 a.m. (except Monday), 11 a.m., 12 noon, 1 p.m., 3 p.m., 4 p.m., 6 p.m., 7 p.m., and 8 p.m. "Late Out Laserman II: The Jokers" is the new laser light show. It has 342 graphics, 100 images, graphics, and objects from the private collections of Charles W. Anderson, Jr., a local African-American historian, have been selected to interpret four phases of African influence in 18 countries in the Americas: the early presence of Africans in ancient America (1200 A.D.); European colonization; the Atlantic slave trade; and the post-slavery period to the present. The exhibit is on view in the museum, located at 3923 K Street, in Golden Hill, through January 5, 1990. Museum hours are Wednesday through Sunday, 1 p.m. to 4:30 p.m. 239-2211.

Villa Montezuma, the Victorian house museum and cultural center, opened by the San Diego Historical

Society, presents "African Influences in the Americas." The exhibit portrays the historical and cultural significance of people of African descent. Over 100 images, graphics, and objects from the private collections of Charles W. Anderson, Jr., a local African-American historian, have been selected to interpret four phases of African influence in 18 countries in the Americas: the early presence of Africans in ancient America (1200 A.D.); European colonization; the Atlantic slave trade; and the post-slavery period to the present. The exhibit is on view in the museum, located at 3923 K Street, in Golden Hill, through January 5, 1990. Museum hours are Wednesday through Sunday, 1 p.m. to 4:30 p.m. 239-2211.

GALLERIES

"Folk Art," the Felicitas Foundation for the Arts opens in fall season with this folk art exhibit. "Four Extremities Private Collections and Devotional Objects from the San Antonio Museum of Art." The exhibit includes vases, puppets, masks, and religious objects representing six different cultures. The show opens Friday, September 15, and runs through November 11 in the foundation's gallery, located in the Mathes Center, 247 South Kalmia, in Encinitas. Viewing hours are Monday through Sunday, 10 a.m. to 4 p.m. 743-3322.

"New Paintings and Works on Paper," a one-person exhibit by San Francisco artist Bob Nugent opens with a reception on Friday, September 15, 6 p.m. to 8 p.m., at the Cleveland Gallery, 7823 Bay Avenue, La Jolla. The show remains through October 20. Viewing hours are Monday through Friday, 10 a.m. to 5 p.m.; Saturday 11 a.m. to 5 p.m. 594-3737.

"Roadscape," a contemporary exhibit by Allan Morris, opens Friday, September 15, at Regue Graphics. The landscape works offer a "renewed" perspective and a "twisted perspective." A reception with the artist on Friday is held from 7:30 p.m. to 9:30 p.m. This show remains through October 31. "Southern California

5 p.m. to 7 p.m. at 3825 Bay Street, in North Park. Viewing hours are Tuesday through Friday, 10 a.m. to 5:30 p.m.; Saturday 10 a.m. to 2 p.m. 238-8929.

"Deception and Revelation: The Art of the Mask IV," the International Gallery announces its fourth annual mask exhibition, opening September 16. The exhibit includes more than 100 masks by contemporary artists, with tribal works from the Congo, the Ivory Coast, the Pacific Northwest, Mali, Guatemala, New Guinea, and other areas. A public reception is set for Friday, September 15, from 6:30 p.m. to 9:30 p.m. This show remains through October 31. "Southern California

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READER'S GUIDE TO LOCAL EVENTS

Visitors' painted wood sculpture by Gary Goodman, shows concurrently in the gallery, located at 643 G Street, downtown. Viewing hours are Monday through Sunday, 10 a.m. to 6 p.m.; Sunday, 11:30 a.m. to 4:30 p.m.; 11:45-12:15.

"And the Mother Said..." a multimedia installation by Ellen Phillips, including prose and poems, opens this week at the Spectrum Gallery. Also, alongside Madie Morris' "Inland," oil paintings incorporating geometric earth and house forms, linear diagrams, and textured surface elements. An artist's reception will be held Friday, September 15, from 6 p.m. to 9 p.m., at the gallery on 744 G Street, downtown. Both shows remain through October 14. Viewing hours are Wednesday through Sunday, 10:30 a.m. to 4:30 p.m.; 12:30-2:45.

"Neighbors... and Friends," a group of 14 black and white photographs, portraits, will be on exhibit at the Ashmun Museum and Arts Library, 1008 Wall Street, La Jolla, during the month of September. The show depicts "Tuscan" working class, the alienation and service people along Avenida Revolution. A reception with the artist is set for Sunday, September 17, from 3 p.m. to 6 p.m. Viewing hours are Tuesday through Sunday, 10 a.m. to 5 p.m.; 4:45-5:57.

Two Children Exhibitions. USC's Mandelkern Gallery will host two exhibits from Chile this month. "Chile from Within" presents 60 works by 15 Chilean photographers, taken from 1971-1982. They reflect the political and social realities in Chile's recent history. The participating artists have been widely exhibiting through Latin America and are members of the Chilean photographic association.

"Agitation: The Chilean Mural of Today" is an exhibit of folk-art emblems by Chilean women depicting scenes once represented in murals. Included are "stories" of the current political situation and scenes representing "dreams" of the future. Both exhibits open on Wednesday, September 10, and remain through October 15. A reception is planned

next Thursday, September 21, from 8 p.m. to 9 p.m., in the gallery on the USCSD campus. Viewing hours are Tuesday through Sunday, 10 a.m. to 5 p.m.; 5:14-2:04.

"So You Think You've Had a Hard Day" new works by local artist Rita Dean open at the Toboggan Gallery next Thursday, September 21. On display will be installations and oil paintings. Dean's subject matter is compiled from newspapers, magazines, and other media. A reception takes place next Thursday, 9 p.m. to 9 p.m., at the downtown gallery, 529 Market Street, lot 44. Viewing hours are Thursday through Saturday, noon to 5 p.m. and by appointment, 231-1652.

Faculty Exhibition. the work of Missions College's art faculty continues at the James Crampton Gallery on the College's Oceanside campus. One Bernard Drive, in Oceanside. The mixed media display remains through September 22. Viewing hours are Monday through Thursday, 8 a.m. to 4 p.m.; Friday, 9 a.m. to noon; 751-2121 x435.

"A Celebration of the Arts' Life," an exhibition of the work of Paul Lingner (1923-1989) opens at the San Diego State University Master's Gallery. The exhibition remains through September 28, with viewing hours noon to 4 p.m.; Monday through Thursday, 594-5111.

"Somos Nuevo Mexicanos," an exhibit of contemporary art by traditional New Mexican art, will be on view at the Center Gallery in La Jolla through September 29. The 16 exhibiting artists are Tina Farnsworth, Richard Martin, Miguel Gaudier, Jose Garcia, Angelina Delgado, Rosalinda Sandoval, Helen Lucero, Charles Camille, Teresa Andruska, Sapi, Francisco Le Felle, Bernadette Rodriguez, Francis Rivera, Jimmy Trujillo, William Cabrera, Jolly Monzon, and Ernest Avila. The center is located in Balboa Park's Pepper Grove, on Park Boulevard. Viewing hours are Wednesday through Sunday, noon to 5 p.m.; 235-6135.

"California Fiber and European Artists Joint Exhibition," the 17th annual joint show of the north of California between the local artists' group California Fiber and European fiber artists. Works include weaving, paper, fiber, knotting, quilting, and weaving. The exhibition is held at the Center Gallery, 445-1723. The center is at the San Diego Repertory Theatre's art space in Horton Plaza, through September 30. Viewing is scheduled during performance hours, Sunday through Monday and Monday through Friday, 9:30 a.m. to 5 p.m.; 231-6772.

Oil on Paper Originals by Anne Brenner and lithographs by Fritz Scholder will be displayed through September 30 at the Pratt Gallery, 2365 India Street, downtown. Viewing

hours are Tuesday through Saturday, 10 a.m. to 6 p.m.; 236-0211.

Original Paintings and Hand-Pulled Serigraphs by Chinese artist Yung Young will be shown this month at Swahn Fine Arts/Blog's work syntheses traditional Chinese art and derivative forms with modern Western elements. His work remains on view at the gallery, located in the Canyon Creek Design Center at 4000 Monna Boulevard at Avast Drive, through September 30. Viewing hours are Monday through Friday, 10 a.m. to 7 p.m.; Saturday, 11 a.m. to 5 p.m.; 270-4001.

"No Samsara," more than 50 artists from San Diego, Tijuana, and Los Angeles have submitted work to this show, which looks at censorship and expressive freedom in the arts. Curated by Lynn Engstrom and Gary Chumak, works by Felipe Almada, Hans Buehler, Jenni Coolidge, Barbara Seaton, Craig Spock, and others have been assembled to address the recent controversy over the National Endowment for the Arts and its support of certain exhibitions. (Senator Jesse Helms of North Carolina has proposed a Constitutional amendment to prohibit public funding of art deemed obscene, obscene, or depicting to any person or class of people) Paintings, sculpture, and installations will be included, as well as a display of literature and articles on this issue.

"No Samsara" is currently showing at the downtown Installation Gallery, 930 E Street, and remains through September 30. Gallery viewing hours are noon to 6 p.m.; Tuesday through Saturday, 232-9915.

"Requiem." Grosvenor College's Folk Gallery will host Anne Farnsworth's performance piece of meditations and documentation on physical and emotional abuse. Rahmani works with performance structures that result in installations and books. Documentation takes the form of charts, text, drawings, narratives, photos, and paintings; her work-in-progress also includes a videotape and two books, all of which will be part of the work on view at the gallery through October 4, with viewing hours Monday through Friday, 9 a.m. to 4 p.m.; Grosvenor College is located at 8802 Grosvenor College Drive in El Cajon, 445-1723.

"Unknown Secrets and the Rosenberg Era," an exhibition examining one of this country's most dramatic political trials continues at the San Diego State University Art Gallery, coinciding with the 36th anniversary of the execution of Julius and Ethel Rosenberg. It presents 60 works in a variety of media that examine the political and cultural climate of the McCarthy period. These include historical works by Picasso, Legat, Alice Neel, Rockwell

Kerr, and Ralph Ruggles and new work created for the show by Kim Akshes, Robert Aronson, Kim Akshes, Sue Cole, Jerry Korns, Adrian Figue, and San Diego Deborah Small, among others. The exhibit remains through October 4. Viewing hours are Monday, Thursday, and Saturday, noon to 4 p.m.; Tuesday and Wednesday, 10 a.m. to 4 p.m.; 594-5171 or 594-4461.

"Jana Selema," Kathleen Thomas makes photographs of constructed and contemporary paintings originating in the People's Republic of China continues at the Calhoun Design Gallery. Three artists will be represented in the exhibit on display through October 14. Their work represents a renaissance in Chinese art since the end of the Cultural Revolution in 1976. Liu Bingzhang combines Chinese masters' influence with expressive Western forms. Zhang Shi Yan specializes in mixed media painting on Gaozhi paper, hand-made rice paper. His works include hand-drawn tapestries using ancient symbolic imagery. Man Meng's art evokes the tradition of old China, using the free-brush style on hand-painted rice paper. The gallery is located at 2400 Karmel Boulevard, downtown. Viewing hours are Wednesday through Saturday, 11 a.m. to 5 p.m.; 234-2345.

"Power Fingers," works by New York-based Dennis Oppenheim are on view at the La Jolla Museum Downtown through September 15. Drawing on a mechanical vocabulary, Oppenheim's work addresses bodily process — from the physical and biological to the mental and cerebral. His roles reflect his mechanical orientation and define structures created by human force. The exhibition opens, located at 818 O Street, second floor, features works from the permanent collection of the La Jolla Museum of Contemporary Art. Viewing hours are Monday through Friday, 10 a.m. to 6 p.m.; Saturday and Sunday, 11 a.m. to 5 p.m.; 454-3541.

"Unique View," a black and white photograph exhibit by Stephen Burns, runs through October 11 at the Photo Center Gallery. His works include other print forms, such as architecture and desert landscapes. The exhibition is located at 1455 La Jolla Village, 967 First Street, in the La Jolla Village Square. Viewing hours are Monday through Friday, 10 a.m. to 6 p.m.; Saturday, 10 a.m. to 5 p.m.; 454-3541.

"Paintings by the Children of the 'An' (An American Child's View of Rome)" can be seen through October 11. The Foundation Gallery's exhibit opens to the public Monday through Friday, 9 a.m. to 5 p.m. The gallery is located on the USD campus, Alcala Park, Linda Vista Road, Linda Vista, 260-4600.

"Dreams," an installation of wall drawings and paintings by Wang Liu, is a

commentary on the recent political tragedy in China. The show is held at 818 O Street, second floor, downtown, and remains through October 14. Liu, a Chinese artist living in the U.S., makes her comments in the form of political images from traditional Chinese medical books and from the martial art of tai chi. Viewing hours for China are Friday and Saturday, noon to 4 p.m.; 235-4466.

Chinese Paintings of the "Rich Color School," an exhibition of contemporary paintings originating in the People's Republic of China continues at the Calhoun Design Gallery. Three artists will be represented in the exhibit on display through October 14. Their work represents a renaissance in Chinese art since the end of the Cultural Revolution in 1976. Liu Bingzhang combines Chinese masters' influence with expressive Western forms. Zhang Shi Yan specializes in mixed media painting on Gaozhi paper, hand-made rice paper. His works include hand-drawn tapestries using ancient symbolic imagery. Man Meng's art evokes the tradition of old China, using the free-brush style on hand-painted rice paper. The gallery is located at 2400 Karmel Boulevard, downtown. Viewing hours are Wednesday through Saturday, 11 a.m. to 5 p.m.; 234-2345.

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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, contributing to Jeff Smith, (515) and Jonathan Smith (515). Information is accurate as of press time. Changes and to inquire about ticket prices, call the theater or the director. All times are local.

AFTER HOURS AT CITY HALL. Through the month of October, the Progressive Stage Company is offering the chance for new work to be tested before a live audience — a chance to swim with the sharks without getting eaten alive," says Carlos X. Peña, 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 234-8600 for an audition. (5m).

THE ALBANIAN SOFTSHOE. The San Diego Repertory Theatre is staging the world premiere of the comedy by Tom Dulack (author of *Solomon's Child* and *Overboard*). Set in an Italian restaurant, the play centers on a mild-mannered English professor seeking financial backing for the production of his new play. The cabaret offers his assistance to secure funds from his underworld associates. Jack O'Brien has directed. (5m).

CATS. The Civic Theatre is hosting a touring production of the most financially successful musical in history. Based on T.S. Eliot's *Cat* and *Phantom of the Opera*, *Cats* is set in an old London. The show brings the size of it would be to a cat — where a tribe of felines gathers for the annual Jellicoe Ball. The production is based on Trevor Nunn's original staging. (5m).

CATS-RAW. William Masterson's gripping contemporary musical about a feline "urban guerilla" and a television reporter covering his story can be seen in an unfortunately not-aspirational production at North Coast Rep. The small Solana Beach theater, which at times in the past has contributed to signals to San Diego's serious theater, is presenting a 16th anniversary production of this deeply researched and meticulously crafted work, which requires a high degree of technical mastery by the actors to play the play's fully complex psychological realism, the evolution of feline and feline motifs, layer beneath layer. In the production, they are not only may have cleared up other problems in the production, but they are also when the show opens. (5m).

BLACK COMEDY. The Free Press Lodge Players are staging Peter Shaffer's *Amadeus* as an important drive party, a black and white comedy with unlimited guests who show up and complicate things, not to mention the



Smoking Legs

Alan Broadbent's rock 'n' roll musical, based on the last days of Elvis Presley. George Fenners, to be remembered for his last years of *A Midsummer Night's Dream* at the Rep, has directed this "rock single" version of the King. San Woodhouse, producing director of the Rep, plays Elvis. (5m).

AND VOL LONGBOWS TONIGHT? The San Diego Repertory Theatre is presenting the American premiere of

BAT GIRL & OTHER COMEDY STUFF. The San Diego Repertory Theatre's last night underground at the Lyricum is *Bat Girl*, by David Igo. The show is a comedy, which has been performed at the Lyricum and other theaters and which received some impressive reviews. (5m).

THE FINE LINE. The Lyricum is presenting *The Fine Line*, a comedy by Peter Shaffer, the original director of 1989's *Amadeus*. (5m).

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READER'S GUIDE TO THE MUSIC SCENE

CONCERTS

Harold Land, with Oscar Brashear and the Mike Wilford Trio: Elanor, tonight, Thursday through Sunday, September 17, Wednesday, Thursday and Sunday, 8 p.m., Friday and Saturday, 9 p.m., Sunset House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0261.

The Jeff Healey Band: Bachanal, tonight, Thursday, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TXKX.

The River Hoes and the Pull Toys: Cabana, tonight, Thursday, 8:30 p.m., 2812 Kettner Boulevard, downtown, 294-9033.

Three of Power: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Dash Rip Rock, Loose Barbaree Love Fish, and Emotional Front: Spirit, tonight, Thursday, 9 p.m., 1139 Barnes Avenue, Bay Park, 276-3993.

New Sounds of the '60s, Part VI: A KCR Benefit, featuring the Crocodile Shop and the Ben Wayne Chamber: 25th, tonight, Thursday, 9 p.m., 2581 University Avenue, North Park, 297-2013.

Social Distortion, Steel Pole Bannek, and Skid Marks: Ignatius, Friday, September 15, 10 p.m., Pueblo Ancho Shopping Center, Tijuana, Baja California, 220-7773 or 278-TXKX.

Bobby "Blue" Bland and the Bluebelly Blues Band: Bachanal, Friday, September 15, 7 p.m. and 10:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TXKX.

John Don, Sid Roper, and Scott Harrington: Cabana, Friday, September 15, 9 p.m., 2812 Kettner Boulevard, downtown, 294-9033.

OF NOTE



DUKE ROBILARD

JOHN D'AGOSTINO

The Belly Up Tavern continues its sterling tradition of bringing underserved roots and blues artists to this area when the club presents its Third Annual Blues Festival this Sunday. A lot of rock fans still don't know who **Charlie Musselwhite** is, and this near-legendary mouth-harpist is the most recognizable act on the bill, joining the Bay Area blues neoclassicalist **Grady Greaves** and the Texas **Upstarters** (Greaves played those wild sax solos on such early rock tracks as Little Richard's "Long Tall Sally" and "Lucille"), veteran West Coast boogie-woogie pianist **Floyd Jones**, guitarist **Mike Robillard**, and local favorites the **Paladins**.

Robillard promises to raise some sparks. The multi-pitcher and former Roomful of Blues standout has a lean tone like that of the late Roy Buchanan, but his uncanny use of the weeping bar and his fleet scalar ingenuity could as easily make him seem a mad-hair hybrid of early George Benson and surfing Dick Dale. Robillard is a consummate technician. He can curl his sinewy lines around a slow blues or tear through a boogie with Krip-like lingo, but he never sacrifices taste or soul on the altar of flash. Funky, the gritty, smooth—Robillard touches all the bases, sometimes in the same solo. He's a kick and a major reason why this show is a must for blues fans and would-be converts.

Julian three blocks north on Main Street from the center of town), 280-9035.

Dwight Yoakam and the Desert Rose Band: featuring Chris Hillman, Starlight Bowl, Sunday, September 17, 7 p.m., Balboa Park, 278-TXKX.

The Four Preps: Lawrence Walk Resort, Sunday, September 17, 8 p.m., 8800 Lawrence Walk Drive, Escondido, 749-3448.

Roddy Day and Z. Martinique: Bachanal, Sunday, September 17, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TXKX.

New Sounds of the '60s, Part VI: A KCR Benefit, featuring the Crocodile Shop and the Ben Wayne Chamber: 25th, Sunday, September 17, 9 p.m., 2581 University Avenue, North Park, 297-2013.

Third Annual Belly Up Blues Festival, featuring Duke Robillard, Charlie Musselwhite, Floyd Jones, Grady Greaves, and the Paladins: Belly Up Tavern, Sunday, September 17, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Louise Mack, the Mighty Penguins, and the Brother Young Band: Bachanal, Tuesday, September 19, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TXKX.

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

John Lee Hooker and the Coast to Coast Blues Band and John Monney: Belly Up Tavern, Wednesday, September 20, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The 19th Annual Julian Bapo, P.M.A., Mandolin, and Guitar Contest: featuring the New Expression Band, John Monney and Hologram, etc., Raging Tapes, and Of Trade, plus 80 contestants, Frank Lane Field, Sunday, September 17, 10:30 a.m..

New Sounds of the '60s, Part VI: A KCR Benefit, featuring the Crocodile Shop and the Ben Wayne Chamber: 25th, Friday, September 15, 9 p.m., 2581 University Avenue, North Park, 297-2013.

South Cedros Avenue, Solana Beach, 481-9022.
Johnny Winter and the Rick Casley Grease Band: Bachanal, Saturday, September 16, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TXKX.

Sharkskin, the Nashville Ramblers, the Brown Cris, Corporate Humor, the Fossickers, the Unstated Youth, the Bonemules, the River Hoes, plus special guest: SDR's Montana Hall, Saturday, September 16, call for time, San Diego State University campus, 584-0267.

New Sounds of the '60s, Part VI: A KCR Benefit, featuring the Crocodile Shop, the Lovers, the Tri-Tale Hearts, Musical State, Red Pat, the Treble, the Mummies, the Event, the System, Gangbusters, the Idea, the

The Cargo Bar Is Jam Packed!!

And introducing Dr. Feel Good on Wednesday & Dr. Chico on Thursday

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

10:30 a.m. to 2:30 p.m. Enjoy a Jazz Brunch with KIFM's Steve Huntington and San Diego's hottest jazz artists. After all that, slip into something comfortable and hit the deck for our new Sunday afternoon Tropical Jazz Party. Great music, good food and cocktails on the Cargo Deck (2:30-6 p.m.)

BRUNCH CALENDAR
Enjoy the jazz sounds of the People Movers every Sunday in September.

Top Shelf Tuesdays
The best brands in the house: \$2.50
Enjoy the easy sounds of the People Movers 6-10:30 p.m.

LADIES
This is your night!
Featuring a FREE happy hour buffet!

Island Night with Dr. Chico's Island Sounds 6-11 p.m. Wear your beachwear and your first drink is \$1.

Party at the Cargo Bar with your favorite tunes as prescribed by: Dr. Feel Good & the Interns of Love 6-11 p.m. Ladies' Drinks Half Price All Night Drawing for a Free Jazz Brunch for Two

Specials all night long. Great Food with an Exotic Flair. Party with us on the Bay and dance your troubles away. Limbo Contest and Best Beachwear Contest.

The Greatest Happy Hour in town: 5:30-8 p.m. with Reel to Real and Larry Himmel and KIFM Lites Out Jazz Friday Late Night: Dance to all your favorites with The People Movers, San Diego's best band 9 p.m.-1:30 a.m.

Tropical Jazz Party: Great Music, Good Food and Cocktails—All in the Great Outdoors of the Cargo Deck 1:30-5:30 p.m. Dance the night away on the Bay with San Diego's finest dance band: The People Movers 9 p.m.-1:30 a.m. Reservations accepted for groups of 10 or more.

Miss belong to KIFM 98.1

Dr. Feelgood & the Interns of Love

Dr. Chico's Island Sounds

The People Movers

George Benson

Dave Brubeck Quartet

Hiroshima

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HUMPHREY'S CONCERTS
By the Bay
2 SHOWS NIGHTLY, 7 & 9 PM • ALL AGES WELCOME • DINNER SHOW PACKAGE AVAILABLE
HUMPHREY'S INDOOR JAZZ
Sunday, September 17 **FLIGHT 7** Monday, September 18 **FLIGHT 7**
TICKETS ALSO AVAILABLE AT HUMPHREY'S • HUMPHREY'S CONCERT LINE: 224-9438
HUMPHREY'S • 2241 SHELTER ISLAND DRIVE

The Red Hot Chili Peppers, the Butthole Surfers, and Mary's

The Nitty Gritty Dirt Band:
Bacchanal, Monday, October 2,
8:30 p.m., 8022 Clairemont Mesa

Sunday, October 8, 8:30 p.m., 8022
Clairemont Mesa Boulevard,
Clairemont. 560-8022 or 278-TIXS.

26 SEPTEMBER 14, 1989

33 Cowell, 1244 Pines Road, Poway 92061-0001. Cong. Harding, wind, country, blues, and others. 7 p.m. Wednesday, Thursday, and Saturday, and 5 p.m. Friday.

Firelake Lodge, 430 West Washington, Encinitas, 92036-1001. Dario Tassetti and Flambuck, contemporary. Tuesday through Saturday. The Blue Trio, variety music. Sunday and Monday.

Fish House West, 2033 South Highway 101, Cardiff-by-the-Sea, 92008-1001. Second to None, rock from the '50s to the '80s. Friday and Saturday. Tony Omega hosts a jazz jam session from 6-10 p.m. Sunday.

The Flying Bridge, 1103 North Hill Street, Oceanside, 92054-1001. Billy Fowler and Stuart Kiehl, contemporary. Tuesday through Saturday. Don Trossen, country and contemporary. Sunday and Monday.

The Full Moon Nightclub, 445 First Street, Encinitas, 92036-1001. Duke Groovy and the Pease People, 60s rock and roll. Tuesday.

Gilbey's, 145 West Valley Parkway, Escondido, 92029-1001. Class Action, rock and roll dance music. Thursday. Afro Latin, Friday and Saturday.

Hemeway's, 2777 Boulevard Street, Carlsbad, 92008-1001. Joe Byrnes performs contemporary, folk, and ethnic music. Friday and Saturday.

Henry's, 264 Elm Street, Carlsbad, 92008-1001. The Two Corners Trio, 40 and country and western music. Tuesday through Saturday. The Fisher Boys, vintage rock. Sunday and Monday.

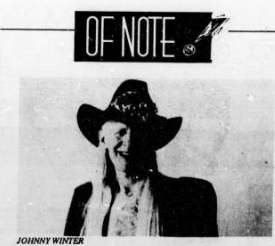
Hilton Hotel, 15575 Jimmy Durante Boulevard, Del Mar, 92028-1001. Forest Bob Long entertains with pop, boogie, and swing music. Wednesday, Thursday, and Friday. The Bob Long Trio, contemporary and jazz. Friday and Saturday.

The Hungry Hunter, 11940 Bernardo Plaza Drive, Rancho Bernardo, 92085-1001 or 566-2400. Ray Correa, vocals and guitar music. Wednesday and Thursday. Ray and Lennie Correa, nostalgia and contemporary music. Friday and Saturday.

The Inn at Del Mar, 3540 Camino Del Mar, Del Mar, 92036-1001. The Rocky Cole Trio, with John Hunt and Jay March, contemporary and jazz. Friday and Saturday.

Ireland's Own, 656 First Street, Encinitas, 92036-1001. Tim and Maureen, Irish, Irish and Irish music. Thursday through Saturday.

Jeffrey's Restaurant, 1990 North Harbor Drive, Oceanside, 92054-1001. Hut Sal, contemporary. Thursday through Saturday.



JOHNNY WINTER
Johnny Winter has had a peculiar, circular career during his 20 years in the national spotlight. He has gone from being an avidly acclaimed cult act to being a mega-star capable of filling arenas and stadiums back to being a club attraction. Recently, the dwindling crowds and marginal record receipts seem to have left no stone unturned in Winter's talent or temperament. Actually, the best imaginable scenario has occurred. Stripped of the obligation to match his virtuosity against every whammy bar warble on the circuit, Winter has pruned, honed, and extended his gifts as a consummate blues guitarist. A hefty amount of freedom is gained when a musician is not mandated to deliver a recitation of his and crowd-pleasing rereleases. Winter still delivers great portions of trash but all in the service of the fundamental blues rock he has always favored. This creates a unique friction as his playing charges the simple structures of the material. The best evidence of this in a while is his recent album (particularly on what could be considered his signature song, "A World of Contradictions"). Winter is a stalwart bluesman who survived rock stardom to become a bona fide classicist. He will return to the Esplanade on Saturday night with the fine local blues-rock guitarist **Rock Bailey** opening.

STEPHEN ESMEDINA
Kirby's Cafe, 215 15th Street, Del Mar 92036-1001. Eric Seeling, sax, Latin guitar music, 7:30 p.m. Wednesday through Saturday.
La Costa Hotel and Spa, Costa Del Mar Road, Carlsbad, 92008-1001. Tournament of Champions Lounge. Bobby Ayres performs contemporary music. Tuesday through Saturday. Seeling, sax, Latin guitar music, 7:30 p.m. Wednesday through Saturday.
Marina's, 20554 Lake Drive, Encinitas, 92036-1001. Robert Sandoz performs acoustic country music. Tuesday, Cande Kane performs acoustic country music. Wednesday, 8 p.m. in the International Salon.

Wednesday, Chuck Perla performs acoustic country music. Thursday, Joe music. Friday and Saturday, club for information.

Nitty Gritty, 6009 Pacific Delicias, Rancho Santa Fe, 92065-1001. Patrick Bergman and Kevin Heston, Latin jazz, 8-11 p.m. Sunday through Tuesday. Neil Nash, piano show tunes, Wednesday through Saturday.

Miracle's Cafe, 1953 San Elijo Avenue, Carlsbad, 92008-1001. Peter Popping, jazz and classical guitar, performs from 8-11 p.m. Friday. Eric Seeling, jazz and Latin guitar music, 10 a.m. Saturday. Israeli, contemporary and vocal, 10 a.m.-2 p.m. Sunday. Open-mic night, Tuesday.

Harlow Inn, 502 East Mission, San Marcos, 92176-1001. Deuce Coop, vintage rock and roll. Wednesday through Saturday.

Oakvale Lodge, 14900 Oakvale Road, Escondido, 92036-1001. CWR Express, country, Friday and Saturday. Jam session, early evening Sunday, hosted by CWR Express.

Old Del Mar Cafe, 3730 Via de la Valle, Del Mar, 92036-1001. The Sun Brothers, rock and roll. Thursday through Saturday. The Sons of Guadalupe, rock and roll. Sunday. Dr. Church Island, funk, hip, calypso and reggae music. Monday, live rock and roll. Tuesday, call club for information. The Big Firm, vintage rock and roll. Wednesday.

The Picking House Restaurant, 125 South Main Avenue, Fallbrook, 92038-1001. Good Times, country rock. Friday and Saturday evening.

The Piano Inn, 9650 Carmel Mountain Road, Rancho Palos Verdes, 444-3713. Justin and Lorne, The 40 doors music. Wednesday through Saturday.

The Potomac Club, 1227 Potomac Road, Fallbrook, 92038-1001. The Barry Brothers, country. Friday and Saturday.

Portofino Restaurant, 1100 First Street, Escondido, 92036-1001. Jack Smith, piano variety, from 6:30-10:30 p.m. Wednesday through Saturday.

Pony Horse Company, 12375 Pines Road, Poway, 92061-0001. Sh-Sh-Sh, vintage rock and roll. Friday and Saturday.

Peggy's, 1753 South Hill Street, Oceanside, 92054-1001. Don Trossen performs country and contemporary music, beginning at 8:30 p.m. Tuesday through Saturday.

Ralph and Eddie's, 399 Grand Avenue, Carlsbad, 92008-1001. D.R.B., rock and roll, beginning at 9 p.m. Wednesday through Saturday.

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The Judds

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RESTLESS HEART

OPEN AIR THEATRE
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k.d. lang and the reclines

California 8:00 7:00 OCT 6

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September 24 - FATTBURGER
October 1 - RICARDO SILVEIRA
October 8 - BENNY HOLLMAN'S
BIG BAND SOUNDS
FREE FLIGHT
October 22 -
October 29 - HOLLIS GENTRY'S NEON

Enjoy the beautiful valley concerts from the Culbertson Winery. Enjoy wine tasting in the first in jazz. Singsongs from 4:00 p.m. to 6:00 p.m. While on a selection of appetizers, sip your favorite Culbertson Champagne or beer, planned to a gourmet meal in Café Champagne.

Tickets for Champagne Jazz are available at all Ticketmaster locations or, for \$5.00, at the Winery.

From San Diego, take Interstate 15 to Temecula, proceed east on Rancho California Road for 4 miles to Culbertson Winery.

Café Champagne serves lunch and dinner July - reservations are suggested (714) 699-0099.

Tours - Saturday and Sunday, starting hourly at 10:00 a.m.

*October 28 concert, 3:00 p.m. to 5:00 p.m.

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Branford Marsalis

"TRIO JEEPY TOUR"

with KERRY KIRKLAND - piano • ROBERT HUBBARD - bass • JEFF "TAR" WATTS - drums

OCTOBER 4, WED, 7 & 10 P.M.
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G.A. \$14.00, STUDENTS \$13.00
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OCTOBER 15, 8 PM

STARLIGHT BOWL

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9171 - DWIGHT YOAKAM - STARLIGHT BOWL
101 - THE DOOBIE BROTHERS - STARLIGHT BOWL
104 - FINE YOUNG CANNIBALS - STARLIGHT BOWL
107 - ANDREA VOLLMEYER - SYMPHONY HALL
115 - MICHAEL W. SMITH - STARLIGHT BOWL

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SEPTMBER 14, 1999 2

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SOUND OF THE SIXTIES WITH



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ROCKWOK

SATURDAY
10PM FM NIGHT
Hosted by JOHN LESLIE
"JOHN LESLIE'S"



JACKS
plus SHARKSKIN

SUNDAY
ATLANTIC RECORDING ARTISTS
HURRICANE ALICE



BURNING HANDS



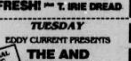
NERVOUS REX



MONDAY
FRESH - 2 LIVE DEAD



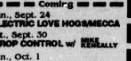
TUESDAY
DOY CURRENT PRESENTS
THE AND TRAVESTY
JOHNNY QUEST



WEDNESDAY
RUBBER RAMP
LATER RATHER NIGHT LIFE

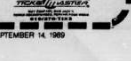


THURSDAY
Sun. Sept. 24
ELECTRIC LOVE HOGSBOCCA
Sat. Sept. 30
DROP CONTROL w/ RICHARD



FRI. OCT. 1
17th live recording session
Sun. Oct. 8
HOT WHEELS

Sat. Oct. 14
The return of WAR



Blues Band, blues and rhythm and blues.
Friday: Blue Hot, rock and roll. 4-8 p.m.,
followed by a blues jam session at 9 p.m.
Sunday: Jamboree 9 and the Rhythm
Rock and roll the place Monday: Rhythm
and the Broadcasters, rock and roll
and rhythm and blues. Tuesday: The
Forbidden Pig, rock and roll.
Wednesday

Your Palace, 2882 Governor Drive,
University City 453-4444. John Engler,
plano music featuring classic/rocks

themes, and show tunes, 6-8 p.m.,
Wednesday through Friday and
10 a.m.-1 p.m., Sunday

San Diego North

The Acropolis Mexican Restaurant,
4900 Claremont Mesa Boulevard,
Claremont Mesa 483-9222. Live music,
Thursday through Saturday, call club for
information.

ACCOLADES
present
BUDWEISER
KENNY LOGGINS
with Martika
and Kid Curry
Saturday, Oct. 7
Gates open at 2:00 pm
Showtime 3:30 pm
Fireworks 7:30 pm

Neval Station San Diego
556-7455
(off I-5 in National City)
\$12 General admission
\$5 Military discount
Tickets available at all
50 Navy & Marine bases

This event is a benefit for the San Diego Naval Station. All proceeds from the sale of tickets and merchandise will be donated to the San Diego Naval Station. The event is subject to the availability of funds and the discretion of the San Diego Naval Station. The event is subject to the availability of funds and the discretion of the San Diego Naval Station.

A Continuing Sunday Experience
SONIC TEMPLE
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 • Bauhaus
Joy Division • Sisters of Mercy

(at the Surfside)
630 So. Highway 101,
Solana Beach
755-4813
Sorry, must be 21.

rhumbaogies
big fins
dr. chico's island sounds
notice to appear
mark meadows band

IT ONLY HAPPENS AT
the OLD pacific beach CAFE
4427
MISSION BLVD.,
PACIFIC BEACH
479-1522

MONDAYS
Spaghetti - only
\$1.99
TUESDAYS
Prime Rib - only
\$5.99
JOIN US FOR
HAPPY HOUR
Mon.-Fri. 4-6 pm
featuring:
75¢ well drinks
50¢ domestic
75¢ imported
75¢ chablis
HOME OF THE
BEER DRINKER
HALL OF FAME
over 88 domestic &
imported beers

The Rockwood, 8022 Claremont Mesa
Boulevard, Claremont 560-8022. Jeff
Healey, rock and roll and rhythm and
blues, and the Rhythm and Blues
Thunder, blues, "Blues" Blues, blues and
rhythm and blues, Friday: Johnny Winter,
rock and roll and rhythm and blues, and
the Rick Garcia Group, rock and roll and
blues, Saturday: Buddy Guy, blues and
rhythm and blues, and J. Martineau,
rhythm and blues and rock and roll,
Sunday: Loretta Mack, rock and roll and
rhythm and blues, the High Five Pigeons,
vintage blues and rhythm and blues, and
the Brother Young Band, rock and roll,
Tuesday

Barney Stone Pub, 5617 Balboa
Avenue, Claremont 279-2033. Bill Craig
and folk music, Wednesday through
Sunday

Blue Bayou Lounge, 2537 Claremont
Drive, Claremont 276-0985. Chad Hart
and Friends, country and variety,
Thursday through Saturday, jam session,
6:30-10:30 p.m., Sunday

Bushy's, 9906 Mira Mesa Boulevard,
Mira Mesa 578-6666. Live rock and roll,
Thursday through Saturday, call club for
information: Doug Beagons, adult
contemporary music, 5:30-8:30 p.m.,
Tuesday and Wednesday

The French Cafe, 9623 Carroll Canyon
Road, Scripps Ranch 564-8900. Jimmy
Corran and Sharon Andrews perform
live music: Friday and Saturday
performances and also host a jam session on Sunday
beginning at 6:30 p.m.

Georgetown Lounge/Town and Country
Hotel, 500 Hotel Circle North, Mission
Valley 293-7132. Jamboree Rock, piano and
vocalists, entertainers from 6-11 p.m.,
Monday through Saturday: Debbie
Cleveland, piano variety, 10 a.m.-2 p.m.,
Sunday

Headquarters, 7040 Miramar Road, Mira
Mesa 566-4292. In Terrace, piano variety
dignifying music, Wednesday through
Saturday

Holiday Inn, 500 Hotel Circle South, Mission
Valley 293-7132. Live music, 205-7201.
Chad Hart, contemporary music,
Wednesday through Saturday

Holiday Inn, 500 Hotel Circle North,
Mission Valley 293-7132. Live music,
205-7201. The Rhythmics perform 50s
and 60s rock and roll, Wednesday
Friday and Saturday evening

Islands Lounge, Harriet Hotel, 2270
Hazel Circle North, Mission Valley
297-1131. Blues 5 p.m., contemporary
Thursday through Saturday: Backwoods
contemporary, Sunday and Monday

Nelly's Steak House, 284 Hotel Circle
North, Mission Valley 296-2331. Piano
Bar: Paul Craig, Monday through
Saturday, 5-8 p.m.; Dale Pearson, piano
variety, Monday through Thursday, 8 p.m.;
Maggie Harmon, Friday and Saturday
evening; David Fieldick, 8:30 p.m.,
Sunday

The King Linn Inn, 5225 Linda Vista
Road, Ramona 294-2279. Bill Wood and
"X" J. Patti, jazz, jazz, Friday: the Ken
Kaiser Trio, jazz, Saturday

La Hacienda Cantina, Mission Valley
Inn, 875 Hotel Circle South, Mission
Valley 294-6291. Rockabilly,
contemporary, Thursday through
Saturday

La Pavillon Lounge, Town and Country
Hotel, 500 Hotel Circle North, 299-7131.
Joe Davis, contemporary, Tuesday
through Saturday

The Library, 7419 Mission Gorge Road,
Allied Gardens 583-0116. Al Torres,
contemporary, Thursday and Saturday:
Bar Corra, contemporary music, Sunday
on guitar with vocals, Monday and Tuesday
live music: Friday and Saturday, a club
for information

Marriott Hotel, 2757 Rio San Diego
Drive, Mission Valley 693-3900. Chats
Lounge: Donna Blackwood, piano variety,
Friday through Saturday: Barbara
Banks, piano variety, Sunday brunch,
Friday through Saturday: Barbara
Banks, piano variety, Sunday brunch,
Saturday: contemporary, Tuesday:
Whisper Lou, Spencer Eddle and the
Eccentrics, and game, Wednesday:
The Stadium Club, 6005 Fairmount
Avenue, Mission Gorge 292-2266.
Rockabilly, contemporary and oldies rock
and roll, Friday and Saturday

Marshall Hall, 950 Hotel Circle North,
Mission Valley 298-0211. Open House:
Barb Torres, contemporary, Tuesday
through Saturday

The Noodle Club, 6005 Fairmount
Avenue, Mission Gorge 292-2266.
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Mission Valley 298-0211. Open House:
Barb Torres, contemporary, Tuesday
through Saturday

Padre Gold, 7425 Linda Vista Road
277-8481. Ray Chelma and Friends
perform dance, swing, and oldies music,
Friday and Saturday evening

Pal Joey's, 5147 Waring Road, Allied
Gardens 296-7573. Pro Brothers
Preservation Band, traditional jazz, swing,
and oldies, Friday and Saturday

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Harvey Stone Three, 530 Fifth Avenue, downtown, 233-6323. Michael Carey, contemporary. Thursday: Don Duan, Irish and contemporary music. Friday and Saturday: Gene Warren, rock and roll, Wednesday.

The Boat House Restaurant, 2040 Harbor Island Drive, Harbor Island, 295-8800. George Minerva, jazz on the saxophone, 8 p.m., Friday and Saturday.

Brewery's Bar and Grill, 4945 El Cajon Boulevard, college area, 267-7796. Scammers, rock and roll, Thursday through Saturday.

B Street Cafe and Bar, 425 West B Street at Columbia Street, downtown, 236-1707. The North Leasman Band, jazz, 6:30 p.m. and 9:30 p.m., Friday and 9:30 p.m., Saturday. Archie Thompson, contemporary jazz, 8 p.m., Monday through Wednesday, and 2:30 p.m., Friday and Saturday.

Butter Day's, 3112 University Avenue, North Park, 264-7747. Edna Ruge, rock and roll, 8 p.m., Thursday. The Two of Us, with Gary Ramer and Larry Gallows, variety rock and roll, Friday and Saturday. (Singer's) Western, rock and roll, 4:4 p.m., Sunday.

Cafe Ben Agostini, 703 B Street, downtown, 496-0222. Bruce Verbeke, piano, performs from noon-2 p.m., Sunday through Friday and from 5-7 p.m., Tuesday through Thursday. Rick Rose, pianist, performs from 5-7 p.m., Friday.

Cafe del Rey, 1849 E. 12th, Palomar, 830 p.m., Tuesday through Saturday. Barry Gray, 5-8 p.m., Sunday.



ALL SUNDAY, 8 p.m.

The Cuckoo, 2823 Summer Boulevard, downtown, 296-9033. The River Blues and the Paul Ross, rock and roll, Thursday. John Doe, rock and roll, and Sad Hopper and Friends, vintage country rock and roll, Friday. The Funambulist and Manuel Sca, rock and roll, Sunday. Sca-Lagard Band and Minuteman, rock and roll, Wednesday.

The City Band Cafe, 895 North Jewett, downtown, 234-2047. The Redcoats, vintage rock and roll, Thursday. The Mode, 50s and 60s rock and roll, Friday and Saturday. Storm Kape and the Swinger Cubes, with A.J. Croce, rhythm

and blues, Sunday. Archie Thompson performs jazz from 5-8 p.m., Friday.

Cocovento, 1901 Shelter Island Drive, Shelter Island, 222-4867. This and That, reggae, jazz, rock and roll, and rhythm and blues, Friday. De Chacha Island, Salsa, ska, calypso, and reggae, Saturday.

Copacabana Restaurant, 2888 Pacific Highway, San Diego, 297-2672. Performing in different rooms: Carlos Tayres and the Tayres, ethnic jazz, Friday and Saturday. Dario, Latin dance music, Friday and Saturday. Kirk Bates, Saturday.

Top 40, oldies, and new-age Brazilian music, Tuesday through Saturday, the Roberts Line House and the Showcase at Stern, recorded music and audience participation singing presentation, musicians and entertainers welcome, 7:30 p.m. mid-nights, Sunday, and 8 p.m. mid-nights, Tuesday and Wednesday.

Crow's, 802 Fifth Street, downtown, 234-4205. 9 p.m. jazz performance. David Jackson, Thursday. The Pines A Capella Trio, Friday. Javale Rock, Saturday. Bob Hamilton, Monday. Sun. Pines, Tuesday. Shop Myers, Wednesday. 8:30 p.m. jazz performance: Tibasso Road, Thursday and

Friday, the Joe Martin Quartet, Saturday: Joe Martin hosts a jazz jam session, Sunday. The Caliente Latin Jazz Expedition, Monday; the Holla Gentry Acoustic Quartet, Tuesday; the Holla Gentry Acoustic Quartet, Wednesday; David Jackson performs at 10 a.m., Saturday and Sunday. A.J. Croce shows piano at 6 p.m., Sunday.

Crow's Top Hat Bar and Grill, 872 Fifth Avenue, downtown, 234-4353. Jasper's Irish Chicago rhythm and blues with Len Haines and Friends, Thursday. Barry Craig, piano variety, Friday. Jackie Bonaville, jazz, Saturday. Open mike night (comedy, folk, and rock and roll), 8 p.m., Tuesday. Storm Kape and the Swinger Cubes, featuring A.J. Croce, jazz, Wednesday.

Doolies, 4225 El Cajon Boulevard, East San Diego, 283-6081. Piano bar. Paul Craig, Tuesday through Saturday. Paul Craig, Sunday and Monday.

Drowey Magda's, 309 University Avenue, Hillcrest, 294-6084. Camille Hearts, original music, Thursday. Reggie Nafie, Renaissance folk, and swing music, and more, Friday. The Pandora Street Band, folk music, Saturday. Ben and Harry acoustic folk and guitar music, Sunday. Old Time Night, Monday. Rick Sutton and Friends, contemporary pop, and original music, Tuesday. Jon and Theresa Hinton, Irish and original music, Wednesday. 7 p.m. on Wednesday. Second Wind, folk and ethnic music.

DP's Pub, San Diego Marriott Hotel and Marina, 333 West Harbor Drive, downtown, 234-5007. Rita Pines, 7 p.m. on Wednesday. Second Wind, folk and ethnic music.

Kicks

Mission Valley's most exciting new night spot. Featuring live entertainment.

KICK

Coming Sept. 19 - Special Event

San Diego Marriott Mission Valley
8757 Rio San Diego Dr.
San Diego, CA 92108
(619) 692-3800

INTERMcZZO

THE ALL NEW HAPPY HOUR

Take advantage of our drink specials, delicious free hot and cold hors d'oeuvres and live entertainment... It's happening now in the new and relaxed atmosphere of InterMcZZo.

Happy hour Monday-Friday from 4:30-7:30. Live entertainment 4:30 till closing.

Register here for a free getaway weekend!

Radisson Hotel San Diego
1443 Camino del Rio South, Mission Valley
92108

City Rock

The Red Coats

ENTERTAINMENT

September 13 & 14 - Red Coats
September 15 & 16 - Mods

* ALSO: Barry Kays & A.J. Croce
SUN. 8:00 p.m.

JAZZ HAPPY HOUR

FRIDAY, 5-8 p.m. Thank God It's Friday!

* DINING UNTIL 2 a.m. - FRI. & SAT.

ARCHIE THOMPSON
Live Jazz - Friday, 5-8 p.m.

LUNCH • AFTER THEATRE • LATE DINING
Cocktails • 234-2040 • Dancing
Sun.-Thurs. 11 am-midnight • Fri. & Sat. 11 am-2 am
Across from Horton Plaza parking
895 4th Avenue, downtown San Diego

musical rides, Tuesday through Saturday. Periodic. De Chacha Island Sounds perform ska, calypso, and reggae music from 5-8 p.m., Friday.

Pa Chichas Cafe, 2337 Pacific Highway, downtown, 232-0906. Coast Highway jazz, Thursday, Harvey and 52nd Street live jazz from 5-8 p.m., Friday.

Garrett's Grille, 2825 Fifth Avenue (corner of Fifth and Olive), Hillcrest, 297-4775. Villa Otrava hosts "International Music," Thursday: Mike Laro, piano music, Friday: Mike Laro, St. Francis, and Sunday: "off Broadway" night, Saturday: Burnett Anderson and Sandy Chappell, jazz, 8 p.m. to midnight, Sunday: Kristi Robert, piano music and singing.

Hamborgers, 4055 Wallace Street, Old Town on the Border del Mundo, 295-0544. Charlie Morse, contemporary, Friday and Saturday.

Horton Plaza Hotel, 331 Island Avenue, downtown, 544-1886. 5:30 p.m. jazz performance: Steve Krieger, Thursday and Tuesday. Joe Asenlin, Friday. Bill Hunter, Saturday. Jimmy Connor, Wednesday. 8:30 p.m. jazz performance: the Bob Hamilton Duo, Friday. The Shop Near 7th, Saturday. 8 p.m. jazz performance: the Bill Hunter Duo, Thursday. Ken Kaiser, Wednesday.

Horton Plaza Hotel, 330 E Street, downtown, 232-0906. Gary Rich performs jazz and new-age music, Monday, and Wednesday through Saturday.

Hempley's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 234-3577. Indoor stage. Friday 7 p.m. Sunday and Monday. Piano bar: Rick Runk, 8:30-9 p.m., Tuesday through Friday. Mike Runk, 9 p.m., Tuesday through Saturday.

Imperial House, 305 Kalma Street at Park Boulevard, Hillcrest, 234-2525. Wayne Lord, jazz, Tuesday through Saturday, with the Imperial House Opera Society. Tuesday: Wayne Lord and Hank Young, jazz, Friday and Saturday.

"The Jamboree", at the dock, 1066 North Harbor Drive, downtown, 234-6807. Rick Marcellino and the B Street Band perform contemporary music every dinner cruise.

Joe's Hickory Wood Barbecue, 5322 El Cajon Boulevard, East San Diego, 294-6270. Appalachian folk jam session the third Tuesday of the month; silent show and hour, with Eileen Hay performing everything from country to folk and contemporary, 7:30 p.m., Wednesday.

Jelly Beans, 807 West Harbor Drive, Seagull Village, 233-1200. Steve On comedy and music, Thursday through Saturday. Mike Krieger, comedy and music, 7:11 p.m., Sunday. 8PM, contemporary, Wednesday.

McDonald's, 1225 Fifth Avenue, downtown, 234-4294. The Juke Logan/El Lench Band, blues and rhythm and blues, Friday and Saturday.

The 94th Ave Band, 9400 Balboa Avenue, Kearny Mesa, 594-4773. Shalish, reggae music, 5-8 p.m., Friday and second 8 p.m., Sunday.

The Omni International Hotel, 930 Broadway Circle, downtown, 239-2200. Lounge: piano variety with Kenia Melton, Tuesday through Saturday.

Parade's B, 420 17 Street, downtown, 233-3077. Pro Brighton's Preservation Band, New Orleans-style jazz with soul and style. Come to, early evening Wednesday and Thursday: the Fraxions, rock and roll and rhythm and blues, Friday and Saturday: the Willie Joe Blue Band, blues and rhythm and blues, Sunday: the Nostalgia, vintage rock and roll, Tuesday.

Princess of Wales British Pub and Restaurant, 1660 India Street, 238-1203. Singalong piano bar entertainment.

The Red Hot Black House, 2221 El Cajon Boulevard, 297-1313. Doug Hye three-piece entertainers with an emphasis on three-piece, beginning at 8:30 p.m., Wednesday through Saturday.

Reuben's, 6, Lee, 900 Harbor Island Drive, Harbor Island, 295-3905. Rising Star contemporary, Thursday through Saturday.

Rude O'Grady's, 3402 Adams Avenue, Normal Heights, 264-7666. Bruce Barnes, contemporary, Thursday and Wednesday; the Nite Bites, rock and roll, Friday and Saturday; Tony Camacho, Irish folk music, Tuesday.

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RG 750 model	\$949	\$549
RG 520 model	\$749	\$429
RG 560 model	\$749	\$429
Pro Line PL 180	\$989	\$395
RG 707 bass	\$629	\$379
RG 340 model	\$549	\$199
RG 707 fretless bass	\$799	\$499
NEW! RG 300 semi-hollow guitar	\$949	\$549

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CRY BABY WA-WA PEDALS List \$119 NOW \$59	SHURE MICROPHONES SMS5 List \$199 SMS7 List \$130 \$99
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Headphone practice amp & tape player. Includes:
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• Distortion
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BLUE RIDGE MUSIC

509 1st St., Encinitas • Mon. Fri. 10-7, Sat. & Sun. 12-5

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OF OLD ME ANTIQUES

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Top 40 • Contemporary • Oldies
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- Brazilian Seafood Pasta
- South American Feijoada Stew - Succulent beef, pork & chicken melded with fresh garden vegetables in a divine sauce
- Chicken Parmesan - Just spicy enough

ALL SERVED WITH CAESAR SALAD & CHOICE VEGETABLES

Plus our selections of STEAKS FISH PASTA from the regular menu

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sizzle with all your favorite South American melodies for listening & dancing

Special performance Friday & Saturday 8:00 pm-1:30 am

Shows until 1:30 am every Friday & Saturday

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Tuesday 6:30 pm
Drink special

"HAPPY HOUR"
Tuesday-Friday 3:00-7:00 pm
Complimentary buffet 5:00-7:00 pm
Super drink specials

The home of the exotic Brazilian cocktails that turn every night into a tropical Carnival

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DARIO plays Latin hits Friday & Saturday 8:00 pm-1:30 am

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790

FM

Bryan Jones

Mornings
5:30-10:00 am

Scout's Garden Cafe, San Diego
 Sunday, Sept. 14, 12:00 p.m. to 2:00 p.m.
 Sunday, Sept. 14, 12:00 p.m. to 2:00 p.m.
 Sunday, Sept. 14, 12:00 p.m. to 2:00 p.m.

Shirley Davis, 500 Fourth Avenue,
 downtown, 230-8111. Native artist,
 performs original and rock and roll music
 and comedy. Thursday evening the jazz
 band and rhythm and blues.
 Thursday through Saturday.

The Lee's, 5302 Napa Street at Moraga
 Boulevard, Bay Park, 542-1462. Rockabilly,
 vintage rock and roll. Thursday through
 Saturday the Big Five, vintage rock and
 roll. Sunday the California Blues Band,
 blues and rhythm and blues. Wednesday
 through Saturday.

Two Rivers LightHouse, 210 Harbor
 Island Drive, Harbor Island, 291-0110.
 Karaoke, featuring Ken Art, Barbara
 Jaramon, Linda Kern, and Don Brown,
 jazz and contemporary music. Thursday

through Saturday. Drama Cafe,
 contemporary. Wednesday through Friday,
 4-7 p.m.

Tuba Man's, 2551 University Avenue,
 North Park, 255-2526. The 3rd Band
 (formerly the King Blatant Blues Band),
 blues and rhythm and blues, 8 p.m.
 Thursday. The High Society Jazz Band,
 Downtown, 530 p.m. Friday. Friday
 at 9 p.m. by vintage rock and roll artist
 Niall and Vaid. Friday. Niall and Vaid,
 vintage rock and roll, 9 p.m. Saturday
 the Ranch Party Blues Band performs
 at 5:30 p.m. Sunday. The Jeff Moore Duo,
 rockabilly blues. Wednesday.

2551, 2551 University Avenue, North
 Park, 255-2526. Music and poetry night,
 Thursday. The Untamed Youth and
 Comedian Blues rock and roll. Friday
 the Undecided, the Jaz, and Cream
 Traffic, rock and roll. Saturday. Clio
 Oblique, Tuesday. Greenline,
 Wednesday.

Vineyard Hotel (the Bar), 1960 Harbor
 Island Drive, Harbor Island, 291-6700.
 John Bone, piano variety, 8:30 p.m.

Friday and Saturday, and 9:30 a.m.,
 Sunday morning.
 The Weasles Band, 2555 Second
 Avenue, downtown, 238-1818. Blues
 performs contemporary and classical
 piano selections in the Fortochina
 room from 6:30-10:30 p.m. Monday,
 Tuesday and Friday. and in the lobby
 from 4-8 p.m. Saturday and Sunday.
 World and Music Bookstore, 2896
 Fourth Avenue, Hillcrest, 298-4011. The
 Tuna Trio, jazz, 8 p.m. Friday. Kristina
 Olsen, original folk music, 8 p.m.
 Saturday.

The Wild Club, San Diego Marriott
 Hotel, 233 West Harbor Drive, downtown,
 234-1000. The Elements, contemporary
 Tuesday through Saturday. The Shop
 Meyer Quartet, jazz, 5-9 p.m. Sunday.

East County

Antelope Hacienda, 700 North Johnson
 Avenue, El Cajon, 442-8827. Michael
 Carey, contemporary music, 9 p.m.,
 Friday and Saturday.

Blarney Stone Inn, 7099 El Caim
 Boulevard, college area, 462-2292.
 Michael Carey, contemporary
 Wednesday. Brian Whitaker,
 contemporary. Thursday. Brian Barnes,
 contemporary. Friday and Saturday.

The Boulder Restaurant, 4330
 Parkway Drive, La Mesa, 465-3600.
 Howie Gold, contemporary. Wednesday
 through Saturday. Eddie Gold, pianist,
 performs a variety of music. Sunday
 through Tuesday and during the Friday
 happy hour.

Bruno Mills, 12377 Woodside Avenue,
 San Diego, 448-7778. Sunday, country,
 Wednesday through Sunday (open season)

Sunday, country dance lessons, Sunday
 Wednesday and Thursday.

Ball and Blues, 189 North Second Street,
 El Cajon, 573-3603. The Cactus, vintage
 rock and roll, Wednesday through
 Saturday.

Carlos Murphy/Vicentini Center,
 3300 Grossmont Center Drive, La Mesa,
 698-9757. Bolshoi Ballet, rock and roll,
 Wednesday through Saturday. Take Your
 Pick, contemporary. Sunday and Monday.
 Song Trek, recorded video and audio
 audience participation presentation,
 Tuesday.

Circle D Corral, 1033 Broadway, El
 Cajon, 444-7443. Country Causiana,
 country. Wednesday through Sunday.
 The Crown Room, 1288 Colorado
 Avenue, El Cajon, 447-0456. Dale Allen
 performs video and country music
 beginning at 9 p.m., Wednesday through
 Saturday.

Dick's Horseshoe Lounge, 7664
 Broadway, Lemon Grove, 469-4344.
 Starfire, featuring Buddy White and the
 Starfire Horns, vintage rock and roll
 and blues. Thursday through
 Sunday.

Don's Landing, 1185 East Main Street,
 El Cajon, 442-0258. Jerry Burchard,
 contemporary. Wednesday through
 Saturday. Carol Curtis, contemporary,
 Sunday through Tuesday. Don Miller
 plays piano. Friday happy hour.

The Boulder Restaurant, 4330
 Parkway Drive, La Mesa, 465-3600.
 Howie Gold, contemporary. Wednesday
 through Saturday. Eddie Gold, pianist,
 performs a variety of music. Sunday
 through Tuesday and during the Friday
 happy hour.

Bruno Mills, 12377 Woodside Avenue,
 San Diego, 448-7778. Sunday, country,
 Wednesday through Sunday (open season)

El Torito Restaurant and Cantina, 5024
 Baltimore Drive, La Mesa, 498-7504. Ken
 Hart performs musical selections from a
 variety repertoire, featuring music of
 1950 and 70s, on acoustic guitar,
 beginning at 8 p.m., Saturday.

EZ Country, 10555 Mission Gorge Road,
 Sanier, 440-0000. The Corvettes, country
 rock and roll and classic rock and roll,
 Friday and Saturday.

Fausto Lounge, 8047 Mission Gorge
 Road, Sanier, 440-0240. Pacific Motion
 rock and roll music. Thursday through
 Saturday.

Phas Springs Inn, 15505 Highway 94,
 El Cajon, 443-8968. Shermans, country
 music, 9 p.m., Friday and Saturday and
 also at 6 p.m., Sunday.

The Irish Inn, 2754 Alpine Boulevard,
 Alpine, 445-6790. Sean McVicker, Irish
 and contemporary music, 5-8:30 p.m.,
 Thursday and Wednesday. Sean McVicker
 and Paul Dunn, Irish and folk music,
 Friday and Saturday. Contemporary Irish
 music, 9 p.m.-1:30 a.m., Friday and
 Saturday. Patrick Ryan, Irish performs
 at 5:30 p.m., Friday and Saturday.

Kelly's Pub, 6344 El Caim Boulevard,
 college area, 468-0400. Sunset King,
 Modern Rhythms, blues and rhythm and
 blues. Thursday. Sunset King, rock and
 roll. Friday. Featherstone, rock and roll.
 Saturday. Brian Whitaker, contemporary
 Sunday.

Ken's Restaurant, 401 West Main
 Street, El Cajon, 442-7188. Chinglin
 Room. The El Cajon After Dark Show
 features Timothee, with Ron Bell,
 performing contemporary music.
 Thursday through Saturday, beginning
 at 9 p.m.

BULLET LA VOLTA & THE FLUID
 THURSDAY, SEPTEMBER 21
 11:00 PM - 1:00 AM
 11:00 PM - 1:00 AM
 11:00 PM - 1:00 AM

9/11 REGGAE MAKOSSA
 presents
PETER TOSH MEMORIAL & BIRTHDAY TRIBUTE
 From Jamaica
NATIVE
 California Reggae
 with
SHLOH
 plus more!
 Friday, Sept. 22, 8:00 pm
 at S.D.'s leading
 alternative club
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 (corner of Market & Union)
 Advanced tickets through Lou's Records, House of Africa
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 Listen 9/11 REGGAE MAKOSSA Sunday, 7-9 pm

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 Join us Saturday nights for our all-night
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EVERY NIGHT AT HAPPY HOUR!
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MONDAYS
MONDAY NIGHT FOOTBALL
 Giant 10' Screen
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 11" well drinks
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 75¢ schnapps
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JAZZ & BLUES
DEE DEE M'NEIL
 with the
MARK AUGUSTIN TRIO
 8:00 pm-midnight
 through October
SAXOPHONE GREAT
HAROLD LAND
 with special guest
OSCAR BRASHEAR
 and the
MIKE WOFFORD TRIO
 Tonight through Sunday
NO COVER • FREE VALET PARKING
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JAZZ NIGHTCLUB
UPCOMING
 October 4-6
 John Hicks Quintet
 Featuring
 Charlie Freeman
 October 11-22
 Jimmy Witherspoon
 November 1-12
 Cedar Walton &
 Billy Higgins
 November 15-26
 Hank Crawford &
 Jimmy McGriff
 November 28-
 December 10
 Joe Pass
 December 13-30
 Rose Allaire

PARADISE BAY
 On Mission Bay
WEEKDAYS
SUNSET JAZZ HAPPY HOUR
 \$1.50 well drinks,
 domestic beer, margaritas
 and more! 4-7 pm
 Fashion Auction Friday at 7 pm
MONDAYS
\$1 DRAFTS
THURSDAYS
LADIES ...
 End your day at the Bay with a complimentary glass of champagne
 from 7-8 pm and fun and fashion with our auction at 7:30 pm. Then
 stay for dancing and giveaways with DJ personality Mike Dale!
THURS-SAT
 We welcome José Cuervo Pro Beach Volleyball
 volley over after you rally it up for "The Spike" and
1/2 OFF ALL JOSÉ CUERVO DRINKS!
FORTÉ
 Friday is Dry Day at the Bay! Michelle Dry \$1.50
 At Mission Bay • 1915 Camino Rd. • 619-223-2133

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 featuring:
THE JOKEY SHOW
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 Plus very special guests
 Rally by Secret Society, S.D.
SAT., SEPT. 16, 3 PM
MONTEZUMA HALL, SDSU
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CLUB MONTEREY
 We've got the best
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CHEERS HOUR CALENDAR
MONDAY
 ALL-AMERICAN MONDAY
 Gourmet Hot Dog Buffet &
 Samuel Adams Beer
 Monday Night Football
 Celebrity Bartending by a San Diego Charger
TUESDAY
 Peel & Eat
 Shrimp Buffet
 & 6 ft. Sub Sandwich
WEDNESDAY
 Pizza, Pasta &
 Pauli Gift
THURSDAY
 Stuff-a-Spud
FRIDAY
FIESTA
 MEXICAN FIESTA
 Fish Tacos &
 Perfect Margaritas
 Famous Spread of Complimentary Food
 ... Fresh Veggies, Dips, Chips and Salsa
 Plus Drink Specials Galore
 \$1.75 well drinks • \$1.25 Bud & Lite drafts
 Cheers hours 4:30-7:00 Monday-Friday
 Friday and Saturday—Never a cover, always a blast!
 Hottest DJ and high energy music.
 Sunday—Reggae Night \$1.50 well drinks all night
 At the Doubletree Hotel • 18 at Mission Center Road • 543-9000

Schor Productions
ELEPHANT BAR & RESTAURANT
 present
the ELEPHANT BAR'S BIKINI CONTEST
Thursday, Sept. 21
10 pm
 Starting San Diego's finest "Bikini Clad
 Ladies" fighting for
\$400 CASH & PRIZES
 Sponsors include:
 Pacific Tan • World Gym • Avion Travel
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DRINK SPECIALS ALL NIGHT LONG!
\$1.49 MUNCHIES
FROM OUR SAFARI BAR & GRILL
 Ladies' Night California
 Centerfolds Sept. 28 • 10 pm
ELEPHANT BAR & RESTAURANT
 8980 Villa La Jolla Drive
 La Jolla • 587-1993

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A·N·A Back-to-School Sale
 Super Discounts
 APPLIANCES • CAMERAS
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 ANSWERLINE
 Before and after the sale
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MINOLTA
NEW MINOLTA FREEDOM TELL



- Motorized 35mm and 80mm lens selection with macro capability
- AF-integrated multi-sensor metering provides the best possible exposure for the subject
- Fully automatic film handling
- Complete with Minolta's 1-year USA limited warranty

Mfrs. sugg. list \$300.00
ANA's sale price \$189.95
 3-year product protection plan available

MINOLTA
NEW MINOLTA FREEDOM 200



- Precise infrared auto focusing
- Subject-priority automatic exposure
- Automatic film handling
- Automatic switchover flash
- Complete with Minolta's 1-year USA limited warranty

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ANA's sale price \$119.95
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Canon
CANON SURE SHOT ZOOM XL



- 35 to 85mm zoom with macro for close-ups
- 3-zone metering handles backlit shots
- Strobe-sync flash for striking night shots
- Intelligent framing zoom ensures uniformity
- Removable control dials zooming, too
- Includes Canon USA, Inc. 1-year limited warranty/registration card

Now in stock! Lowest price guaranteed!*

Canon
NEW Canon EOS 630



Guaranteed lowest price

- Fastest-responding Canon Predictive Autofocus for fast-moving subjects
- Enhanced, ultra-fast EOS autofocus operation
- Built-in 8 lux motor drive - fastest in its class
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- Includes Canon USA, Inc. 1-year limited warranty/registration card

Now in stock!

Nikon
Nikon Action Touch



- Auto film handling
- Auto-focus, waterlight up to 10 feet
- Auto-flash indicator
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- DX coded

Mfrs. sugg. list \$322.00
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Nikon
Nikon One • Touch* 100



- Auto-focus 2" to infinity
- 20 second focus lock
- 2 shut-off timer
- Built-in auto-flash
- Includes 1-year Nikon USA limited warranty (extended warranty available)

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RICOH
EF-60



- Focus-free lens
- Auto-loads & advances
- Pop-up flash
- 1-year Ricoh USA warranty
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Mfrs. sugg. list \$60.95
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 (includes strap and case)

RICOH
FF-7



- Auto focus & flash
- Four different shooting modes
- DX coded/remote load/advance & rewind
- 1-year Ricoh USA warranty

Mfrs. sugg. list \$209.00
ANA's sale price \$159.95
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RICOH
TF-500



- 35-70mm dual lens auto-focus
- Automatic focus
- Backlight control
- 1-year Ricoh USA limited warranty

Mfrs. sugg. list \$250.00
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YASHICA
YASHICA 230-AF
 Yashica Factory Rebates
\$66 mfrs mail in rebate off ANA's low discount price



- Yashica AF 50mm
- Includes CS-110 flash
- 3-year USA warranty

Mail in rebate applies to Yashica 230-AF and Yashica AF lenses purchased between 10/1/89 and 12/31/89

CLAIREMONT STORE
 8837 Clairemont Mesa Blvd.
 Just off Hwy. 163
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HILLCREST STORE
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 1 block off Hwy. 163
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Aladray's
A·N·A

MISSION GORGE STORE
 4427 River Ave.
 Behind McDonald's
 563-5650 or 283-2368

CHULA VISTA STORE
 383 Palomar St.
 Across from the Trolley Station
 425-6000

A.N.A. is not responsible for typographical errors.
 *Come to A.N.A. for details.

Appliances • Cameras • Stereo • Video • TV

Mon.-Fri. 10-7 Sat. 10-6 Sun. 10-5
 All items in ad subject to stock on hand.
 Prices good through Sept. 18.

SECTION 3



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HELP WANTED

BARBERS/HAIR STYLERS - Ladies and gentlemen, we are looking for full and part-time stylists for our new location. We offer a competitive salary and benefits. Call for an interview. 444-1111.

ADMINISTRATIVE ASSISTANT - Required group working in administrative support. Must be experienced. 444-1111.

ADVERTISING/SALES - Required 16 people, part-time and full-time to help me with my business. Call for an interview. Mr. Tump 565-1044.

FREE CLASSIFIEDS

Free classifieds are available to private parties and to nonprofit organizations that do not charge for their services. Only one ad per party or organization will be accepted per week. Each ad must be typed on a 3x5 card (placed inside an envelope) or on a post card. Free classifieds are limited to 25 words or less. Classifieds of more than 25 words cost \$0.60 per extra word, and payment must accompany ad.

MAILING DEADLINE
Free classifieds must be mailed to the following address and must be received by 7:00am Monday, three days in advance of the intended issue. Reader Classifieds, P.O. Box 80803, San Diego, CA 92138. No free classifieds will be accepted at the Reader office or over the phone.

LATE CLASSIFIEDS
Private parties and nonprofit organizations may place classifieds over the phone or at the Reader office, 1703 India Street, downtown, at the rate of \$1.15 for 25 words or less plus \$0.60 per extra word. The deadline is 1:00pm Tuesday.

DON'T CALL US
Due to the large volume of free classifieds, the Reader cannot handle visits or phone inquiries concerning them. Please do not call us to ask how to place free classifieds, to attempt to cancel classifieds, or to request information from free ads seen in past issues. The Reader reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

PAID CLASSIFIEDS

Businesses (including paid services or functions, rentals, and ongoing profits-making enterprises) must pay in advance for classified ads at the rate of \$1.15 for 25 words or less plus \$0.60 per extra word. Discounts are available for classifieds placed for consecutive issues and will be quoted upon request. The Reader will not be responsible for failure to run an ad or for errors in an ad except to the extent of the cost of the first insertion of the ad.

MAILING DEADLINE
Paid classifieds can be mailed to the following address and must be received by 7:00am Monday, three days prior to issue. Reader Classifieds, P.O. Box 80803, San Diego, CA 92138.

WALK-IN DEADLINE
Paid classifieds may be brought to the Reader office, 1703 India Street, downtown, before 4:00pm Tuesday, two days prior to the issue. Office hours are 9:00am-5:00pm, Monday through Friday, except Tuesday when the hours are 9:00am-6:00pm.

PHONE DEADLINE
Paid classifieds may be placed over the telephone before 6:00pm Tuesday, two days prior to the issue. Phone orders are with Visa or MasterCard only. Phone hours are 8:30am-5:00pm Monday through Friday, except Tuesday when the hours are 9:00am-6:00pm.

PHOTO CLASSIFIEDS



NORTH PARK
3-story townhome, 3 master bedrooms, 2-1/2 baths, extra-large kitchen, granite, wood dining room, tropical, yard, carport. 1 week new. \$177,000. By owner. 581-2467.

For your convenience we will take a picture of your house or car for a one-time additional fee of \$10 per photo. The deadline for making appointments is 5:00pm Friday for the following Thursday's issue. Call Monday, Friday, 9:00am-5:00pm, 235-6656.

WE TAKE THE PHOTO FOR YOU!
Photo classifieds can be mailed to the following address and must be received by 7:00am Monday, three days prior to the issue. Reader Photo Classifieds, P.O. Box 80803, San Diego, CA 92138.

WALK-IN DEADLINE
Photo classifieds may be brought to the Reader office, 1703 India Street, downtown, before 12:00 noon, Monday, three days prior to the issue.

Photo classified ads cost \$3 each and are available to private parties selling cars or real estate. (For business rates call 235-6656.) Ads include copy of no more than 25 words (including headline), and a photo to be provided by the advertiser or taken by our photographer. (See below for additional fee.) Photos must be 3 1/2" x 5" in size, preferably black and white, and are subject to Reader approval. Those accepted for publication will not be returned. Photo classifieds may be placed for multiple insertions provided proper payment is received in advance.

ADHOC TEACHERS NEEDED - Experienced teachers needed for various subjects. Call for more information. 444-1111.

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**Am/In cassette
#6180 digital w/clock
Auto reverse
18 presets
Dolby B - pre-amp output**

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SEPTEMBER 14, 1989 33

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FORD MUSTANG 289, 1968, 401 coupe, white paint, excellent interior (new). New tires and wheels, excellent mechanical condition. All original parts replaced. \$1700. 451-2677.

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FORD MUSTANG, 1984, convertible, all power, air cruise, air heater, interior, new tires, excellent condition, must see to appreciate. \$1700best. Message 549-9271.

FORD MUSTANG, 1981, V-6, navy, automatic, transmission, air conditioning, amfm cassette. Asking \$1495. 746-5223.

FORD MUSTANG GT, 1985, convertible 5.0 engine, 3 speed, mag, all power, 2000s, white with black top, perfect condition. 31K miles. \$1500. 485-2335.

FORD MUSTANG, 1976, hatchback, 302, air conditioning, power steering, good interior and engine. \$1500. 955-4670.

FORD MUSTANG GT, 1984, 1 speed, red, 401 engine, amfm cassette, (in wheel, top, 276-5894, 276-5383).

FORD PANEL TRUCK, 1959, English, unique message, perfect project car opportunity, unlimited possibilities for a one-of-a-kind classic. Best offer. 942-8122.

FORD PINTO WAGON, 1975, Needs drive and some TLC. Come and take it for a ride. \$700best. Message 441-4132.

FORD RANGER, 1986, (2) one, V-6, super, loaded, custom suspension lift, 17000best. One 2.3 liter, 481, 15500. Both excellent condition. Original owner. 449-2786.

FORD SUPER VAN CONVERSION, 1982, overhauled, amfm cassette, dual tires, Headman Headen, captain's chair, best, cabriolet. C302.2 Thompson, work. 545-6477 home 437-1786, 437-4305.

FORD TEMPO, 1984, Automatic, power steering and brakes, air conditioning, amfm radio, 4 door, Metallic bluegray. 13500best. 294-3841.

FORD TEMPO GLX, 1984, 5 speed, loaded, air conditioning, power steering, disc brakes, sunroof, power windows, custom interior, custom wheels. 13000best. 288-4734.

FORD TEMPO GL, 1984, 4 door, air conditioning, new power steering, 83K miles, runs great. 3500. 457-8158.

FORD TEMPO, 1986, V-6, power windows, cassette, digital dash, dual tires, 1986, black, 17000best offer. 488-2436.

FORD THUNDERBOLT, 1967, Classic, white, show car, unique interior, plenty of new parts, increase in value each year. Garaged. Must see. 1880. 375-8623, 278-4765.

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FORD TRUCK, 1978, 1/2 ton, 4 door, 351 engine and transmission, new engine, 400, 11000. 955-1211, 408.

HARD TOP, For Spider (shg top), 140. 449-3554.

HEAD AND CABRIOLET, Pinto 2300, good condition. 140 firm. Call now. 449-3558.

HONDA ACCORD LXI, 2-door hatchback, automatic, windows, sunroof, cruise, amfm cassette, air conditioning, 5 speed, 58K miles, California. 110,000. After Sun. 514,000. 444-7131.

GOVERNMENT SEIZED surplus vehicles, low as \$300. Buick, Mercedes, Porsche, Chevy, GMC, and vans. Answering recorded message. 1000. 449-3554.

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HONDA ACCORD, 1985, 4 door, 5 speed, amfm cassette, radio and cassette, disc control, one owner, mint condition. First 15750 miles. 284-9330.

HONDA ACCORD LXI, 1986, 4 door, amfm cassette, 4 speakers, 5 speed, power steering, recent paint and minor body repairs. Excellent condition. 12000best. 483-5430.

HONDA CIVIC, 1979, wagon, automatic, great body, runs well, only 98 miles on engine. 15000best offer. 349, 450.

HONDA CIVIC, 1980, 1600, 4 door, 5 speed, amfm cassette, 1500 miles, 11500 from 4000. Monday-Friday, 8am-5pm. 488-3710.

HONDA CIVIC, 1978, 4 door, 43K new engine, amfm cassette, runs well. 15000best offer. 288, 4527, 553-6671.

HONDA CIVIC, 1980, 1600, 4 door, 5 speed, 68K, good condition, very reliable. 11400. 483-5059.

HONDA CIVIC, 1984, 5 speed, amfm cassette, low mileage, excellent condition. 1984, 15000 miles, 11400. 483-5059.

HONDA CIVIC, 1980, 1600, 4 door, 5 speed, amfm cassette, 1500 miles, 11500 from 4000. Monday-Friday, 8am-5pm. 488-3710.

HONDA CIVIC, 1978, 4 door, 43K new engine, amfm cassette, runs well. 15000best offer. 288, 4527, 553-6671.

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Clutch Job Only \$149*
Includes parts & labor (*most cars)

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4 cylinder - 20* parts
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HOUSTON Tuner/Cassette with infrared remote! Special factory demo Complete w/ Blaupunkt Speakers Reg. \$49 **\$399**

BLAUPUNKT Complete system AM/FM cassette in-dash w/speakers Reg. \$89 **\$89**

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CAR ALARM Shock & engine kill 2 remotes Includes installation **\$229**

SPEAKERS 30 watt 4"x6" OEM upgrade **\$49.95 pr.** Reg. \$74* 6" Dual cone 60 watt **\$59.95 pr.** Reg. \$79*

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Compare what our special includes:

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50% OFF
Any air conditioning installation with this ad. Escondido only. No dealers.

SALES • SERVICE • INSTALLATION

- Factory-type air conditioning
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Located at 751 San Marcos Blvd.

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5

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VW BUG, 1960, sunroof, restored, runs well, excellent body work, paint, \$250/500 call.
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VW BUG, 1977, convertible, sporty clean car, top down, top, upholstery new, 1977, 4 cyl. Grease engine, lots of power and style. \$444-9594.

VW BUG, 1975, 30k miles on rebuilt engine, 1975 model, \$1350 firm. Call 454-4424.

VW BUG, 1958, working on rebuild engine, signals, white lid, current registration \$1000. Phone 296-1572.

VW BUG parts, mostly 1967. Fenders, hubcaps, door handles, etc. are VW where you can find them. Weber's tail lights, roof rack. Samana pants, lots more. 695-3708.

VW BUS, 1971, new, weatherstripping, 1971, 4 cyl. VDO gauges. Rebuilt engine, transmission, factory disc brakes, roof racks, alternator, roof rack, custom storage compartments. \$1574.



MAZDA 626 Si
4 cylinder, 4 door. Very good condition. Blue. \$5995. Will consider trade, cash. 425-6369.



MERCEDES 1900
good original condition. Excellent
interior and engine. Amfitm
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1849.



MORRIS MINI
New paint, body work, and interior.
New dash. Rebuilt brakes. Engine
strong. \$3900 firm. -ryan, 237-1150.



5-speed, 25 mpg highway. Runs 15K miles. Excellent utility vehicle. or best offer. Leave message, 865, x299.

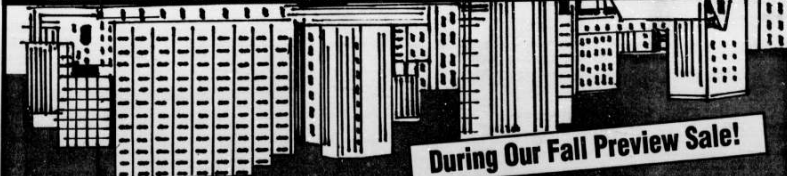


Looks great and runs beautifully.
 Hook, \$6500. Engine, transmission,
 all rebuilt. New shocks. Excellent
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**Solid Oak
TV Cart**

Solid oak butcherblock
top. Comes with casters.
Unfinished.

\$59



Solid Alder Country Table

This 30" x 48" table comes with a 1" thick
solid alder butcherblock top, turned legs
and drawer. A lot of table for this low price!
Unfinished. Chairs available extra.

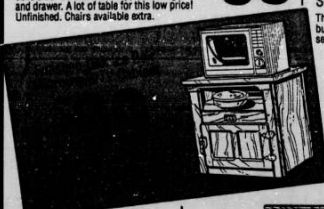
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Solid Alder 48" Country Table

This country favorite comes with a 2" thick, solid
butcherblock top and heavy turned legs. You have to
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\$199



**Solid Pine
Country
Entertainment Center**

Made of solid
northern pine,
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doors. Holds TV,
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Unfinished.

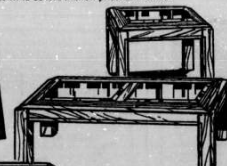
\$229



**Deluxe
Pine
Entertain-
ment
Center**

Solid pine
raised panel
doors, decorative
dental molding on top,
pull-out VCR shelf,
storage for electronic
equipment. Unfinished.

\$339



Solid Oak and Glass Cocktail Table

Contemporary styling.
Beveled glass.
Unfinished. 24" x 48".

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Matching end table ... \$119

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