

9th Annual Photography Awards Exhibition
Call for entries — page 10

Is the Sports Arena a Lemon? — page 4

READER

VOLUME 18, NO. 37 SEPTEMBER 21, 1989 SAN DIEGO'S WEEKLY

The End of the Pipe



What the city's sewage is not doing to the Pt. Loma kelp beds

Photography by Al Freeman

Story by Neal Matthews

down, down we dropped into the darkening green-brown waters off Point Loma, one nautical mile straight out from the sewage treatment plant toward the south end of the point. My friend Bill Causee and I had already dived onto the sewage outfall pipe that carries some 180 million gallons of treated wastewater every day from throughout San Diego County and squirts it into the ocean, two and half miles out, in 210 feet of water. That previous dive, a week before, was to a depth of 50 feet. Today's dive, on Saturday, September 8, was going to be made just north of the outfall, on Point

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CITY LIGHTS

GOLD BUYS BRONZE

BY NEAL MATTHEWS

The Cabrillo Bridge in Balboa Park is closed for construction of a formal entrance into the park from the west side, and workers are busily completing the project before the opening of the San Diego Arts Festival, which will hold many of its exhibitions in the park, on October 21. The \$500,000 makeover is being undertaken by San Diego Trust & Savings Bank, in honor of the bank's 100th anniversary. When completed, the portal will be another plaza, joining the venerable Plaza de Panama, Plaza de California, and Plaza de Balboa in San Diego's world-famous park.

(continued on page 6)



The same game: How about "Plaza de Sefton"?

YOU JUST BOUGHT YOURSELF AN ARENA

BY MATT POTTER

Did Harry Cooper pay too much for the San Diego Sports Arena? Or did the city get taken for a ride? Last week, city staffers reluctantly handed over documents on their evaluation of the Cooper deal. The city's month-long analysis, completed in the middle of May, was far more ambivalent than

February publicity had suggested. Cooper, an amiable La Jolla, emerged from relative obscurity when he announced he'd made arrangements to take over the aging building from a company controlled by Greyhound Limited, a Canadian firm. Though the price wasn't announced, county records show

CLANG, CLANG, THUMP

BY BRIAN CAVLEN

This is the story of the fancy red trolley that couldn't—couldn't please everybody, no matter how hard it tried. The trolley came from Kansas, from a factory that made brand-new, old-looking vehicles. They were trackless trolleys with bus engines. But they looked much better than buses. Workers went to great pains to make the trolleys resemble their ancestors. The seats were made out of Philippine mahogany, the rails were brass-plated, and the hand straps were real leather. An antique lamp sat atop the trolley. It even had a clanging bell.

The trolley designers believed that older was better. They had a lesson coming. All these extras cost money. And in this case, it was a lot of money: \$170,000 for each trolley, including taxes and delivery. This price was

Passengers made up nasty names for the trolley; they called it "the bone buster."

too expensive for most transit systems. But some cities really needed the trolleys. Cities like Chula Vista. Chula Vista had a bad reputation. It wasn't anything serious, just a mild case of no foot traffic. The merchants got together and came up with a fix: replace some of the buses with trolleys. People will enjoy the ride, which will put them in good moods, which will make them loose with their money, which will bring them into our shops. Or so the reasoning went.

The merchants convinced the city to buy four of the fancy trolleys. They arrived in May of 1989, and there was a big ceremony to welcome them. The new trolleys were added to a busy route: Third and Fourth Avenues, in the downtown area. They ran on a regular schedule, just like the buses.

But people started complaining immediately. The ride was too



Just like the good old days, only slipperier

rough, and the stains were difficult to clean, they said. But most of all, they hated the seats. The wood slats were hard; the varnished surface was slippery. Riders were sliding off the seats and landing on the floor during abrupt stops and turns. Passengers made up nasty names for the trolley; they called it "the bone buster." Some people bemoaned the lack of the city council. Forty-eight individuals signed a petition. "Bring back the buses!" they chanted. Transit officials put their heads together. Then they started scratching them. Some of the complaints didn't make sense. The average ride on the downtown trolley—1½ miles—was not

somewhere downtown within the next few years. Controlling the present facility, he observes, gives him exclusive rights to build a replacement. Cooper also maintains that he will show major-league basketball and hockey executives that San Diego is ready again for

"It could preclude the city from recognizing the potential value under alternative use until the operating lease expires in 2015."

big-time indoor sports. "They now understand that the roof doesn't leak and the floor isn't wadded. You can't have the owner running wild like [former owner] Peter Graham and have a successful arena lease. Yet according to a study commissioned by City Attorney John Wit in January, which was never made public, Cooper's operation may soon be forced to confront strong local competition: San Diego State University is on the verge of building a \$35 million, 12,000-seat sports and

THESE WILD IDEAS

BY MARY LANG

Recently, Neil Morgan's Tribune column mentioned that the Zoological Society of San Diego Board of Trustees was formulating a new "mission statement" for the Wild Animal Park. The San Pasqual facility, it noted, has accumulated a \$27 million deficit in its 17-year history and has lost money every year since 1982. The item then revealed that the park will no longer be marketed as an entertainment facility. More correctly, the park's maintenance emphasis is in the process of taking a back seat to public education, wildlife conservation, and research.

Joett, Zoological Society spokesman, called it "misleading" to say the Wild Animal Park will no longer be marketed as an entertainment facility. More correctly, the park's maintenance emphasis is in the process of taking a back seat to public education, wildlife conservation, and research. Joett notes that when Morgan's assistant, Alison De Rosa, called him prior to the column's appearance to check the item (which Morgan had gleaned, Joett says, from "a trustee or someone"), she was concerned about this apparent philosophical inconsistency. Joett claims he corrected De Rosa and says she told him she was obliged to "figure a way to run the item anyway" because it was "a lead that Morgan gave her."

The reason for the shift, according to Joett, begins with the Diamond Edge Plan (named for the Society's upcoming 75th anniversary year, through which the plan extends). In 1985, the Zoological Society developed this

master plan for making its two facilities, the zoo and the Wild Animal Park, "no attractive people will visit them repeatedly, which will ensure the... Society... the money it needs..." a Tribune article reported.

The plan identified five principal goals. Reviewing Diamond Edge in early 1988, the board voted to discard one of these: a resolution to make the Wild Animal Park self-supporting by 1987. Several long-term "revenue-generating concepts"

why these ideas were given up. The board dismissed them as "too people-oriented." The results of marketing research, used to determine which new concepts would attract the most people and money, "didn't provide a clear indication that these ideas would be too successful." And the cost of implementing the concepts was "prohibitive."

Joett adds that park staffers felt "compromises were being made between the entertainment and

words, "a renewed commitment to education and conservation" at the Wild Animal Park. Attendance is the key to revenue at both Zoological Society facilities. While the zoo's attendance often exceeds official projections, poor attendance at the Wild Animal Park has forced the latter to rely heavily on zoo money for years. In 1983, for example, less than half the number of people who visited the zoo visited the Wild Animal Park. The park ended that

time and a great deal of stamina on the part of its visitors. The narrated monorail tour, whose city humor ("I guess those ostrich eggs won't ever make it as a commuter breakfast") was derided in the 1975 *Sports Illustrated* article, doesn't guarantee visitors a close or prolonged view of wild animals. Its main selling points, the monorail

Several long-term "revenue-generating concepts" had been discussed: a hotel overlooking the Wild Animal Park's savannah, a monorail stop where people could alight and "walk among the animals," or at least closer to them, "and an overnight camping area."

ride and animal shows, "just aren't a big enough payoff," says one park employee. The resolution to change the Wild Animal Park's statement of mission apparently originated when the self-sufficiency goal was abandoned. Joett says the trustees "felt that a reaffirmation, a strengthening of the Wild Animal Park's original precepts was called for... I think the feeling was that since the [Diamond Edge Plan's] goals were on paper, the renewed commitment should be on paper too." Curiously, the new, as yet unapproved mission statement "does not differ substantially" from the previous one, according to Joett. The board of trustees is scheduled to vote on the new mission statement at its October 26 meeting.

Concerning animal show (continued on page 6)



"Here's another behavior you'd see in the wild, ladies and gentlemen"

had been discussed before the goal was scrapped; these included a hotel overlooking the Wild Animal Park's savannah, a monorail stop midway along the ride's current route, where people could alight and "walk among the animals, or at least closer to them," and an overnight camping area.

Joett cites a number of reasons

education aspects" in an effort to turn a profit. Indeed, as long ago as 1975 *Sports Illustrated* criticized the park for its "considerable gimmickry." He further notes "a sense that the park was feeling too much self-imposed pressure from the financial point of view." Abandoning the goal of self-sufficiency amounts to, in Joett's

year \$72,000 short. The official explanation? The park is "insufficiently attractive to visitors," its location is somewhat remote, an hour's drive from the nearest major urban center. It is hot—San Pasqual's temperature averages 15 degrees warmer than San Diego's. The park is large and spread out, requiring considerable

OPEN BUNK?

BY JOE DALEY

It's 1:45 on a Monday afternoon, and the hallway outside room 1007 on the first floor of the county courthouse is packed with bodies. Sailors, Bikers. A young girl in a faded sun dress, picking absentmindedly at her toes. An old man in the corner, next to the phone booth, glares at the assemblage and mutters to himself. The afternoon session of the Trial Setting Department, presided over

by Judge Charles T. Patrick, is about to begin. And Ernie Wright, Jr., can't find his man.

Wright, 27, assistant director of Pacific World Furrough Facility and son of its founder, wades into the human foam.

"Frank P? Is there a Frank P. here?"

Blank faces look up at the sound of his voice, then drop. Wright shrugs and opens the courtroom door.

"This happens quite a bit," he truces over his shoulder. Earlier that morning, in the cramped offices of the Pacific Furrough Facility, at 1044 National Avenue, Ernie Wright, Sr., settles his ex-litigator's bulk into a chair

and ruminates on the emergence of private world furrough in San Diego.

"It started taking off in 1987, when Section 1208 of the [California] Penal Code was amended." The amendment, sponsored by State Senator Larry Stirling, allowed minimum-security prisoners to be placed in private facilities like Wright's rather than be crammed into the county's saturated furrough programs, or worse, released without serving a sentence.

"For \$20 dollars a day, I can find a prisoner breakfast and dinner, house him, make sure he gets to work in the morning and stays

there, and returns to my facility at night. And the beauty of it all is he pays the bill—not the county."

With county jails currently operating at 250 percent over their capacity, Wright's operation, along with four others in the county like

"That's my tree. I call my inmates 'Farris's Children'—and they know better than to play next to my tree."

it, would appear to be the low-cost solution to jail overcrowding.

There's one problem, however: the private furrough programs are operating completely on their own, with no government agency to oversee them.

"Nothing," Wright admits. "Not even a handshake." I get referrals from the judges because of our reputation and into a dirt back yard. A single guard shack lies in the center. Several inmates stand next to a tree, smoking cigarettes and trading insults. Farris motions with the clipboard. The men move themselves and slouch away from the tree.

"That's my tree," Farris grins, white teeth brilliant in his dark face. "I call my inmates 'Farris's Children'—and they know better than to play next to my tree."

It's now 2:15 Monday afternoon. Ernie Jr. brightens as he spots attorney Brad Ross striding into the hallway. Ross is representing the defendant whom Wright hopes to

"Often, they seem less of a correctional facility than a marketing operation, what with deal-making and selling the package to a judge. And I wonder whether or not these inmates feel the effect of incarceration.... When an offender is sent to a state-run facility, he knows he's in custody—

Wright maintains the inmates aren't coddled. "Okay, so we don't have bars. But our inmates follow a set routine, just like in a regular jail. Up at six, make their bunks in a military fashion—Captain Farris sees to that—eat chow, and head off to work. And no VCR! We let them have a portable TV if they want, but no VCRs."

Tap at the door admits Captain Tyrone Farris, Pacific Furrough's chief of security and an eight-year veteran of the Marine Corps. Four foot ten inches of ex-drill instructor, Farris is armed with a clipboard and a ring of keys. He leads the way between the two sagging stucco houses that comprise Pacific Furrough and into a dirt back yard.

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CITY LIGHTS

GOLD BUYS BRONZE

(continued from page 4)
happened in 1981 when the city council declared that the museum-like Timken Art Gallery should be plopped awkwardly amid the graceful Spanish Colonial architecture on the Prado, the current city council voted unanimously in early August to let Sefton determine the design of the entryway and stick his name on it. "It's just Sefton beating his chest and getting his way because he waved some money in front of the city's eyes," remarks one member of the city's Historic Sites Board, repeating old criticisms that the forces of wealth, not the city's parks department, actually control Balboa Park. (See expansion plans, past and present, for the San Diego Zoo, Old Globe Theatre, Natural History Museum, Space Theatre, et al., and then check the makeup of their boards of directors.) The west end of the bridge is on the National Historic Register, and some of the members of the Historic Sites Board are upset that the project was never brought before them.

City parks staffers have also raised questions about the project. In a July memorandum from the Park Development Division to Jack Krausich, deputy director of the Park and Recreation Department's central division, it is pointed out that precise plans for various parts

of the park have not yet been worked out under the new master plan, and "inevitably, the proposed, donated improvements [at Sefton Plaza] will either predetermine design features of future improvements or be out of place" with the design of the rest of the park.

The memo also states that park staffers have been informed, in writing, that memorial plaques and signs proposed within Balboa Park would no longer be accepted, due

"It's just Sefton beating his chest and getting his way because he waved some money in front of the city's eyes."

to the large numbers of people wishing to donate a tree and a plaque in memory of a deceased loved one. "Since the name Sefton has no historical significance to the park," the memo declares, "the labeling of the improved area as 'Sefton Plaza' is essentially a memorial."

Krausich pleads semantics and insists that the sign is not a memorial plaque but an acknowledgment of a major

contribution to the park. "If somebody gave us a significant donation at 26th and Upas, we'd put a sign up on it," he says. And Joseph W. Sefton was in fact a major participant in the Panama-California Exposition of 1915, for which many of the park's buildings were erected. Bank officials state that Joe Sefton, Tom's grandfather, was a key fundraiser for the exposition and its first director-general.

Originally, designers of the entryway wanted to post Sefton's name in eight-inch-high letters on the sign, but parks department officials balked at this, and the letters were shaved to either four inches or six inches, depending on whom you ask. A similar sign reading, simply, "Balboa Park" will be built on the opposite side of the street from the Sefton sign. The bank also wanted to alter the roofs of the two guard shacks on either side of the bridge, but since these were the original ticket booths to the exposition and are registered historic structures, the city nixed that idea. Bank officials wanted to add cupolas of the same type that are part of the bank's 100th anniversary logo. A bank spokesman says the guard towers will be repaired if they are not memorial plaques but an acknowledgment of a major

contribution to the park. "If somebody gave us a significant donation at 26th and Upas, we'd put a sign up on it," he says. And Joseph W. Sefton was in fact a major participant in the Panama-California Exposition of 1915, for which many of the park's buildings were erected. Bank officials state that Joe Sefton, Tom's grandfather, was a key fundraiser for the exposition and its first director-general.

CLANG, CLANG

(continued from page 4)
ears open for the public's reaction. He heard more complaints. Why aren't there cushions on every seat? the riders asked. The city displayed the test trolley on September 14, in front of a senior citizens' committee. Some liked the improvements, while others insisted that buses were better. Suggestions were made, but few of them made any sense. One white-haired woman raised her voice in anger. "I'm 78 years old," she fluted. "We grew up without cushion seats. To be so childish as to scream about the [hard] seats..." her voice trailed off, exasperated. "It's nit-picking!" she concluded.

A vote was taken. The majority of seniors liked the retrofitted trolley. Transit officials said they'd install cushions on every seat. And everyone learned an important lesson. Older may be better to the young, but it doesn't always sit well with the old. ■

THESE WILD IDEAS

(continued from page 3)
revamping, Joett says the programs "are continually evaluated for educational content" and have been in the process of becoming "more education-oriented" for over ten years. Once featuring such antics as an elephant playing the harmonica ("it shows the versatility of the trunk and how the elephant will cooperate with the trainer," one keeper commented in 1985) and elephants blowing their noses into handkerchiefs, Joett says the show's whimsy factor has been toned down overall. But the current show features "sleeping" elephants lying side by side, one of which refuses to put her head down until a trainer slips a pillow under it. Also in the new "education and conservation" show, one elephant "wakes" a sleeping second by spraying her with water — while the trainer explains what elephants use their trunks for in the wild.

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CITY LIGHTS

(continued from page 6)

Trustees have not, of course, entirely relieved the Wild Animal Park of the burden of trying to sustain itself. "Austerity measures" under discussion also reflect the new, "non-people-oriented" thinking. Jossel describes a "tight rein" on labor costs: for example, buildings and grounds attendants will stop picking up trash and cleaning restrooms at 3:00 p.m. rather than 5:00 p.m. The park will be "a little messier" during those final hours, but as attendance is comparatively low then, Jossel anticipates that few visitors will be inconvenienced. The hours of other jobs scheduled by attendance, such as ticket sellers, will be cut down as well. In addition, Jossel says a "belt-tightening" on equipment acquisition (e.g., "squeezing one

Buildings and Grounds attendants will stop picking up trash and cleaning restrooms at 3:00 p.m. rather than 5:00 p.m.

more year out of an old truck rather than buying a new one") is already in effect. The summer concert series — for which the park once attempted, unsuccessfully, to charge a fee — will also be curtailed. What Jossel describes as a "renewed commitment to education and conservation" is unrelated to pressure from animal-rights groups or to Sea World's recent troubles and "was well in motion and has been under discussion for over a year now." But board members would not disclose the impetus behind Wild Animal Park decisions. Board secretary Thompson Fetter, saying the matter was "very complex and deserves a thorough answer," suggested arranging a panel discussion — "no wine and cheese, you understand, just something informal: three or four board members and the executive director." Two other members were unavailable for comment. Board president Merritt Anderson and Zoological Society Executive Director Doug Myers were out of town. Fetter did not discuss the park's mission statement in a board meeting "three or four months ago" but would not elaborate. Trustee J. Dallas Clark explained: "We have a policy of not speaking individually for the board."

OPEN BUNK?

(continued from page 3)
place in the Pacific. But the news isn't good. "There's been a twist, Ernie," Ross smiles ruefully. "I was just told that maybe Frank wants to do his time in the county jail instead of work furlough. I think he's concerned about the cost.... He just laid that on me right now."

Wright stops to consider the situation. "Okay, here's what we can do. Normally, we wait a month paid in full, the whole \$600 or so, the day a defendant is sentenced. A lot of guys can't come up with that kind of money right away, we realize that. What he needs to do is come up with a minimum of \$300 within three days of his sentencing, and our director can work out a payment schedule for the rest."

Wright spreads his hands and waits. "Well, he wanted to do his time at your place.... It's better than over there." Ross motions in the direction of the jail abutting the courthouse. He explains that the kid is a three-time loser, going up before Judge Patrick to have a trial set for his third drunk-driving charge within a year. Minimum 120 days in custody.

"Well, how do you want to work that out about three or four weeks away? Give him some time to think about it?" "I think that's what I'm gonna do.... or, yeah, what I think I'm gonna do. I'll sit him down and lay it out for him. I think this kid will do it."

Ross hurries away and returns a few minutes later with the elusive Frank. P. is in tow. Another twist. They've decided to forgo getting a trial date, taking their chances with Judge Patrick's sentence today. It's an option allowed in the Trial Setting Department that speeds the judicial process.

Frank's a bushy-haired youngster whose pale skin has yet to use the swipe of a razor. He listens impassively as Ross spells out his options. "The probation officer's report didn't recommend a sentence. It just says a substantial amount of time," I don't know. He'll give a jail sentence. I'll have to come in, but I suggest you do. Any way you can." He defers to Wright.

Wright explains that Pacific might be willing to postpone the full payment until Frank scrapes together the cash. "We could have you report at the end of the month,

which would give you some extra time."

Frank nods. "However, we're going to need a deposit of at least \$300 within three days of your sentencing today. Then you'll report on the 30th to begin your sentence and pay the balance. Okay?"

Frank furrows his brow. "So on the 30th I'll come in and put the deposit down?" "No," Wright speaks slowly. "Three days from today's date." "Okay."

According to sources within the probation department and the city attorney's office, San Diego's private work furlough centers seldom stray far from controversy. Zoning, building, and fire code violations have been common. As recently as March of this year, six out of a total of seven private facilities (several of which are no longer in business) were found in violation of city ordinances. Pacific Furlough alone had secured the

necessary city permits.

In 1987, Thomas Penn (father of Sagon Penn), who was recently convicted on cocaine charges, was terminated from the employment of a private work-furlough center for taking bribes from the inmates and letting them out on the weekends. At another facility, the owner was arrested on drunk-driving charges — and got himself remanded to the custody of his own center. Linda Miller, spokeswoman for the district attorney's office, refused to comment on current work-furlough violations, saying only, "Allegations have been made, and we're now in the middle of an ongoing investigation."

A county probation department source adds, "Not to point any fingers, but consider this: If 100 percent of your revenue was dependent upon fees from the inmates themselves, wouldn't you

be willing to cut them slack now and then?"

Ernie Wright, Sr., disagrees. "We [Pacific Furlough] return an average of 18 percent of our inmates to the county jail each month on violations. Drug test busts, not at work, whatever. We've got the power of the pen. I've got guys waiting for an open bunk on any given day."

Judge Patrick's courtroom, 3:00 p.m. Ernie Jr. is waiting for Ross to finish pleading Frank's case. "I'm not going to sit there and browbeat a person into coming to Pacific. We're full up as it is. We're choosy. As part of our 'conditional use' permit at the new place on Boston, we won't accept inmates charged with violent crimes or sex offenders." He leans back and chuckles. "Those guys? Believe it or not, the sex offenders are the easiest to manage. They keep their mouths shut, don't make waves. Must be scared of what the other guys might do."

Ross stands next to Frank at the podium as the judge pronounces sentence: 120 days' custody at Pacific Furlough, driver's license revocation, and five years' probation. They come out through the swinging gate leading to the speculator's gallery and sit in the front row where the bailiff presents paperwork for Frank to sign. Frank slides along the length of the bench and whispers in Wright's ear. Wright nods his head and whispers back. Satisfied, Frank returns to the waiting bailiff. Wright laughs softly and shakes his head at Frank huddled over the papers.

"Figure it out. He wanted to know how he was going to buy lunch every day."

BOUGHT AN ARENA

(continued from page 4)
cost the city to purchase the lease. "If another operator were to acquire the leasehold interest," the accountants observed, "it could preclude the City from recognizing the potential value under alternative use until the operating lease expires in 2015."

The confidential Price Waterhouse report to Wit was dated January 30, two weeks later, heralded by front-page headlines in both major dailies. Cooper announced that he had agreed to

take over the lease for an undisclosed sum. The city council didn't take a public position on the deal until mid-May, when in response to a request by Cooper's attorneys, the council quietly adopted a resolution endorsing the transaction.

The council had actually discussed the issue of the sports arena at least three times during the six months or so before Cooper announced he was taking over, but the deliberations were cloaked in secrecy. Taking advantage of an exemption in the Brown Act, the state's open-meetings law, the council maintained that because acquiring the arena lease might involve negotiations with Cooper or others, the public could be harmed from its hearings. Since minutes of such secret meetings are not made public, the actual sentiments of the council members at the time will probably never be known.

Both Cooper and Councilman Ron Roberts, who strongly supports Cooper's efforts to develop a new sports arena downtown, say that as long as Cooper's new 22,000-seat arena goes off the ground, the SDRU facility isn't a threat. "They are different animals," notes Roberts. "There will be some competition, but I expect it would

Cooper, however, is still not particularly pleased with the development. "I just can't believe they will build one out there [at SDRU]," he says. "Their students live all over. The arena's present location or the downtown location will be better than the one at SDRU."

He adds that his plans for a "state-of-the-art" sound and lighting system, as well as the possibility of having a retractable roof, make his proposal more competitive for concert business no matter what happens at SDRU.

In the meantime, the question of redeveloping the present sports arena site awaits Cooper's efforts to lure major indoor sports franchises. He must also come up with an acceptable downtown location as well as financing for his new building. Then, he notes, negotiations can begin with the city regarding the terms under which he would turn over the existing, well-worn arena.

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Photo by Greg Huglin

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SPORTS

Owner Alex Spanos seems just the kind of man who could get fed up with the local press lords, build his own stadium, and move his team to his corporate headquarters in Stockton.

BY JERRY GROSS

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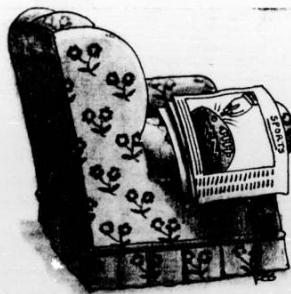


Illustration by John Doe

to be party to. The two weeks' worth of stories questioning Chargers' coach Dan Henning's credibility have made us more than a little tipsy. Come on guys, taking a half-baked story like the Jim McMahon injury/monitory and turning it into a scandal of Watergate proportions was an embarrassment to the profession. When Henning sock the ineffective McMahon out of the Raiders' flacco and chose not to tell the world that jungle Jim was banged up, it's not as if he was caught selling H-bomb secrets to the Russians.

Sports coverage in our quaint city is, well, quaint. Having been a member of the free-lance press here since 1967, my evaluation of my fellow jock snailers may not be 100 percent accurate, but at least I

can say I've eaten from the same trough in many a press room with 'em. And that qualifies me to shoot my mouth off about the current sordid state of affairs in the sports pages and broadcast sports segments.

The local pencil pushers and jock tailers seem to be suffering from the misguided belief that coaches and players are obligated to tell us what the hell is really going on. Wipe the spit out of your eyes, LeRoy! Where in the rule book does it say that coaches and millionaire athletes have to even say hello to our pack of bleeping flies, much less tell us why they made every decision? Why should they help us to second guess them and pick them apart? They don't owe us a living.

COULD IT BE...

...that the writers who were booted out of practice by Henning just before the season began are so hurt and angry—especially *Union Football* critic T.J. Simers, who last year under the late Al Saunders's riding crop was dubbed "J.R. Slimers" of *Dallas TV* fame—that they're looking for ways to zig the moves and non-moves of the new Chargers' skipper?

COULD IT BE...

...that all this tough-guy, look-at-me-sock-it-to-em bravado may end up costing the fans their football team? Owner Alex Spanos seems just the kind of man who could get fed up with the local press lords, build his own stadium, and move his team to his corporate headquarters in Stockton. The guerrilla scribes have called Henning a liar and have implied that general manager Steve Cronmeyer is really a double agent working for the Raiders. Even nice guy Clark Judge of the *TriStar* seems to get sucked into the muckraking of his fellow beat writers, just to keep up. Pick journalism does that to people, peer pressure ensures that independent voices are silenced, and readers are the losers.

COULD IT BE...

...the Chargers' loss to Houston Sunday was an improvement? Yup, it was; however, they still lack a ground game and a strong running back. Fans should get off Cronmeyer's back. If Alex Spanos feels Gary Anderson is worth his requested million dollars a year, he'd sign him—it's not Cronmeyer's call. (Anderson's not worth a million.)

DIAL TONES

"Silly Sports" is alive and well at KOTV, Channel 10, with Larry Sackoff forcing the yuks from the peanut gallery in the anchor chairs.... "Who knows? Who

knows?" thrives at KFMB, Channel 8, with Ted Leitner, "Content Sports" with Jim Laslavic at KNSD, Channel 39, restores respectability to the local boob boob coverage. He's the true fan's only alternative.... On the radio scene, Lee Hamilton and Brad Cronat give "Journalist Sports" on p.m. talks shows at XTRA, but they seem to be going in opposite ways from the a.m. crew of Steve Garvey and Jimmy the Saint. Their tag-team schtick: "Giggle Sports." Where's the substance? They come across like fortified Jell-O. Jimmy's so desperate to entertain that he's begun to use sound effects to beef up his reports. Someone must think the audience IQ is as low as a june bug's.... "Straight Sports" comes solid and true from KSD's Bruce Binkowski and Ron Reina.

SECOND TO ONE

As usual, the Padres have teased the fans with another strong finish. The team's habit of starting the season poorly and finishing with a rush has turned the baseball public into nonbelievers. You wouldn't know by the attendance figures that the Padres picked up six games on the Giants in August and then went 13 and 3 in their last 16 home games. This has got to be the steepest front-running climb in sports. I remember the moment the team clinched the division flag in 1984—I

stuck my head out of a Mission Valley restaurant and heard one horn beeping. There was no jumping on the bandwagon until the playoffs began.

Still, the Padres' surge should carry over into next year (is this déjà vu all over again)? Bip Roberts' inspired play has been the catalyst. He was sent to Las Vegas a cocky kid, and he came back a humble man. He appears to have solved the lead-off problem. Jack McKeon's tracks have been better than adequate. Chris James, Calvin Schiraldi, Darrin Jackson are strong sevens on a scale of ten. Mike Pagliarulo is a four. For '89, even though they didn't fulfill their great expectations, McKeon deserves a pat on the back, pitching coach Pat Dobson earned a raise, and savior Mark Davis better get the Cy Young Award.

GIANTLY SPEAKING

Manager Roger Craig should be Manager of the Year in the National League. Even if his team loses the pennant on the last day of the year to the Padres (the fat lady's still just clearing her throat), the Giants have had no business even being close. Craig did it with mirrors.

SPARK PLUG MISSING

Roberts' collapse in San Francisco should slow the Padres' pennant drive;

however, failure to sweep the Giants was not disastrous. The Padres have a better club today than the injury-riddled Giants... and should win the pennant.

AZTECS PLUNDERED

UCLA coach Terry Donahue has stated: "This UCLA team may be one of the weakest I've ever coached in Los Angeles." His Bruins luckily edged the Aztecs, and San Diego State's future looks brighter. For one weekend, at least, coach Al Luginbill returned respectability to Monterama.

Meanwhile, ex-Aztecs' coach Claude Gilbert has his San Jose State team listed in some of the top ten rankings. Gilbert has had two 10-2 seasons in the five years he's been away.

49ers QUIT CHOIR

The biggest challenge for the 49ers this season may be whether or not to use the "choir huddle" as opposed to the "circle huddle." Former Chargers' assistant and now 49ers' offensive line coach Bobb McKittrick opted for the quarterback to turn his back to the defense (choir) and give the rest of the club a chance to face the defense. QB Joe Montana liked the other huddle—besides, in the choir huddle his offense kept looking down at their own feet instead of checking out the defense. (Joe won.)

QUICK SHOTS

• CBS was told by Pete Rose's attorneys that they would take \$200,000 for an exclusive interview with their client. CBS turned them down.

• Kentucky and Syracuse are both talking about playing basketball against USU in 1990-91.

• KUSD (AM 1000) will broadcast 28 of USU's basketball games this season. San Diego State's games will be on KFMB, and USU has yet to announce a station.

• Washington State, Cornell, Michigan State, and USU may play a Christmas basketball tournament here in 1990.

• Former San Diego Conquistadors center Caldwell Jones just signed with San Antonio for \$440,000 for next year, his 18th season in pro basketball. He's earned more than \$5 million since Alex Groza signed him for \$500,000 in 1972 when nobody else wanted him.

• Padres' pitchers have given up home runs galore (the most in the NL as of last week) and committed more errors than anyone except the Bucs and Braves.

• Gerald Ford's next honorary chairman for the local Shearson Lehman golf tournament, and Vin Scully will be reunited with old buddy Jerry Doggett in the pro-am.

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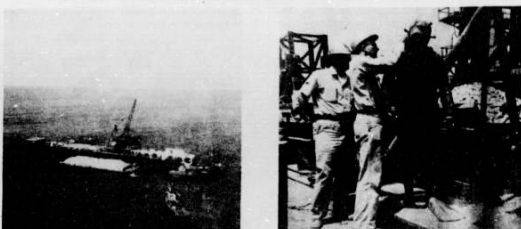
Pipe

(continued from page 1)

Loma's outer shelf, called the Lomas Sea Cliff, which is a jagged drop-off from a ruffled plateau 75 feet deep to a flat, sloping, sandy bottom at 115 feet. As the surface light faded, it became harder to see the white anchor line in the typical Port Loma murk. Visibility was 8 to 12 feet. Bill's bubbles were a gray smudge I could barely make out, though he was only a few feet below and ahead of me. As is usual on a deep dive, the descent seemed to take an excruciatingly long time, and the alloyed senses of anticipation and trepidation solidified as the water turned colder and darker.

We had come to this place for two reasons. First, as sport divers who had completed many excursions for abalone, rock scallops, and fish under the Point

Orange-tipped nudibranchs, two-inch-long snail-like creatures, were easy to spot, as were their larger fat, white cousins, the ones with plume-like gills. Finger sponges and beds of tiny strawberry anemones carpeted some depressions. The orange lips of rock scallops smiled from beneath the ledges.



Construction barge with pipes



Jon Lindbergh (diver)

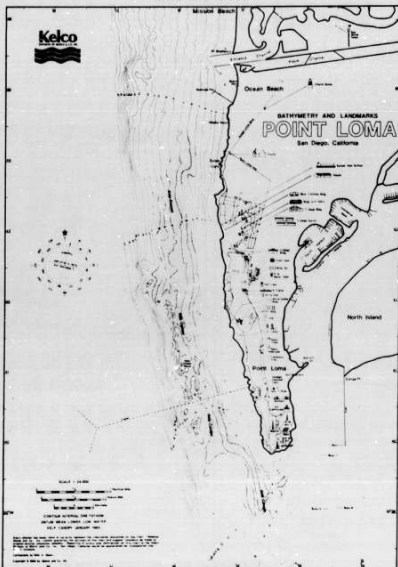


Nine-foot pipe ready to go into water

Every 48 feet along the diffuser legs, on alternating sides of the pipe, is a port measuring 10 by 12 inches. Out of these ports, day and night since 1963, San Diego's treated sewage has spewed into the sea.

Loma kept canopies, we were curious about these deep edges way outside the keep bed, which we had never explored. Second, I was working on a story about the sewage outfall, which is at the heart of a complex, acrimonious debate concerning how much, if any, damage San Diego's sewage dumping has caused off Point Loma and whether the federal government is justified in its requirement that San Diego institute secondary treatment of this wastewater. Many local scientists and politicians think that the price of a secondary treatment system (at least \$1 billion) is not worth the benefit of dumping less organic material out the end of the pipe. But there's no question that the sewage plume, called the waste field in technical jargon, has on occasion been carried back into the keep bed by ocean currents, in violation of state health standards. What effect the increased bacteria counts and sedimentation has had on the keep beds is debatable. It is possible that the bacteria and viruses in the plume could make divers sick, but reports of illness among Point Loma divers are rare. Respected scientists claim that all that is needed is an extension of the outfall pipe for another mile or so out to deeper water, a project that would cost about \$100 million. As an informal but not unbiased arbiter of this debate, I tended to lean toward the side favoring secondary sewage treatment. As a diver, I went to the deepest place one could safely reach, on the northern edge of the pipe, where the northern ocean currents could be expected to carry sedimentation and bacteria from the outfall, to find out first-hand what effects the sewage dumping has had on the marine life.

As we hit the bottom at 100 feet and adjusted our face masks, checked pressure gauges, and tried to become oriented to the half-light, my heart sank. I must confess that after a couple of weeks of research, I was convinced that this deep ocean cliff was a desert, with little marine life. Lee Owen, a former president of the San Diego Council of Divers, had



reported seeing slimy organic material in the crannies and ledges here some years ago and had said there was a real lack of diversity of marine life. He attributed that to the presence of the outfall, but I had interrupted his rant on a den of three large lobsters. Other respected divers had claimed over the years that these cliffs were hurting. And I had talked to a scientist from the Scripps Institution of Oceanography, Professor Paul Dayton, a marine ecologist, who has studied the Point Loma keep beds for almost 20 years, who concurred, saying these deep reefs were "pretty dead." But Dayton didn't attribute that condition to the outfall; he said it was just the way nature was out there, even many miles distant from the outfall. So Bill and I expected a rather depressing dive, and I expected to indict the sewage outfall in my story.

What we found instead on the Lomas Sea Cliff was a profusion of sea life that shocked us both. We moved up-current past the rocky holdfasts of bull kelp whose huge waving leaves were visible as dark shapes 30 feet above us. On

both sides were boulders the size of small houses, with sheer drop-offs that could satisfy most wall-diver enthusiasts in the patches of sand between the boulders, small white gobies darted, eyeballed us, and hid under ledges. Various wrasses followed us everywhere. Orange corals were more common here than anywhere else I've seen off San Diego. Purple bryozoan hard tack covered many sections of rock. Strange puff-ball sponges, some the size of volleyballs, squatted on the flat surfaces. Fat, sourpussed sculpin harrumphed a few feet away when prodded. Orange-tipped nudibranchs, two-inch-long snail-like creatures, were easy to spot, as were their larger fat, white cousins, the ones with plume-like gills. Finger sponges and beds of tiny strawberry anemones carpeted some depressions. The orange lips of rock scallops smiled from beneath the ledges. China cod, black and yellow flatfish, calico bass, halibut, perch, and female sheepshead abounded. I kept thinking that just over the next compression point, sealed by an internal rubber O-ring, then dumping the ballast rocks beneath the pipe as a foundation, refused to take a break from their rigors. Jamison was one of these. "He said he was 40, but I think he was 43," Donnelly recalls. "Older divers like that can't dive day after day after day without accumulating problems with the bends. But Lee saw this as his last chance to make any real money."

While civil engineers like Donnelly were making less than \$500 a month, the divers were getting paid by the day, by the depth they dove, and earning double and triple time on weekends and holidays. Donnelly saw a diver's paycheck once — \$1800 for one week's labor. On September 4, 1962, Jamison was working at 200 feet, helping to direct an anit-suction device that was evacuating a hole for the "Y" structure. At that depth, divers had about 25 minutes to work before heading up and making

I had become so engrossed in the whole busy scene that I was startled to feel a resistance in my regulator. A glance at the air-pressure gauge showed less than 300 pounds; safe diving technique requires that divers ascend to the surface when they're down to 500

pounds of air. I grabbed Bill's leg and ran my finger across my throat, sending no air. We went up immediately. On the surface, as we looked around for the outfall, Bill said I had interrupted his rant on a den of three large lobsters.

The sewage outfall pipe is a reinforced concrete tube 9 feet in diameter and 1450 feet long. At a depth of 200 feet, a "Y" structure sends the pipe off in two diverging sections. These sections are made of reinforced-concrete pipe 6 feet, 6 inches in diameter, each 1368 feet long, ending in about 210 feet of water in an 80-ton concrete structure that acts as an anchor. These two sections are called the diffusers. Every 48 feet along the diffuser legs, on alternating sides of the pipe, is a port measuring 10 by 12 inches. Out of these ports, day and night since 1963, San Diego's treated sewage has spewed into the sea.

The pipe cost about \$10.5 million to build as part of the \$52 million metropolitan sewerage system, and it also cost diver Lee Jamison his life. Rod Donnelly, a civil engineer who retired last

While civil engineers like Donnelly were making less than \$500 a month, the divers were getting paid by the day, by the depth they dove, and earning double and triple time on weekends and holidays. Donnelly saw a diver's paycheck once — \$1800 for one week's labor.



Diffuser pipe being lowered



Rod Donnelly in March, 1966



Decompression chambers on construction barge

"He knew that if he lived he'd be a quadriplegic. They said he gave in, he surrendered. Said, 'Let me go...'"

year from the City of San Diego, was in charge of the city inspection process during construction of the pipe. Donnelly, during an interview in his La Mesa home, dug through his diaries relating to the outfall construction and came up with the date that Jamison died of the bends: September 5, 1962.

Donnelly says Jamison had been on the job since it began, in June of 1962, and he was one of a couple of dozen hard-hat divers who dove constantly and who suffered routinely from the bends. "The bends were very common, but usually minor," says Donnelly. "Pain in the elbow or knee was just part of the job. The diving supervisor even had his own decompression chamber in his garage. He'd wake up in the middle of the night with a twinge in his elbow, jump in his chamber, and take himself down to 90 feet, and decompress." Many of the hard-hat divers, whose main job was lining up and connecting the 24-foot-long sections of pipe (the connections were compression joints, sealed by an internal rubber O-ring), then dumping the ballast rocks beneath the pipe as a foundation, refused to take a break from their rigors. Jamison was one of these. "He said he was 40, but I think he was 43," Donnelly recalls. "Older divers like that can't dive day after day after day without accumulating problems with the bends. But Lee saw this as his last chance to make any real money."

While civil engineers like Donnelly were making less than \$500 a month, the divers were getting paid by the day, by the depth they dove, and earning double and triple time on weekends and holidays. Donnelly saw a diver's paycheck once — \$1800 for one week's labor. On September 4, 1962, Jamison was working at 200 feet, helping to direct an anit-suction device that was evacuating a hole for the "Y" structure. At that depth, divers had about 25 minutes to work before heading up and making



Photograph by Rod Donnelly

decompression stops at 90, 60, 30, and 10 feet, then they would be rushed into one of two decompression chambers on the barge over the dive site and brought back down to a simulated 90 feet again for more decompression. But probably because he had been diving so much, so deep, and he was in his 40s, Jamison was struck badly by the bends at the 30-foot decompression stop. He was dropped back down to 90 feet, where he felt better for a short time, but then he began hurting again. He was brought up and placed in a decompression chamber, and two Navy doctors were summoned.

The mood on the barge was somber; everybody on the job knew that this was a serious bends hit. Lee was conscious almost all of the time through that night and into the next day, says Donnelly, who had the unpleasant task of picking up the diver's wife and daughter at the airport after Jamison died. "He knew that if he lived he'd be a quadriplegic. They said he gave in, he surrendered. Said, 'Let me go...'" The job was shut down for a short time, and state officials required that the diving contractor share

another five minutes off the allowable bottom times for divers at all depths. Before the job was completed, in August of 1963, Donnelly says about a dozen divers "had packed their bags and walked off," having had their fill of pain from the bends. After the pipe started conveying sewage out to sea, Donnelly himself dove on it many times. He was the head of a city dive team that was part of the water utilities department. "We built the pipe to protect the beaches from sewage," he proudly remarks, "and it's done that. That pipe will be there for thousands of years." But will it work that long? "One hopes so."

Before the installation of the pipe, most of the city's sewage was dumped into San Diego Bay. After decades of that, the bay had become an open sewer. Jim Stewart, diving officer at Scripps, helped conduct an environmental survey of the bay before the outfall was built, and he says he and a couple of other divers planned kept in the bay to see how it would go. After two days, the keep had turned to slime," he recalls. The installation of the outfall definitely benefited San Diego Bay. But one day in 1963, on July 31, according to Donnelly's diaries, Donnelly dove on the outfall at about 50 feet and took some water samples. Tests showed the presence of coliform bacteria, whose source is a human waste, on both sides of the pipe inside the keep bed.

Before that time, it had been assumed by city water utilities staffers that the outfall's waste plume would remain trapped far out at sea, beneath a deck of cooler water called the thermocline. When this theory didn't turn out to be true, the city didn't much mind, since the beaches weren't affected and the keep beds weren't considered by the state as a "body-outlet" zone. Scuba diving was still a relatively small sport then, and

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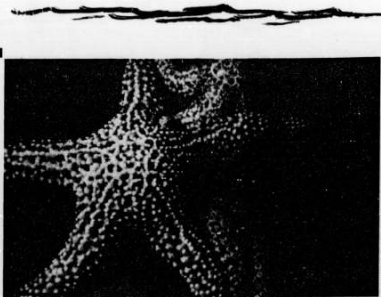
In 1967 the city council voted to convert to secondary treatment; but earlier this year, at the instigation of Councilman Bruce Henderson, the council started wavering again.

Pipe

(continued from page 19)

divers weren't a very well organized group. Plus, the keep bed itself didn't seem much affected by the bacteria or the sedimentation brought in by ocean currents. The keep on the north side of the outfall was as lush as ever, and the keep to the south side, closer to the bay, fluctuated, as it had for many years before the pipe went in.

Then in 1972, the federal government passed the Clean Water Act, requiring municipalities to convert to secondary treatment of sewage being dumped into rivers, lakes, and oceans. Throughout the 1970s the city fought this requirement. It based its arguments primarily on the 1973 congressional testimony of John Isaacs, director of the Scripps Institution of Oceanography's Institute of Marine Resources, who, along with several other scientists, asserted that secondary



Photograph by Neal Matthews

"One time, we sent divers down with a still camera, and they had trouble battling the fish away so they could take pictures."

treatment was good for inland communities, but for coastal cities like San Diego, it might even be harmful to the ocean. Primary sewage treatment, they pointed out, carries a lot of food to the microscopic marine animals in the sea, and these animals in turn become food for other, larger creatures. The scientists argued that this really was not an unnatural occurrence, since much of the coastal ocean's nutrients come from land anyway, in the form of runoff.

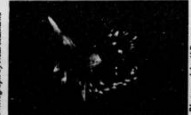
Secondary treatment, however, involves adding bacteria to the sewage in the treatment plant, which eats away the food material and sends the treated waste out into the sea as useless ash and inert sediment. The scientists claimed that the kinds of bacteria, viruses, and parasites that cause human disease are not removed in secondary treatment and would still make it into the ocean. Plus, they contended that certain



Photograph by Neal Matthews

toxic metals in the effluent, when oxidized by secondary treatment, actually become several hundred times more toxic.

The City of San Diego seized on these arguments but misused them. In 1977 the city began pursuing a waiver that would exempt it from having to convert to secondary treatment. And in the five years it took to gain tentative approval for the waiver, the city did not hedge its bets



Photograph by Neal Matthews

and plan for secondary treatment, just in case. It lost the chance of getting federal grants to help build a secondary treatment plant, and it lost the opportunity to set aside land for such a plant.

In 1983, the State of California designated the keep beds a body-contaminated zone. This required that the city drastically reduce the levels of coliform bacteria there. But the city fought to

actually increase the levels of bacteria that would be permitted inside the keep bed. San Diego commissioned a diver study of Point Loma, found few instances of bacteria-related illness in an extremely small sampling of divers, and later argued incorrectly that the minor survey was a valid epidemiological study. In short, the city did everything it could to make it legal for the keep beds to be polluted rather than comply with stringent clean-ocean requirements.

Partly for this reason, the federal Environmental Protection Agency (EPA) in 1986 withdrew its preliminary waiver and has since gone to court to try and force the city to convert to secondary treatment. At about the same time the waiver was pulled, the city changed to advanced primary treatment of sewage, and instances of high bacteria readings in the keep beds have declined. In 1987 the city council voted to convert to secondary treatment, but earlier this year, at the instigation of Councilman Bruce Henderson, the council started wavering again. Henderson asked Scripps scientists once again for expert opinion on whether or not secondary

treatment is a good idea here. "It's a relatively clean outfall, and the city should have stood tall upon it," remarks Paul Dayton, the Scripps marine ecologist. Dayton says that he's "taken a lot of heat" from colleagues who believe that any outfall is bad but that after studying the Point Loma keep bed since 1970, "there's not much evidence that convinces me that pipe has affected the keep forest. There's no question that the southern end of the keep bed is stressed, but I think it's because of the bay, not the pipe." Like most other Scripps scientists who have spoken out on the issue, Dayton is in favor of extending the outfall another mile.

The Point Loma sewage plant is expected to reach its full capacity of about 240 million gallons of effluent a day in about ten years. Extending the pipe another mile out creates a physics

(continued on page 24)

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Pipe

(continued from page 20)

problem — the longer the pipe, the less effluent can be disposed through it. For

Brown buttermouth perch, silver sargo, green opal eye, pink sheephead, yellow-and-black China cod, orange Garibaldi, and several other varieties congregated on the reef.

this and other reasons, at least one more outfall needs to be built to handle the anticipated increase in the amount of sewage produced by future

San Diegans. The logical location is in the South Bay. But in order to reach 200 feet of water in that area, you have to go out at least five miles, which means that building an outfall there would be prohibitively expensive. Plus, County Supervisor Brian Bilbray, representative from the South Bay, says people would be throwing themselves in front of bulldozers to prevent construction of such a plant in their area.

To the north is another problem. A pipe has been proposed about five miles north of the Scripps Institution of Oceanography, but Scripps scientists are

opposed to it because that area is relatively pristine, harbors some underwater preserves, and experiences frequent upwelling from deeper water that would probably bring the waste field back toward the beaches.

A current proposal before the San Diego City Council envisions an overhauled sewerage system with several wastewater reclamation plants built throughout the county. This system, as

While the problem of adding outfalls is intractable enough, San Diego's main outfall at Point Loma is beginning to show its age. Nine months ago, city staffers confirmed that the flow through the pipe is reduced by as much as 40 percent of capacity at times, due either to an obstruction of some kind or the presence of a large air bubble inside the pipe. Tests are underway now to uncover the source of the problem.

From the vantage of a small boat a mile out from the Point Loma Sewage Treatment Plant, the debate over San Diego's sewage woes is

just so much landlubbers' bickering. Back on shore, bureaucrats and politicians and scientists have been arguing these issues for years and will continue to do so, but out here, the cacophony fades, and the only sounds are the refreshing clink of diving gear and the occasional lapping over of a whitecap. The essence of the debate lies 50 feet below us: the outfall pipe. Has it been bad for Point Loma? Rod Donnelly says that during surveys of the pipe, either using remote-operated vehicles or deep-water divers, you could always tell when you were nearing the sewage diffusers because the fish population

the EPA, withdrew San Diego's tentative waiver from having to convert to a higher standard of treatment. But Scripps's Paul Dayton calls these biological changes trivial and declares that they have no important effect on the overall balance of the area's marine life. The fecundity along the diffusers may soon change, however. Under pressure by the state to come into compliance with the body-contact standards that limit bacteria levels in the kelp bed, the city has decided that instead of building a longer outfall, it will chlorinate sewage on-shore to kill off the harmful bacteria. But chlorine is extremely toxic to ocean

the chlorine doesn't actually kill off the bacteria but simply makes them impossible to detect. The system is supposed to begin functioning in January of 1992. Bill Cause and I were sick of the dizzying array of arguments and counterarguments and just wanted to see the outfall pipe for ourselves. Obviously, we couldn't dive the diffusers, but we could drop down anywhere along the pipe to a depth of about 100 feet. For years we had heard the stories about bad albatross being taken near the pipe and had talked with divers who wouldn't go near it for fear of contracting some

structure out here where the wild things are was startling, like coming upon a vine-covered Mayan ruin in the jungle. This pipe itself had little growth on it, probably due to the thousands of grazing sea urchins nestled on the rocks piled on either side of the pipe. Every few feet, a twisted length of cable snaked along the curved concrete like a steel vein, having long ago become fused to the outfall. We took our regulators out of our mouths and laid our ears onto the pipe, hoping to hear the rumble of a million flushing toilets, to no avail. All we heard was the crackling of the undersea. A year after the pipe was completed,

"The main reason we stopped going to Point Loma is, there's no albatross left. But that's because of the divers themselves."

suddenly got dense. "One time, we sent divers down with a still camera, and they had trouble battling the fish away so they could take pictures," Donnelly relates. But when you're talking about San Diego's sewage, almost any assertion can be canceled out by another study. An EPA consultant has found that populations of small starfish and some other bottom species near the diffusers have decreased, while some other small organisms have increased; and this was one of the principal reasons

life, and only tiny amounts can be legally emitted through the outfall. So the plan is to build another pipeline, 12 inches in diameter, that would run parallel to the sewage outfall, through which a desiccating agent would be injected into the effluent near the diffusers. In this way, the treated sewage would be chlorinated during its 20-minute ride through the outfall and desiccated just before it enters the ocean. What effect this will have on the environment remains to be seen. Some researchers believe

horrible disease. We chose to dive the outfall at the relatively shallow depth of about 50 feet so we could safely make another dive in the kelp bed later the same day. In these parts, the bottom is flat sand and not conducive to kelp growth, so the kelp we wanted to dive later was a couple of hundred yards to the north. Because of the excellent fathometer mounted on Bill's inflatable Zodiac boat we descended right onto the top of the pipe. Seeing such a huge, manmade

dive John Lindbergh, son of aviation pioneer Charles Lindbergh, was hired by Rod Donnelly to survey the outfall. Lindbergh, who had also helped as an inspector on the pipe during construction (often swimming way back into its blackness to check for leaks and air pockets) found that small kelp plants had attached themselves to the moderate-sized stones that were placed by divers alongside the pipe and that in rough currents, this kelp was causing the

(continued on page 26)

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Pipe.

(continued from page 25)
stones to be pulled away. So the city decided to stabilize the pipe with boulders in this shallow area. These boulders are piled about halfway up the sides of the pipe and have become an artificial reef in an otherwise barren section of bottom. Red and purple urchins now cover these rocks, along with starfish, turban snails, and an abundance of sea cucumbers.

There seemed to be more urchins on the south side than the north. On many of the rocks, which had been swept clean by the urchins, bright orange butterfly coral polyps had established themselves. Although the preponderance of rocks, underhangs, cracks, crevices, and holes provided by the boulders made for great abalone country, we didn't see a single ab on the outfall.

What we did see were hundreds of fish. Brown buttermouth perch, silver sargo, green opal eye, pink sheephead, yellow and black Chin cod, orange Garibaldi, and several other varieties congregated on the reef. Frankly, I was surprised at the number of fish we encountered. I had expected (and secretly hoped, for the sake of my story) that we would see the outfall as a hazard

to the locals.

It seemed a little odd that there were so many urchins, but it was much more than a little odd that sea cucumbers were so numerous. I asked Paul Dayton about this, and he supposed that it was because they wanted to be up off the bottom. In the currents, and the piled rocks provided a perfect platform for them. But I came across another possible explanation in the just-released report on the effects of the San Onofre nuclear power station on the kelp beds near the plant's warm-water diffuser pipes. Research divers noted an increased abundance of sea cucumbers in the kelp bed near the diffusers, and the scientists who wrote the report concluded that "the observed increase in sea cucumber which is a deposit

feeder, may have been caused by an increased flow of organic particles" at the San Onofre kelp bed. If the abundance of sea cucumbers along the Point Loma outfall is also due to organic particles, the question becomes: Are the particles being carried back in from the waste field or were they carried out of San Diego Bay? Many divers and biologists insist that a major study needs to be undertaken to determine whether the stressed nature of the kelp bed south of the outfall is related to the drainage from the still-polluted bay or the inward-drifting waste field.

As we came up toward the surface, I was reminded of diver Les Olsen's experience in 1981 of ascending through the sewage plume that had moved in the overhead when he was diving on the

bottom. He said the water was extremely murky, tasted terrible, and smelled worse. As Bill and I swam toward the boat, all I could taste was salt. But the water was definitely murky.

Many divers believe that Point Loma's legendary poor visibility is directly related to the presence of the outfall. You hear stories of 75-foot visibility in that kelp bed prior to 1963. Today, it's a great day when the visibility reaches 20 feet. In a letter to the EPA, written in 1982 by Larry Frommiller, president of the San Diego Council of Divers, Frommiller stated:

"During the [Point Loma] kelp beds has been very poor this past year, due to the extreme turbidity. All too often, once below the thermocline the diver can see nothing. There have been dives where the first indication of reaching the bottom is when the diver bounces off of it. Diver observations indicate that there is a link between the waste field and turbidity in the kelp beds. For many divers, it is axiomatic that construction of the outfall pipe coincided with a decrease in water visibility off Point Loma."

I thought the same thing until I started asking around among older divers. According to Rod Donnelly, "The visibility was today then [in 1963], and it's today now. It isn't because of the pipe." Seventy-one-year-old Wally Potts, one of the original members of the Bottom Scratchers diving club, who dove around San Diego for 40 years before hanging up his fins in 1987, commented:

"I was a little worried about the pipe before I went in, but in all honesty, I don't see an effect on visibility from the pipe. The biggest contributor of poor visibility inshore is the kelp beds themselves. The kelp gets this fungus on it that snakes off and clouds the water. Yeah, we had 75-foot visibility off Point Loma, but only when the kelp bed was small. The kelp always fluctuated, and when the beds shrank, the visibility always improved."

Bill Johnston, another old-timer who runs two diving boats, the Bottom Scratcher and the Sand Dollar, says he quit anchoring his dive charters at Point Loma several years ago. "It was because of the decreased visibility there, sure, but that's also true at Bird Rock and La Jolla. I don't think the sewer pipe had anything

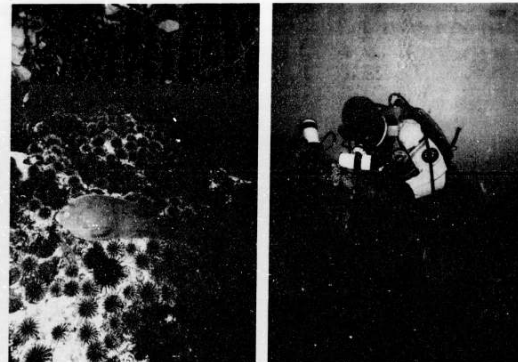
to do with it. The main reason we stopped going to Point Loma is there's no abalone left. But that's because of the divers themselves." Johnston says the declining visibility along the coast started 25 years ago, and he's always believed that it was related to increased development on land, such as farming and construction, and the concomitant increase in runoff. "We're seeing the same thing down in Baja," he declares.

"The farming at Cape Colonel [70 miles south of Ensenada] has increased dramatically in the last ten years, and the visibility in the water has shot way down. We used to be able to dive the bottom from the boat at Sacramento Reef [40 miles south of San Quintin], but not anymore, and there's no sewage outfall down there. All the way down to Punta

Eugenia, the visibility has gotten bad. I still see giant sea bass down there, but they're 5 feet away from you when you spot them rather than 30 feet away, like they used to be."

I've stopped expecting much visibility off Point Loma or even off La Jolla. If you want clear water, go to San Clemente Island or Catalina or the Caribbean. I've also stopped expecting to find abalone off Point Loma, and I was prepared to write something of an epitaph, a diver's lament, a sad eulogy for a once-great dive site. But Point Loma kept monkey wrenching my plans. For our second dive, Bill had moved the boat a short distance into the kelp bed to the north of the outfall. We looped abalone runs onto our arms before rolling backward into the water, just in case we lucked onto one of

the last abalone within miles. But — within 30 seconds of hitting the bottom, and even before I moved out from the anchor, Bill swam over and dropped a big, fat red abalone between my knees. I bagged it and moved over to a pile of rocks I could just make out, ten feet away between the vertical twisting vines of kelp. After peering into a few holes, I saw it — the delicate line of short, undulating tentacles that marked the tip of an abalone. It looked pretty big, so I popped it off and measured it. A legal green ab. Fish were circling, as if waiting for a handout, so we broke up some urchins and watched the feeding frenzy. Bill wandered off and brought back another big red, and I had to laugh into my regulator. It was another great dive off Point Loma, and my story was blown. □



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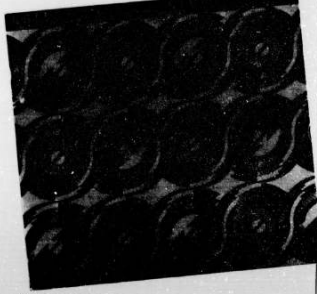
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RECORD REVIEWS

BY JOHN D'AGOSTINO



THE ROLLING STONES

Steel Wheels
(Rolling Stones Records)
To make a better album than either 1983's *Undercover* or 1986's *Dirty Work*, the Stones only had to show up at the studio. They did the latter and accomplished the former

but didn't stop there. *Steel Wheels* puts to rest the question of old-timers being able to rock convincingly. There are some nifty moves on what is easily the band's best album of the 80s and the most intriguing Stones project since 1972's ballad *Exile on Main Street*.

Much has been made of the uneasy truce between the recently quarrelsome Mick Jagger and Keith Richards, but that's only tabloid puff. If it doesn't affect the duo's songwriting and performances. In this case, it might have in a positive, productive way. By now, Richards' patented, chinka-chinka guitar rhythms have become so elemental to the Stones' sound as to be taken for granted. But on *Steel Wheels*, his karate-chording raves angry wails that sting long after the turntable has clicked off. For his part, Jagger has contributed his best lyrics ("Blinded by Love," "Rock and a Hard Place") since *Sick Fingers*, and there is in his vocals the conviction and intensity of one who's been rudely roused from lethargy.

The single "Mixed Emotions" (Jagger's supposed in-your-face rebuttal to Richards' quoted digs at him) crunches like Grice Nuts sans milk, and "Sad Sad Sad" kicks like an anvil on a sledge. "Hold On to Your Hat" is vintage Stones—sort of a hyper, bruising "Fortune-teller," and the Latin-jazz garnished rocker "Terrifying" has the slippery grit of a snake with a bad hitch in its sister. Still, the boys might have saved their best for side two.

"Rock and a Hard Place" could become a Stones classic in the "Brown Sugar"/"Rocks Off" mold. The Richards-sung "Can't Be Seen" is more careful than anything on his solo album, which was terrific. The mid-tempo "Almost Hear You Sigh" has the most sensuous choral movement they guys have issued in years. With its Moroccan overtones (largely because of assistance from the Master Musicians of Jajouka and African musician Farfara), "Continental Drift" could seem a trendy wave at world music. Instead, it establishes a hypnotic groove that recalls the days when the Stones were considered rock's lords of dark mystery. The Stones might be rich and middle-aged, but *Steel Wheels* proves that they haven't gone soft;

it's almost an instructional record for would-be tough. Step up, Gums N' Roses—class is in session.

PAUL SHAFFER

Coast to Coast
(Capitol Records)

With *Coast to Coast*, Letterman show host Paul Shaffer has turned the premise of Martha and the Vandellas' "Dancing in the Streets" into a concept album. Beginning in his adopted home town, Shaffer tees cross-country and jams with the provincial dukes of American popular music. There's a New York rap-swing song (with Dion, the Fresh Prince, Carole King, Ellie Greenwich), a funky "What's Soul" done with Memphis-pilars Don Covay, Steve Cropper,

and others; the title track with Miami's H.W. Casey (of KC and the Sunshine Band), and similar paucity to Detroit soul, Chicago blues, and the like. This is Shaffer's affectionate tribute to the music that most influenced his Canada-bound youth. Normally, you don't hold such projects to the usual critical standards, so one is inclined to overlook the album's shortcomings in disappointing collaboration with Southern Cal rep Brian Wilson and to toast its high points (N'Waves' cross-country funk with Allen Toussaint; a churning "Tear It Out Down" by the Major City's Valerie Simpson). Actually, the most solid jam on the disc might be the long version of the Shaffer-penned Letterman theme, played by

Paul and his World's Most Dangerous Bandmates. But hey, you runny kids, this is Paul Shaffer; this still is supposed to be fun. It is.



GEORGE CLINTON

The Cindrella Theory
(Dancey Park/Warner Brothers Records)

The father of psych-funk and mastermind of the Parliament-Funkadelic aggregate that laid waste to '70s sensibilities has returned to check on his boogie-shillies. Apparently, daddy's mad, and that's good. It's been years since I heard funk as all-the-way-down as "Airbone" or "The Cindrella Theory." And I sure didn't think hip-

hop rhythm tracks could sound so "street," and so musical at the same time as they do on "Tweakin'." With help from William "Boogey" Clinton and a corps de funkier that includes six billion singers, Clinton has put a '90s bookend on the '70s contention that his spaced mix of juicy polyrhythms, horns, jazz, and psychedelic guitar was at least ten years ahead of its time. Cult-figure Clinton not only realizes what he's wrought, on "Why Should I Dye It Out?" he even scolds unnamed funksters for not emulating his principles.

get a little funk then you will see that a few songs then you will see we do all of the without setting out

Almost every funk group of the past 15 years has incorporated some or another Clinton-ism into its act. Ironically, then, by updating his sound, George runs the risk of seeming like he's copying licks from people who owe him a great debt. Not to worry. *The Cindrella Theory* is rife with fresh ideas, including what, to my knowledge, is the first fusion of hip-hop both with Toussaint-style New Orleans gumbo ("She Got It Got It Got It") and with calypso (Belafonte's hit, "The Banana Boat Song"). The album is

so irrepressibly funky, and so subliminally aware of the record straight for the next ten years.



BEACH BOYS

Still Cruisin'
(Capitol Records)

For a long-time Beach Boys fan, this album is a real sad event. The degeneration of the once-magnificent band into a rock sideshow would seem complete. *Still Cruisin'* takes its title from the song they contributed to the recent Mel Gibson-Danny Glover film *Lethal Weapon 2*. The effort (I use the term loosely), then, is mostly a compilation of movie-tune credits the Boys have racked up, often with old songs ("I Get Around," "Wouldn't It Be

Nice," "California Girls"). Of course, that means that the band's 1988 mega-hit "Kokomo" (from the film *Cool World*) is prominently displayed. I can't decide what's more depressing—the fact that former "Papa" John Phillips had a hand in writing this piece-of-shit song, that it became the Beach Boys' first number-one hit since 1966's "Good Vibrations," or that it overshadowed Brian Wilson's brilliant comeback solo album.

Wilson, by the by, reissues the Boys for his own "In My Car," a just-okay new tune that's Linda-fun but not as good as the stuff on last year's *Brian Wilson*. Another new song also involves Phillips, and it's the only real sign of life in this dog. "Somewhere Near Japan" sounds like an attempt to meld and then contemporize the '60s styles of the Mamas and the Papas, the Beach Boys, and the Byrds (Byrds' producer Terry Melcher co-wrote and produced it, and it works pretty well. If it weren't for "Somewhere Near Japan," I'd suggest burying this bone in the sand.

VAN DYKE PARKS
Reflex
(Warner Brothers Records)

A disgruntled Jeff Beck once said that every lead vocalist in rock



secretly yearns to play Vegas. One might as easily say that inside every rock tunesmith beats the heart of a composer who fantasizes about writing for Broadway. Guys, in other words, like Randy Newman, Paul McCartney, Freddie Mercury, David Bowie, and, without question, Van Dyke Parks. Well, Parks has fulfilled his presumed wish. Sort of.

Words like "eccentric," "enigmatic," and "oddball" have been bandied about in speaking of Parks ever since he burst onto the Hollywood music scene in the early '60s. He was supposed to write soundtrack music for the Disney Studios but instead veered into pop

(continued on page 39)

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Laughable Legs

BY JEFF SMITH

Tom Dula's hilarious but flawed comedy *Breaking Legs*, in a world premiere at the Cassius Carter Center Stage, gives new meaning to the expression "all in the family." Newly, withdrawn college professor Terrence O'Keefe has written a drama about how it feels to murder someone. How it really feels. Even though it was a smash hit in Rochester, he can't find backers to mount an off-Broadway production. So in desperation he calls on a former student, Angie Graziano, to use her father-restaurant Lou might help. Lou has these... friends. Mike Palermo and Tina De Felice don't know much about art or culture (The Medici's? Yeah, isn't that Carlo and his lovely wife?), but they do enjoy large speculative ventures almost as much as they enjoy eating in a back area of Lou's restaurant or collecting on an overdue loan. Their motto: "If breaking one leg is good, breaking two legs is better."

They're tough as railroad spikes, but are they *Mafiosi*? The professor never asks, and the play never says, though when he half-sees them do a blood-curdling number on Uncle Frankie — may be rest in peace — the professor has a pretty clear idea as to their allegiance. Much of the humor of *Breaking Legs*, in fact, comes from what isn't said, or from what is said in one language (the professor's) and/or Mike and Tina's but not translated into the other. Body language serves as subtitles. And double meanings abound, as in the play's title, which refers not only to winning good luck in the theater but also to putting opponents on the DL for indefinite periods of time. And in one of the funniest moments of a very funny comedy, after they read the professor's play (and after Mike, suddenly a theater critic, observes, "The second act needs work"), Mike and Tina fear they have underestimated the apparently mild-mannered professor. His descriptions of murder ring too true for these pros, and he becomes an unknown quantity, potentially even a "goner."

Breaking Legs offers many such moments, not just laughs but good laughs. At the same time though, as a play, as a developing structure with a sturdy spine, coherence, and a clear destination, it's a middle unable to decide what it wants to do. Dula's entrance rations for a while, then discards them as no longer interesting. He begins strongly with a kind of secular Faust. The professor is so desperate that even had money looks good, so he makes a pact with forces from the underworld (small a). In the middle of the play, thanks to the wisdom of Angie, who tries to knock him off his comfortable center and have him take some chances, the professor transforms. He becomes assertive, claiming more of the room for himself. So is the play cocaine/butterfly in concept, about the growth of the professor? Nope. It concludes with an absolutely lame hand-off of an ending that cops out twice: for the professor (who suddenly drops all artistic standards and integrity) and for the play (which does same).



Greg Mullavey, Sue Gioia

The script needs work, but the Old Globe production, superbly directed by Jack O'Brien, is so polished you forget you're watching a world premiere. The moves, the characterizations, the atmosphere — everything is so fitting, so fully realized, you'd swear this was the revival of an older, more seasoned show. Robert Wojewodzki's costumes — from the professor's rumpled look to Mike and Tina's snappy attire, to Angie's stuff that maketh

Owing to a slaying in his youth ("Boys will be boys," Mike dismisses glibly), he can't move his lips when laughing, and thus Genevieve elicits not only fear and trembling but also some of the show's best laughs. It's a splendid mix of comic-realistic acting. As Lou, T.J. Casanova makes a broad, operatic contribution. Sue Gioia's statuette Angie is as sexy as she is (the surprise of the script) smart. Eddie Zarnini, as the ill-dressed Frankie,

... The professor is so desperate that even bad money looks good, so he makes a pact with forces from the underworld ...

dreams — are first-rate. As are Jeff Ladman's sound design and John B. Forbes's subtle lighting. And Cliff Faulkner's exquisitely detailed set is Lou's restaurant, period, with booths and tables, red-and-white-checked tablecloths, breadsticks the size of small baseball bats, and real, live, wonderful Italian food wafting. Siren-like, aromatic zephyrs around the intimate Cassius Carter, as tempting as anything Odysseus heard when strapped to the mast.

Of course, were one to saunter on down to the stage and sample the cuisine, one would have to deal with Mike Palermo and the "less reasonable" Tina De Felice, and that's something Mike Tyson would think twice about doing. Gravel-voiced and slightly undermanned, talented Richard Kowland gives Tina a lurking menace that is quite believable. And Michael Genevieve's Mike Palermo is a truly impressive piece of acting, as funny as it is scary. Genevieve sits erect, inhumanly erect with shoulders squared, eyes alert, completely still, like a panther set to strike. He gives the impression that with Mike there are no middle speeds: no 0 to 60; just 0, then 60.

and goes onto her naked body. If the reports are even half perceptive, words like "cathartic" and "purgative" get tossed into the description, but usually as an afterthought. Once one sees her live, however, one realizes instantly that the reports have their priorities — and Finley — confused. She opened Susan's tenth anniversary season last week with a work-in-progress/world premiere about the abused and abusers of society called "We Keep Our Victims Ready." Using an in-camera style (the kind used by hell-fire-and-brimstone preachers, who refer to the Nazarene as "Chce-Zeus!") Finley performed what can only be described as an artistic martyrdom. She didn't merely die the secular sins of the world, she took them upon herself.

Her subject was victimization, and her body became the object. In effect, while reading and reciting harrowing monologues about misogyny, AIDS, overt and covert forms of contemporary fascism, dysfunctional people (especially an alcoholic mother unable to repress anything, who made Roseanne Barr seem like Mother Theresa), and dysfunctional systems, Finley victimized herself. In a parody of both the Golden Rule and a strip-tease, Finley did to herself what she said is being done to others. Naked, she reclined herself in images of abuse. By the end of the evening her body was dripping with melted chocolate, tinsel, red candles, and ("This is semen," she said) stringy sprouts. And the overall effect was very similar to homophobic medicine: cure the ailment with its cause. Finley abuses literally claimed. You could feel it. When she first took off her dress (even though it was in the least sexy, least titillating way imaginable), this close to the front let out a low "whoa, yeah, baby..." When her raw, visceral, enraged performance was over, the guy was when and ready to condone every sexist objectification of women he had ever done at the nearest parish, regardless of denomination or hierarchical rank of the confessor. When she exited the stage, in a white sheet with the chocolate spotting through, Finley looked as if she had just been through a crucifixion without nails.

I won't get over seeing Finley for some time. It was as chilling as taking what you prayed was a hot date to see, say, Ingmar Bergman's *The Virgin Spring*. I also can't get over how much she resembles Janis Joplin. Some in the face, a lot in her two voices — the booming, caughed one, and the gentle, vulnerable one in her asides to the audience — but especially in the way, like Janis, she flat refuses to "behave." I have seen this unfettered attitude faked a lot since the days when 50 cents could buy an evening, with Big Brother and the Holding Company and three other name bands at the Fillmore but have rarely seen it as truly free.

Has her performance is imbued with it. Establishment phalluses would label Finley usually, even dangerous, since she will not know to the dominant codes of female oppression. There is nothing tame(d) about her, in fact. And at first she (and Janis) seems like a psychotherapist's dream, since she's so freely open, honest, and unblinded. But psychotherapy is largely geared toward returning clients to the status quo — and that's the last place an outsider like Finley would ever care to visit, even as a tourist.

Hearing about performance artist Karen Finley and seeing her work live are very different things. She's the one, so the verbal and written reports read, who heaps four-letter words onto vile images while rubbing gunk

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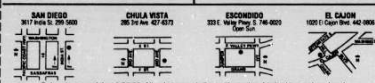


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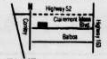
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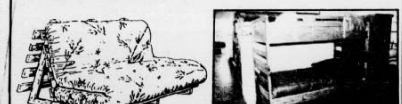
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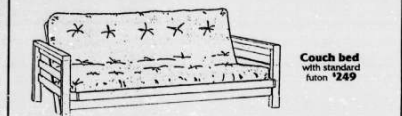


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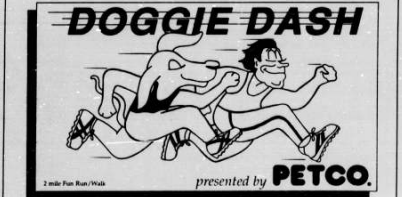
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Minor Crime



Pacino is the most dolorously burnt-out policeman outside of a Joseph Wambaugh story.

BY DUNCAN SHEPHERD

Sea of Love is a sort of heterosexual sequel to *Cruising*. Not an actual sequel, only a sort of Al Pacino, the New York cop who doted himself up in black leather and haunted the gay bars in search of a serial killer, has now taken out a matching ad in New York Weekly to ensure another one. (Suggesting the need for, if not a new TV series, a new NYPD special unit: Date Patrol.) The crime scenes all have a striking and curious similarity. The victims, male, are found naked and face-down on the bed, as though forced to make love to the pillow before the fatal bullet is put in the back of the head. All of them had placed a personals ad in the above-named weekly in the form of poetry. At one crime scene, Phil Phillips' one and only hit, "Sea of Love," roars endlessly on the turntable.

The facts, to any viewer of detective stories, indicate a crime of psychology. What kind of person would be particularly attracted by, which is to say, induced by, a rhythmic and rhyming poem? (Disgraced literature student: Free-verse commando!) Is there perhaps a clue in the golden-rod lyrics? (Evidently not, for we never get to hear them all the way through.) What, in short, would Inspector Maguire have been able to make of it? What, more wistfully put, would his creator Georges Simenon have been able to make of it?

Our boys, Pacino and his ad hoc partner John Goodman, the lean and the fat, don't have

much time for cogitation; they're doing, not thinking, and in fact, as if they knew all the time their creator (screenwriter Richard Price) was one of Simenon's lesser, the solution they stumble upon turns out to be less psychological than it promised. Or anyway it turns out to answer fewer questions. When it finally comes, it is satisfyingly surprising and simple. Yet it is even more surprising and simple, if ever less satisfyingly so, once you have

time to think about it. What, for instance, took the killer so long to spring on Pacino? — apart, I mean, from any contractual obligations to prolong the movie to feature-length? It takes nearly half the movie, for exactly the same reason, just to get Pacino to his blind date with Ellen Barkin, the walking personification of a ripe tomato (in a leather bodice of an appropriate robustness). And for exactly the same reason Pacino chooses to

discard the coffee cup with her telltale fingerprints on it. Yes, yes, he's lonely; and yes, he's undergoing a midlife crisis (and knows it); and yes, he's Al Pacino — the most dolorously burnt-out and haunted policeman outside of a Joseph Wambaugh story. (The director, Harold Becker, had handled a couple of Wambaugh adaptations, so he won't likely to make his star use any line.) But with all that allowed, he still has plenty of opportunities to remedy his earlier rashness once his suspicions have been revived.

The prime point of interest in the movie, the single point that instantly separates it from the faciles mob of cop stories, would clearly be the assorted pangs and perils of romance through the *Classifieds*. And this in truth does generate a few minutes of actual interest, although no time is spent combing through the responding mail, and we only get to meet two respondents before Barkin oozes across the table top. It will not violate any rules of criticism and give away "too much," to say that the policeman's deepening involvement with this mystery woman is not well enough developed (her seven-year-old daughter is glimpsed only once, sound asleep; her mother, the admirable Jacqueline Brouette, is allowed only two lines) for the woman to be interesting as anything other than the murderer. To say so is, however, to divulge the fatal flaw of the movie.

Coolidge should do no damage to the reputation of Susan Seidelman which *She-Devil* cannot quickly fix or cover up. That depends on *She-Devil*, supposedly coming out at the end of the year. But then Coolidge had been supposedly coming out last Spring, and was pushed back till now. There remains after all that time an unfixed quality about it, as if Seidelman had lost interest or control or had got distracted by something else. Possibly something (in specific) starring Meryl Streep and Roseanne Barr.

Whatever the case, there are scenes in *Coolidge* that never get off the ground or never get to a point, and are gotten out of with desperately contrived transitional tricks. The tempo is untidy and without bounce. Even the color still seems to await a first-take. (Shocking to say about so perky a colorist as Seidelman.) And the overall concept loses

luster by running so close on the heels of other underworld comedies that have already blazed the trail of Malibu poor taste in interior decoration. In that and related areas, *Coolidge* shows a better eye than *Murdered by the Mob* and better production values than *Spike of Bensonhurst*. It is less eccentric than *Spike*, but less pretentious than *Mob*. Colder-blooded than *Mob*, warmer-blooded than *Spike*. But enough of comparison.

Seidelman has always tended to put people off with her relative coolness, at least those who make the mistake of accounting warmth an intrinsic merit in movies. The mistake, that is, of confusing their home thermostat with the climate of a separate fictional world. While it's true that she never descends to flattery of her characters — even and especially her

centermost characters — she gains by that a measured tolerance and liberality, a patience in particular with highly trying rebel types (*Doublecross*, *Deconstructing Harry*).

And her suspected misanthropy is at every point rebuffed by her ease in casting. There are lots of stale roles in *Coolidge* (script by Nora Ephron and Alice Arlen), but the cast list will make your mouth water: Jerry Lewis, Lionel Sander, Brenda Vaccaro, Ricki Lake, just in bits. In the title role, as the illegitimate daughter of a paroled mafioso, Emily Lloyd, the British star of *With You Here Here*, makes her much-anticipated American debut. She manages the Italian New Yorker she right,

though her teenage sullenness and air of exclusion are perhaps a shade too harsh for the cultivation of humor. Peter Falk, as the neglectful father, is enough of an old pro to know that an unfunny line ("She wants me to go to Kalamazoo where I can't even get a decent eggplant Parmesan") can be made funnier by not stressing what was supposed to have been funny about it. And Diane Wiest, appearing everyone, actually has something new to add to the ossified stereotype of a would-be middle-class Mafia moll. She has all the brass, so to put it, of her competitors, but with a softening and shimmering overlay of vibrant violence.

The Adventures of Milo and Otis include,

or I guess that should be includes, a battle with river rapids, a pinch from a crab, the defense of a chicken egg against an inquisitive hedgehog, and a ride on the back of a turtle. Milo, you understand, is a cat. Otis a dog. The biggest hardship either of them faces is a superslick photographic style that keeps trapping them on the front of a line of zoological greeting cards. That, and a pitifully nudging narration delivered by Dudley Moore. Despite the Japanese provenance of the movie (directed by Masamori Hara, with no less an Associate Director than Kon Ichikawa), I saw no indication that it was heading in the direction of a double suicide or some such, and I didn't see the thing through. Is there any persevering five-year-old out there who can tell me I was wrong?

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QUARTER NOTES

BY JONATHAN SAVIN

SUMMERFEST '89

As I mentioned in this column last week, the standard chamber music repertoire is almost entirely central European, with its core geographically in Austria and Germany and temporally in the 18th and 19th centuries. These are the works one hears again and again, in the classical-romantic style all concertgoers are familiar with, and any chamber music festival intended for a general audience — such as, eruditely, the La Jolla Chamber Music Society's SummerFest — will give its programs a firm anchor in the works of Mozart, Beethoven, Brahms, and the other major composers (there are not really many of them) of this tradition.

But Heichiro Oheana, the artistic director of SummerFest, recognizes the need for variety, and for the recent festival took care to add some less familiar works in styles fairly distant (to one degree or another) from the standard repertoire. The centerpiece of the festival was the German tradition, with its rigorous, dramatic structures based on total relationships and metric development, was chiefly French, with its chief source in that most subtly revolutionary of modern composers, Claude Debussy. Debussy himself was represented by only one work: the Sonata for Cello and Piano. But no work could have been better chosen to illustrate the extraordinary originality of the composer — or to challenge the audience's comfortable classic-romantic preconceptions. Written at the very end of Debussy's life, the Cello Sonata represents the extreme of his development away from the established tradition and toward the disconcerting innovations of modernism. There are, of course, none of the harsh harmonic dissonances and violent rhythmic distortions audiences still associate with "modern music," but the undermining of the older manner is no less radical, though its means are subtler. The structure of the music is no longer based on the driving force of the tonal system, themes are often vague or fragmented and their

interrelationships are puzzling, the meanings of the musical ideas are frequently ambiguous, one can never anticipate the shape of a movement, and the whole, dramatic, or lyrical, or spiritual thrust of the work remains teasingly mysterious. Instead, what we hear is the free movement of the creative imagination, governed by non-rationalized intuitions, generating its own unique form, and laying far greater emphasis on those elements least subject to systematic analysis: textures and tone colors.

The Debussy Cello Sonata (like his other two late sonatas), for all its bits of usefulness and its exotic sound effects, is a profoundly difficult work, and it requires artists of a very special sort to bring it off successfully. In the SummerFest performance, it found musicians close to the ideal: cellist Gary Hoffman and pianist David Golsb, both of whom realized to the full the need for spontaneity, for whimsy, for a great range of nuanced coloristic effects, and for so great an inner commitment to the score's lyrical affinity that the lyricism itself became dramatic, even in the absence of the stately classic-romantic struggles of keys and themes.

The spirit of Debussy was inherent in several other pieces performed during the festival. The String Quartet of Ravel (expertly played by violinists Markus Ushioda and Julie Rosenfield, violoncelles Francis Martin, and cellist Peter Rejo) is in many ways a very contemporary work (Debussy's own String Quartet, making use of many Debussy notions (particularly in coloration and in thematic shapes) though with a more conservative, classicizing bent of mind. Two far less familiar works clearly in this same tradition were the poetic, evocative Rhapsodies for Oboe, Violin, and Piano by Claude Martin Loeffler (gracefully and vigorously played by Allan Vogel, Toby Hoffman, and Jeffrey Kahane), and — in an equally sure reading — Benjamin Britten's early (Opus 2) Fantasy Quartet for Oboe (Gerard Reuter), Violin (Eugene Drucker), Viola (Cynthia Phelps), and Cello (Peter Rejo). In the 20th Century,



Yefim Bronfman



Cho-Liang Lin



Gary Hoffman

... that most subtly revolutionary of modern composers, Claude Debussy.

one does not have to be French to be a disciple of Debussy! The parallel French tradition of lightness, wit, satire on musical styles and forms (both serious and popular), delectably acerbic

harmonic touches, and gleamingly smooth polish was also represented in pieces by non-French composers, performed — as throughout the festival, in whatever repertoire — with

impeccable style: Prokofiev's Q Minor Quartet, Op. 39 (with oboist Gerard Reuter, clarinetist David Peck, violinist Marko Ushioda, violist Toby Hoffman, and bass-player Nico Abondio), and Hindemith's *Glorie Konnermark*, Op. 24, No. 2 (with flautist Damian Burnell-Hall, oboist Allan Vogel, clarinetist David Peck, horn-player Richard Todd, and bassoonist Dennis Michel).

There were, in fact, only two of the 20th-century pieces that were not basically French in thought and manner: Shostakovich's heart-rending, Mahlerian E Minor Trio (played by pianist Yefim Bronfman, violinist Cho-Liang Lin, and cellist Gary Hoffman), and the 1982 String Quartet by American composer Mel Powell. Powell himself, an affable academic gentleman, was on hand to give a preliminary lecture on his work, which was performed by the Colorado Quartet. His analysis of the various serial procedures on which the music was structured was unfortunately of very little help in making sense of the piece, since — as is the case with most works in this past past style — those procedures could almost never be detected by the ear while the quartet was being played, or even in the illustrative examples that accompanied Powell's talk.

What one did hear was the standard, fragmented, jagged, dense, atonal, agitated, impenetrable discourse that has for so many decades alienated ordinary concertgoers from a certain kind of contemporary music. One would scarcely have guessed, from this arid piece, that some 30 years ago Mel Powell was a composer of tuneful, ingratiating, neo-classical works (for example, his Piano Trio and his *Divertimento for Five Winds*), 1940s pastimes that beautifully crafted, and accessible to any ordinary listener; nor could one have suspected anything of his background (even earlier in his long career) as a jazz pianist.

But why end on a negative note? One less-than-pleasing experience could not detract much from the 19 other superlative performances of great (or at least interesting) chamber music. This was the best SummerFest ever. □

BY ELEANOR WIDMER

The Restaurant: Pacific Del Mar

The Location: 1555 Pacific Coast Highway, Del Mar Plaza, Del Mar (902-0476)

Type of Food: Fish and seafood (none meat and poultry) prepared "Pacific Rim" style, coastal cuisine

Price Range: All items à la carte, \$4.50 to \$18.80

Hours: Open daily, lunch, Monday to Friday, 11:30 a.m. to 2:30 p.m.; brunch, Saturday and Sunday, 10:00 a.m. to 3:00 p.m.; dinner, nightly, Sunday through Thursday, 5:30 p.m. to 10:00 p.m.; Friday and Saturday to 11:00 p.m.

The Restaurant: Miki Japanese Restaurant and Sushi Bar

The Location: 9823 Carroll Canyon Road, Encinitas Square, Scripps Ranch (566-6502)

Type of Food: Sushi and cooked Japanese specialties

Price Range: \$2.25 to \$19.95

Hours: Open daily, lunch 11:00 a.m. to 4:00 p.m., dinner 4:00 p.m. to 10:00 p.m.

Ask parents who have raised children of identical gender and they will readily admit that although their offspring may share many characteristics, basically they are as different as an early dawn is to high noon. Of my two sons, one is my rock, steady as the seas, earth bound. The other is magical, effervescent, unbound by conventions. The first is there for me when I cry, the second makes me laugh. Each is radiant in his own way, and indispensable.

Restaurants that have sprung from the same parents are as similar and dissimilar as children. Take Dobson's and its sibling, St. James Bar. Although their menus may appear to be the same, Dobson's is filled with loud laughter, with the electricity of people who are like-minded, crowded into a small space. They generate urban chi-chi that resounds like background music. St. James Bar is soothing and spacious, and while it's filled to capacity for every meal, its clientele is less homogeneous; anyone who can afford it has a ticket to ride.

That brings me to three fish and seafood restaurants with the same parent, Café Pacifica in Old Town, which serves straightforward preparations, fresh fish grilled with or without sauces; Pacific Grill downtown, with its Southwestern emphasis and dishes like peppered ahi with green chile salsa, or mustard cauliflower with jalapeño sauce accompanied by jicama pesto slaw. And now the third beautiful sister has arrived, Pacific Del Mar, with an extensive menu and a cuisine described by her own waiter as "Pacific Rim cooking." The term covers a wide swath of the ocean, with preparations from San Diego to

The Exotic One



Illustration by Ray Strydom

the China Sea. At Pacific Del Mar, whether you select a first course, a salad, pasta, fish and seafood, or meat and poultry, you will discover dishes with names from Hawaii, Saigon, Thailand, Manila, Beijing, and Japan. Or you may have a dish with two origins such as spicy Hawaiian yellowtail with Szechuan eggplant, or steamed Manila clams with Japanese eggplant and kani no nabe. My favorite among the names is *akohiki*, or peppered Hawaiian ahi with Chinese salsa. If you are tired of the same old fish and seafood preparations and long for the exotic as well as the unique, then hasten to Pacific Del Mar. The cooking will arouse palated jitters: it's refreshingly innovative.

If I had to identify the cuisine beyond the term "Pacific Rim," I would say it's like a Chinese puzzle, a box within a box within a box. For example, we began with Chinese smoked chicken revuelto with mustard and green onions (\$7.80). This ravioli did not appear in the form of a square. Instead the salmon-colored pasta was fashioned to resemble a fish, complete with stripes of black pasta. The sauce contained shiitake mushrooms, cilantro, and spices. As an appetizer it proved delightful. However, we were not able to resist one order of what is listed as fettuccine with asparagus, sea scallops, and black-bean sauce (\$14.40). The pasta was black linguine, and while both dishes were exciting, in tandem the disparate ingredients and sauces took their toll.

The key to dining well at Pacific Del Mar is to choose selectively so that your taste buds aren't bombarded with too many sensations. You have a choice of eight "finn floors": two soups, three salads (of which only one is the conventional green salad), three pastas, and almost a dozen main courses, all replete with exotism. I selected the California salad with greens and ripe tomatoes (\$4.50). While I loved my make-shark with cilantro and cumar, I found the vegetable yellowtail, I couldn't handle the rice that came with the entrees. Spicy, full of bits of corn and bell pepper, the rice (white and wild mixed) was too elaborate for its own good. If I had ordered just the shark, perhaps I could have accommodated the jazzed-up food. But following the other dishes, I couldn't manage one more noble-erotic-erotic item.

Menus at Pacific Del Mar change daily, and I've been told that the Japanese sashimi soup, not on the list that night, has the curative powers of chicken soup. And the grilled white sea bass with Peruvian tomato sauce sizzles temptingly. But we had to save room for the desserts. For one I was conservative and ordered the baked cream, which all the sister restaurants do so well (\$4.50). But my friend had a killer dessert, Kona chocolate lava cake with island fruit sauce (\$5.05). Chocolate lovers will fall into it head first. Pacific Del Mar, located in the Del Mar Plaza on the same floor as El Parnaso, is

already a smash hit. When I phoned on a Friday night, the din was incredible. People in this town are always searching for "something new," and in Pacific Del Mar they've found it. The restaurant boasts a lovely patio with a Pacific view and a dining room with black and white cane chairs as well as booths covered in black cloth. A cartoon-style piece of art is also part of the decor, out of harmony with the wall of copper over the kitchen. A jumble of colors and forms, the art piece is supposed to be amusing, and at first instant it is, a second later you avert your glance because it's too stimulating to endure your interest. In a certain sense, these comments are not applicable to the food. All of the ingredients are of the highest quality, the novelty is stimulating, but gastronomically speaking, there are moments when you long for classical severity.

When a restaurant is packing in customers, it may appear superficial for a critic to make suggestions. But my warmest advice to the parents of this new restaurant is to add a special called JUST PLAIN FISH. Cuisine from the Pacific — Chinese, Vietnamese, Japanese, Thai — has long existed because it knows the meaning of "less is more." For people like me, a few unadorned items, proof of their finesse and an ability to convey basic quality, would be a gratifying celebration of the birth of Pacific Del Mar.

The mark of a good family restaurant is when it's crowded even in midweek. Miki Japanese Restaurant and Sushi Bar, located in Encinitas Square, a tiny shopping center in Scripps Ranch off Carroll Canyon Road, is such a place. The marvelous sushi chef confided that the man sitting next to me at the sushi bar ate there almost every night. We had the freshest yellowtail imaginable for \$2.95, a roll filled with scallops in spicy sauce called *akohiki* (\$2.80), which really woke up our mouths, and one of the most expensive items on the list, the salmon special, salmon rolled in a sweet skin, labered with mayonnaise and baked (\$6.95). It's quite wonderful but very rich. One order containing four pieces is really enough for four people.

To go on eating sushi would have been a pleasure (42 items are listed), but for the sake of this review, we had the chicken teriyaki with shrimp and vegetable tempura (\$10.95). The chicken is cut into tiny cubes, and the restaurant uses low-sodium teriyaki sauce. You'll find the tempura better hot and fresh. This dinner item is served with miso soup. Pacific Del Mar did not lead you to the sushi bar and you won't be disappointed. The only problem with the sushi bar is that chairs are used instead of stools. This prevents you from using the skillful moves of the sushi master. □

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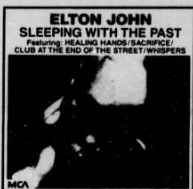


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GLASS ACTS

Of all artists' media, perhaps the most technically versatile is glass. Worked as a plastic substance, it can be manipulated from a blowpipe into the most delicate or imposing of forms, or it can be molded like hot metal, in solid form, it can be carved like stone and fused or glued into assembled sculptures. Colors can be translucent or opaque, and surface textures range from a satiny polish to rough crinkled skin to smoky etched designs.

Examples of a wide variety of approaches to glass art are included in an invitational exhibit at UCSD's Grove Gallery, which will open tomorrow, Friday, September 22. Twenty-five works by 14 well-known American glass artists make up the "Hot Glass" show and offer an interesting array of technical and artistic approaches to the medium.

The most characteristic and engaging property of glass, of course, is its capacity to reflect and refract light, creating optical illusions and transforming an apparently inert substance into a nearly kinetic one. Slay McCaig's assemblage of glass triangles is one of the most intriguing in the "Hot Glass" show for its physical simplicity and optical complexity. Fullerton artist McCaig



"Split Time II," Slavy McCaig

(pronounced McKoy) has glued glass triangles, most only a half inch thick or so, into a jagged, foot-long arch that, at one end, rests on the flat edge of a triangle and, at the other, balances on delicate points. Clear triangles are arranged in parallel and at angles

to one another; two of the glass slices are translucent purple; one central element is a thick triangle of five layers of laminated clear glass. Walking around the sculpture, the viewer sees real and reflected edges appear and

(continued on page 2, col. 1)

THOSE LITTLE HUMMERS

Like your parents told you — You better not pout, 'cause Santa Claus is coming to town. — The tooth fairy is in the market for used bicentennials. — Rudolph turned the jeans to cheer when he put his funny nose to work.

Hummingbirds do the following: they hitch ride on the backs of geese during migration; they fly around all day and never land; they use their tongues like straws; they'll stab you with their bills if you run into you; they live only one or two years, victims of hyperventilation; they hum.

If you think your own children's lives will be inspired by tales of fickle reindeer or jolly men in red suits, go ahead and fill their heads with lies. But spare them the myths about hummingbirds; the kids can handle the truth.

For example, Leonardo da Vinci might not have bungled his plans for a helicopter had he seen a hummingbird. But the Italian genius never saw one, of course — they occur only in North, Central, and South America — and so we had to wait 400 years for an aircraft that could match the feats of the blimpingbird, the only bird that can fly backward.

Hummingbirds are among the most unusual of birds for more than their unique powers of flight. The smallest bird on earth is the Cuban bee hummingbird. (The smallest bird in the U.S. is the calliope hummingbird, visits San Diego in small numbers every spring.) Hummingbirds are the most colorful birds in the world, and many would say the most beautiful. They can go dormant in cold weather, like a bear. Despite their diminutive size, they



can fly great distances; the rufous hummingbird migrates from Alaska to central Mexico (many of those pass through San Diego

in spring and fall), and ruby-throated hummingbirds fly 600 miles nonstop across the Gulf of Mexico.

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INTO AFRICA

The low point of Doug Hansen's trip through Africa might have been the Zaire airport,

where customs officials took his camera simply because they liked it. And the high point? Either the band of elephants that charged him in Botswana, or the witch doctor who tried to cure his wanderlust by sticking him in an



Doug Hansen in Chobe Park, Botswana

THE GUITAR SCORES

Every music lover knows Joaquín Rodrigo, but for most of us that means only one thing: the guitar. In fact, it probably means Rodrigo's *Concierto de Aranjuez* alone, certainly the most famous guitar concerto ever composed.

Who has not heard, and hummed, and dreamed of the long-breathed, sinuous, curiously Andalusian melody of the second movement, as it is introduced plaintively by the English horn, and then as it is repeated and varied by the guitar, treated miraculously as an instrument as capable of singing as a woodwind? The melody is everywhere these days — on the radio, in airplanes, in elevators. It is, without doubt, refreshingly beautiful. But there is more to Rodrigo than that.

The *Concierto de Aranjuez* was, admittedly, the Spanish composer's first really important composition and the first in which he found his own true voice. His training as a composer had been primarily French, his chief master during his studies in Paris was Paul Dukas, noted for such elegant, colorful scores as *The Sorcerer's Apprentice*. Rodrigo, who was born in the province of Valencia at the beginning of this century, absorbed Dukas's influence, but the nationalist component of his native country (Albéniz, Granados, de Falla, Turina) made him aware of the musical heritage of Spain, its folk traditions, its distinctive rhythms and melodies, its spirit.

That spirit had come to be associated with the guitar. The instrument had never been confined to Spain; English, French, and Italian guitar virtuosos had abounded through the centuries; but from the 16th Century on, the guitar had become the Spanish national instrument, and the 19th-century composers who most deeply explored its technique and its expressive possibilities were Spaniards: Francisco Tarrega, Federico Moreno Torroba, Fernando Sor. There had been mainly solo pieces. But the emergence of the great Spanish guitarist Andrés Segovia (Rodrigo's senior by a decade) inspired some modern composers to write concertos for guitar and orchestra — of which the

Concierto de Aranjuez, first performed in 1940, was one of the first. In it, Rodrigo brilliantly solved the problem of juxtaposing the small-voiced guitar with the massive forces of the orchestra, creating delicate, translucent textures through which the solo instrument could be clearly heard and giving lengthy passages to the guitar playing alone or only



Alfonso



Randy Fife

lightly accompanied. This work was so successful that Rodrigo went on to compose several other guitar concertos. Of the others, the best known is the *Fantasia para un genio*, written for Segovia in 1954 and based on dances for guitar by the 17th-century composer Gaspar Sanz. Such a re-creation of the past represented a continuing impulse in Rodrigo's music; for his musical forms have tended strongly toward the neo-classical, and he had already paid similar

(continued on page 4, col. 3)

itinerary. His research began when he landed in Cape Town on April 11, 1968. Both the climate and lifestyle of South Africa reminded Hansen strongly of California. Hansen enjoyed the excitement of being in a political hot spot, but he is reluctant to debate South African politics, which he describes as "highly complex, emotional, and generally misunderstood." Hansen does get outraged, however, over what he encountered in Zaire, a Central African nation known for genocide and tribal war.

"It's a nightmare," he says. "It's the creepiest country I've ever been in." Hansen found a poor, hopeless people ruled by an oppressive government. (Taking photographs is prohibited in most parts of Zaire. If it weren't for the intervention of Methodist missionaries, Hansen might have

(continued on page 2, col. 3)

GLASS ACTS

(continued from page 1)
disappear. The thin, hazy planes inside the laminated glass — the surfaces of each of the glass sections — flash into view from one perspective and vanish again from another. Purple highlights are reflected throughout. Every change in the angle of the light and the viewer's eyes appears to change both the interior and the surface of the sculpture.

In contrast to McCaig's exercise in art and optics is William Morris' thick, molded glass sculpture, a semi-opaque deep blue, standing about three and a half feet high. The piece has the appearance of a bundle of wooden planks gathered haphazardly and standing on end. In fact, Morris created a mold by overlapping wooden two-by-fours of various lengths to form a hollow tube. He then used a pipe to blow molten glass inside the mold. On the finished piece, all corners and



edges have been rounded and polished smooth. The flat plane of each glass "plank" bears the impression of the cracked and noded surface of the interior of the mold.

A second large piece by Morris (who is from Starwood, Washington) is a lavish example of the use of opaque color in

glass. It is a vase, slightly flattened from front to back, several feet high, and about three feet wide at the shoulders. Worked in several stages, the interior of the vase is of Champlevé glass, enamel powders in watery, metallic pools, and ground glass of soft blue, yellow, and red have been melted and fused to the outside of the vase, with tag motifs appearing on opposite sides of the vessel. A layer of clear glass has been applied over all, and a separately applied, electric-blue lip completes the piece.

Among the other works in the show, Marlboro, New York artist Sydney Calkins' shadow boxes, about 18 inches square, combine sheets of rippled glass through which repeated geometric patterns can be seen at the back of the box. Variations in the surface of the glass create distortions in the printed patterns as the viewer's perspective changes. Thomas Buchner (Coring, New York) emphasizes

the liquid, flowing quality of hot glass in a gracefully flared, sinuous vessel. Los Angeles artist Michael Flechter contributes two neon sculptures: a hot-lavender fish, whose minute vibrations of neon light make the form shimmer; and a cherry-red camera that seems complete with its own neck strap and portable battery pack — a piece of wearable electric art.

Richard Jolley of Concord, Tennessee, has contributed two pneumatic-looking molded-glass nudes, each rubbed to a silvery matte finish and decorated with loose strings of melted blue glass that emphasize form and anatomical detail. Local artists included in the show are Leucadian Jeff Seely (spider forms captured in a thick crystal bubble, etched geometrically), San Diego Joan Irving (Decor-inspired, carved, and gently curved slab glass contrasting clear areas and geometric, painted insets) and UCSD art professor Italo Scanga (simple, hand-blown vessels painted with oils).

An artist reception opens the "Hot Glass" show, Friday,

September 22, from 6:00 p.m. to 8:00 p.m., at UCSD's Grove Gallery. The 25 works remain on view through October 28. Gallery hours are 10:00 a.m. to 5:00 p.m., Tuesday through Friday, and Saturday from 10:00 a.m. to 2:00 p.m. The gallery is located near the Gilman Drive entrance to the campus, in the eucalyptus grove north of Bonner Hall and east of the gym. Merced parking is available adjacent to the gallery, take the first left-hand turn after the information booth on Gilman Drive. For additional information, call 594-2637.

— Lydia McRae

INTO AFRICA

(continued from page 1)
demanding his camera back.) The country has few telephones and no real system of transportation. But despite its brutality, Zaire was also beautiful. The lack of roads

has stymied the lumber industry, thus preserving one of Africa's few remaining tropical rainforests.

The Ivory Coast, a former French colony on the western bulge of Africa, was a study in contrasts. Hansen thought the economy seemed healthy, but large sections of the countryside had been razed or burnt. (Such destruction is found throughout Africa, where homesteaders use fire to make clearings.) Further south, in Nimbia, Hansen saw an 18-hole golf course that was one giant sand trap — except for the putting greens.

In nearby Venda, one of the "independent homelands" set aside for blacks by the South African government, Hansen met a village with doctor. He confided the desire to stop



traveling, find a good woman, and settle down to raise a family. The doctor told him it may be too late. At the age of 37, a man has already passed up several good opportunities, he said. But the witch doctor agreed to do what he could — which meant covering a naked Hansen with red powder, including him in an underground cave, and instructing him to discuss his problem with a smoldering lump of clay. And this was just the first half of the treatment.

Hansen found English spoken throughout Africa, although French is the predominant tongue in some western countries. Fellow

travelers warned him not to visit Morocco, a popular Arabic destination on the northern coast. "It's the only place in Africa where I'd recommend going with a tour group," he says.

As a tourist, on your own, you get hassled pretty badly by people wanting to be your guide. [Merchants] will physically grab your arm and hold on until you go into their shops. Whenever you stop your car, swarms of kids ask for money. But Hansen still remembers the magnificent hotels and restaurants with thick Persian carpets, heavy brass lamps, and

beguiling music. "It's like a scene from 1001 Arabian Nights."

Today Hansen is a plentiful source on travel tips. Rule number one: there is no such thing as a bus schedule in most of Africa. Bring something to sit on, because the wait may be a few hours. And forget about catching a bus to Timbuktu, he says. The roads usually aren't passable.

Other helpful hints from Hansen, who also teaches travel seminars, will be presented during "Adventures in Africa: From Cape to Cairo in 12 Months." The free slide lecture at REI is scheduled for September 28, beginning at 7:00 p.m. The store is located at 3029 University Avenue; more information can be obtained from the REI "clinic coordinator" at 295-7700. Hansen will repeat his African travelogue on October 5, in the basement of the National

History Museum in Balboa Park, starting at 7:00 p.m. Both events are free.

— Bruce Canlan

THOSE LITTLE HUMMERS

(continued from page 1)
Mexico. When not migrating, though, hummingbirds have to feed almost continuously. Most amazing of all are their personalities. These are pugnacious little creatures who will attack hawks and eagles if the mood strikes them. A friend who let her hummingbird feeder go dry was taken to task by a Costa hummer, who seemed to think the feeder was his. One morning

(continued on page 4)

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KSDO/AM1130
News & Information

(continued from page 1)
he flew into the house through the open patio window, buzzed around her for a few minutes until she got the message, and then flew outside and watched while she dutifully filled the feeder.
Life isn't always full of free hummingbirds into lunches for a hummingbird. Hawks often snatch unwary hummers, and occasionally other bird species will nab a tasty hummingbird meal. Danger lurks outside the bird kingdom too: frogs, fish, prying maniacs, and spiders have snared hummingbirds. Most perils of all are cats and picture windows. And this is where organizations such as Project Wildlife, the San Diego Zoo, and the Wildlife Center enter the hummingbird story. In San Diego, these three groups are the only ones allowed by federal law to keep hummingbirds. Besides the necessary permits, they have the facilities and expertise to raise abandoned nestlings and rehabilitate injured adults. It's a tricky business. Because baby hummers don't have an innate sense of terror, they must be taught fear by adults — a fearless hummingbird with no sense of what's his may end up as a dead hummingbird. Volunteers at the Wildlife Center use "nannies" — adult hummers whose injuries prevent them from ever flying — to teach these youngsters proper hummingbird etiquette. This past spring the Wildlife Center raised 150 young hummers, many taken from their nests by curious children and brought in by their abashed parents. Fall is also a busy time, as migration brings hundreds of hummingbirds into contact with our pet cats and the windows of our homes and downtown skyscrapers. Many of these hapless birds are brought to the zoo or the two volunteer groups, and many are saved and released into the wild. Obviously the hummingbird rescuers are dedicated people. Perhaps fanatical is a better word; a woman in Colorado is sending an injured broad-tailed hummingbird on a commercial jet to San Diego for rehabilitation by experts here. One of the members of the Wildlife Center is Susan Stacey, who is a keeper at the zoo and a volunteer with Project Wildlife. She and her mother, Marion Stacey, will present a program this Sunday at the Natural History Museum in which people will learn many of the myths they've been taught. The Staceys will provide tips on how to care for injured hummingbirds until they can be brought to the experts. They'll discuss a mixture of sugar and water — if the bird's blood sugar level drops too far, the bird goes into shock, it slips

into a torpor and never wakes up and how to stretch and feed wild birds (a one-to-four solution of sugar and water, and clean the feeder every other day to prevent the spread of disease). They'll answer any questions you have about the birds or the Wildlife Center. Best of all, they'll bring in some live hummingbirds that your children (and you) can touch. This is the closest you'll ever get to one of the most marvelous of animals. The program will be held at the Natural History Museum on Sunday, September 24, from noon to 3:00 p.m. For information about it or about caring for hummingbirds, call 420-5156.

— Dennis Parker

THE GUITAR SCORES

(continued from page 1)
tribute to his great 18th-century Spanish predecessor, Padre Antonio Soler (Rodrigo's Solerina of 1953). Among Rodrigo's guitar concertos were the Concerto and the Concerto madrigal for two (1968), although neither captured the magic of the earlier works.
A problem in the performance of Rodrigo's music has been the defective nature of many of the

printed scores. Blind from the age of three, Rodrigo has composed his music in braille, and in the process of recopying, numerous errors have crept in. The eminent San Diego guitarist Pepe Romero, along with his student Randy Pile, has been revising Rodrigo's guitar scores under the guidance of the composer, and an all-Rodrigo program of the La Jolla Symphony this weekend will for the first time give us a chance to hear the two most famous concertos — the *Aranjuez* and the *Fuente* — in their revised editions. Randy Pile and Alex Duran (another of Pepe Romero's students) will be the guitar soloists, along with soprano Laurie Romero; Thomas Nee will conduct, and the program will also include Rodrigo's *Solerina* and his *Four Madrigals*.
The Jaquín Rodrigo program of the La Jolla Symphony will be performed on Saturday, September 23, at 8:00 p.m., and repeated on Sunday, September 24, at 3:00 p.m., with both concerts in UCSD's Mandeville Auditorium. For tickets, call the Symphony office at 534-4637; the UCSD box office at 534-4639.
Ticketmaster is TST/TSS or Horton Plaza ARTS TIX booth at 238-3610.

— Thomas Arne

READER'S GUIDE TO LOCAL EVENTS

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information in READER EVENTS (Editor, P.O. Box 90693, San Diego, CA 92118).

OUTDOORS

Full Begins at 6:20 p.m. Friday, September 23. At that instant, known as the autumnal equinox, the sun crosses the celestial equator, heading south, on its yearly equinox through

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Sunday, November 12 — Invader Brunch
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READERS GUIDE TO LOCAL EVENTS

the sky. The autumn season continues for three months until winter solstice, December 21, when the sun attains its southernmost position in the sky.

"Coastworks" the city of Solana Beach will host this day-long celebration on Saturday, September 21, as part of a state and nationwide event, to support

California coastal and shoreline. Three events are scheduled, beginning with a short board surfing contest at 6:30 a.m. At 9 a.m., a beach cleanup is scheduled, which runs till noon. Volunteers should meet near the lifeguard station at Fletcher Cove, 111 South Sierra Avenue, in Solana Beach. The final event is the "Twilight Coast Walk," conducted by oceanographer and marine geologist Wolf Berger, who offers a brief history on cliff formation and the forces causing or contributing to their erosion. Berger will talk about wave action and the transport of sand and offer information on the kind of living things found along our shores. The walk begins at noon. For entry to the surf contest, call 747-7873. Free. For information about the other events, call 755-1569 or 755-2998.

Hiking Lake Hodges. The Lake Hodges Hiking Club meets on Saturdays, September 21, at 7:45 a.m. This hiking event for all ages and speeds departs from the Josten Center in Rancho Bernardo Community

Park, off West Bernardo Road, west of 135 Rancho Bernardo Road. Free. 487-4344.

Full Migrator at Point Loma. Join the Audubon Society for an 8 a.m. birding hike starting from Point Loma Nazarene College and moving on the Rossmore National Cemetery and Cabrillo National Monument. The moderately strenuous hike meets on Saturdays, September 21, at the west end of Dupont Street, at the east side of the college campus. Depart in a right turn (west) off Catalina Boulevard. The walk is free, but there's a parking fee for at Cabrillo, even if you enter on foot or by bike. 531-0615.

"Petalpusher Park Day." A day of family fun in Los Peñasquitos Canyon Preserve is planned for Saturday, September 21, from 10 a.m. to 4 p.m. Families will get a chance to hike, view exhibits, do Indian crafts, and play nature games, as well as tour the historic Johnson-Taylor Adobe ranch to the west end of the canyon at Scripps Valley to begin the one-way, six-mile hike.

house and learn about San Diego's past. Short nature hikes (about 30 to 45 minutes long), offered by the San Diego Archaeological Society, will be led to the area of the Euchar grave these are easy walks, but expect to get your feet wet crossing the creek. Games for 5- to 12-year-olds dealing with habitat and animal behavior will be led by a county park ranger.

At 12:30 p.m., a dedication ceremony will take place for the recently restored north wing of the ranch house. Following the ceremony, music will be provided by a seven-piece New Orleans jazz band from 1 p.m. to 4 p.m., with refreshments served. For those with longer walks in mind, a morning hike is planned from 8 a.m. to noon, meeting at the preserve's east end parking lot near the Black Mountain Road north of Peñasquitos Creek, opposite Mercy Road. Participants will be shuttled by van to the west end of the canyon at Scripps Valley to begin the one-way, six-mile hike.

Most of the activities are free and open to the public. For more information, call 422-2481.

Coastal Cleanup. A marsh cleanup is scheduled at the Chula Vista Nature Interpretive Center on Saturdays, September 21, beginning at 10:30 a.m. Bring gloves, shovels, wheelbarrows, or shovels. Access to the center is by shuttle bus only; no private vehicles or foot traffic is allowed. Buses stop at the E Street exit off I-5 to Chula Vista, leaving on the hour and half hour. For more information, call 422-2481.

Another cleanup effort is scheduled at Mission Beach on Saturday, part of the state-wide "Adopt-a-Beach" program. Tablets and refreshments will be available for participants, this compact cleanup takes place from 9 a.m. to 11 a.m., and meets in the parking lot at Mission Beach and then a right turn at the compass park entrance.

Canyons Walk. The Natural History Museum's outdoor volunteers, the Canyons, will lead a guided nature hike in Tecolote Canyon. Natural Park (exit) from 1 p.m. to 2:30 p.m., on Saturday, September 21. The group will explore the natural vegetation that winds between

Claymont and Linda Vista. Meet on the northeast corner of Marlboro Drive and Genesee Avenue in the Tecolote area. Free. For more information, call 422-2481.

Equal Days and Nights everywhere on earth. 12 hours each, on only one noticeable consequence during the

time of equinox, either autumnal or vernal (spring). Another is that the sun at equinox always rises from a point on the horizon due east and sets due west. You can calibrate a compass this way. Another very subtle consequence is that at midlatitudes during equinox, from San Diego, the duration of twilight this week is about 80 minutes, last June it was about 100 minutes.

Sweetwater Marsh Bird Walk. The Chula Vista Nature Interpretive Center will sponsor a walk with Helen Ayres on Sunday, September 24, at 9 a.m. The walk originates from E Street and Bay Boulevard in Chula Vista (just west of I-5) and will take two to three hours. Bring binoculars. For information and reservations, call 422-2481.

"Fall Into Place." celebrate the autumnal equinox with a walk along the Silver Strand on Sunday, September 24. The flat, moderate-plus walk to the Imperial Beach Pier and nearby Tijuana Slough National Wildlife Refuge is sponsored by Walkabout International. This all-day hike ends around 5 p.m., participants can return by foot or bus. Bring beverages and snacks and meet at Change Avenue and Dana Plaza in Coronado, by the traffic light just north of the Hotel Del, at 9 a.m. Free. For information, call 435-7463.

San Diego's Coastal Sage-Scrub Vegetation is now at the very nadir of its growth cycle. Shades of grey and yellow long ago replaced the bright greens that capped many a hillside last spring. Sometime within the next two or three months, the first substantial autumn rains will shatter the usual summer drought, and our "summer-decades" vegetation will bounce back in a matter of days.

DANCE

Conte Dancing. New England-style contra dancing, with a caller and live musicians, takes place monthly at the Polish American Hall, 1934 10th Street, in North Park. The next dance happens tonight, Thursday, September 21, at 7:30 p.m., and tomorrow, Friday, September 22, at 8 p.m. For ticket information, call 484-8813.

"From Alphabet to Broom." the South Performance Gallery presents a program of dances, music, and vocal compositions tonight, Thursday, September 21, through Sunday, September 24. San Francisco's Nancy Kamp and Duncan will interpret Joyce Kilmer's poem and calligraphy into dance, composed by Chas. Cameron will perform the same text in a "vocal calligraphy" The performances take place at 8 p.m. each evening at the gallery at 852 Eighth Avenue, downtown, between E and F Streets. For ticket information or reservations, call 235-8466.

Folkloric Ballet. designated as an official cultural representative of the Mexican government, Ballet Folklórico de México traces the cultural and historical traditions of Mexico through music, song, and dance. Two performances by this company of 65 dancers will take place tonight, Thursday, September 21, at 7:30 p.m., and tomorrow, Friday, September 22, at 8 p.m. The repertory is drawn from one of Latin America's most prominent choreographers, Amalia Hernández. Both performances will be held in Symphony Hall, at Seventh Avenue and B Street, downtown. For ticket information, call 278-8497 or 699-4255.

"Ballroom Dance of the Year." a two-day dance extravaganza, sponsored by the National Smooth Dancers, is set for Friday, September 22, and Saturday, September 23, at the Scottish Rite Center. On Friday,

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READER'S GUIDE TO LOCAL EVENTS

"NSD Goes Broadway" begins at 7 p.m., followed by general dancing. Co-performers and general dancing are scheduled for Sunday, beginning at 1:30 p.m. At 8 p.m., Latin champion dancers Tony Mendez and Melanie La Pina perform. The center is located in Mission Valley at 1895 Camino del Rio South. For tickets and information, call 447-1173 or 447-2861.

Folk and Ballet, the Ballet Brío dance group meets regularly to perform international folk dances and classical ballet. Anyone interested in

learning to perform in the group can join them for practice or exercise at 10 a.m. on Saturday, September 23, at 8541 La Mesa Boulevard, near the corner of Spring Street, in La Mesa. For more information, call 442-0548.

Folk Dances of the Azores, Madeira, and the mainland will be featured in the House of Portugal's lawn program on Sunday, September 24. The 2 p.m. program takes place at the House of Pacific Relations international courtyard in Balboa Park, adjacent to the upcoming Cabellero Festival. Free. 224-4654.

FILM

Palomar Film Series. Palomar College presents two film series this fall. "Art of Cinema" on Thursday evenings and "History of Film" on Monday afternoons. Tonight, Thursday, September 21, Ignar Bergman's *Autumn Sonata* will be shown, starring Ingrid Bergman and Liv Ullmann as a mother and daughter in conflict. Next Thursday, September 28, *The Battle of Algiers* screens, the 1965 new-wave-like drama about the revolt against the French by

Algerians from 1954 to 1962. The film screens at 7 p.m. The series on film's historical development continues Monday, September 23, at 2 p.m. with *Indiana's Kiss*, the 1928 silent film starring Louise Brooks. Both series are held in room F32 at Palomar's San Marcos campus, 1140 West Mission Road. Free. For more information, call 744-1150 x2423.

Films on California Indians. In honor of California Indian Week, the Museum of Man in Balboa Park will show two films on Friday, September 22. *Dance Dances of the Kasha Pomo* depicts Pomo women dancing in a century-old ceremony. *It's in Two Worlds* is an anthropological film about Indians, the last survivors of the Yuki tribe of California. The films will be shown in the Education Center from noon to 1 p.m., free with museum admission. 239-3261.

"Matches in Uniform." The Monday night film series at the downtown library presents Leonore Saper's landmark feature, one of the earliest films to treat lesbianism sympathetically. The story of an

unhappy young girl who blossoms under the special consideration of a sympathetic teacher, the film was reportedly observed by U.S. senators and banned in Germany. It will screen in German with English subtitles on Monday, September 23, at 7 p.m. in the third floor auditorium of the library, 820 E Street, downtown. Free. 236-5849.

"The Atomic Cafe." In conjunction with the current exhibit at the SDSU Gallery, *Unknown Secrets: Art and the Rosenberg Era*, this 1982 film will be screened on Tuesday, September 26. This compilation of U.S. government and "educational" propaganda shows how Americans of the 1950s were taught to embrace the Atom Bomb. It screens at 7 p.m. in room 100 of Nassau Hall, SDSU. The 1982 film will be introduced by Paul Van Blum of UCLA. Free. For more information call 594-5171 or 594-4941.

"French Film Week." The La Jolla Museum of Contemporary Art will present six new French films not yet in general release in the U.S. The series begins on Wednesday, September 27, with two films at 7:30 p.m. *Natalie* screens, the story of the daughter of Jewish immigrants

from Poland who gets a role in a motion picture during the 1940 occupation of France. Director Bernard Cohen worked as assistant director to Bunuel, Truffaut, Resnais, Penzance, Friedkin, Calisto, and Woody Allen.

Les Inconnus is shown at 9:30 p.m., starring Sandrine Bonnaire as a young woman who goes to the South of France to find her little brother and opens the lines of those taking care of him. The 1988 film is directed by André Téchiné. All films screen in French with English subtitles in the museum's Sherwood Auditorium, 700 Prospect Street, La Jolla. For ticket information, call 278-8497 or 454-3541.

MUSIC

"Fridays at Sonix." This concert series of original music on unique or modified instruments takes place Friday nights at the Sonix Arts Gallery. On Friday, September 22,

Ivor Darng and Jonathan Glaser perform microtonally at 8 p.m. in the downtown gallery, 612 F Street. For ticket information, call 237-9982.

Solo Recital. Classical guitarist Robert Vivaldi presents a program of works by Bach, Scarlatti, Ravel, Debussy, Paganini, Villa-Lobos, Tárrega, and others, on Friday, September 22, at 8:30 p.m. in the college theater on the UCSD campus, 950 La Jolla Village Drive, Hillcrest. For ticket information and reservations, call 298-4032.

Jazz Retrospective. Also saxophonist and composer Daniel Jackson performs with the Quintet at the Rose Performance Gallery this weekend.

The program consists of compositions by Jackson, a retrospective of his work as a composer and jazz stylist. He is accompanied by Kevin Flourner on piano, Robert Anderson on trumpet, Jorge Pat on drums, and Mike Husky on bass, Friday, September 22, and

Saturday, September 23, 9 p.m. at the Rose Performance Gallery, 447 Fifth Avenue, downtown. For ticket information, call 236-1347.

Classical Guitar Series. Fred Benardini and George Strachos are the featured musicians in the next performance of this series, sponsored by MiraCosta College. The duo plays European folk music as part of its classical repertoire on Saturday, September 23, 7:30 p.m. to 9:30 p.m., in the college theater on the UCSD campus, 950 La Jolla Village Drive, Hillcrest. For ticket information, call 757-2121.

"OldTimey Music." Local fiddle band the Sarens and banjo experts Walt Richards and Frank Sines appear in concert on Saturday, September 23. In the first part of the concert, Richards and Sines will discuss the development of the banjo and string-band music from 1840 to 1900, followed by music from their acts. Then the Sarens perform music in the

American string-band tradition, featuring fiddle, guitar, mandolin, and harmonica traditional songs. The concert takes place at 8 p.m. at St. Luke's Church, 7125 5th Street, in North Park. For ticket information, call 436-4630.

Folk Music Recital. Sam Hinton, the man with a repertoire of a thousand songs and a scholar's understanding of folk music and history, performs at 8 p.m. on Sunday, September 23. His instruments include the guitar, banjo, harmonica, jule, and pennywhistle. He presents his lively program at 8 p.m. at the book gallery, located at 3808 Fourth Avenue, Hillcrest. For ticket information, call 298-4032.

Spanish Guitar Concerts. This classical guitar concert will feature soprano Laurie Roman and guitarists

Alex Dunn and Randy Pile performing with the La Jolla Civic University Symphony. The program includes guitar concertos by Joaquín Rodrigo, including *Fantasia Para Liszt*, Groussier and *Concerto de Amor*, two of the world's most difficult guitar works. Due to a scheduling conflict, two other members of the Roman family, Pepe and Colin, will not perform as originally planned. Two performances are set for the UCSD's Mandeville Auditorium: one on Saturday, September 23, at 8 p.m., and the other on Sunday, September 24, at 3 p.m. For ticket information, call 534-4637 or 534-4559.

"Concerts by the Sea." The La Jolla Town Council's Sunday afternoon concert series will feature a variety of acts on Sunday, September 24, at 7 p.m. The

features the Kearny Mesa Community Band performing pop tunes at 2 p.m. in Scripps Park, near the cover. Bring blankets and a picnic for this free concert. 455-5663.

Catholic Musical Offerings. The Cathedral Church of St. Paul continues its fall music series, featuring the San Diego Symphony Brass Quintet on Sunday, September 24. The 5 p.m. concert includes music by composers from the 17th to 20th centuries. Musicians in the quintet are John Wilds and Tim Bruch (trumpet), Dagda Hill (French horn), George Johnson (trombone), and Michael Feltner (bass trombone). The church is located at 2728 Sixth Avenue, downtown. For ticket information, call 298-7261.

Harpichordist. Malcolm Hamilton of USC performs works by Bach, Handel, Copland, and Scarlatti on the Hill and Type pedal harpichord at First United Methodist Church on Sunday, September 24, at 7 p.m. The

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Sri Chinmoy has mastered over 70
eastern & western instruments
and performed to delighted
audiences throughout the world:
from Carnegie Hall in New York
to Royal Albert Hall in London.

Through the medium of an
extraordinary musical performance,
sanitation teacher and international
peace advocate Sri Chinmoy creates an
environment that allows us to venture
beyond fears, doubts, anxieties and
mundane daily concerns and into the quiet,
powerful center of our being.

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Bring your heart -
Bring your dreams of peace
No tickets needed
Seating capacity 4,000

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READER'S GUIDE TO LOCAL EVENTS

concert takes place in Under Hall of the church, located at 2111 Camino del Rio South, Mission Valley. Free will offering. 297-4366.

Chamber Music Series, the third concert in the downtown library's fall music series features the Allegro Quartet. The group will play baroque and contemporary music. Performers are Karm Viscer, cello; Robert Williams, flute; Jennifer Holton, cello; and Stewart Simon, piano. The 7:30 p.m. program on Tuesday, September 28, takes place in the third floor auditorium of the library, 520 E Street, downtown. Free. 236-8775.

Music and Meditation, Sri Chomson, Indian-born spiritual teacher and musician, performs a live concert on Wednesday, September 27. The 7:30 p.m. concert will be held in Oakland Hall, 202 C Street, downtown. The concert is free, but reservations are required. Call 282-1862.

Acoustic Guitarists and songwriter Carol Bartles, from Cambridge, Massachusetts, will give an 8 p.m. concert at Denver Magli's, 329 University Avenue, in North Park, on Wednesday, September 27. Donations are required. For more information, call 298-8554.

20th-Century Chamber Music, the Westminster Chamber Players will perform chamber music in the recital hall of Southwestern College next Thursday, September 28, at 11 p.m. Of special interest is the Quartet for Violin, Cello, Contrabass, and Piano written in 1946 by Czech composer Bohuslav Martinu. Members of the group are violinist Judith Coker, cello Karm Viscer, cello Glen Campbell, and pianist-director Howard Wells. Southwestern College is located at 900 Oak Lake Road in Chula Vista. Free. 621-6700 or 665-6287.

"Concert House" artist Martin Cherman performs a varied program of German lieder, French chansons, and opera music at Pioneer College's concert hall next Thursday, September 28. The 11:30 a.m. concert takes place in the college's performance lab on the San Marco campus, 1480 West Mission Road. Free. 744-1150 x216, 217.

LECTURES

Kauaiing and Habitat Preservation, the HLI sports gear store continues its Thursday evening slide and lecture program with world surf landing champion Eric Hansen sharing two of his favorite surfing destinations, the Na Pali coast of Kauai, Hawaii, and the southern beaches of Baja, Mexico. The slide-illustrated lecture takes place tonight, Thursday, September 27, at 7 p.m. Paul Johnson and Mark Wirtel, managers from the Tijuana National Tennis Research Preserve, talk about the endangered plants and animals that inhabit this sensitive area. They will also show slides and answer questions about the new

Interpretive Center on Wednesday, September 27, at 7 p.m. Next Thursday, September 28, Doug Hanson presents "Adventures in Africa: From the Cape to Cairo," a description of his year-long journey on land, sea and water through 15 countries. He'll describe the wildlife, politics, and people of the area and offer tips for solo travelers. All programs are held in the dining room of the North Park store, 3229 University Avenue, in North Park. Free. 297-7700.

"Criminal Toxic Waste Prosecution", the San Diego Hazardous Waste Task Force will host a panel discussion on toxic waste prosecution at noon on Friday, September 27. The panelists will offer an overview of the regulatory maze and will discuss the factors that influence a decision. The lecture is free and open to the public. It takes place in the upper reading room of the County Law Library, 1055 First Street, downtown. Brown-bag lunches during the lecture are allowed. For more information, call 531-3900.

"Open Areas", omelets, art, and finales are the topics to be covered in this lecture series offered at Min-Cat College. The series is held on three Saturdays, beginning Saturday, September 23, with "Omelets," a discussion of omelet's historical beginnings and musical aspects. Next Wednesday, September 24, the World Affairs Council on Monday, September 25, in the Hutton Grand Hotel, 311 Island Avenue, downtown. Omelets offer a British perspective on the evolution of Western Europe since the discussion, which takes place at 6:30 p.m., followed by a question-and-answer period at 7 p.m. (A reception is set for 5:30 p.m., with "high tea" served at 6 p.m.) For ticket information, call 233-8411.

Housing Issues, a panel discussion on the rights and responsibilities of tenants and landlords will be held at La Mesa City Hall Council Chambers on Monday, September 25. Panelists include attorneys and representatives from the Department of Fair Employment and Housing and Small Claims Court. The discussion will be held from 2 p.m. to 9 p.m. at 8100 Allison Avenue, La Mesa. Free. 462-2144.

Photographic Society Fall Meeting, the San Diego Chapter of the Photographic Society of America will host an all-day program on Sunday, September 24, from 9 a.m. to 4 p.m. Among the lectures scheduled will be

"The Art of Editing." Members and nonmembers are welcome to attend this event, which takes place at the Balboa Hotel, 1431 Camino del Rio South, Mission Valley, for ticket information, call 434-2783.

"Hummingbirds Up Close", the Natural History Museum presents this program on Sunday, September 24, from noon to 3 p.m. Hummingbird experts Susan and Martin Stacey bring a few of these elusive birds to the museum so that visitors can study their distinctive coloration and graceful form. The program takes place on the main floor of the museum in Balboa Park. Free with museum admission; call 233-3811 x203.

"The United States and Europe: Rivals or Partners?" Sir Eldon Griffiths, member of the British House of Commons, will address the World Affairs Council on Monday, September 25, in the Hutton Grand Hotel, 311 Island Avenue, downtown. Griffiths offers a British perspective on the evolution of Western Europe since the discussion, which takes place at 6:30 p.m., followed by a question-and-answer period at 7 p.m. (A reception is set for 5:30 p.m., with "high tea" served at 6 p.m.) For ticket information, call 233-8411.

"Taking Your Ones to the Woods", Adventure 10 presents a clinic to introduce the how-to's, wilderness, and wherewithal of sharing the outdoors with your kids. The clinic begins at 6:30 p.m. on Tuesday, September 26, at the Solana Beach store at 141 Solana Cedars Lane (off Highway 101), Solana Beach. Free. For more information, call 755-7862.

"Baroque Two Revolutions: The Future of Design and the Printed Word", the San Diego Chapter of the American Institute of Graphic Arts

Public Workshops on Redevelopment, the proposed North Park redevelopment project will be discussed at a workshop on Monday, September 25, at 7 p.m., hosted by the City of San Diego. This is an opportunity for local residents, merchants, and citizens to express their views on the area's needs. The workshop will be held at Jefferson Elementary School, 3770 Utah Street, in North Park. Free. For more information, call 236-8212.

"Getting Publicity for Your Music", this forum offers local musicians a chance to learn free-hand from the San Diego music press how to get publicity. The panel of journalists, which includes George Varga (Inland), Ian Rose (97.9 FM Radio), Ken Leighton (North Coast Publishers), T.K. Arnold (L.A. Times), and Bob Hawkins (Tribune), will address such questions as "Why do some performers get more coverage than others?" "What should a music performer put in a professional portfolio?" Should a performer hire a publicist? For answers to these questions, attend the "Industry Insider" series, sponsored by Musica Viva Cam, on Monday, September 25, at the Sonix Arts Gallery, 612 F Street, downtown. For ticket information, call 632-0770 or 234-3210.

"Energy and Development: The Future for the '90s", Jim Hansen, director of the Ecological Life Systems Institute, offers this lecture on Tuesday, September 28, at 7 p.m. This slide-illustrated lecture shows how technology and market forces can be used to maximize local water and energy supplies and maintain negative ecological impact. The lecture is free and takes place in the lecture hall of the public services building, located at the northeast corner of Fourth Avenue and D Street in Chula Vista. For more information, call 251-4447.

"Guatemala's Wildlife", a slide-illustrated lecture by James Kelle will be presented at the local Herpetological Society's monthly meeting next Thursday, September 28, at 7 p.m. The meeting is held in the Ohio Center, one block south of the zoo entrance to Balboa Park. Free. 525-1796.

"In Person", Comedy, Andy Berman headlines this week at the Inland Empire Comedy Club, Thursday, September 21, through Sunday, September 24. Heading from Hawaii, Berman is the star of his own TV series called *All in the Comedy*. He'll make game appearances on a number of shows shot on location in Hawaii. Bermaner Johnny Bower and Bob Kalous back him up. On Monday, September 25, "Monday Night Live" features Joel Madison along with five other comedians. Beginning Tuesday, September 26, Evan Davis takes the mike, a finalist on TV's *Star Search* who has entertained at comedy clubs across the nation. Jedd Agnew and Joel Madison are the opening and middle acts. 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 812 Camino Avenue, Pacific Beach. For reservations and ticket information, call 483-4522.

More Comedy, the Comedy Night club features Steve Altman, Harry Brooks, and Debbie Star tonight, Thursday, September 21, through September 24. On Wednesday, September 21, Tom McTague, Doug Stark, and Bob Lamon appear, through Sunday, October 1. Showtimes are Wednesday, Thursday, and Sunday, 8:30 p.m., Friday and Saturday, 8 p.m. and 10 p.m. The club is located at 2210 El Camino Real, Suite 104, in Encinitas. For ticket information or schedule updates, call 755-2177.

"Psychic Entertainment", magician Leah David Cane will perform at the Improv on Sunday, September 23, and Sunday, September 24, from 1 p.m. to 3 p.m. near the bar/nightclub at Balboa Park, behind the roller coaster at Veterans Place and Mission Boulevard. Free. For more information, call 222-2849.

Book Signing and Discussion, writers Susan Dunlop and Candice Hart will sign books and greet fans on Saturday, September 23, at Grounds for Murder bookstore. Hart's latest book, *A Little Class in Murder*, is the fifth in a series. Dunlop's latest, *Pine Deception*, introduces a new series character. They will greet fans from 2 p.m. to

6 p.m., followed by a question-and-answer session. The bookstore is located at 2207 Congress Street in Old Town. 234-9497.

Mystery Writer Elizabeth George will discuss her new book, *Pommes in Blood*, at Warwick's Books, 7812 Grand Avenue, La Jolla, next Thursday, September 28, at 7 p.m. 454-0347.

"Youself Presents", this locally produced program shows San Diego musicians. On Friday, September 22, at 8 p.m. and Saturday, September 23, at 10:30 p.m., Cox Cable Channel 24 will air Wicked Music theory month and the punk-rock band Mezzanotte, who play Friday at the Town Taproom on Ocean Beach. Southwestern Cable Channel 30 will feature three rock bands on Sunday, September 24, at

6 p.m., followed by a question-and-answer session. The bookstore is located at 2207 Congress Street in Old Town. 234-9497.

"Music of Hispanic-America", concert music of Hispanic-American countries are presented in a six-part

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IN PERSON

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DINGO BINGO 10/27

DAVID BYRNE 10/27, 10/28, 10/29

FINE YOUNG CANNIBALS 10/5, 10/6, 10/7

PAUL MCCARTNEY 11/22, 11/23, 11/24, 11/25, 11/26, 11/27, 11/28, 11/29, 11/30, 12/1, 12/2, 12/3, 12/4, 12/5, 12/6, 12/7, 12/8, 12/9, 12/10, 12/11, 12/12, 12/13, 12/14, 12/15, 12/16, 12/17, 12/18, 12/19, 12/20, 12/21, 12/22, 12/23, 12/24, 12/25, 12/26, 12/27, 12/28, 12/29, 12/30, 12/31

K.O. LANG 9/27

HIRSHENBERG 9/27

MUMFORDS 9/27

THE CHESTNUTS 9/27

BULGARIAN FEMALE 9/29

THE CHESTNUTS 9/29

CONOBELLA 9/29

JOHN 10/1

STRAY CATS 10/1 & 10/2

MICHAEL SMITH 10/5

ANDERS VOLLEWEDER 10/7

KENNY LOGGINS 10/7

VINCENTE FERNANDEZ 10/6

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READER'S GUIDE TO LOCAL EVENTS

7:30 p.m.: Fiction, Usual Suspects, and Numbah One. The creation of this program, Numbah One, presents their own soundtrack duo on film and guitar Monday, September 15, at 6:30 p.m. on Daniels Cablevision Channel 30.

Padres Baseball, three games against the Los Angeles Dodgers set for Friday, September 21, at 7:30 p.m.; Saturday, September 22, and Sunday, September 23, at 1 p.m., will be broadcast live on KPMB (760 AM) and in Spanish on XEXX (410 AM). All three games will also be televised on KUSI Channel 51.

"Heritage," this cultural documentary series looks at the contributions of Hispanics to the arts, politics, and society. On Saturday, September 23, at 3:30 p.m., KPBS Channel 15 air the next installment, including what's behind the English as the official language movement and the current work of Teatro de Arte de San Juan.

"SportsScene '89," this weekly program produced by students at SDSU will return to Cox Cable Channel 4 on Tuesday, September 26, with a broadcast of the SDSU-Fullerton football game played Saturday, September 23. The tape-delayed broadcast will be aired at 9 p.m.

"Gangs, Guns, and Graffiti," this locally produced documentary, shot on the streets of San Diego, includes interviews with gang members and several police departments. It airs on local cable stations Dimension, Cable 15, Southwestern Cable 14, and Sunday, September 24, at 1 p.m., will be broadcast live on KPMB (760 AM) and in Spanish on XEXX (410 AM). All three games will also be televised on KUSI Channel 51.

"China in Revolution," in light of recent events in China, this program might provide historical information unknown to most Americans. Chinese citizens recall China's dramatic past, ranging from the days of warlords, to the fall of the Manchurian empire, to the establishment of the People's Republic of China. It airs on KPBS Channel 15 Wednesday, September 27, at 9 p.m., repeating on Sunday at noon.

SPORTS

"San Diego Walks for Life," this 10K walk raises money for AIDS care and counseling. It starts and finishes at the County Administration Building, 1600 Pacific Highway, downtown, on Saturday, September 23, at 9 a.m. The 6.2-mile course circles Harbor Island, then returns for a festival, complete with celebration, entertainment, refreshments, and a drawing. For registration and pledge information, call 463-9901 or 294-9255.

"Cancerous Stride," in conjunction with the American Cancer Society's "Concours d'Elegance," a harbor stride

is planned for Sunday, September 24, beginning at 9:30 a.m. The five-mile stride starts in front of the County Administration Building, on Harbor Drive near the Star of India, and finishes at the Embarcadero Marina Park, adjacent to Seaport Village. Day-of-stride registration begins at 8:30 a.m. at the administration building. For information, call 294-4320.

Chargers Football, the next home game is set for Sunday, September 24, against the Kansas City Chiefs at 1 p.m., Jack Murphy Stadium. For ticket information, call 280-2121 or 283-7328.

Padres Baseball, three games against the Cincinnati Reds are set for Monday, September 25, through Wednesday, September 27, 7 p.m., at Jack Murphy Stadium. For ticket information, call 283-7328; for schedule information, call 280-4636.

"Rise of Power Fun Ride," the fourth annual bike ride on Sunday, September 24, will cover 15, 25, and 50-mile routes through Poway and Rancho Bernardo. The 50-mile ride starts at 7 a.m., the 15- and 25-mile

rides begin at 8 a.m. Bikes start at the entrance to Lake Poway on Epola Road in Poway. Day-of-ride registration begins at 6 a.m. Amphibious are available at most local bicycle shops. For information, call 746-0016.

Golf Tournament, members of the Chargers and NFL athletes will participate in a golf tournament to benefit the Leukemia Society of America on Tuesday, September 26, NFL Hall of Famer Ron Mix is honorary chairman, participants include Rolf Benirschke, Willie Buchanan, Wes Chandler, Don Fourn, and Louis Rischer. Among the Chargers representatives are Rod Barrett, Dennis McClellan, Jim McMahon, and Billy Ray Smith. Tee-off is at noon at the Seaside Hills Country Club, 3007 Debra Road, El Cajon. Spectating is free. For more information, call 277-1802.

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Janice Hershey
Saturday, September 23, 1-3 p.m.
"Psychic Protection"
Lucy Brown
Tuesday, September 26, 7-9 p.m.
"Self-Defense: Shit Happens" (weekly)
Shirley Finch
Thursday, September 28, 8-10 p.m.
"Both Material & Spiritual Group"
Karen Stevenson
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LA MESA... Greenview Center
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POWAY... 3484 Vista Way
SAN DIEGO... 1401 Garnet Ave.
SAN DIEGO... 4385 College Ave.
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READERS' GUIDE TO LOCAL EVENTS

performances, the work often includes installations composed of simple, natural materials such as stones, sticks, driftwood, or mud, gathered from the environs and formulated into arrangements. Long alleys will drawings made from mud and water.

Also on display at the museum is the "Museum in the Visual Art" exhibition, showcasing the work of ten artists whose work has not been widely exhibited. Paintings, sculpture, photographs, and installations are included in the exhibit, the result of a program that awards money to ten American artists singled out for their particular achievements by professionals in the art field. The goal of the program is to increase public exposure and support of the new artists and to encourage the artists to participate in the traveling exhibit. Both shows remain on view through October 15. The museum is located at 700 Prospect Street, La Jolla. Museum hours are Tuesday through Sunday, 10 a.m. to 5 p.m., except Wednesdays, when it is open until 9 p.m. Admission is free to the public on Wednesdays, from 5 p.m. to 9 p.m. 454-3541.

Museum of Art, the works of the Spanish artist Joaquín Sorolla, best known for his sea-drenched landscapes and seascapes of his native Spain, will be featured in the San Diego Museum of Art's next exhibit, "Joaquín Sorolla: Paint of Light." Co-organized by the Instituto Valenciano de Arte Moderno (IVAM), in Valencia, Spain, the exhibit will introduce audiences to the artist

whose light-filled, impressionistic paintings brought him acclaim in the rest of the world. The beaches of Sorolla's native Valencia, Spain, are the focus of the central canvas. A few of the landscapes represented in the exhibit, comprising approximately 80 works, in addition to the landscapes, the show includes images of Spaniards at leisure, family scenes featuring Sorolla's wife and daughters as subjects, and 30 oil sketches, apocryphal, 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 24. The Museum of Art is located in the center of Balboa Park on the Plaza de Panama, next to the Old Chile Theatre. Museum hours are Tuesday through Sunday, 10 a.m. to 4:30 p.m. For ticket information, call 232-7791.

The Museum of Man has "Traditional Crafts of South America," an exhibit of 200 handcrafted ornaments and accessories, which commenced through January of 1990. The display reflects the traditional craft of life that man has developed because of the current climate in the Mid-East. Colorful textiles, jewelry, ornamental daggers, leather work, pottery, baskets, and metal work are 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, "Point of Convergence: Recent Acquisitions," works new to the gallery by Arnold Newman, Max Stern, Helen Levin, Robert Rieck, Nicholas Nixon, Yusef Karsh, Linda Connor, Joel Sternfeld, Carol W. Winnemore, and Zeki Berman remain through October 20. The museum, located in Balboa Park, is open daily from 10 a.m. to 5 p.m., until 7 p.m. on Thursdays. Tickets 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 of the city, is presenting a display in the Great American Hall, located in the center of Balboa Park, featuring the achievements of three San Diego women: Harriet Wood Waterman (1862-1948), Lilian J. Rice, AIA, (1889-1938), and Harriet Barnhart Watson, FAISA (1902-1980). "In Harmony With the Land" displays the work of all three women, reflecting a sensitivity to the environment and a desire to mold all the elements of a site to form a unified whole." Waterman is best known for her residence and public buildings in the Balboa Park area; Rice for her creation of Rancho Santa Fe and many of the buildings along Pecos Delicias. Watson 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. 232-6201.

Natural History Museum, "Treasures of the Earth: Minerals from the Earth," a new display of gemstones and minerals from around the world, is being featured in the new Boulder Family Museum Gallery at the Science Center, Summer of '89, a musical tribute to the 190s, continues to screen. It includes such rock stars as the Rolling Stones, the Beatles, Cream, Jefferson Airplane, the Doors, Janis Joplin, Jimi Hendrix, Steppenwolf, and more. Performed at film and graphic arts are also in the show. It screens Monday through Saturday at 9:15 p.m. and 10:15 p.m. I

Write in Stone, a new CHOMIX film celebrating the bicentennial of the French Revolution, continues. It tells the story of Claude Chappe, whose invention of the optical telegraph helped defend and unify France during the revolution. I Write in Stone screens daily at 7 p.m. and 9 p.m. Another film running through the summer is "The Lime," a true inside the bodies of athletes. The Lime screens daily at 10 a.m. (except Mondays), 11 a.m., 12 noon, 1 p.m., 3 p.m., 4 p.m., 6 p.m., 7 p.m., and 8 p.m. "Kiss Our Lament: The Zodiac" is the new new light show. It has 3-D graphics, lasers, and animation set to eye-opening jazz and new-age music. Show times are 9:15 p.m. and 10:15 p.m. Sundays. The theater and science center are located in Balboa Park. For current show schedules, call 238-1068 or 238-1233. The science center is open from 9:30 a.m. to 5:30 p.m., daily. From are extended to 10:30 p.m. on Fridays and Saturdays.

"Midnight Carnival," an opera by author W.D. Snodgrass, depicting an illustrated exhibit by artist Debra McGraw, will be displayed at Palmer College Bldg. through October 11. "Regatta Galleries," paintings by Ernest Sirois, will also appear at the gallery. A reception for painter Sirois will be held tonight, Thursday, September 21, from 6 p.m. to 8 p.m. in the gallery, located at 1400 West Mission Road, San Marcos. Viewing hours are Tuesday 10 a.m. to 4 p.m., Wednesday and Thursday 10 a.m. to 2 p.m., and Saturday, noon to 4 p.m. 744-1151 or 744-1152.

Two Chilean Exhibitions, UCSD's Mandelbrot Gallery will host two exhibits from Chile this month. "Chile from Within" features 60 works by 15 Chilean photographers, taken from 1972-1988. They reflect the political and social realities in Chile's recent history. The participating artists have been widely exhibited through Latin America and are members of the Chilean Photographic Association. "Aperçu: The Chilean Mural of Today" is an exhibit of folk-art embroidery by Chilean women depicting scenes once represented in the current political situation and scenes representing "visions" of the future. Both exhibits remain through October 15. A reception is planned tonight, Thursday, September 21, from 6 p.m. to 8 p.m., in the gallery on the UCSD campus. Viewing hours are Tuesday through Sunday, noon to 5 p.m. 534-2864.

"The Nerd and the Nuts," denouncing the ongoing controversy between art, erotica, and pornography, the Bushwick Gallery presents its second annual nude show, opening this month, Thursday, September 21. The exhibition includes the work of 11 local artists in a broad range of styles and media: painting, oil, acrylic, and watercolor. "capture in wood,"

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"Media Mix," an exhibition of work by five artists, opens at the B Street Gallery, 641 B Street, downtown, Friday, September 22. The exhibit includes more than 30 pieces of sculpture executed in bronze, cast stone, and paper by Mike Madal, Nuccio Fontanella, and Christopher Stauff. 40 pen and ink and wash fantasy drawings by local artist Anthony D'Amico, and contemporary work in gouache and acrylic by Quao Zhai. A reception, including live entertainment by pianist Lee Calloway, takes place Friday, September 22, 6 p.m. to 10 p.m. Viewing hours are Monday through Thursday, 9:30 a.m. to 7 p.m.; 9:30 a.m. to 8 p.m. Friday; 2 p.m. to 8 p.m. Saturday; Sunday by appointment. 239-5882.

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1227 Prospect Avenue, La Jolla, on Saturday 10 a.m. to 5 p.m. Viewing hours are daily, 10 a.m. to 10 p.m. 454-4799.

Open House, Northern Refractors, the Lakota Art Gallery, will have an open house on Saturdays, September 24, from 5 p.m. to 8:30 p.m. New sculpture by Cape Donet artists and prints will be featured through October 21. Viewing hours are by appointment only. Call 459-3359 or 459-1000.

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"California Blues and European Artists Joint Exhibition," the 17th Annual joint show is the result of a

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"California Blues and European Artists Joint Exhibition," the 17th Annual joint show is the result of a

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"Hot Glass," sculptural art glass, fashions in the hot glass process by some of the country's leading glass artists, will be shown in this international exhibit, opening at UCSD's Grove Gallery, Sunday, September 21. Artists taking part in the exhibition are Thomas Bucher III, Sydney Cash, Michael Schneider, Joan Irving, Richard Jolly, John Lewis, Paul Thomas, William Morris, Iris Scanga, Jeff Seely, and Josh Simpson. A reception for the artists will be held Friday, September 22, from 6 p.m. to 8 p.m. Viewing hours are Tuesday through Friday, 10 a.m. to 5 p.m.; Saturday 10 a.m. to 1 p.m. "Hot Glass" opens at the gallery through October 28. 534-2637.

"Midnight Carnival," an opera by author W.D. Snodgrass, depicting an illustrated exhibit by artist Debra McGraw, will be displayed at Palmer College Bldg. through October 11. "Regatta Galleries," paintings by Ernest Sirois, will also appear at the gallery. A reception for painter Sirois will be held tonight, Thursday, September 21, from 6 p.m. to 8 p.m. in the gallery, located at 1400 West Mission Road, San Marcos. Viewing hours are Tuesday 10 a.m. to 4 p.m., Wednesday and Thursday 10 a.m. to 2 p.m., and Saturday, noon to 4 p.m. 744-1151 or 744-1152.

"The Nerd and the Nuts," denouncing the ongoing controversy between art, erotica, and pornography, the Bushwick Gallery presents its second annual nude show, opening this month, Thursday, September 21. The exhibition includes the work of 11 local artists in a broad range of styles and media: painting, oil, acrylic, and watercolor. "capture in wood,"

bronze, and ceramic; drawing in oil, pastel, and charcoal; and photography in black and white and color. The show opens with a reception on Friday, September 22, from 6:30 p.m. to 9 p.m. at the downtown gallery, 425 Market Street. Viewing hours are Tuesday through Sunday, 11 a.m. to 5 p.m. 232-7159.

"Media Mix," an exhibition of work by five artists, opens at the B Street Gallery, 641 B Street, downtown, Friday, September 22. The exhibit includes more than 30 pieces of sculpture executed in bronze, cast stone, and paper by Mike Madal, Nuccio Fontanella, and Christopher Stauff. 40 pen and ink and wash fantasy drawings by local artist Anthony D'Amico, and contemporary work in gouache and acrylic by Quao Zhai. A reception, including live entertainment by pianist Lee Calloway, takes place Friday, September 22, 6 p.m. to 10 p.m. Viewing hours are Monday through Thursday, 9:30 a.m. to 7 p.m.; 9:30 a.m. to 8 p.m. Friday; 2 p.m. to 8 p.m. Saturday; Sunday by appointment. 239-5882.

Oil and Pencil Paintings by La Jolla artist Brian Neuberg go on display at the Harman Gallery, Sunday, September 23. The pieces range from sketches to wall-size. A champagne reception will be held at the gallery.

1227 Prospect Avenue, La Jolla, on Saturday 10 a.m. to 5 p.m. Viewing hours are daily, 10 a.m. to 10 p.m. 454-4799.

Open House, Northern Refractors, the Lakota Art Gallery, will have an open house on Saturdays, September 24, from 5 p.m. to 8:30 p.m. New sculpture by Cape Donet artists and prints will be featured through October 21. Viewing hours are by appointment only. Call 459-3359 or 459-1000.

"African-American Art," an exhibit of work by Cleveland Montgomery, Danny Hayes, and other African-American artists will be displayed on Sunday, September 24, 3 p.m. to 5 p.m. at Mount Helix Elks Lodge, 5860 Market Street, in Southeast San Diego. 244-5963.

Handmade Paper Sculpture by Eva Lee is featured through September 28. Quail Fomage, 123 University Avenue, in Hillcrest. Lee uses paper as a two- and three-dimensional medium; the paper is molded like sculpture, and the surface is treated like painting. Viewing hours are daily 7:30 a.m. to 11 p.m. 249-1600.

"Sonos Nuevos Mexicanos," an exhibit of contemporary and traditional New Mexican art, will be on view at the Centro Cultural de la Raza through September 29. The 16 exhibiting artists are Tina Fontana,

Soledad Mayron, Miguel Gaudier, Jose Garcia, Angelina Delgado, Borofacio Sandoval, Helen Lucero, Charlie Carrillo, Teresa Archuleta, Sagui Francisco Le Rios, Bernadette Rodriguez, Francis Rivers, Jimmy Trullis, William Calveras, Delilah Montoya, and Eusebio Anillo. The center is located in Balboa Park's Pepper Grove, on Park Boulevard. Viewing hours are Wednesday through Sunday, noon to 5 p.m. 231-6135.

"Neighbors ... and Friends," a group of 16 black-and-white photographic portraits by C.J. Booke, will be on exhibit at the Athenaeum Music and Arts Library, 1005 Wall Street, La Jolla, during the month of September. The show depicts Tinseltown working class, the salesman and service people along Avenida Revolution. Viewing hours are Tuesday through Saturday, 10 a.m. to 5 p.m. 454-5972.

"Slice of Life," oils, watercolors, lithographs, and etchings pulled by German artist Jan Balle will be shown at the Circle Gallery, 1501 San Diego Avenue, Old Town, through September. Viewing hours are Sunday through Tuesday, 10 a.m. to 6 p.m.; Wednesday through Saturday, 10 a.m. to 8 p.m. 296-2596.

"California Blues and European Artists Joint Exhibition," the 17th Annual joint show is the result of a

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—

READER'S GUIDE TO THE MUSIC SCENE

CONCERTS

Leo Davidson: Elan's tonight, Thursday, through Sunday, October 1, Wednesday, Thursday, and Sunday, 8 p.m., Friday and Saturday, 9 p.m., Summer House Inn, 7653 La Jolla Village Drive, La Jolla, 459-2901.

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

Cecille and Kapono and Tribal Landshen: Bacchanal tonight, Thursday, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIX.

The Best Farmers and Dino Lee and His Low Johnson: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Ballet LaFolia, the Field, Hair Theatre, and 9000 lbs. Spirit: tonight, Thursday, 9 p.m., 1130 Buena Avenue, Bay Park, 276-3993.

The Sharkskins, the Tilt-A-Whirl, and Corporate Hammer: Rock tonight, Thursday, 9 p.m., 4258 West Point Loma Blvd., Loma Portal, 225-9559.

Hiroshima: Humphrey's, Friday, September 22, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TIX or 224-9438.

Sylvia Jusica, Prisma, and Hernandez Caballero: Friday, September 22, 9 p.m., 2812 Kettner Boulevard, downtown, 284-9033.

E.L.I. Iguala: Friday, September 22, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 230-7777 or 278-TIX.

The Daniel Jackson Quintet: RUSE Performance Gallery, Friday, September 22, and Saturday, September 23, 9 p.m., 447 Fifth Avenue, downtown.

OF NOTE



DAVE BRUBECK

STEPHEN ESMEDINA

Dave Brubeck has long been acknowledged as one of the prime movers in the effort to ingratiate jazz into the hallowed realm of academia. In the '50s, Brubeck, along with the Modern Jazz Quartet, Gunther Schuller, Eddie Sauter, and others, sought to change the commonly accepted notion of jazz as an intuitive folk art perpetuated by untutored indigents and to infuse it with more classically formal modes: rondo, fugue, suite, etc. For all his credited gifts, however, Brubeck has always been hard to accept as an unqualified, unhyphenated jazz artist. I hate to invoke a folksy or gnomish disclaimer, but he simply lacks that intangible quality known as "swing." His rhythms seem blunted and graceless, and his solos are stilted, stifled; he lacks the expansive imagination and execution of a great jazz pianist. Even his overvalued "classics" like "Take 5" and "Blue Rondo a la Turk" only hold interest for the bur-nished lyricism of the late alto saxophonist Paul Desmond. Brubeck strikes me as more of a dispassionate theorist; he can comprehend and dissect component parts, but he can't make a compelling whole out of them. He performs tonight, Thursday, at Humphrey's.

The Savoyers and Walt Richards and Frank Sitten: St. Luke's Church, Saturday, September 23, 8 p.m., 3725 30th Street, North Park, 426-4030.

The Outlaws and the Willie Jaye Blues Band: Bacchanal, Saturday, September 23, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIX.

The Incognito: Spirit, Saturday, September 23, 9 p.m., 1130 Buena Avenue, Bay Park, 276-3993.

The Pauline and the Treble: Belly Up Tavern, Saturday, September 23, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Red Hot Chili Peppers, the Butchka Sisters, and Mary's: Saturday, September 23, 10 p.m. and Sunday, September 24, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 230-7777 or 278-TIX.

Andy Summers: Bacchanal, Monday, September 25, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIX.

Figures on a Beach: Bacchanal, Tuesday, September 26, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIX.

Kenny G: Humphrey's, Wednesday, September 27, through Friday, September 29, 8:30 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TIX or 224-9438.

C.J. Patterson: Bacchanal, Wednesday, September 27, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIX.

The Bonedaddys: Belly Up Tavern, Wednesday, September 27, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

She Hanes: Bacchanal, Thursday, September 28, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIX.

John Mayall and the Bluesbreakers: Belly Up Tavern, Thursday, September 28, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Dave Iguala: Thursday, September 28, and Friday, September 29, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 230-7777 or 278-TIX.

Lucy Leroy and the Great Street String Band: St. Luke's Church, Friday, September 29, 8 p.m., 3725 30th Street, North Park, 426-4030.

Little Milton: Bacchanal, Friday, September 29, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIX.

Los Enriquez Meja Goley and Grepe Macanall: Hanson Middle School, Saturday, September 30, 8 p.m., 3709 Clairemont Drive, 459-4650.

Kalapaes: Bacchanal, Saturday, September 30, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIX.

Little Charlie and the Nightbirds and the Diane Rags: Belly Up Tavern, Saturday, September 30, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Drop Control: Rock, Saturday, September 30, 9 p.m., 4258 West Point Loma Blvd., Loma Portal, 225-9559.

Talpaes: Iguala, Saturday, September 30, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 230-7777 or 278-TIX.

CANNIBAL BAR

Thursday, September 21
THE BIG FINS
Every Thursday - Happy Hour Wine Tasting by the bay. Talk to the experts & taste some of today's finest wines.
Fashion Expo
Fashion Auction, Thursday

Friday, September 22
COMMON SENSE
Gabriel Super Fashion Auction every Friday

Art Good's
"JAZZ TRAX" NITE
Wednesday, September 27
HOLLIS GENTRY'S NEON
No cover. Complimentary hors d'oeuvres at 8:00 pm. General Super Fashion Auction at 7:00 pm. Music begins at 8:00 pm.
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DR. FEELGOOD & THE INTERNS OF LOVE

Tuesday, September 26
THE CLASSICS
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The Double Brothers and Henry Lee
Surreal: Starlight Bowl, Sunday, October 1, 8 p.m., Balboa Park, 27871X.

The Judds and Bertina Heart
Open Air Theatre, Sunday, October 1, 7:30 p.m., San Diego State University campus, 27871X.

The Nitty Gritty Dirt Band
Bachanal, Monday, October 2, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 27871X.

Kreator: Iguanas, Monday, October 2, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 230777 or 27871X.

The Fine Young Cannibals and Needt Cherry
Starlight Bowl, Wednesday, October 4, 7:30 p.m., Balboa Park, 27871X.

Headford Marshall: Mandeville
Auditorium, Wednesday, October 4, 7 p.m. and 10 p.m., UCSD campus, La Jolla, 534-4990.

John Hicks and Chico Freeman
Elarick, Wednesday, October 4, through Sunday, October 5, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 27871X.

Delbert McClinton: Bachanal
Thursday, October 5, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 27871X.

I & J and the Hellcats: California
Theatre, Friday, October 6, 8 p.m., 1122 Fourth Avenue, downtown, 27871X.

Steve Stevens: Bachanal
Friday, October 6, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 27871X.

D.R.I.: Iguanas, Friday, October 6, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 230777 or 27871X.

Renny Legaspi, Martini, and Kid Curry
Navel Station San Diego, Saturday, October 7, 3:30 p.m., Main Street, National City, 556-1453 or 27871X.

OF NOTE



SAVERS

Not many types of music are at once pragmatic, escapist, and educational. "Oldtime" music is an exception. It is rooted in realism and practicality because it was the deceptively simple form of expression of people from an earlier, less affluent, more innocent America. For that reason, it is also escapist, transporting the listener to a time when "values" referred to something other than the depreciation on a BMW. And it is educational because it teaches us about our past and those who created it.

Frank Dillon, a history professor at SDSU and music teacher/performer, **John D'Agostino** are notable bongo players and experts on "oldtime" music. This Saturday, they'll discuss the development and perform examples of the bongo and stringed music of the period 1840 to 1900. They'll be followed onstage by San Diego's premier fiddle band, the **Savers**, which features **John Wright** (bongo, vocal), **Bob Dink** (guitar, vocal), **Ed Combs** (fiddle, bongo, vocal), and **Bone Allen** (fiddle, vocal). The Savers specialize in traditional stringed music that incorporates elements as disparate as black music and Irish melodies and ranges from humorous ditties to heart-lifting dance tunes. The double-bill will be presented by San Diego Folk Heritage at St. Luke's Church on 30th Street in North Park.

JOHN D'AGOSTINO

Acoustic Alchemy: Bachanal, Saturday, October 7, 7 and 10:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 27871X.

Andrew Vandenbrink
Symphony Hall, Saturday, October 7, 8 p.m., 750 B Street, downtown, 27871X.

Q-Jax '88, featuring the **Joe Sweet Sensation**, the **New Kids on the Block**, and **Seduction**
Open Air Theatre, Saturday, October 7.

The Hickoids and the Band of Sistas
Sport, Saturday, October 7, 9 p.m., 1130 Buena Vista, Bay Park, 27871X.

The Real Farmers: Iguanas
Saturday, October 7, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 230777 or 27871X.

Toni Thomas and Her Dixie Jazz Band
Musgrave Room, Sunday, October 8, 5:30 p.m., Clavin Hotel, 2223 El Cien Boulevard, East San Diego, 207-5277.

The Average White Band: Bachanal
Sunday, October 8, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 27871X.

The Stray Cats: Iguanas
Sunday, October 8, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 230777 or 27871X.

The Stray Cats: Bachanal
Monday, October 9, and Tuesday, October 10, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 27871X.

Timbuk 3: Bachanal
Wednesday, October 11, through Sunday, October 15, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 27871X.

Jimmy Witherspoon: Elarick
Wednesday, October 11, through Sunday, October 15, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 27871X.

Carte Blanche: Bachanal
Thursday, October 12, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 27871X.

Shadowfax: Bachanal
Friday, October 13, 7 and 10:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 27871X.

John Coker and Deborah Liv
Johannes Del Cerro Church, Saturday, October 14, 8 p.m., 1012 Pennsylvania Lane, La Mesa, 436-4030.

War Rick: Saturday, October 14, 9 p.m., 4250 West Point Loma Blvd., Loma Portal, 225-9559.

Stevie Nails: Colorado: Bachanal
Saturday, October 14, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 27871X.

Pop Will Eat Itself: Iguanas
Saturday, October 14, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 230777 or 27871X.

David Byrne: Starlight Bowl
Sunday, October 15, 7:30 p.m., Balboa Park, 27871X.

Dirty Look: Iguanas
Sunday, October 15, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 230777 or 27871X.

The Godfathers: Bachanal
Monday, October 16, 9 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 27871X.

"Masters of the Folk Vibe,"
featuring **Renny Rales**, **Michael Desorette**, **Claude Williams**, **Shamus Connolly**, and **Allison Krauss**
Mandeville Auditorium, Wednesday, October 18, 8 p.m., UCSD campus, La Jolla, 534-4990.

Papa John Creatch: Elarick
Wednesday, October 18, through Sunday, October 20, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 27871X.

Curly McPhee: Bachanal
Thursday, October 19, 9 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

R.E.O. Speedwagon: Bachanal
Saturday, October 21, 9 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 27871X.

Puncher TV: Iguanas
Saturday, October 21, 9 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 230777 or 27871X.

Arto Garfunkel: Bachanal
Tuesday, October 24, 9 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 27871X.

The Dystanotes: Bachanal
Wednesday, October 25, 9 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

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MARTIAL LAW & OUTLAW BLOOD

WITH E.R.P.

SATURDAY, SEPTEMBER 23

THE OUTLAWS

PLUS: WILLIE JAYE BLUES BAND

MONDAY, SEPTEMBER 25

THE GUNFIST OF THE POLICE

ANDY SUMMERS

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TICKETMASTER

AUDIOFILE

AND THE BACCHANAL

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WEDNESDAY, SEPTEMBER 27

THE NASHVILLE NIGHTINGALE

C.J. PATTENGILL

THURSDAY, SEPTEMBER 28

JOE SATRIANI'S BASSIST

STUART HAMM

FRIDAY, SEPTEMBER 29

LITTLE MILTON

SATURDAY, SEPTEMBER 30

KALAPANA

MONDAY, OCTOBER 2

NITTY GRITTY DIRT BAND

THURSDAY, OCTOBER 5

DELBERT McCLINTON

PLUS: BLONDE BRID BAND

FRIDAY, OCTOBER 6

STEVE STEVENS ATOMIC PLAYBOYS

SATURDAY, OCTOBER 7

KIERON

ACOUSTIC ALCHEMY

PLUS: MICA PARIS

SUNDAY, OCTOBER 8

AVERAGE WHITE BAND

UPCOMING SHOWS:

STRAY CATS 10/5 & 10/10

TIMBUK 3 10/11 • HAWKWIND 10/12

SHADOWFAX 10/13

STEVIE SALAS' COLOR-CODE 10/14

GODFATHERS 10/16 • JOHNNY THUNDER 10/17

NEO SPEEDWAGON 10/21 • ARLO GUTHRIE 10/24

FLOCK OF SEAGULLS 10/28 • MICKEY GILLEY 11/11

DAVE MASON BAND 11/19

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Old Addy and Madras: Mandeville Auditorium, Friday, October 27, 8 p.m. USD campus. La Jolla, 534-4090.

The Crease: Iguaçu, Friday, October 27, and Saturday, October 28, 10 p.m. Pueblo Amigo Shopping Center, Tijuana, Baja California. 226-7771 or 278-7133.

A Fleck of Sanguine: Bacharal, Saturday, October 28, 9 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7133.

Jimmy Cliff: Iguaçu, Saturday, October 28, 10 p.m. Pueblo Amigo Shopping Center, Tijuana, Baja California. 226-7771 or 278-7133.

The Best Farmers: Bacharal, Tuesday, October 31, 9 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7133.

Cedar Walton and Billy Higgins: Elan's, Wednesday, November 1, through Sunday, November 12, Wednesday, Thursday, and Sunday, 8 p.m. Friday and Saturday, 9 p.m. Summer House Inn, 7955 La Jolla Village Drive, La Jolla. 459-0261.

Michael W. Smith: Straight Bowl, Saturday, November 4, 7:30 p.m., Balboa Park. 278-7133.

Jerry Jeff Walker: Belly Up Tavern, Thursday, November 9, 9 p.m., 143 South Cedros Avenue, Solana Beach. 485-8022.

Sukay: Mandeville Auditorium, Friday, November 10, 8 p.m. USD campus. La Jolla. 534-4090.

Mickey Gilley: Bacharal, Saturday, November 11, 7 and 10:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7133.

Frank Crawford and Jimmy McNeill: Elan's, Wednesday, November 15, through Sunday, November 28, Wednesday, Thursday, and Sunday, 8 p.m. Friday and Saturday, 9 p.m. Summer House Inn, 7955 La Jolla Village Drive, La Jolla. 459-0261.

The Country Gentleman: Pomerado Club, Thursday, November 15, call for time. 12227 Pomerado Road, Poway. 748-1155.



BUTTHOLE SURFERS

I love Butthole Surfers records for the same reason I love having nightmares. I can struggle late in every distressing detail from a comforting distance and feel oddly refreshed when it's all over. In fact, listening to certain of the Surfers' albums leaves me with the unsettling impression that these people live my nightmares as much as I do and have been writing soundtracks for them without my permission. They've come quite a way from the reasonably punk-derived (but still wildly skewed) sound of their earliest recordings. Thanks to their admirable recording self-sufficiency, these acts have become experts at making utterly unclassifiable, as compelling as they are repulsive albums (the nearest musical parallel on this planet would be a much less poetic Flansburg, although the actual equivalent of *Greenhead* is nearer the mark).

Their recent *Double Live* displays an impressive ability to reproduce, in concert, some of the sonic insanity of their albums, but please be warned — a Butthole Surfers' show is as much about heightening spectacle as it is about music (in the past they've been fond of using films of traffic fatalities as a stage backdrop). If that's your idea of a good time, they'll be at Iguaçu this Saturday and Sunday as part of a vicer triple bill with the *Red Hot Chili Peppers* and *Mary's Beach*.

MIKE KENEALLY

TJ Mahal: Belly Up Tavern, Thursday, November 16, 9 p.m., 143 South Cedros Avenue, Solana Beach. 485-8022.

Ozuna: Mandeville Auditorium, Friday, November 17, 8 p.m. USD campus. La Jolla. 534-4090.

The Tiki Tiki Tiki Theatre: Saturday, November 18, 8 p.m., 1222 Fourth Avenue, downtown. 278-7133.

The Dave Mason Band: Bacharal, Sunday, November 19, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7133.

Joe Pass: Elan's, Wednesday, November 20, through Sunday, December 10, Wednesday, Thursday, and Sunday, 8 p.m. Friday and Saturday, 9 p.m. Summer House Inn, 7955 La Jolla Village Drive, La Jolla. 459-0261.

More Allman: Elan's, Wednesday, December 30, Wednesday, Thursday, and Sunday, 8 p.m. Friday and Saturday, 9 p.m. Summer House Inn, 7955 La Jolla Village Drive, La Jolla. 459-0261.

LOCAL MUSIC

Club listings are compiled by Ben Jennings. If you wish to be included, please call 565-8382 Thursday afternoon or Friday before 2:00 p.m. The listings are free.

North County

The Best Street Cafe: 576 North Highway 101, Leucadia. 942-5445. Peter Puring, classical guitar. 7:30 p.m., Saturday.

Brewer Creek: 12524 East Valley Parkway, Escondido. 745-7488. Cary Lehman, country and contemporary. Friday and Saturday.

Belly Up Tavern: 143 South Cedros Avenue, Solana Beach. 485-8022. The Best Partners, rock and roll, and Don Lee and His Luv Affair, rock and roll, Thursday, Saturday, and Sunday, 8 p.m. and 10:30 p.m. Friday, 9 p.m. and 11:30 p.m. Saturday, 10 p.m. and 11:30 p.m. Sunday, 10 p.m. and 11:30 p.m.

Elan's: 12524 East Valley Parkway, Escondido. 745-7488. Cary Lehman, country and contemporary. Friday and Saturday.

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RockWork/Panacea Collection: 2070 Via de la Valle, Flower Pk. Mail, Del Mar. 755-3735. Vassilios Magic, jazz. 8 p.m. Friday.

Reverell's Back Room: 2077 Vista Way, Oceanside. 751-5440. Midnight Delight, contemporary. Tuesday through Saturday.

Rudy's Speakeasy: 349 East Grand Avenue, Escondido. 741-0055. East Coast West, rock and roll, Thursday through Saturday. Messenger, rock and roll, Tuesday and Wednesday.

Marie Callender's: 5980 Avenida Encinas, Carlsbad. 438-9029. Doug Baugus, adult contemporary music. 7:30-10:30 p.m., Saturday.

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

Carlos Marfisi: 340 East Via Rancho Parkway, Suite A1, Escondido. 489-9033. Streetbeat, rock and roll, Thursday through Saturday. Long Talk, audience participation recorded video presentation, Monday and Tuesday. The Harpists, rock and roll, Wednesday.

The Countrywide Restaurant and Lounge: 450 Douglas Drive, Oceanside. 757-0860. Harlan County Line, country. Wednesday through Sunday (see season Sunday).

Don's: 3385 Mission Avenue, Oceanside. 722-3667. Steadybait Music presents a jazz music workshop with Marshall Hawkins, Bill Ross, John Harris, and Ray Gonzalez, jazz, beginning at 2 p.m., Sunday.

El Canal: 523 Eschelon Boulevard, Encinitas. 944-3575. Latin Soul, Latin music, Friday and Saturday.

El Canal: 1254 Power Road, Poway. 498-0101. Greg Hartline, swing, country, blues, and jazz, 7 p.m. Wednesday, Thursday, and Saturday, and 8 p.m. Friday.

Finale Lounge: 439 West Washington, Escondido. 745-1501. David Denton and Paulback contemporary. Tuesday through Saturday. The Rose, this variety music, Sunday and Monday.

KJRM 90.1 SECURITY PACIFIC BANK HUMPHREY'S CONCERTS by the rug

TONIGHT

DAVE BRUBECK QUARTET
Thursday, September 21
(one show: 8 p.m.)

FRIDAY NIGHT

HIROSHIMA
Friday, September 22
KJRM 90.1 presents **KENNY B** September 27-29 • Thank You, San Diego! • **90.1**

Thank you, San Diego, for another wonderful season. See you in 1990 at the beautifully remodeled Humphrey's.

2 NIGHTS ONLY! 7 & 9 PM • ALL AGES WELCOME • UNDER 21 DRINK PACKAGE AVAILABLE

HUMPHREY'S INDOOR JAZZ

Sunday, September 24 **FLIGHT 7** Monday, September 25 **FLIGHT 7**

TICKETS ALSO AVAILABLE AT HUMPHREY'S • HUMPHREY'S CONCERT LINE: 234-9438

HUMPHREY'S • 1241 SHELTER ISLAND DRIVE

WORLD MUSIC SERIES

Chanticleer
America's premiere vocal ensemble

"They are, to put it directly, one of the world's best."
— San Francisco Chronicle

OCTOBER 10 TUESDAY 8:00 PM MANDEVILLE AUDITORIUM
G.A. \$14.00 STUDENTS \$10.00 USD FACULTY/STAFF & SR. OT. \$12.00

TICKETS • USD BOX OFFICE 534-4559

PRESENTED BY UCSD EVENTS & STUDENT ACTIVITIES

NOW OPEN

Visit the newest club in Tijuana

REGINE DISCO & CLUB
Dance music & good times!

Sunday — dance for minors under 18, \$1.00 admission (1 pm-8 pm). Includes 2 sodas, no beer or alcohol served.

SANS SOUCI — Revolution 6th & 7th
BAMBI — Revolution 6th & 7th
LES GIRLS — Revolution & 1st

Music Trader's new cassette division now open right next door...

3 FOR \$10 CASSETTES CASSETTES CASSETTES

Largest stock in America!

MUSIC TRADER CASSETTE DIVISION
5722 El Camino Blvd. (6 blocks west of College) 265-CASH 265-2274

MORE CASH PAID FOR CDS, TAPES & VIDEOS

NITELIFE
The ultimate in entertainment

- ★ Complimentary buffet daily
- ★ Drink specials
- ★ \$1 off pitcher of beer with this ad
- ★ Free admittance with this ad
- ★ Monday night pool tournament Prizes & trophies Expires Sept. 28, 1989

Upstown 4307 Ohio San Diego East 6290 Broadway Lemon Grove

Conchita's Restaurant
KIRK BATES

"MR. ENTERTAINER"
San Diego's keeps the house rocking with all your favorites for listening and dancing
Top 40 • Contemporary • Oldies Bossa Nova Tues.-Sat.

SEPTEMBER DINING SPECIALS \$7.95

- Brazilian Seafood Pasta
- South American Feijoada Stew — succulent beef, pork & chicken vegetables in a divine sauce
- Chicken Parmesan — just spicy enough

ALL SERVED WITH CAESAR SALAD & CHOICE VEGETABLES

Plus our selections of STEAKS PASTA

from the regular menu

DARIO & JORGE
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 Sunday 8:00-1:30

FASHION SHOW & AUCTION
by French Champagne Tuesday 6:30 pm Drink specials

"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

SPECIAL APPEARANCE
Judy Ames Duo Friday & Saturday 8:30-1:30

Belmont's BEACH CLUB

Tonight!

B100 LIVE BROADCAST
Featuring Danny Romero 8-10 pm, \$1 drafts and Belmont Sukes Crab Cakes on Tuesday, 7 & 9 pm • ALL AGES WELCOME • UNDER 21 DRINK PACKAGE AVAILABLE

Saturday, Sept. 23
9 am-noon featuring **THE BREAKFAST CLUB**
\$1.91 breakfast buffet, 914 bloodies & drafts. Devs. The Grumpy, P.C., Red Hot Chili Peppers concert tickets. Grand prize giveaway — YAMAHA DIGITAL KEYBOARD courtesy of Cornelia (8500 value!)

Come meet the **BUD GIRLS** 10:00-1:30 pm
Dancing with the Beach Club Band starts at 4 pm

Monday, Sept. 25
The Sports Plan in Fashion Valley presents **MONDAY NIGHT FOOTBALL**
Brownie vs. Bengals
\$64 hot dogs & pizza, \$2.25 long islands, \$1.00 drafts. **HALF-TIME FASHION SHOW** featuring FASHION EXCITEMENT
Finals immediately following the game. \$225 in cash prizes.

Every Tuesday
AS IF YOU DIDN'T KNOW ALREADY!!
91X Night

3103 Ocean Front Walk • Belmont Park • 488-6611
Behind the Giant Dipper Rollercoaster on the boardwalk
PLENTY OF FREE PARKING

Winston's beach club
Thursday & Friday

CARDIFF REEFERS

COMMON SENSE
Ragga


Sunday
BEER FEAT 4-8 pm
SUNDAY NIGHT BLUES JAM
For information call 698-5960 • Music starts at 9 pm


Monday
ORIGINAL BAND NIGHT
featuring **BOOCOO BLUES BAND • 5th BUSINESS**

Tuesday
RHUMBOOGIES

Wednesday
FORBIDDEN PIGS

1921 BACON STREET • OCEAN BEACH • 222-6822

FIBBER MCGEE 



**FOOTBALL
DRINK
SPECIALS**

Saturday, Sunday & Monday

- \$1.00 Coors
- \$1.00 Miller Lite
- 6 Screens
- Free Appetizers

Thursday — **UCSD STUDENTS' NIGHT**
• TOP 40 DANCE WITH UPLIFT PRODUCTIONS
• \$2.00 COCKTAILS 7 pm-9 pm
• FRAGRETTA WESTERN SWG 4-8 pm
• JOE IYERNE Folk music 8:30 pm
• BILLY KEENE & COMMOTIONS R&B 8:30 pm
• BILLYN BATILES
• DON DUNN

Friday —

Sunday —

Monday —

Tuesday —
Wednesday —

1466 Garnet Ave., Pacific Beach • 272-8540
Restaurant open 11 am-midnight • Pool tables • Darts

**Comedy
and Music**

"Chuckie": Carlos Murphy's La Jolla
Mike Moloney: Jolly Roger Seaport
Village
Raisers: Sibyl's Down Under, Princess of
Wales Bar and Grill, Gabriel's Grill
Tommy Rocker: Carlos Murphy's La
Jolla

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
Shiny Puppy • Bauhaus
Joy Division • Sisters of Mercy
(at the Surfside)
633 So. Highway 101,
Solana Beach
755-4815
Sorry, mmx be 21.

B STREET
 CAFE & BAR
 425 West B Street, downtown • 226-1707

LIVE JAZZ IN THE CITY

MOST VALUABLE PLAYERS

Thursday, September 21, 7:30-11:00 pm KOTM 90.1 JAZZ

Friday & Saturday, September 22 & 23, 8:30 pm-1:00 am

MOST VALUABLE PLAYERS

Live jazz for early evening
 with
GEORGE MATOIAN
 Monday-Wednesday 6:30-10:00 pm

Diego's RESTAURANT & NIGHTCLUB
EL CAJON

DANCING NIGHTLY
\$1.50 HAPPY HOUR MON.-FRI. 4-7 PM
\$2 BOOS & COCKTAILS

Thursday, September 21
91X BEACH AND SURF CLUB PARTY
\$1.50 cover \$2.00 sold here
concert tickets, T-shirts, record albums
and many other special prizes
Come meet celebrity DJ • 91X drink specials

Tonight

Friday, September 22
Great Metal Jockey
SLACK
A heavy metal extravaganza
TRINITY PRODUCTIONS in affiliation with SC PROMOTIONS

Saturday, September 23
**MINI SKIRT
CONTEST**
Come see some of San Diego's most beautiful women
compete in Diego's 1st Mini Skirt Contest.
OVER \$400 CASH PRIZES
Increased contestants call
492-2519 SC PROMOTIONS

**EVERY TUESDAY
\$1.00 NIGHT**
\$1.00 cover • All beer \$1.00 • All drinks \$1.00

Sunday, September 24
LADIES' NIGHT WITH (754)
Hosted by celebrity guest Chuck "Beach Bums" Cannon
Ladies come out dancing and Ladies Night
at Diego's including our
MALE BLUE JEAN CONTEST • \$1.00 DRINK SPECIALS

1990s
Broadway
El Cajon
442-0557

Play It

Grand Opening

Now in PB

SPORTS CLUB

POUNDERS


(formerly Rocky's Bar/boa)

Welcome Back Football Fans!
"The Place to Be" to catch your favorite teams!

Wednesday through Saturday
Live rock & roll with

everstar

"Dance in the Ring"
No cover



Happy Hour - 11am-7 pm
Monday Night Football - 50¢ hot dogs
\$1.25 margaritas


For Tuesday - Sleak & Brew Night - 16 oz. Porterhouse
and 25¢ lb. brew (unlimited)

Wednesday - 1 lb. Ice Teas \$2.00

Thursday - Mad Hatter's Night. 50¢ drinks
7-9 pm. Wear your most bizarre hat.

Our restaurant is now open for lunch & dinner with
many delicious items on our "Championship" menu!
St. Pounder's Day - The 17th of every month!
FREE corned beef sandwiches!

Official home of "Mystery Tons"
Chargers bus - Sept. 24
Seahawk - Sept. 29
13 TV screens
FREE Football and Darts every night




Corner of Mission Bay Blvd. & Garnet • 270-0204

PARK PLACE

TONIGHT
THROUGH
SATURDAY

PRANK



Today - All-You-Can-Eat spaghetti feast, 4-7:30 pm • \$1.25

TONIGHT PARK PLACE PRESENTS

"The Thursday Club"

Contests • Prizes • Food & drink specials

TONIGHT'S CONTEST:
HULA HOOP CONTEST

1st prize - Doobie Brothers Concert Tickets
NEXT THURSDAY: MIDWESTERN
TOURIST LOOK-A-LIKE CONTEST
1ST PRIZE - DINNAR FOR TWO
ON THE INVADER CRUISES

"PICK THE PROS ..."
Balko on Tuesday - in by Saturday

Monday Night Game - Cleveland Browns vs. Cincinnati Bengals
Food & drink specials • Halftime sports trivia • Loss of prizes & fun
Pick the pros weekly winner named after each game

Sunday & Monday, September 24 & 25

REFLECTORS

Every Wednesday
Your chance to mimic the musicians!

BAFFLE THE BANDS CONTEST

LIVE ROCK EVERY NIGHT

1280 Fletcher Parkway, El Cajon • 448-7473

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.

Join us for **MONDAY NIGHT FOOTBALL** Kickoff: 6 p.m. Draft Beer: \$5/Pitcher Great Buffet in the Palm Terrace



Free Happy Hour Buffet (What a combination!)

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!

Party at the Cargo Bar with your favorite tunes as prescribed by: Dr. Feel Good & the Interns of Love 6-11 p.m.

Special drink prices for everyone all night.

Drawing for a Free Jazz Brunch for Two

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

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 Reel 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.

Miss Island to Jazz Out...

KIFM 96.1

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.



Dr. Feelgood & the Interns of Love



Dr. Chico's Island Sounds



The People Movers



1775 E. Mission Bay Dr.
San Diego, CA 92109
(619) 276-4010



SECTION 3

SAN DIEGO READER
SEPTEMBER 21, 1989



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HELP WANTED

ACCOUNTS RECEIVABLE experienced 1000-10000 transactions and collections. Reply in person 2102 Camino Del Rio South #102.

ASSISTANT INSTRUCTOR in business studies needed. Part time and full time. \$10.00 hour. Call JAK LARSEN, Coordinator, 210-4070.

ASSISTANT INSTRUCTOR in business studies needed. Part time and full time. \$10.00 hour. Call JAK LARSEN, Coordinator, 210-4070.

HOUSEKEEPER/COOK for senior. Live in. \$10.00 hour. No experience. Room board and salary 288-3352.

DRIVER/ MARKETING

Several immediate openings with marketing firm to pick up forms and promotional displays. Must have reliable transportation. Gas allowance - salary - commissions - benefits.

Call Mr. Johnson 528-9801

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 (implied inside an envelope) or on a post card. Free classifieds are limited to 25 words or less. Classifieds of more than 25 words cost \$10 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 80083, 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 \$16 for 25 words or less plus \$60 per extra word. The deadline is 5:00pm 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 sent in past issues. The Reader reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

ADVERTISE NOW HIRING High Aspirants, clerical, technical, customer service, Long Beach, CA. Reply in person. Call 800-545-1000.

APPOINTMENT MAKER, Excellent income. Can day. Own hours. Day parties. Buses. Need immediate individuals to be appointed. No exp. needed. Call 210-4070.

ARE YOU TIRED OF GETTING PAID for what is more and more worth? Call 210-4070.

ASSISTANT SUPERVISOR for a weight loss program. Must be a graduate of the program. Full or part time. Call 210-4070.

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PAID CLASSIFIEDS

Businesses including paid services or functions, rentals, and on-going profit-making enterprises must pay in advance for classified ads at the rate of \$16 for 25 words or less plus \$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 80083, San Diego, CA 92138.

WALK-IN DEADLINE
Paid classifieds may be brought to the Reader office, 1703 India Street, downtown, before 6:00pm 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 9:00am-5:00pm Monday through Friday, except Tuesday when the hours are 9:00am-6:00pm.

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PHOTO CLASSIFIEDS

Photo 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 (implied inside an envelope) or on a post card. Photo classifieds are limited to 25 words or less. Photo classifieds of more than 25 words cost \$10 per extra word, and payment must accompany ad.

MAILING DEADLINE
Photo classifieds must be mailed to the following address and must be received by 7:00am Monday, three days in advance of the intended issue: Photo Classifieds, P.O. Box 80083, San Diego, CA 92138.

WALK-IN DEADLINE
Photo classifieds may be brought to the Reader office, 1703 India Street, downtown, before 6:00pm 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.

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VW KARMANN GHA
1989 New Karmann GHA (300-hp). Transmission, brakes, clutch, and paint. Excellent condition. \$2900. 255-9862.

WE TAKE THE PHOTO FOR YOU!
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, 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.

FOOD PREPARATION for major food manufacturer. Work with a team and good communication skills. Apply in person. 425-1234.

DRIVERS for major delivery service. Full-time. All shifts available. Excellent money to be made. Requires license and insurance. One day for interview. Apply at 4000 E. Canyon Blvd., San Diego, CA 92111.

ENCLOSURE SALESPERSON with experience. Work with a team and good communication skills. Apply in person. 425-1234.

ENVIRONMENTALISTS for major food manufacturer. Work with a team and good communication skills. Apply in person. 425-1234.

FOOD PREPARATION for major food manufacturer. Work with a team and good communication skills. Apply in person. 425-1234.

DRIVERS for major delivery service. Full-time. All shifts available. Excellent money to be made. Requires license and insurance. One day for interview. Apply at 4000 E. Canyon Blvd., San Diego, CA 92111.

ENCLOSURE SALESPERSON with experience. Work with a team and good communication skills. Apply in person. 425-1234.

HELP WANTED

HAIRCUTTERS!
Top Pay
Busy Shop
Creative Atmosphere
Best Job in Town!

Call our office & ask for Simone 273-6551
Must have California Cosmetologist license

Break the 60K Barrier
Stockbrokers
or
Stockbroker Trainees

Thomas James Associates, Inc., a full-service OTC investment banking firm, is seeking aggressive self-starters to share the success of an industry leader. Contact: Lou Riley 455-1154

RESERVATION
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- * No selling
- * Excellent lead source
- * Eve hours
- * Hourly wage
- * Highest comm. paid

CALL IMMEDIATELY ASK FOR GRANT 528-0964

46 JOBS IN
SORRENTO VALLEY
Entry Level and Experienced

Assemblers	\$4.50-\$7.00
Bus Entry	\$4.00-\$6.00
Receptionists	\$4.00-\$6.00
Secretaries	\$7.00-\$10.00
Word Processors	\$10.00-\$12.00
Mail/Word/Perf/ty	\$10.00-\$12.00
Display Writer	\$10.00-\$12.00

Immediate Hire. Short-term and long-term. No fee. 445-7544

DOWN IN THE DUMPS?

FREE research studies evaluating medications are available to people suffering from depression. Symptoms include sadness, fatigue, guilt, loss of interest in daily activities and difficulties sleeping, eating and concentrating. Suitable individuals receive free medications, lab tests, physical and psychiatric evaluations. 18 or older, please call Monday thru Friday, 10 am-4 pm.

FREE STUDIES ALSO AVAILABLE FOR ANXIETY AND PHOBIA
Call 464-4300

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EMPLOYMENT SERVICES

LEARN BARTENDING
"The Professional Way"

- * Job Placement Assistance
- * 40-hour course
- * Paid and part time
- * Day and evening classes

INTERNATIONAL BARTENDING INSTITUTE
278-5100

SERVICES

NOTICE

Do you have questions concerning head, neck, facial pain and TMJ disorders?

If you would like your questions answered, call Gerald L. McCracken, D.D.S., at 231-1670. Ask for Trish. Coming soon! A weekly question and answer column.

WE SPECIALIZE IN SPECIAL EYES.

ASTIGMATISM CORRECTING SOFT LENSES

Toric soft lenses are specialty soft lenses made to correct astigmatism. When the first toric soft lens was introduced in 1980 the limited parameters allowed only small numbers of astigmatic patients to enjoy the benefits of soft lenses. Now, with the proliferation of contact lens manufacturers, virtually any astigmatic patient can be fitted successfully with contact lenses. For a limited time, we will offer a reduced material fee for toric soft lenses. Professional services are extra.

CATEGORY 1	CATEGORY 2	CATEGORY 3
\$59 ^{ea}	\$79 ^{ea}	\$89 ^{ea}
(moderate astigmatism)	(high astigmatism)	(custom optometric)

Make us your contact lens solution!
560-1156

mesa optometric center

Gerald W. Flanagan, O.D. John E. Kohler, O.D. F.A.O.

8199 Clairemont Mesa Blvd.

AN EXCITING NEW CONCEPT IN HAIR DESIGN

S.A.A.C.O.N. For Discriminating Men & Women

PERMS \$24 ^{ea}	SPIRAL PERMS \$49 ^{ea}	FOIL WEAVE \$30 ^{ea}	HAIRCUT & BLOW-DRY \$16 ^{ea}	WOMEN \$12 ^{ea}
Long hair	Long hair	Long hair	Long hair	Long hair

We do hair extensions

1st time clients only with selected stylists • With this ad through 10/5/89

Complimentary champagne and refreshments served

Featuring products formulated by tri

Open Monday-Saturday & Evening

3755 Murphy Canyon Rd., Ste. B

At Hwy 15 and Aero Dr., Next to Sizzler

Central location 2 mi. N. of I-15, 2 mi. S. of 52

277-7747

BANKRUPTCY

Behind in payments?

Get debt relief NOW!

Make one affordable monthly payment approved by the Court.

Call for free consultation.

John F. Brady, Attorney

Practicing 14 Years

CASH UP TO \$50,000

Guaranteed

"In My House, I Have My Say"

NO Credit Check

No Co-signers needed

CALL NOW

619-491-1874

(24 hour recorded message)

Telephone

Jacks Installed

Save time, money and frustration.

We install for all telephone, answering machines, FAX, modems, etc.

Free estimates

Business or residence

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Contractor's Lic. #337001

Full Service

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SEPTEMBER 21, 1989 27

SEPTEMBER 21, 1999 9

SEPTEMBER 21, 1989 33

THE UNTOUCHABLES

KID ROCK

MICHAEL KEATON

ORIGINAL

MERCIAL

HONDA
Mitsubishi
Special \$35 (reg. \$55)
 Includes: 9. Check lights
 10. Check oil pressure for damages
 11. Check cooling system & hoses
 12. Road test

Service Special \$69 (reg. \$150)
 Includes: 24. Check brakes
 25. Fuel system

[illegible]

PROFESSIONAL WINDOW TINTING

PACIFIC AUTO SECURITY

AUTO TINT SPECIALIST

PROTECT THE INTERIOR OF YOUR CAR FROM

1. FADING
2. HEAT
3. GLARE

As Low As

99⁹⁵

ANY VEHICLE ON THE ROAD

- METALIZED FILM
- NO COLOR CHANGE
- 99% UV TRAVELER REDUCTION
- SCRATCH RESISTANT FILM

EXCEEDS FEDERAL & STATE REQUIREMENTS

RESIDENTIAL AND COMMERCIAL



VIPERO

AS LOW AS

199⁹⁵

GETTING PARTS & LABOR MADE EASY

PASSIVE/ACTIVE ARMING • REMOTE CONTROL • REMOTE PANIC • S-FUNCTION LED 128 DB SUPER SIREN • PERMANENT SHOCK SENSOR • AUTO RE-ARM • PROTECTED VALET-OVERRIDE • PARKING LIGHT FLASH • LAST DOOR ARMING • SCAN DETERTENT • MUCH MORE!

VIPER 300 \$229* • VIPER 450 \$299* • VIPER 600 \$359* • VIPER 800 \$419*

CALL WITH FREE INSTALLATION AND ENGINE KILL

Open 7 days. Expires 9/28/89.

GETTING PARTS & LABOR MADE EASY

299-TINT 29-SIREN

(297-8468) (297-4736)

3770-B HANCOCK ST., S.D.

(Behind Sports Arena, next to Kobey's Swapmeet office)

NO
CASH

NO
CASH

NO
CASH







Minor Tune-Up Special \$35¹ (reg. \$55)

Our tune-up includes a lot more than others. It includes:

<ul style="list-style-type: none"> 1. Spark plugs 2. Distributor points 3. Valve adjustment 4. Adjust timing 	<ul style="list-style-type: none"> 5. Check & replace oil 6. Check & replace air filter & levels 7. Check & replace water 8. Check & replace belts 9. Check & replace spark plugs 10. Check & replace ignition belts 11. Check & replace all fluid 12. Check for loose or tight nuts 13. Check electrical system 14. Check for loose or tight hoses
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Extra for fuel injected. Our major tune-up includes:

<ul style="list-style-type: none"> 1. Compression test 2. Valve adjustment 3. Spark plug 4. Valve cover gasket 5. Spark plug 6. Valve cover gasket 7. Compression 8. Spark plug 9. Oil filter 10. Oil, filter, and gas 11. Engine oil 12. Adjust timing 13. Adjust wheel 	<ul style="list-style-type: none"> 14. Adjust carburetor 15. Adjust clutch & r/f ratio mixture 16. Check & replace timing 17. Adjust clutch 18. Adjust brakes 19. Check & replace fan belts 20. Check & replace fan belts 21. Check & replace all fluid 22. Check for loose or tight nuts 23. Check electrical system 24. Check for loose or tight hoses
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Note: For 4-cylinder cars only. Toyota Supra, and \$35. Datsun 2000X with 4-spark plug, and \$35.

Complete Clutch Job \$179¹ (grand new parts)

We replace

<ul style="list-style-type: none"> 1. Transmission input shaft seal (except Honda) 2. Pressure plate 3. Clutch fork 	<ul style="list-style-type: none"> 4. Thermal bearing 5. Release bearing 6. New transmission oil
--	---

Note: Hydraulic cars are not covered, but for \$200.

Brake Job Special \$44¹ (reg. \$80)

Front or rear. Brake oil included

<ul style="list-style-type: none"> 1. Install steel brake pads or install new brake shoes 2. Order brake fluid 3. Inspect master cylinder & hydraulic lines 4. Bleed hydraulic lines 	<ul style="list-style-type: none"> 5. Bleed entire hydraulic system 6. Adjust type of drums and air shoes 7. Recheck wheel alignment & rotor run 8. Road test
--	---

Note: Hydraulic cars are not included

Brand new parts. Ask about our special rates for engine overhauls.

All our work is 2-year or 20,000-mile limited warranty.

All prices include parts and labor.

Ask about our prices for water cooled V6s

8 years in business

overseas

Automotive Repairs

Offer good through Sept. 30, 1985 with this ad

Towing and rental car available
Monday-Friday, 7:30 a.m. - 6 p.m.
Open Saturday 8am-1pm
8008 Miramar Rd. 695-1990
Call for appointment now

HONDA CIVIC 1984, 4-cyl. auto. (VTEC) 4 speed, 100,000 miles. 200-715-7125.

HONDA CRUX 1984, 4-cyl. auto. (VTEC) 4 speed, 100,000 miles. 200-715-7125.

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BRAKES FRONT DISC PACKAGE

Compare what our special includes:

- Semi-metallic front disc brake pads
- Machine front rotors
- New front grease seals
- Repack 4 front boots
- As required
- As required
- As required
- As required

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A12 (99-00) 300	580 E82 (97-98)	680 4032 (1000)	560 3K
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A12 (07-08) 300	580 E82 (05-06)	680 4032 (1000)	560 3K
A12 (09-10) 300	580 E82 (07-08)	680 4032 (1000)	560 3K
A12 (11-12) 300	580 E82 (09-10)	680 4032 (1000)	560 3K
A12 (13-14) 300	580 E82 (11-12)	680 4032 (1000)	560 3K
A12 (15-16) 300	580 E82 (13-14)	680 4032 (1000)	560 3K
A12 (17-18) 300	580 E82 (15-16)	680 4032 (1000)	560 3K
A12 (19-20) 300	580 E82 (17-18)	680 4032 (1000)	560 3K
A12 (21-22) 300	580 E82 (19-20)	680 4032 (1000)	560 3K
A12 (23-24) 300	580 E82 (21-22)	680 4032 (1000)	560 3K
A12 (25-26) 300	580 E82 (23-24)	680 4032 (1000)	560 3K
A12 (27-28) 300	580 E82 (25-26)	680 4032 (1000)	560 3K
A12 (29-30) 300	580 E82 (27-28)	680 4032 (1000)	560 3K
A12 (31-32) 300	580 E82 (29-30)	680 4032 (1000)	560 3K
A12 (33-34) 300	580 E82 (31-32)	680 4032 (1000)	560 3K
A12 (35-36) 300	580 E82 (33-34)	680 4032 (1000)	560 3K
A12 (37-38) 300	580 E82 (35-36)	680 4032 (1000)	560 3K
A12 (39-40) 300	580 E82 (37-38)	680 4032 (1000)	560 3K
A12 (41-42) 300	580 E82 (39-40)	680 4032 (1000)	560 3K
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A12 (47-48) 300	580 E82 (45-46)	680 4032 (1000)	560 3K
A12 (49-50) 300	580 E82 (47-48)	680 4032 (1000)	560 3K
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A12 (57-58) 300	580 E82 (55-56)	680 4032 (1000)	560 3K
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