

# Old Haunt

Homosexual  
Millionaire  
Pornographer  
Returns to the Place  
He Loved



Hotel San Diego lobby

**W**hen I asked Bigger, I knew  
something, but not enough. I'd  
come all the way from Atlanta to write  
about the Hotel San Diego. Miranda had  
once owned it. I was the tourist; Bigger  
was the local manager; better to let him be  
helpful, no need to pretend I was ignorant.  
I shrugged. Bigger smiled. He liked filling  
in the blanks. "You know about the  
Pentecost Cinema?" he asked. I nodded.  
"They showed dirty movies, and Miranda  
owned them." "Miranda and his partner?"  
Bigger corrected me. "They owned 50,  
maybe 70 of them, all the way up the coast,  
from here to L.A." "Miranda had a partner?"  
I asked. "More than a partner, you might  
say," said Bigger. "But I hadn't heard. The  
idea of two guys getting rich selling  
homosexual fantasies had never occurred to

Michael Lesy

Byron Pepper

(continued on page 11)







## I'M GOING TO BE DOING THIS MY ENTIRE LIFE

BY MATT POTTER

Rosevelt (Rory) Grier, former football player, bodybuilder, motivational speaker, actor, singer, author, minister, self-styled humanitarian, and author of *Developing for Men*, is currently a part-time "special assistant" at the County of San Diego. The affable ex-jock got his latest gig from an old friend, county chief administrative officer Norm Hickey, who, like Grier, once played football for Penn State University back in the early '60s. About halfway into a year-long assignment paying \$50,000, Grier is said to be winning the local rubber-chicken circuit with plenty of uplifting oratory.

"He's showing how a person becomes successful, mentoring and

**"Tedd Bear Campaign could help promote in the community the theme of teddy bears as a symbol of good behavior."**

things like that," according to Bruce Boland, one of Hickey's top aides. Since February, Grier's three-day-a-week San Diego schedule has taken him to an impressive assortment of schools, proper breakfasts, sports events, church and meetings of the Catholic Club, the Police Athletic League, and the Mexican American Foundation. And Grier insists that only the warm-up.

"What I'm doing basically now is getting to know the players. I go to the schools, speak to the classes, talk to the kids, talk to the administrators," he says. "It takes a while to get to know all the people." According to Grier, "The next step is to get organized in

terms of the kinds of things you want to do." Among other projects he has in mind, Grier says, are "leadership groups" for ghetto youngsters and a big party called the "Senior Prom," in which he wants to invite older folks.

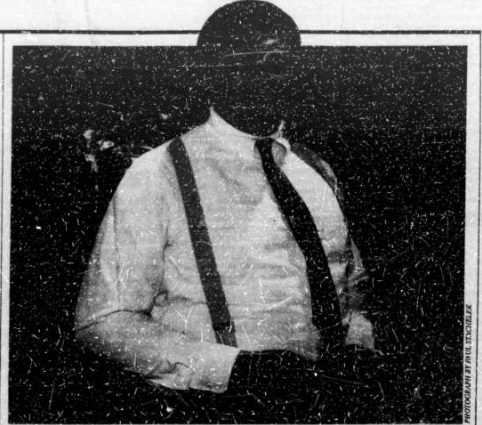
Other possible projects deserving of Grier's attention, according to a list provided by the county, include a "Tedd Bear Campaign," which would help promote in the community the theme of teddy bears as a symbol of good behavior — for youth, parents, it enters. As part of that effort, Grier would "help pull together a project in which minority [sic] kids would be paid to help in the manufacture of teddy bears."

Although his agreement with Hickey runs only another six months, Grier doesn't want to guess when any of these efforts will come to fruition. "It depends on how fast people respond. My life is committed to this, so I got forever. I'm going to be doing this my entire life, so I don't have a time limit." For instance, Grier says he's waiting until school starts again in the fall to get on with his leadership group plans. Until then, he says, his speaking rounds are having a sufficiently buoyant effect.

"I'm seeing stuff already. I speak with some black males in one school in particular, and I began to share with them the vision I see for the black community. You show basically that there are incredible opportunities for [ghetto-based] business that will cause the money to start out in that community, so then you begin to show the young men about going into business, about learning what it means to be an entrepreneur, and how that would change their community and make that community better."

Grier, in fact, boasts some impressive entrepreneurial skills of his own. In 1987, he endorsed the presidential bid of Pat Robertson, the alt-conservative televangelist minister, as a widely publicized kick-off rally in New York's Bedford-Stuyvesant slum. "Say, I'm an precinct. I am valuable," Grier reportedly told the crowd of thousands gathered with his familiar motivational flair. The next day, according to a subsequent article in the *New Republic* headlined "Rory's Price," Robertson's campaign committee presented Grier with a check for \$30,000, which it termed an "honorarium."

Today Grier says he accepted the payment as compensation for the time he spent making the speech, not a wealthy guy that I can sit back and use all my time up. Sometimes it costs to get my time."



Rory Grier: the man's got plans

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Mr. Tom & Shari  
From: Larry  
Re: Edmund 1990 and Edmund 1991  
Date: 1/19/90  
Time: 10:00 AM  
To: Mr. Tom & Shari  
From: Larry  
Re: Edmund 1990 and Edmund 1991  
Date: 1/19/90  
Time: 10:00 AM  
To: Mr. Tom & Shari

## THE EDISON LOOP

BY PAUL KROGER

If gubernatorial candidates Pete Wilson and Diane Feinstein decide to take a stand on the SDGE/Edison utility merger, their own campaign aides can offer some inside advice. But that political counsel wouldn't be completely unbiased, because the campaign advisers who know the most about the proposed merger have also been on the Edison payroll.

Larry Remer, Tom Shepard, and Shari Lawson, who do business here as the Primacy Group, have been helping Edison pursue its takeover of SDGE/Edison for a year. Shepard says his political consulting firm "acts as a conduit for public opinion in San Diego, leading into the Edison loop."

In Rosemead, the L.A.-area headquarters of the utility giant, The Primacy Group has also produced a manual for local minorities that touts the benefits of the corporate energy marriage. Overstuffed candidate Diane Feinstein is another Primacy Group client; she has hired the firm to write campaign contributions from local Democrats and local fundraising parties here.

Diad Drewes, the New York political pollster who advises Wilson and chairs an office at the local Wilson headquarters, helped

gauge public opinion for Edison last year. Sources say Bob Wickers, who works with Drewes, is currently on the Edison payroll, though Wickers couldn't be reached for comment.

It's difficult to determine how much money Edison has paid these consultants for their help in winning contracts for the merger. Unlike political candidates, who must file campaign finance reports that reveal how much they pay their staffers and consultants, the utility companies aren't required to make similar disclosures. That financial information would be public if Edison wanted to take advantage of certain state regulations. These rules allow Edison to ask the Public Utilities Commission to decide whether utility managers should reimburse the company for the cost of consultants. But Edison has declined to seek payment for the millions it has spent on lobbyists and will instead let its shareholders pay those costs. Edison officials have publicly acknowledged that they will spend \$95 million in their effort to win regulatory approval of the merger but haven't provided any breakdown of the costs.

Merger critic Michael Shuman says Edison is making stockholders swallow the expense because the company "simply doesn't want people to know how much they're spending." Shuman speculates that such a disclosure would "also cause a lot of embarrassment to the consultants on Edison's payroll" because they could be blackballed by the prominent and powerful San Diegoans who oppose the takeover of their hometown utility. These foes include Mayor Maureen O'Connor, banker Gordon Lund, the chamber of commerce, and others of the San Diego Union.

Edison spokesman Lew Phelps bristles that "Mr. Shuman has no business describing our motives" for not seeking reimbursement and says only that the strategy "is simply a corporate decision."

One Edison consultant has inadvertently disclosed some insightful details about Edison's largesse. As of January 1990, the utility was paying the Primacy Group \$900 monthly for its pro-merger lobbying work. That figure is included in an internal memo written by the Primacy Group's Larry Remer to his two partners,

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Tom Shepard and Shari Lawson. The memo was minutely supplied to a campaign disclosure filed in January with the County Registrar of Voters by the "Fund for Democrats," a local political action committee controlled by Remer.

Neither Feinstein nor Wilson has taken a position on the merger yet, and because it's not a state-wide issue, they probably won't. "It's smart politics not to get involved in

local issues," says Wilson's political director. A Feinstein spokeswoman and Mayor O'Connor's press secretary say that the SDGE/Edison matter counted 45 minutes of a recent 75-minute meeting between the two politicians. O'Connor endorsed Feinstein's Democratic tie, John Van de Kamp, in the party's spring primary after he spoke out publicly against the deal.



Edison's money comes from

voice say: "We have received 1,900-USA-BUSH. The only presidential Re-voice service available in America. All calls are recorded that you encourage or letter to the President of the United States must not contain any of the following: Abuse... language, profanity, or threats of any kind. Remember, this is your opportunity to share with the President of the United States your opinions and comments on current affairs, politics, and world matters."

But according to a spokesman at the White House press office, "This is not affiliated with the White House in any way. We've heard about it, but it's not a

**Rush donate to Greenpeace? That should have been the tipoff.**

legitimate thing." It's just a private phone service that charges \$7.95 for forwarding some kind of message to the President. No different from hundreds of other messages White House secretaries receive every day. No different from the hundreds of other charge-per-call 800-number telephone services.

Reagan told his listeners the White House is donating the phone charges to a good cause. "At the end of that conversation, you can hit a button on your touch tone, and that \$7.95 can be given to a charity of your choice." The choices included the NAACP, the homeless, the Earth Day Foundation, Greenpeace, and Rick's Cell research.

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## PULITZER SOMEWHERE?

TO: Staff

FROM: Karin Winter

RE: State of the Union

Here's what we heard from you at the round tables [a recent series of open-ended discussions between staff and management]:

"We've done a very good job at institutionalizing diversity. Why not institutionalize creativity?"

"There's a lot of talent around here, but it's distributed like a bad point."

"I don't think my editor should be watching TV while editing my story. It shows a lack of concentration."

"Between this compelling border and this vast ocean, there's a Pulitzer somewhere."

"I'm driven by people who are slaves to police radios."

"We find the assumption that we'll take the constitutional side. Maybe we're so locked into the community that we can't step back and look at it differently."

"There's a lack of leadership in San Diego. The newspaper can fill that void."

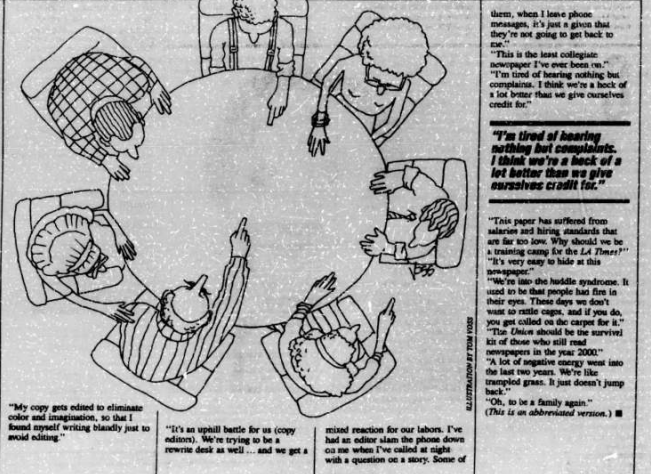


ILLUSTRATION BY TOM KISS

"My copy gets edited to eliminate color and imagination, so that I found myself writing blandly just to avoid editing."

"It's an uphill battle for us (copy editors). We're trying to have a rewrite desk as well... and we get a

mixed reaction for our labor. I've had an editor slam the phone down on me when I've called at night with a question on a story. Some of

"This is the least colorful newspaper I've ever been on."

"I'm tired of hearing nothing but complaints. I think we're a lack of a lot better than we give ourselves credit for."

"This paper has suffered from salaries and hiring standards that are far too low. Why should we be a training camp for the L.A. Times?"

"It's very easy to hide in this newspaper."

"We're like the hidden syndrome. It used to be that people had fire in their eyes. These days we can't wait to retire early, and if you do, you get called on the carpet for it."

"The Olson should be the survival kit of those who still read newspapers in the year 2000."

"A lot of negative energy went into the last two years. We're like a trampled grass. It just doesn't jump back."

"Oh, to be a family again."

(This is an abbreviated version.)

## CALL TO THE CHIEF

BY COLIN FLAHERTY

Michael Reagan claims it's a "holier" to President George Bush. The White House, however, says it's bogus. They're talking about 1,900-USA-BUSH. Reagan calls the number during his afternoon radio talks so that one of his listeners can leave a voice-mail message for Bush.

"He actually got them," said Reagan, whose dad sat in the White House for eight months five years ago. "If you don't yell at him, he actually goes there to him."

Reagan has made the call-to-Bush segment one of his show's most prominent features since it began two weeks ago. (Reagan is out of the country and wasn't available for comment.)

After dialing the number, his audience hears an official-sounding



Michael Reagan: call 1-800-ITS-SURE

voice say: "We have received 1,900-USA-BUSH. The only presidential Re-voice service available in America. All calls are recorded that you encourage or letter to the President of the United States must not contain any of the following: Abuse... language, profanity, or threats of any kind. Remember, this is your opportunity to share with the President of the United States your opinions and comments on current affairs, politics, and world matters."

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## STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:

Why is it that no matter where I have ever lived, my mail has come between 2:00 and 4:00 each day? I have lived in several places and many different states, yet when the mail comes, it's well past noon. Who gets their mail early in the morning? What lucky people they are.

Douglas Wilson Fair  
Mission Beach

If you want to receive all those window envelopes and the *Penny* even earlier in the day, move to a neighborhood with iron-clad, single-family zoning. In San Diego, any place that calls itself "Ranch" or "Ranches" should do it. Mail-delivery-wise, "Ranches" places are the kiss of death.

Every mail carrier shows up at work at 8:00 a.m. and begins hand-sorting, address by address, the day's load of mail for his or her delivery route. An easy route can be sorted by, say, 10:30, harder ones can take till noon or later. So who receives mail early in the morning? Nobody.

Who's more likely to receive mail before noon? Nice, quiet, single-family-home neighborhoods. Places where property owners can't tear down one house and put up a ten-unit condominium. Every time a multiple-unit building replaces a single-unit building, the mail carrier's route gets harder to sort and deliver. Routes are periodically redrawn to try to keep things equitable. But the stable, single-family neighborhoods are the plum assignment, while some of the routes in Mission Beach, Pacific Beach, North Park, and the like are postal hell. In general, carriers make about 600 deliveries apiece, and the average carrier spends about three to four hours sorting and four hours on the street.

Dear Matthew Alice:

My grandfather always mentioned Babe Goldberg whenever he heard of some odd scheme or idea. Please tell me about it. Babe, is he fact or fiction?

J.R. Greider  
El Cajon

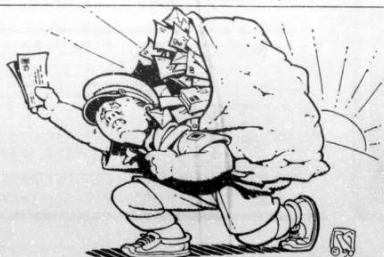


Illustration by Rick Gray

Of Babe is actual and factual. He was one of the most versatile and popular cartoonists ever to pick up a pen. He lived from 1883 to 1970 and during his career drew everything from newspaper sports illustrations, comic strips, and animated films to political and editorial cartoons.

Babe's name is part of the common language because of a series of single-panel cartoons that spoofed man's general inclination to take something simple and make it as complicated as possible. Each cartoon diagrammed a wildly improbable system that might include levers, pulleys, ropes, animals, cigars, Irving Berles, thunderstorms — anything you could imagine — all assembled to accomplish some supremely mundane task. One example is titled "Professor Butts' Automatic Screen Door Closer."

The drawing and accompanying narrative explain that hooligans, on seeing the screen door open, fly onto the porch. A spider descends from the eaves to catch them, starting a potato bug, which is sitting on a hammer. The bug bops off the hammer, causing it to strike the handle of a pancake turner,

which flips a pancake into a nearby frying pan. The weight of the pancake tilts the pan and pulls a string attached to the key of a wind-up toy soldier. This causes the key to turn and the toy to march across a table, where it gets its head caught in a noose. The other end of the noose is hooked to a boot sitting on a shelf, when the noose is pulled, it causes the boot to kick a bowling ball off the end of the shelf. The ball is caught by a monkey — an expert bowler. The monkey then rolls the ball at bowling pins painted on the screen door, slamming the door shut. Goldberg admonishes, "The monkey is liable to get sore when he discovers that the bowling pins are phony, so it is a good idea to take him to a real bowling alley once in a while just to keep his good will."

Dear Matthew Alice:

Why does the military issue 21-gun salutes at formal ceremonies instead of, say, 7 or 14-gun salutes?

Ruth and the gang  
North Island

You want 7-gun salutes? The Navy's got

em. And 19-gunners, 15-gunners, 13, 11 — all kinds of salutes. No 14s though, for some reason. The 21-gunner is simply the highest honor, not the only honor, and is reserved for 11th, 12th, 13th, 14th, 15th, and some special occasions. But if someone in the mid-1800s hadn't had sense enough to look to the future, we'd now have 50-gun salutes — closer to an infantry attack than a military accolade.

The ceremony originated long ago as a signal of a ship's friendly intent. The entire battery would be fired at once, a gesture to prove that all the ship's guns were then empty. The tradition evolved into a military honor. But every country had its own idea of the number of guns that constituted the highest accolade. The British adopted a 7-gun salute from shipboard and 21-gun salute from forts. They could score more gunpowder in a fort than on a ship. Why 7 and 21? No clear explanation for that, beyond the over-mystical associations of the numbers 3 and 7.

The U.S. originally chose to fire one gun for each state admitted to the Union. But by the time we had 24 states, with more in the offing, the British 21-gun system began to look more sensible. It's now the international standard.

And a note walked in on a warm breeze from Exonidis. Writes Bob Chisick, Jr.: Ask a vater; he'll tell you that colitas are RUSS. man! When José Feliciano played a show at the 1970 Steamboat Springs employee party, he changed the words to "warm smell of Colomibus, rising up through the air..." probably so we gringos could understand.

Actually, colitas has many slang meanings, but none of them particularly fragrant. This translation makes sense, though M.A.'s vato connection didn't know the word. But we'll take it as the truth.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 85863, San Diego, CA 92166-5863, or fax your questions to 233-6489.

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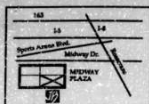
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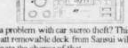
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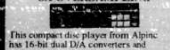
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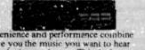
**ALPINE** AM/FM CD PLAYER WITH 8X OVERSAMPLING



**\$499**  
Factory Retail

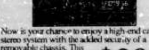
This compact disc player features 16-bit dual D/A converters and an 8x oversampling digital filter. Features include M.E.L. (music random play) music sensor, auto-reverse and disc scan.

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# 86-Year-Old Country Doctor Sues the AMA and FLA, for Starters

Story by Steve Sorensen  
Photographs by Dave Allen

For a day or two back in 1980, Dr. Ben Yellen, of Brawley, California, was famous. After 20 years of legal wars, he'd finally succeeded in pushing a lawsuit against Imperial County's corporate farmers all the way to the U.S. Supreme Court. During those 20 years, Yellen had been beaten up and attacked by dogs, had the windows in his home knocked out, was interviewed by 80 Minutes' Mike Wallace as well as Geraldo Rivera, knitted a schoolteacher (with a screwdriver and in self-defense, he claims), and nearly went broke. Yellen lost the final battle when the Supreme Court ruled that big farmers didn't have to limit the size of their terms to 160 acres in order to receive federally subsidized water, but Dr. Yellen had his say, and the world had been forced to listen.

When Dr. Yellen pushed his famous battle to the U.S. Supreme Court, he was 76 years old. It was the high point in his life, at an age when most men are recounting their life's glories, not living them. But at that was ten years ago. And now at 86, when most men are having their life's glories recounted by their survivors, Dr. Yellen is planning yet another assault on the Supreme Court.

The doorknob at Yellen's place rings a long, long time. Yellen is deaf in both ears, and like most deaf people he prefers silence to wearing a hearing aid. Also, his legs are "gone," as he puts it, and he must hobble about on two canes.

"Oh, Jesus," he says, squinting up at the visitor at the door, though not necessarily recognizing him. "It's a good thing you came. I'm in a big tight right now. Even more interesting than all that water stuff."

Dr. Yellen's home does not fit the image of a retired physician. He lives in a small, white bungalow in an older part of Brawley. An unmythical red bougainvillea sprawls

across the front porch. Inside, where other people might have furniture, Yellen has boxes of newspaper clippings, crates of old magazines, stacks of mimeographed newsletters he printed up decades ago. The place where Yellen lives isn't a home as much as it's a war room, a bunker where he plots new strategies for assaulting the power structure.

Yellen turns off the new Toshiba television, tuned to the news, that sits on top of a 1950s-style console TV. "This is so fresh!" he says, nearly shrieking with laughter. "Have you ever heard of anybody suing the American Medical Association and the Food and Drug Administration?"

When Yellen speaks, he places his face just inches from the face of his subordinate and snouts from the belly, filling the whole room with "I'm a doctor, I'm a doctor, I'm a doctor, he growls, he does his best to intimidate. But it's hard to be very intimidating when you're less than five feet tall. Yellen has lost more than half his teeth, and the other half are small and yellow. He has thin shocks of white hair, which he combs straight back. His eyes are glazed, yet fierce — insanely fierce, in fact, it is there is one unforgettable characteristic about Dr. Yellen's face, it's his warrior's eyes. Taken all together, his features are those of some ferocious little rodent, perhaps a shrew, which has to eat ten times its weight in raw meat every day just to survive.

If it weren't for the fact that Dr. Yellen has lived in Brawley something like 50 years, you'd say he doesn't belong there. Brawley is a farm town, a desert farm town, built on water from the Colorado River, cheap labor from Mexico, rich land barons, and a year-long growing season. Ben Yellen is the Jewish son of a New York baker, a bachelor doctor who used to give free medical care to Mexican farmworkers. They're a mismatch, Yellen and Brawley, yet it's that very mismatch that leads Yellen's fires.

To hear Yellen tell it, becoming a doctor was almost an arbitrary decision — made by his mother. "You aren't big enough to do physical labor," she said. "You're Jewish, so being an engineer is out. You don't like well enough to be a lawyer. You better try for doctor."



Dr. Ben Yellen

Yellen finished medical school during the Great Depression, when not even doctors could find work. So like thousands of other young men, he joined the Civilian Conservation Corps but as a physician, not a laborer.

Dr. Yellen worked in several CCC camps across the country and finally ended up in the Imperial Valley. After the depression he set up a family practice there with another physician, a Dr. Hollander. "That was the first time I ever made the news," he recalls sarcastically. "The press really made a big fuss out of that — Drs. Hollander and Yellen."

Yellen could have easily slid into the role of the affluent doctor, socializing with his rich clients, playing golf three times a week, and drinking martinis after work. Instead, he built a cinder-block clinic across the street from Brawley's honky-tonk row and went to work trying to help Imperial County's pathetically poor farmworkers. Cesar Chavez, a social worker who has known Dr. Yellen for many years, says, "The Mexican people in this valley love Dr. Yellen. They would go to his office when he was in practice and if they didn't have money to pay him, he'd say, 'Ah, pay me next time.'"

George Ballis, a '60s-type radical who helped Yellen push his water war to the Supreme Court, recalls: "That clinic of his wasn't like any other doctor's office you ever saw. There weren't any time magazines and Ladies' Home Journal. There were radical newsletters and government water documents all over the place."

By the early '60s, Yellen had come to the conclusion that all the social ills he saw parading through his clinic every day were the result of much bigger ills. In the Imperial Valley, large corporate farms were prospering at the expense of small farmers and farmworkers, and the biggest single reason for this was the federal government's refusal to enforce an element of the 1902 Water Reclamation Act, which said that farms taking water from federal irrigation projects must be limited to 160 acres in size. Dr. Yellen didn't know anything about law, and he certainly didn't know anything about farming, but he decided he would try to find a way to have the law enforced. What he needed was an attorney.

When Cesar Chavez started organizing the United Farm Workers in 1962, I sat down and wrote him a check for 100 dollars. Yellen says, "I wanted to encourage him, I could." Later, when a UFW organizer got arrested for going on a farmer's land to organize farmworkers, Yellen read in the L.A. Times that Arthur Brunswesser, a San Francisco attorney, was representing him.

"I knew that Cesar Chavez didn't have a pot to piss in, and Arthur Brunswesser probably didn't either. I found out later Brunswesser had been driving a cab to support himself. Anyway, I called him up and said, 'I know you're representing the UFW because you're sympathetic. The UFW doesn't have any money, but I have a little. You be my lawyer, and I'll pay you.'"

For the next 15 years, Yellen paid Brunswesser about \$250 a month. "Hell, I could afford that," Yellen says. "I was taking X-rays and delivering babies like mad. I delivered five babies in one day."

During those 15 years, while Yellen spent something like \$30,000 of his own money to push his lawsuit to the Supreme Court, Imperial County's corporate landowners — giants like Standard Oil of California, Pioneer Chemical — spent about half a million dollars defending themselves. Even though he lost the case, Yellen cracks with gleam when he says, "I drove the big bastards crazy!"

Today Dr. Yellen's medical clinic looks even less like a doctor's office than it did 20 years ago. Outside, the plaster is cracking and peeling from the walls, and weeds grow up through the sidewalk. The front door is warped and so badly skewed it can barely be forced open. Inside, the windows have been boarded up. Heaps of trash clutter the halls. The only thing that makes the place vaguely resemble a doctor's office is that it's still painted that horrid shade of green that was practically mandatory for all doctors' offices back in the '50s.

The electricity was turned off in 1987 after Dr. Yellen had his medical license revoked in 1987, so Yellen finds his way around by flashlight now. He leaves his two canes by the door and shuffles across the dungeon-like rooms, rifling through the boxes of medical files, old magazines, and mimeographed flyers.

"Don't you steal anything, now," he warns, quite seriously. "You goddamn journalists are at it. Gosh, Gosh. Rivers would try to steal me blind if I wasn't watching him."



Dr. Ben Yellen

every second." One box is filled with flyers printed on yellow paper. "Write in Dr. Yellen For Sheriff," the banner reads. "Election Day is June 3, 1986. You as a voter can free yourself of the \$53 million electricity swindle which is afflicting workers and businessmen yearly."

Another box is full of flyers that read, "Boycott the Cattle Calf... Do not go to the parade or rodeo! The cattle and

After a few minutes of cursing and slogging his way through the piles of rubble, Yellen finally finds what he is looking for: 12 pages of photocopies stapled together. "Read that!" he says. "And read it slow, so it's sink through that thick skull."

The pages contain a \$10 million lawsuit in which Ben Yellen, M.D. is the plaintiff. The defendants are the American Medical Association, the Food and Drug Administration, the California Board of Medical Quality Assurance... and so on. The gist of the complaint is a bit muddled. But what is clear is that in 1987, Dr. Yellen had his medical license revoked because he treated on compounding his own prescriptions for common ailments. And now Yellen is suing the defendants for what he describes as a "monopoly and restraint of trade."

While today's physicians might prescribe Robaxin for a patient with a cold, Dr. Yellen would put together a concoction of his own, a prescription that he claims cost the patient a fraction of the Robaxin. Now prescriptions are "compounded" by drug companies, and Yellen despises big drug companies as much as he despises big corporate farmers. "A patient who has a cold could drink whiskey in hot tea, get cough drops, use gargles, take aspirin, or a combination of these methods. They would do him more good than these expensive cough medicines the drug firms put out," he grumbles.

A person more reasonable than Dr. Yellen, facing himself in a similar situation, might say: Well, you're 86 years old, you're not going to practice medicine anymore anyway. You're not going to win a lawsuit against the AMA and the FDA. Why not relax and enjoy your retirement years? But for Dr. Yellen, this is enjoying his retirement years. Lost causes don't come along every day, and just the chance to sue the AMA and the FDA is the most wonderful thing to happen to him in at least a decade.

In yet another box of papers, Yellen has a letter that he has mailed out to several law schools, pleading for some law student to tutor him on the "technical aspects" of his lawsuit. It is shocking.

(Continued on page 10)

**"Imperial County has about 80 lawyers, but they all refuse my business because of fear of reprisal from my enemies."**

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# Doctor

(Continued from page 9)  
 said, "Imperial County has about 50 lawyers, but they all refuse my business because of fear of reprisal from my enemies," the letter reads. "I do not blame these lawyers, for if I were a lawyer here, I would refuse my legal business also. It is just a fact of life here."

There are people in the Imperial Valley who, perhaps with reason, think Ben Yellen is a crank, or worse, crazed Cesar Enriquez, his old school-worker friend, disagrees. "Hell, he ain't crazy. He's just too smart for the rest of us." If you ask Yellen why he persists in fighting losing battle

after losing battle, even at the age of 86, he almost acts befuddled. One thing is certain: he hates for people to think of him as a do-gooder. Perhaps his reasoning is that anybody who would put another person's welfare above his own would have to be soft, and with the many enemies Yellen has made, he can't afford to be thought of as soft.

Yellen has no skill at self-advancement, and the only explanation he can come up with for 30 years of wars against some of the most powerful people in the country is "Maybe I wanted to see if I could knock a big guy down." But Yellen's comrade in lost causes, George Ballas, sees it differently. "He was having a helluva good time during all those years! He may have been vilified by all the 'proper' people in society, but he wore that vilification like a badge of honor. And Ben's right when he says he's no do-gooder. Oh, you can say he was trying to save the family farmer, or he was trying to save the farmworker. Well, he was also trying to save Ben Yellen."

It's getting harder and harder for Dr. Yellen to get around

these days. He has a nurse come into his home once a day to help with physical therapy for his legs. He can still drive to the Brawley library to do research and check out books, but he has trouble getting up the steps inside. The librarian says she loves to help this "perfectly charming old gentleman" who was famous for a day or two, ten years ago. One thing Yellen can do as well as ever, though: is type letters. He rattles them off about as fast as he can talk, waving what he calls "the typewriter wars."

"So far I haven't broken into the three national networks because they make big money on medicine ads," he writes to a journalist. "Go to the public service network, which takes no ads. Get McKelvey to put on a big program on the drug monopoly. Interview the opposition lawyers. I have more ammunition. I have a lot of letters going to Washington. I will send copies. You got the head and legs. I got the head but no legs."

The postscript is handwritten: "Read Carey McWilliams. Factory in The Fields. Best of Luck. Ben Yellen."

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# Haunt

(Continued from page 1)

me. All I knew was how to read a map; to me, San Diego looked like the end of the line, the regional equivalent of Homer, Alaska, the last outpost, an ocean to the west, a desert to the east, a little city, cradled between LA and Mexico. I knew I knew nothing.

I nodded at Biggers again, meek and mild. Biggers continued. "They started buying property, stuff that was next to their cheaters, run-down parts of town, has-been commercial real estate. They bought it cheap and held it. Just in time for urban renewal. They made out like bandits!" He grinned. "Which is how Miranda came to own this place!" I asked, "You bet," said Biggers. "Bought it at a bankruptcy."

Biggers was 20 years younger than me; not so much handsome as cute. A college baseball jack would soon a muscle and given it all up to sell computers, until a buddy of his sold him about hotels. He was a young man of the '80s, tanned and terry, sitting behind his own desk, ready for the next deal.

He leaned back and put his hands behind his head. "Yeah," he said. "Miranda bought the place and fixed it up. Very fancy. Lots of red velvet wallpaper, etched glass, big chandeliers. Antiques from all over the world. Like the phone booth in the lobby—that used to be a confessional. He got it from Spain. Some kind of a joke."

And then his window over the front door, that came from a church in Scotland. The hotel bar—he did it up like it was a place from World War II. Lots of Betty Grable posters and newspaper headlines. He even had photos of himself and his partner—I think it was his partner—dressed up like sailors, which is what they were when they met."

"Jesus," I said. "Oh, yeah," said Biggers. "This place was his baby. I guess it was because he started out here."

"Was a second?" I said. "He started out here," Biggers pitched forward and leaned his elbows on his desk. He folded his hands under his chin and looked me in the eyes. He must have sold a lot of computers in his

day. "You didn't know that?" he said. I shook my head. "I'd been in town less than 12 hours." "Oh, yeah," Biggers said. "Miranda used to be a bellman in this place." I was surprised and looked it. Biggers was pleased and showed it. "See—that's why that's happened to me, naturally," he said. "Miranda started out here, he put so much of himself into this place. So when he died, a just made sense he'd come back."

I'd heard of Miranda's ghost. To write about that was a good reason to visit San Diego, but Biggers had just made the

"What is this stuff?" I asked. "Zolotom."

Biggers said. "It's a three-color palette with 9 possible variations, based on machine settings. It won't chip. It'll stick to anything. We sprayed the whole place, updated the whole decor, top to bottom."

story even better: "Guy Bellman Haunts Hotel/Homesite/Millennium. Perhaps Returns To The Place He Loved." I asked Biggers the next question. "Have you ever seen him?" Biggers pretended to be surprised. "Not me—but Fabian, the head housekeeper, he's seen him. Fabian's been here for years. You ought to talk to him."

Biggers stood up. "Come on, I'll give you a tour. Then I'll take you down and introduce you."

We walked through the lobby, turned down a corridor, past a guard at a desk. "What's with the guard?" I asked. "Not so loud," Biggers said. "Court's in session." I thought he was joking. He pointed down the hall. "All these rooms, they used to be meeting rooms. Now we rent them to the Superior Court. The county's got more cases than courthouses. So we rent 'em apart, here and upstairs. Downtown is the Municipal Court, they rent space. They've even got payroll and personnel across over here."

"Blind Justice In A Haunted Hotel," I thought.

Biggers turned his head to the guard at the desk. "He works for us. The courts have their own." The guard looked up at us. "As a matter of fact," said Biggers, "one of the

guy who works for us—he was on duty here a couple of weeks ago and he saw Mr. Miranda. He looked up and there he was. It was just before the earthquake. He's someone else you ought to meet. A former border patrolman. Very trustworthy guy. Anyway—" Biggers turned to face the corridor. "Come over here and look at this."

We stepped in front of a large black-and-white photograph, framed and mounted on the wall outside one of the courthouses. Eleven bellmen, dressed in double-breasted blazers, six boats buttoned down their fronts,

from a rear window on the fourth floor, Biggers pointed out a huge, bricked-up hole in the back wall of the hotel that had connected the lobby to a bar called the Silver Dollar.

"When you talk with Fabian," Biggers said, "see if you can meet him. He's just used to clean the floor then. That was his job, just the floor, but from what I hear, he needed a mop and a shower." "That is!" I asked. Biggers didn't bother to answer. "I used to be, people from the bar could walk into the lobby and check in."

"Brief stay?" I asked. "As long as they like!" Biggers said. "What happened to the bar?" I asked. "Bom down," Biggers answered.

"Bom down?" or some variation on those words was how Biggers answered many of my questions. The hotel was full of past times, bricked-up doorways, sealed elevator shafts, and stairways that had once led somewhere but now stopped at ceilings. There were trap doors to tunnels and crawl spaces that no one used anymore; horizontal air shafts whose purpose no one quite understood; and garret rooms that had been fitted with new doors and locks but hadn't been occupied by anything but must for years. The hotel was nearly 80 years old; it seemed to have survived so long, not because it had been re-occupied then neglected, rehabbed then abandoned, patched, rebuilt and rearranged in so many cycles of competence and incompetence that—as Biggers looked and unlocked one room after another—I began to think of the place as a cross between the Winchester House and some ancient city, a ruin built on a ruin built on a ruin, full of dead ends, walled chambers, and abandoned passages, a place full of negative space, perfect for ghosts.

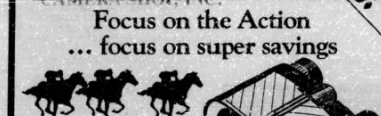
By the time we reached the third floor, it occurred to me that we hadn't seen a single piece of red velvet wallpaper. Instead, every wall seemed to have been sprayed beige, white, grey, or a shade of pink that ingenuitarians called salmon. Biggers told me that there were 232 rooms in 39 configurations, but the pink, beige, and grey offset with blue-green upholstery and floor

bedspreads, kept appearing with such regularity that the rooms began to look the same to me. I leaned up against a wall and took a close look: the beige had flecks of pink and speckles of blue in it. I ran my

finger over the wall, feeling the texture of the paint. "That's the color of the ghost," Biggers said. "I'll show you the rest, then I'll get a meeting with the controller." We took the elevator to the sixth floor and walked down, floor by floor, Biggers opening various rooms and suites with his pass key, stopping now and then to deliver a little speech or point out a view from a window. In a front room on the fifth floor, he showed me where vice squad detectives stood, once a month, to serve the pimps and hookers who did business in front of Cindy's Toyless across the street.

(Continued on page 12)

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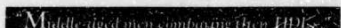
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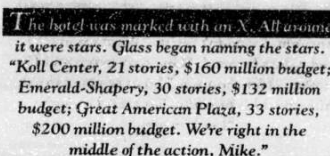
## (continued from page 11)

[illegible]

The ballroom photographs (Miranda's second from left)



*Look in front of Miranda's nose*

[illegible][illegible][illegible]

"They didn't *on*," said Consuelo. "When was this?" I asked. "Nineteen eighty-eight," said Consuelo. "Second!" That was also 1988. It was two rich people! They'd *landed* into the hotel and were shown to the Miranda Suite. Consuelo described it as Arabian had but added a large-screen TV, a carved upright piano, and a built-in mahogany bed. The couple unpacked and *mixed*. They made *and* went to dinner. Consuelo mentioned that she was the boss. *to wait for* wife. She went into the bathroom to apply her make-up. As she sat at the counter, looking at herself in the mirror, she saw someone peep behind her. She was surprised: she thought her husband had left already. She went into the living room to see who it was. As she turned the corner off the room, so her right was the piano with a lamp on it. As she passed, the man turned it off then *on*, then *off* and *on*.



2000



### *The confessional from Spain*

[illegible]

Directly inside was the erched glass partition that had spoiled Maria Camarena's view. The partition was made of clear glass and the carved pinnae and the big TV that Consuelo had described. Instead, the two sides of the partition were covered with a black, shiny, reflective material. It divided the room in half. On one side of it was a big rectangular table, covered with a white linen cloth. Twelve chairs, upholstered in a dark, shiny material, and polycrystalline cups and cheap glass ashtrays were the only decorations. I turned to Consuelo and asked, "What's happening?" [said, "What is this place?" It's a party deliberation room," said Consuelo. "It's for the people who are in a lawsuit case." "Yeah," I said. The guard primed "Just a coincidence."

"Just a coincidence?" Everyone said this place was so fancy, I walked into the bathroom: it was big and marble, but it was as cold and bare as a public toilet. I asked Consuelo, "Is there any evidence that a four-point star with a mirror above it had ever been there. The place was empty." Consuelo said, "The evidence never happened to all the funerals." I asked, "It was auctioned?" and Consuelo said, "It got sold to the highest bidder." Consuelo said, "The people were deliberating. 'Who sold it?' I asked. 'Don Glan,' and Consuelo said, 'He sold

[illegible]



# Hourt

(Continued from page 13)

was only the second Jew to come out of Johns Hopkins, trained in vascular and thoracic surgery. "That was my specialty. Very demanding stuff. My medical education wasn't free; he had his debts and his obligations. He played it safe and went into the Army. The Army made him an officer and put him in a MASH unit. 700th MASH," he said. "In Nin, right on the Cambodian border. We served 50 small combat units. With Medevac, what we got was everyone's nightmare 15 minutes after they happened. Everyone he saw was lit; everyone he saw was blown in half."

Sometime in early 1967, he was sitting in a breaking tent, thinking that the last thing he'd ever wanted to do was exactly what he'd ended up doing. "I wasn't thinking too clearly," he said. "All I could see, for the rest of my life, was horror stories. I didn't realize that once I got back to the States, more of what I'd be doing would be gall bladders and appendicitis. All I could think about were blow-up babies. That's when I decided to go into plastic surgery. There's no life and death there."

When he came home, he apprenticed himself to a master surgeon at the University of Michigan. "He was real, real, classically trained, a great maxillofacial surgeon. He was tough, but what I learned was worth its weight in gold. I soon understood that Glas wasn't just using a figure of speech. He first put me with the HMO in L.A. From there he joined the practice of — to use his words — "a psychotic Beverly Hills plastic surgeon. Of course, that's a euphemism, isn't it? He lasted a year."

With \$150,000, a wife, and kids, he moved to San Diego and began visiting hospital emergency rooms. "Who do you call," he'd say, "when you need a maxillofacial surgeon in the middle of the night?" "No one," people would answer. "No one?" Glas would say. "That's right," they'd answer. "No one, because no one'll come. That's when Glas would give them his card. 'Till come,' he'd

say. "You call and I'll come." By 1979, he was working 100-hour weeks. Later, after Glas and I left the restaurant, he took me up to his business office in the hotel. On his wall was an aerial photograph of what looked like a small room. "That's the home I built for my family," he said. He'd given rich, very rich. "But it cost me," he said. "It didn't know when to stop. My work cost me my family."

He got a divorce, sold his practice, and began making investments. "I liked the action," he said. In 1982, he and a partner



Dr. Glas

bought a hotel. A year later, Glas's partner bought him out. "I made \$1 million," Glas snapped his fingers. "I thought the hotel business couldn't be easier. Boy, was I wrong." He formed another partnership and started buying more hotels. Within four years, Glas, his partner, and others owned or had management contracts for hotels all over California and Arizona. "I thought the hotel business was risk-free. If my coins went up, all I had to do was raise my rates. I was right about that. What I hadn't anticipated was deflation. If you have fixed costs — like borrowed money — but if you have too many rooms chasing too few guests, then you get caught. You have to

lower your rates, but you still have the same overhead. What you have to trouble."

Vincent Miranda died in 1983. Glas bought the Hotel San Diego from Miranda's partner in 1987. The hotel "plus a 99-year ground lease for the whole block," said Glas. "That ground lease is very important." By this point in the story, we had finished lunch and were sitting in Glas's office. What's to important about a ground lease? I asked. Glas's eyes squinted. "The hotel's on the historic Register. Wine struck with it. Miranda and his partner paid \$1.4

million to get this real estate. We put in a new computer, a new phone, new plumbing, a new heating and cooling plant, we repainted the place inside and out — then we sold all the junk." The antiquities? I said. "That's what you want to call them. Miranda's partner said they spent \$2 million on all the couches and chandeliers and bric-a-brac. Maybe the IRS believed them, but I don't. We got rid of it all — except the phone booth and the window in the lobby."

"So — how's business?" I asked. Glas's face fell. "Mike," he said. "do you know anything about our convention center?" "A little," I said. "You know it's the biggest financial and planning headache this city has ever had. I don't know if you're the guy to handle it, but Glas's voice grew quiet. "The city called us all in. They told us to get ready for a banquet. Everyone started building, getting ready for the new tourists. We've got a total of 35,000 hotel rooms now; there's more coming on-line every month. We've got a city-wide occupancy rate of 70 percent. And it's falling fast."

"What's wrong?" I asked. Glas's voice grew quiet. "Last Friday, we were 25 percent occupied. Yesterday we were at 50 percent. We were going after families, bus tours, people in pensions, retired military. With the convention center, we were targeting the people who wanted the exhibit, not the convention goers. We had a marketing strategy, but my God, everyone's been lowering their rates. We've been a rock and a hard place. I looked at the map. I had been handed me. Nearly all the places had turned had prices for 200 at 300 or 400-room hotels."

"We've had some cash-flow problems, Mike, but we have solutions. 'Like what?'"

building we leave to some ball bondsmen and lawyers. All that can go when the time is right. The land alone is worth \$8 million. We can leave the hotel as is and build a 100,000-square-foot mixed-use commercial space directly behind it. I turned thinking about Monopoly. Glas had bought a hotel — he'd bought a square on the board. Still, he did own the Hotel San Diego.

"I understood you said this redevelopment when bought this place," I said. "Redevelopment is an understatement," he said. "This place was done up like a New Orleans bordello. It was a glorified flophouse full of antiques. We put in a new computer, a new phone, new plumbing, a new heating and cooling plant, we repainted the place inside and out — then we sold all the junk." The antiquities? I said. "That's what you want to call them. Miranda's partner said they spent \$2 million on all the couches and chandeliers and bric-a-brac. Maybe the IRS believed them, but I don't. We got rid of it all — except the phone booth and the window in the lobby."

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I asked, "Did you see that Burger King space downtown?" I nodded. "We lease that space to them. The larger store on the corner? I nodded again. "We lease that. We lease the gift shop. That used to be ours. Now we lease it. The same for the restaurant and the bar. Employee salaries were part of our overhead. Now we lease the service operators with someone else hire and fire; we let someone else worry about salaries and benefits. We went from 10 employees to 40, and a lot of them at part time. We got lean. We got flexible. Plus the costs. They lease space too. We've spun off parts of the hotel. We became a commercial real estate operation. We've had to survive."

I kept staring at the map he'd handed me. The hotel had become a chip in the poker game, but the longer Glas sat at the table, the less his markers were worth. I looked

at him. He no longer looked as debonair as he did at lunch. "Dr. Glas," I said. "I appreciate your being so candid with me, so I'll level with you. Glas's face became somber. "Yes, Mike," he said. "Dr. Glas, I've been here a long time. I've seen a lot of people here in the hotel." "What sort of stories, Mike?" "Ghost stories," Dr. Glas. People who sit here at this place a hundred. They keep talking about Mr. Miranda. They say he never left the place. Glas's face lit up. He looked at me. "I've heard all that," he said. "I'm sure you have." I answered, "That's what you're in the hotel business and I'm a writer. I didn't come all the way from Atlanta to make trouble for you. But people have been telling me stories, and I just might have to write about them. Do you want to tell me your side of things?" Glas smiled and settled back in his chair.

"Mike," he said. "I've been a doctor for nearly 30 years now. I've been in Vietnam. I've been in private practice. I've been in business, and one thing I've learned is if people want to believe something like this, there's no way I can stop them. If they want to believe the sixth is flat or the moon is made of green cheese, I can measure with them all day, but if they want to believe it, there's nothing I can do to prevent that. So — if you want to write about Vince Miranda's ghost, you go right ahead. I'm a writer. I've been enlightened of you, Dr. Glas," I said. He laughed again. "In fact," he said, "I've got a story of my own for you. This is just to show you how some people think."

Glas said it took him hours to negotiate an option/purchase agreement

with Miranda's partner, a man called George. "It was nerve-wracking," said Glas. "George was on a cocaine binge, plan he was a very shrewd businessman." The final agreement gave Glas and his partner an option to purchase the hotel. The option — which cost \$50,000 — gave them time to raise the money to buy the place. At the end of the option, if they still hadn't raised the money, the agreement gave them the right to pay another \$50,000 to extend the option — no bus more time to raise the cash to purchase the hotel. At the end of the option, Glas and his partner still didn't have the money to buy the place, so Glas wrote George a check for another \$50,000 and sent it off to him. George sent the check back. Glas called George's lawyer. "What is this?" Glas

(Continued on page 16)

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## Local chiropractor offers \$220 worth of his services for only \$10 to anyone who needs help but has never been to a chiropractor before (or hasn't been in a long time)

Dear Friend,

If you've ever thought about going to a chiropractor but you've hesitated because you weren't sure it was right for you, please read on. My name is Dr. Alan Weiss and recently I decided to make a special offer to anyone in the San Diego area who's currently suffering from physical pain and would like to enjoy relief.

I've agreed to "give away" 100 chiropractic services for only \$10.00. I'm calling it my "Community Appreciation Day" and it's my way of saying "Thank You" to the people of San Diego for making my practice so successful in the last short years since I've opened my office.

I've helped several hundred people in San Diego feel better and live healthier, more productive lives through chiropractic care. Now I'd like to introduce more San Diegoans to the many benefits that our profession has to offer.

For instance, chiropractic care may be able to help you if you're suffering from any of the following conditions:

- Migraine headaches
- Low back pain
- Neck pain or muscle stiffness
- Numbness or tingling in your arms or legs
- Constant fatigue, lack of energy
- Muscle aches, strains and sprains
- And a whole host of other problems

These symptoms can be caused by irregular vertebrae in your spine are out of alignment because the "misalignment" directly affects your nervous system.

Fortunately, if you're suffering from any of these problems right now, they may be relieved or eliminated by chiropractic treatment (commonly called "adjustments").

So if you've always wanted to "check out" chiropractic care and see what it can do for you, now is the best time to do so because:

• A complete chiropractic spinal examination

• A full set of specialized X-rays to determine if a misalignment in your spine is causing your pain or discomfort.

(Note: Nobody gives these kind of X-rays for free; they would normally cost you at least \$140.00.)

• An analysis of your X-rays and spinal exam results so we can tell you what needs to be done to help relieve your problem

• Detailed instruction about your body's work and why your experience pain

• Answers to all your most burning questions about chiropractic care and what it can do for you.

The appointment we're taking now is all and like I said, I'm normally charging \$220.00 for this (most of which just covers the cost of the full set of X-rays).

But now, as part of this one-time offer, you can come in and find out for certain if you need chiropractic care and how it can help you eliminate the pain you're feeling.

Before you can come in, though, you'll probably want to know a little bit about me. So let me tell you some of my credentials.

A Brief List Of My Qualifications:

I have been a chiropractor for over 10 years, graduating from Los Angeles College of Chiropractic in 1980. I've completed courses in orthopedics, nutrition, sports chiropractic and industrial ergonomics, and hold a degree in Human Biology. I've also had extensive post graduate training in "McKenzie Posture" — a specialty in chiropractic that detects very minute imbalances in the spine — and in Chiropractic BioPhysics which deals with postural correction not only by adjusting the spine but also the entire body.

I don't go down, but I don't want to hear it. I just want to let you know that I'm someone you can trust with your health.

Does Chiropractic Really Work?

Absolutely! Here are the findings from studies done by chiropractors and orthopedic surgeons:

LOW BACK PAIN CARE

A group of 177 patients were studied who had been totally disabled with chronic and severe low back pain for an average of 7 years. They had undergone a wide variety of medical treatment but had not responded. But, after a series of 2-3 weeks of daily chiropractic adjustments, 87% of them recovered to full function.

NO SURGERY NEEDED

Another study of 100 patients with persistent low back or neck pain were helped with just 7 weeks of chiropractic treatment. 86% of them reported significant relief, and none needed surgery.

MIGRAINE HEADACHES GONE

In Australia, the federal government commissioned a study to determine if chiropractic care was effective in treating migraine headaches. 93 patients who had suffered from migraines for an average of 19 years were divided into three groups. One group received chiropractic treatment, and the other two groups received traditional medical therapy.

All three groups reported relief, but the chiropractic group reported superiority on all levels tested!

Would you like even more proof that chiropractic works? Then listen to these comments from a few of my patients:

"In the spring of 1985 my orthopedic surgeon told me that surgery was the only way I could get relief from my chronic low back pain and shooting pains down both legs. I tried several other procedures for over a year, hoping that somebody would give me relief, but I never found a doctor who could help me. In July of 1986, after only 9 chiropractic adjustments, I was free of my pain. I felt like a new man! I had lived with this for so long."

"I had severe headaches daily for almost a year. I was so miserable — I couldn't get to work. I even got new glasses that seemed to diminish the pain for a few weeks, but then the headaches returned. I just sat at home."

"Finally I made an appointment with Dr. Weiss and after only 1 week of treatment, the headaches were completely gone, and they have not returned in almost 2 years. I just wish I'd gone to him sooner."

— Elizabeth

Charmaine Mera

"I had been having chronic daily headaches for 28 years (since I was 6 years old). I didn't know what it was, but it was almost a sure thing that I was going to have a headache. I'd been on all kinds of medication but none gave me permanent relief. However, I went to Dr. Weiss and after only 2 weeks of chiropractic care, the headaches were gone and the way over a year ago."

— Chris

San Diego

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# Haint

(Continued from page 15)

asked. "George went back the check. He can't do that. We have an agreement. He has to accept it." "I know, I know," said the lawyer, "but you know how George is." "I know how George is," said the lawyer, "but you know how George is." "I know how George is," said the lawyer, "but you know how George is."

Glass looked at me and laughed. "Then you go, Mike. That's my story. George finally did take the money. He even helped us finance the deal, but Glass's eyes twinkled, 'his partner really asked it.' 'This guy ought to be on TV,' I thought. I stood up and we shook hands. 'Thanks for everything, Dr. Glass,' I said. By then it was nearly midnight. I walked down the driveway and conferred some friend. I thought it might help his cholesterol."

I took a long walk after that, trying to make sense of everything I'd heard. The house, the pen, the pen, and the dead resident manager, maybe a he, maybe a she. Miranda being in two places at once, then giving business advice from beyond the grave. Whatever had happened — if it had happened — had centered around 264, but 264 had been a jury deliberation room, and the whole hotel had been either Zolotenski's respectability or leased to Burger King. It was after midnight when I walked back into the lobby. Connelley was still on duty. An old woman dressed in a housekeeper's uniform was leaning against the front desk as if it were a bar. She was smoking a cigarette and talking to Connelley. Connelley gave me one of her smiles, the old lady turned and looked at me as if I were in the wrong place.

"Oh, Mr. Lewis," said Connelley, "I want you to meet someone." She turned to the

old lady. The old woman had hair like a scurrying pig. Her face had lines in it that might have been cut with a wood chisel. "This is Alice," said Connelley. As I came close I caught a whiff of her: she smelled like the subway, like a subway car that had been in a tunnel for 666 years. "I'd never heard of Werthman, and Miranda's room number was straight out of the book of Revelation. I didn't know what question to ask first."

"Don't ask," I said. "Werthman," said Alice. "Two sixty-four was his home. You should have seen it: theater posters, lamp

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"George just talked with his partner, and his partner told him not to sell. 'His partner?' said Glass. 'Miranda's been dead for months.' 'I know,' said the lawyer. 'But according to George, Vince showed up one night. He made it very plain to George, 'Whatever you do, don't sell the hotel.'"

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# Hoard

(continued from page 17)

I spent the next day on the phone, talking to newspaper reporters. Whether or not Wortman or Miranda were ghosts, they seemed to have been the principal actors in the hotel just before it became a squam on a Monterey board. All I knew about them was gossip, full of contradictions. What newspaper reporter could tell me was a different kind of history, but at least reporters had professional pretensions to accuracy. The first man I talked to had seemed out as a city-planning bureaucrat during the redevelopment conference in the '70s. He had met Miranda then because Miranda and his partner — as Bogen had told me — owned parts of what eventually became the site of Horton Plaza shopping center. The reporter didn't want to be quoted for attribution. "I'll give you my background," he said. "You take it from there." Agreed, I said, and in the well-modulated voice of someone who knew the price of everything, the reporter told me his version of events.

"These guys were outlaws," he said. "Outsiders. They had a fundamentally different take on what a city was and what it was supposed to be and do than the people who ran city hall. They took on the establishment and resisted it. The big guy wanted everything squeaky clean, a nice, safe place for them and their friends to make money. Vince liked the old stuff. He thought it had character. So he ended up on the side of the preservationists." "But Miranda was a preservationist," I said. "He and the preservationists must have made strange bedfellows." "That's an odd choice of words," said the reporter. "But you're right. A lot of people assumed that Vince and his partner were connected with the Mob, but that they were major players, just local ops for the people in L.A. But wasn't exactly legal, but it wasn't exactly illegal either. Plus, it was a cash business. It generated a lot of cash and — if you needed to — you could cash it out of money through it from a lot of different sources. After Miranda died, I tried to find out the

provisions of his will, but they'd done a good job of keeping things hidden. I think everything ended up in the hands of his partner."

"What about Miranda himself?" I asked. "What kind of a guy was he?" "He called like a crack," said the reporter. "He looked like a crack, he acted like a crack. He drank too much, smoked too much. Some

of who knew he was a local institution — was different from talking to an ordinary civilian. Not that I was talking to an ordinary civilian. As soon as I told him I was trying to find out about Don Wortman and Vince Miranda, the man would stop talking. The problem came early on, when I tried to interrupt to ask a question. "Let me speak, goddamn it," he snapped. "Let me finish. If

**"I went to one of the last auctions. I was standing there looking at a lamp. I remembered when Don had bought it. One of the auctioneers came up. 'You know anything about this stuff?' he said. 'No,' I said. 'It all belonged to the guy who used to own this hotel.' 'Really,' I said. 'Yeah,' said the auctioneer. 'In fact, he started out as a bellman here. I didn't know whether to laugh or cry."**

Rolls and Bentley. Does them himself." "Oh much for Connolly's brother-in-law? I thought to myself. "He wasn't a big guy, but he came on rough, like a Dunlop Run-ty character." "And Wortman?" I asked. "A coarse, rough-edged guy, said the reporter. "Dark eyes and a beard. Used to lead this old Cadillac full of furniture he'd buy at estate sales. He had a great eye. He had an amazing collection of old shoes he'd poorn up in his apartment in the hotel." "The reporter paused to think. "That's the guy you ought to talk to," he said. "When Jones, Jones knew both those guys. Call Jones. He can tell you a lot more than I can." I said I didn't know who Jones was. Saying that in San Diego was like someone in New York wondering out loud what the Statue of Liberty was. "Miranda Jones," said the reporter. "You don't know who Winston Jones is? He's a San Diego institution. He's the theater critic for the Union!" When I called Jones, I discovered that trying to interview a local institution —

"Musical comedy," Miranda didn't produce anything himself; he leased the theater to people who did. He functioned as a landlord/impresario: under his ownership, producers staged Anything Goes and Guys and Dolls, the most popular of the two. A Good Man, Charlie Brown performed there. The show went so good that the Chamber of Commerce presented Miranda with a key to the city — not for showing dirty movies, but for fostering theater downtown.

In '73, Miranda leased the theater to a man named Harriet, Harriet hand Don Wortman as his producer. "And that was the beginning of a loveless marriage," said Jones. "Between Miranda and Harriet," I asked. "No, No," said Jones. "Between Miranda and Wortman. Miranda was a restless guy. He'd file from one project to another. Wortman was always one step ahead of him. He always had a project waiting — a project he knew Vince would like. And a project that Don would do. They were very petty about it; each other — very bitchy — but they worked well together."

"Tell me about Wortman," I said. "I was about to, if you'd only keep your mouth shut," said Jones. "His father was a German Jew, his mother a Syrian one. Talk about a combination," said Jones. "You just know that couldn't last." The father left early; the mother died on her son; the boy had a voice the mother took him to missions. Donny became a kid actor. After high school, he got a job with a department store in San Bernardino as an interior decorator. Then he left for New York. He met John Logan there. "Who was he?" I asked. "Chris," said Jones. "John Logan was the original producer of South Pacific. That's how Wortman got his start: he looked his way up the ladder. He started out as an underage chore boy. He had a nice ass. He got the role of the professor. That show made him. It was his career show. He stayed with it until it closed on Broadway."

Then The King and I opened. Wortman heard about auditions for a local company. He showed his hand, brought a vaudeville, and got the part of the king, but it was a mad-slow pace. It was a mep down from South Pacific. He never got it, came back to New York, and started his own agency. His big-name client was Shirley Jones — the original Miriam, the Librarian in The Music Man. He specialized in what he called his "ladies" — film actresses who had begun to

fade after 27 years in front of the camera — in Hollywood stars like Lana Turner, Dorothy Lamour, Ann Miller, at one point, even Lauren Bacall. He got them stage roles in summer stock. He booked them all over the country. He became known as the King of Summer Stock. He did well; he had 15 people working for him, he moved from a townhouse in Greenwich Village to a penthouse on the East Side.

Then he got restless — he wanted to produce. He did one show. "I don't know what it was," said Jones. "All I know is, he took it to New Zealand — where it died." He went back. He spent a month living on a beach in Hawaii wondering what he was going to do with the rest of his life. Then the Famous Agency called him from Hollywood. Would he be interested in doing the same thing for them as he did in

New York? He moved into a bungalow in Beverly Hills and became the King of Summer Stock — West. But he got bored again. Which is why he ended up in San Diego, producing for the man who leased the Off-Broadway from Miranda.

In '75 Miranda closed the Off-Broadway and turned it into the Punctate Cinema. Wortman talked him into staging one last live production before Don. "That began," I think it was called "Life Off," said Jones. "It featured Gregoria Spillman, who had named — if you want to call it that — in The Devil in Miss Jones. To give you some idea, she was backed by a chorus line of boys in jockstraps. Leather jockstraps. It was double. It brought out the worst in everyone."

On Halloween night 1975 ("Why Halloween?" I wondered), Wortman opened the

Broadway Dinner Theater in the Continental Room in the basement of Miranda's Hotel San Diego. "Don did a terrific production of Cabaret," said Jones. He did Falder on the Roof, he did Sound of Music, he did South Pacific. He did ten shows in all. The room at 400, it served food and his over. Miranda closed it in 1977 — the same year he opened the Backstage Restaurant in the Commodore Hotel, next door to the Punctate Cinema.

Wortman took the repertory company from the Broadway and recast them in a revue called Toppies at the Backstage. "It was cute," said Jones. "Singing women and waitresses. They'd be serving you drinks one minute and be up on stage the next." The Backstage became a political hangout. "It became the place to be for city hall and newspaper people. It didn't hurt that to get

to the metron, you had to walk through the lobby of the Punctate. People used to joke about guys taking 40-minute passes."

Miranda lost interest in the place in '79. ("Every two years," I thought to myself.) "Meanwhile — Wortman was living in the Hotel San Diego," I asked. "Of course he was," said Jones. "He sold the whole hotel. Where else would he live?" I could think of other answers, but instead I asked a question. "What was his apartment like?" I asked. It was the only time Jones was at a loss for words. "I can't describe it," he said. "It was a whole's dream. No. Better than that — it was like an upscale Beverly Hills midsize shop. When MGM auctioned off its props from Culver City, Don bought a lot of their stuff. His bed came from there. He said it came from the set of Cleopatra."

(continued on page 20)

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# Haunt

(continued from page 19)

He was always buying things, changing things, rearranging things. He redecorated the whole hotel, room to room. Every room was different. The lobby alone — the chandeliers came from an old Hollywood movie theater. The front desk came from a pharmacy in Spain. The bar was straight out of World War II. He even had four packs of wartime Lucky Strike Cigarettes framed on the wall."

I interrupted. I couldn't let the moment pass. "I understood he also had some framed photos of himself and Miranda in naval uniforms." "Who the hell ever told you that?" Jones said. "Miranda never was in the Navy. And that picture of Worman was from South Pacific. I know I was taking a chance, but I kept going. 'The whole place sounds so theatrical,' I said, 'like a collection of props and stage sets: a bed from Cleopatra, chandeliers from a movie house, a picture still from a Broadway show, a bar out of World War II inside a hotel that was built in 1911.'"

Jones exploded. "Jesus Christ!" he said. "Who in the hell did you see working for?" I told him. "No wonder!" he said. "You're in contact with your hunches. 'Stage set'! You don't know what you're talking about. Have you ever heard of the Horne Grand?" "No," I said. "Well, then," he said. "That's your stage set. That's a bastard piece of architecture make-believe if there ever was one. They tore down the original hotel and put the facade in crates. Then they tore down another building and put that facade in crates. Then they built a whole new building, stuck the old facade on the outside of it, and had the gall to call it the Horne Grand. It's no more the Horne Grand than Main Street in Disneyland was once a real St. Louis. It's a L.A. Ashley fake. It's a complete stage set. They even claim they've got a ghost! Talk about a fake!"

Jones took a few breaths. "I'm sorry," I said. "I didn't mean to upset you." He ex-

ploded again. "Upset?" he said. "I've had just about enough of your goddamn condescension. Do you know anything at all about this city? Have you ever heard of the Del Coronado?" "No," I said. "That's real," said Jones. "That's authentic. That's a truly grand hotel. Don was trying for that. Of course he couldn't succeed. There was no way he could. But he tried. The



The Del Coronado, Suite 204

Horne San Diego was as real as the Coronado. The Coronado was for tourists. It was that and it's. It's for tourists. But the Horne San Diego was where everyone in town of any consequence had their meetings and luncheons. It's where lawyers met, it's where people did business. It was the city's hotel. It was a civic institution. A meeting place. The Coronado was where the tourists came. The Horne San Diego was for the people who lived here."

Jones's voice grew quieter. "There were some alive," he said. "Worman was amazing. covered with tattoos, smoking a cigarette, those dark eyes drilling into you. Those guys really had balls. Don't get me wrong. I'm not gay, but I felt something for the two of them. Don got murdered. Voice died of cancer, and the hotel got sold. I went to be one of the last auctions. I was

standing there looking at a lamp I remembered when Don had bought it. One of the auctioneers came up. 'You know anything about this stuff?' he said. I said, 'No.' I said, 'It all belonged to the guy who used to own this hotel.' Really? 'Really?' said Jones. 'That's accurate. In fact, he started out as a bellman here. I didn't know whether to laugh or cry. I walked away."

What had been during his time in Worman's room? "Those days," he said, "those days were the best times of my life. I can remember standing behind a bar, looking up at the ceiling, just thinking my lucky day. And the auctioneer, 'In fact, he started out as a bellman here. I didn't know whether to laugh or cry. I walked away."

as if everything those two guys had done, everything they'd tried to do, even who they were, had all vanished into thin air. "I didn't have the heart to tell Jones what had happened to Worman's apartment. I told him it had been sold since the auctioneer on the telephone had a voice of a man who had made him a most agreeable singing bartender — which

one of the people he mentioned was Charlie Corbs, a member of the security company that Worman had carried with him from the Broadway in the basement of the hotel to the Pacific Center in the Pacific. When I called Corbs to ask about Worman, he answered with the even, affable voice of an auctioneer on the telephone: have a voice of a man who had made him a most agreeable singing bartender — which

down and let himself in. He'd tell her for the 100th time when he'd hidden his jewelry, where he'd hidden this, where he'd hidden that. She'd sit with him and tell him he was being silly and calm him down until he'd fallen asleep. Then she'd go back upstairs to bed."

"Tell me what he was like, physically," I said. "Don wasn't a big man," said Corbs. "But he had a presence. He was stocky, but he had broad shoulders. Receding hair, but he had a full beard. Dark hair, dark eyes. He had plastic surgery on his eyes. 'On his eyes?' I said. 'Yeah. He said they were too huge. So he had 'em tucked. By the same guy who worked on Ann-Margret's legs after her traffic accident.' (Worman must not have known about Dr. Glass.) I thought, 'What did he usually wear?' I asked. 'Levi's and a black-and-white striped, short-sleeved

shirt. Black was his color. He had a black robe with gold piping he used to wear at home. On opening nights he'd dress up. 'How so?' 'Like a banker. Very well cut suit. French cuffs. Very clean looking.' "And Miranda?" I asked. "Oh," said Corbs. "I don't have anything good to say about him. He never showed respect for any of us, so we never showed respect for him. He used to sign the checks, but we all worked for Don. Miranda would come in and order Campari and soda. He'd drink until closing time, then pour himself into his Rolls. I don't know what he was like at other times in his life, but when I knew him, he was just an unhappy, sour drunk." "And Worman's apartment?" I asked. "An amazing place," said Corbs. "It was his last. He was sort of enchanted. 'How'd you like to see it now?' I asked. 'Sure,' said Corbs.

"Great," I said. "I'll meet you by the front desk of the hotel in 30 minutes." Corbs wasn't a well groomed in his voice. He ran a silversmith business and had come from work. He looked around at the beige-and-white color scheme of the lobby. "This place has changed a little since I was here," he said. "Wait until you see Worman's room." I said. "A what?" Corbs said. "A jury deliberation room," I said. "They strangled it in the walls." "If I was Don, I'd be a little pissed," said Corbs. "I'll bet he's rolling over in his grave."

The guard looked at Corbs spoke. I looked up the stairs. "So — Worman's room was up there on the second floor?" I said. "Yeah," said Corbs. "And the Broadway Diner Theater — where was that?" I asked. Corbs nodded at the descending

(continued on page 22)

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*(continued from page 2)*

staircase behind the guard's desk. "Right down those stairs in the basement. All Don had to do was walk down two flights to get to work." I asked the guard if it was OK to go down the stairs. His face wasn't as blank as it had been. "Sure, go ahead," he said. Combs and I walked down. There was another guard post at the foot of the stairs. "San Diego Court House Annex/Municipal Court," read the sign. "These are all courtrooms," I said. Combs looked bemused. "All this used to be open space," he said. "The bar was over there. The stage was through those walls. Everything's changed. It's strange." "I'll bet," I said.

We walked back up the stairs, past the guard. "It's so different," Combs said. We shook hands. The guard looked on. "Thanks for coming," I said. "Do you want me to walk you out?" "No. That's still the same." As Combs walked away, I thought, "Maybe Wermland's not just rolling over in his grave. I guess I'd be upset too. Upset enough, maybe, to come back every once in a while to let people know what they'd done."

"Excuse me, sir," said the guard. I'd been standing in the hall, watching Combs walk away, thinking about ghostly revenge. I looked over at the guard. "Are you the writer who's been asking people about Mr. Miranda's ghost? 'Sort of,' I said. 'I don't know if it's him or not, but you're right. I'm the writer who's been asking people questions.' 'You should have said so,' said the guard. 'I'm John Bous. I saw him while I was on duty.' 'You?' I said. 'It was right before the earthquake.' 'Are you the former border patrolman?' I asked. Bous nodded. 'The Bangers mentioned that you'd seen something.' 'I sure did.' 'Go ahead and tell me.' Bous nodded again.

"Take I said, it was just before the earthquake. I was sitting right here, and I felt this prickly feeling on the back of my neck, like someone was looking at me." "Uh-huh," I said. "So I looked up and I saw this old guy standing up there." Bouis pointed at

the landing of the stairs. "He was standing there, looking at me. I looked down at my desk, then I looked back up at him, but — he was gone. He'd just," Bouis snapped his fingers, "disappeared. I can remember thinking to myself, 'How could he have moved so fast?' 'Cause it looked like he was headed down, but then he wasn't there. It was like two beats — boom-boom — and he was gone. Then, all of a sudden, everyone started running out of the classrooms. In a panic. I thought they'd seen the ghost."

**Question:** If human beings are confined to barren places, cells or stalls or cubicles, what do they do? **Answer:** they scribble on the walls.

... What better materials to use than the reputations of two such men as Miranda and Wortman? Both were sexual outlaws. Both were people who traded in illusions.

"You mean the old man you'd just seen?"  
"Yeah," said Bouis. "Where they hadn't, it  
was an earthquake. Only I was sitting, I  
thought. I was sitting, I was sitting. The  
chandeliers shaking and everything. So  
everyone ran." Bouis looked at me.  
"Okay," I said. "Now tell me again about  
this person you saw. He was an old man?"  
"Not old old," said Bouis. "Middle-aged."  
("Wormian had been in his 40s when he'd  
been killed," I remembered.) "What did he  
look like?" I asked. "White-haired. Going  
bad." "Any beard?" I asked. "Clean  
shaven." ("So much for Wormian," I  
thought.) "When he died, there were a two  
to three feet of height?" I asked. "Average," said  
Bouis. "Fat? Thin?" "Sort of stocky."  
"Dressed?" "Dark grey suit." Bouis looked at  
me again. "Thank you," I said. We nodded to  
each other. I walked back to the lobby. I  
looked at the floor and I thought.

"Whoever Bouia saw," I thought, "it wasn't Wortman and it wasn't Miranda. It would have been great if it had been Wortman — commuting to work. But it wasn't. So — what the hell is going on?" "Mr. Lesy!" someone said. I looked up. It

was Consuelo. "Good morning, Consuelo," I said. "I have a message here for you, Mr. Lesy. Alice asked me to give this to you." "Thank you very much, Consuelo," I unfolded the call slip. "Clarence," it read, then a phone number. "Consuelo," I said. "Do you know anything about this?" I handed the note back to her. She read it. "Clarence?" she said. "The only Clarence I know is the Clarence who used to work here. Alice knows him. He was here a long time." She handed the note back to me.

"What the hell," I thought, "I'll call Clarence." I don't know what else to do.

I went to a pay phone and made the call. A woman answered. I introduced myself. I said Alice had told me to call. The woman didn't know who I was. I hung up and went down, and a few seconds later a man answered. "Yeah?" he said. "I'm calling Clarence," I said. "You got him?" he answered. He had the gravelly voice of a blues singer.

"Clarence," I said, "I don't know who you are, but I got a note from Alice at the Hotel San Diego to call you." "Yeah," I said. "I'll call you back." He hung up. I thought for a second. "I don't know, Clarence. I'd like to find out a little about you. Then I want to ask you about the hotel. I understand you worked there a long time."

"I'll call you back," he said. "I did you do?" I asked. "A little of this and a little of that. I did everything that needed to be done." "Were you a bellman?" "You don't need to know," he said. "You don't need to know who I am. I don't need to know who you are. I don't need to know what I'm doing. I don't need to know my name." "It is Clarence, isn't it?" "I'll do do," he said. "What I'm going to do."

to tell you, it don't matter." "Fine," I said.

Clarence didn't say anything for a bit. Then he said, "What I want to tell you is, don't believe anything those assholes tell you. There ain't no ghosts there. That's just something they cooked up after Miminda died. Those guys — they don't know what they're doing. They ain't running a hotel. They're just running something to make themselves money. They're not running a hotel." "And why is that?" I asked. "Cause

after they bought the place," he said, "they just fired everyone. There was more than 100 people working there. People who had been there a long time. And they just fired everyone." "Did they fire you?" I asked. "They didn't have the guts," he said. "They put me part-time in the gift shop. A man can't make a living working part-time in no

"Is there anyone left from before?" "No one but Alice," he said, "and they got her on part-time. They fired everyone. They fired everyone or they quit 'cause those people just don't care about the place. All they care about is their pocketbooks."

Clarence kept talking about the anshools while I stared him, but I stopped listening. Now he seemed angry, but I still saw a little kid.

Not because what he said was so long, either. For example, I'd heard more than one bitter complaint since I'd started asking questions about the hotel. I stopped listening because I suddenly realized where the ghosts had come from. I waited for Clarence to take a breath, then I thanked him and said goodbye. I hung up the phone, sat in the booth, and stared at the opposite wall.

"They fixed everyone," I thought. They weren't villains, but they'd fixed everyone. They'd corral the place out. Economic necessity. The Convention Center. The program line, cash flow, food, beer, everybody. All day long, so they'd find everyone. Everyone who had any memory of the place. Any memory of the place before they bought it; and any memory of the place before they sold it. So they'd bought it. They'd found the collective memory of the hotel. That's what those 110 people were, the staff of the gift shop, the restaurant, the bar and the liquor store, the laundry, the housekeeping, the janitor, the handy workers, under the kitchen can, all those people — they'd pumped the collective memory of the hotel. Lobotomized it. Emptied it and seemed it. Zoltomized and

subler in

Then they hired new people. There were still a few old-timers left: Alice, Fabian, maybe a few others. The new people asked the old people, "What is this place?" The old people told them. Then some of the new ones were fired. Fired or quit. And more new people came. They asked the ones who remained, "What is this place?" And the ones who remained told them. But what they told them was only a part of the whole story, only a fraction of the whole truth. As one group of employers succeeded

another, the story of the place, its true history, was told and retold; but with each retelling, the story grew more and more remote from the original facts. It was like a child's game of telephone: 20 kids stand in line; the first kid whispers a word into the ear of the second kid. "Apple," says the first

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kid. By the time the last kid hears it, whispered into her ear, it sounds like

That was part of it, then: stories were distorted in transmission. But there was more: the ghost stories weren't just the result of poor communication. The hotel had been stripped of its special identity. It had become a barren place. Interchangeable with a thousand others. Question: if human beings are confined to barren places, cells or stalls or cubicles, what do they do? Answer: they scribble on the walls. That's

what those ghost stories were: they were graffiti. They were the natural reaction of human imaginations to the parcel walls of an empty place. The ghost stories were decorations. They were efforts to transform the emptiness. And what better materials to use than the reputations of two such



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men as Miranda and Wortman? Both were sexual outlaws. Both were people who

Combs said Wortman had "magic." Welton Jones had spoken of both men as being "so alive." In fact they were so alive, they were so "magical," they were so charged with illicit energy that when they died, their reputations survived them. The memories of these men became the color that the people who worked in the hotel

Finally, no matter what the new owners did, the hotel remained the hotel. It had a past — an immediate past embodied in men like Miranda and Wortman, and a more distant past, connected with a time when all



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the important people in the city of San Diego came and went through its

lobby, Miranda was no preservationist, and Wortman was no historian of the decorative arts. They were both opportunists and fabricators. Counterfeiters. But they'd paid more attention to the past than Dr. Glass and his limited partners. The new owners were intent only on the future. Just like the rest of the city. If there were any ghosts in the hotel, they were rumors of its past. What haunted the place was ignorance of its own history.

I stood up from the phone booth and walked back to the lobby. I'd spent ten days and ten nights in the hotel and hadn't seen a single ghost. Consuelo was still behind the desk. She looked at me and smiled. "I wonder if she's doing anything after work," I thought. □

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BY JEFF SMITH

It is ironic that freedom is the theme of *Burt Shavelsky* and Larry Gelbart's tribute to the comedies of Titus Maechius Plautus (254?-184 BC), *A Funny Thing Happened on the Way to the Forum*. Because the actors who performed his plays weren't. They were usually slave companies subject to punishment when their performances weren't up to snuff. — If they made it off the stage alive, that is. The broad effects of Roman comedy were actually born of necessity, as these actors were in constant competition with the most vast, unruly audiences in theatrical history. Usually drunk and always rowdy, Roman audiences had the attention span of a sand flea. They were drawn to movement and to bombast, in sensation and to size — and were repelled by the intimate and the passive. For them drama was a participatory exercise, and half the fun was laughing at the stage, be they insult or object. In the prologue to his comedy *Pseudolus*, Plautus pleads with his audience to "sit down," "don't shout out," and "hush and be silent and pay attention." One can only imagine the response by actor-seeking groggers.

Shavelsky and Gelbart researched the 21 extant plays of Plautus (especially *Casina*, *Curculio*, *Pseudolus*, and *Miles Gloriosus*) and concocted a comedy that aspires unashamedly to be "low" — and one that, though very American in its burlesque and vaudeville aspects, would have fit right in as an ancient Roman amphitheater in a recent great town. Currently at the La Jolla Playhouse in a co-production with the Orange County Performing Arts Center, *Forum* takes a no-holds-barred approach to comedy. There are no boundaries, and only one goal: it will try anything to make you laugh. Among other things, it, like *Forum*, is a catalogue of comic devices, everything from word play and verbal humor (even the musical title is a traditional setup for a joke) to sight gags, absurd, mistaken identities, farce, double entendres, and a frenetic chase scene. Throughout, the musical insists on reminding us that it is not a tragedy, serious, or morally tinged. What it is has been best described by Donald Dorfman, *Forum*'s writer, as "the closest thing the American Musical Theatre could expect to do, evening with the Marx Brothers, without the Marx Brothers."

*Pseudolus* is a clever slave. To win his freedom all he must do is unite the ymca. Philia — she's a virgin courtesan — with his master Hero. Sound simple? Is freedom over? It turns out that none other than Miles Gloriosus (the traditional "braggart soldier") has purchased Philia from Lycus, the local procurer. Gloriosus is convinced he's an en-

## Funny Thing Funny



Forum's Winslow, Paul Keith

time parade, a herculean unity that may be matched only by his prowess. As if matters needed a further twist, Hero's father Senex also has eyes for Philia. Soon *Pseudolus* finds himself in a maze of Minosian proportions. To exit from one lie he must invent another, and another, with each attempt only adding to the complexities. He becomes like the host of the *Yacht Party* first, everything deranges to tumble down on him. Amid all the laughter,

photographed by Wayne Cilento — is the new road map it has created for the musical. Although the songs in act one tend to huff the pacing (there is at least one too many, "I'm Ca' it could go), the stage is never cluttered but is always alive with movement and comic invention. Where the direction ends and the choreography begins is impossible to detect, since the musical moves so quickly to fresh new configurations. McAniff and Cilento have

There are no boundaries and only one goal: it will try anything to make you laugh.

however, it is easy to overlook the agile desperation of the man. Even though all of the free people in *Forum* behave like buffoons, it is clear that — like the musical itself — *Pseudolus* does do anything to forge a free and happy ending.

With most American musicals a revival means not a reinterpretation but rather a recreation of the original. *Forum* has learned to plagiarize, and even encouraged to do so. In this regard, *Forum* is different. It provides no present road map for staging, and a majority of its scenes haven't been written down. "This is a scenario for 'vaudeville,'" wrote Burt Shavelsky. "There are many details omitted from the script. They are part of any comedian's bag of tricks. The double take, the mad walk, the light, the music, the misdirection. All these and more are invented as he is supplied by the actor." The very best thing about the La Jolla Playhouse production of *Forum* — directed by Des McAniff,

made *Forum*'s new road map a 12-lane freeway.

Co-producing *Forum* with the Orange County Performing Arts Center has enabled the La Jolla Playhouse to give the musical the star scope, and finally it deserves. Stephen Sondheim's music, directed by Ted Sperling and with new orchestrations by Bruce Coughlin, is played by a full 14-piece pit band equipped with synthesizers and a variety of musical notations (the producers have rightfully added two members out from the original: "The House of Marcus Lycus" and the enigmatic "Litho Song"). Sam Hillery's witty costume work condenses Roman fashion with postmodern underpinnings. And John Anderson — much with primary Dick Tracy colors and lit by Bruce Berry's flexible design — boasts a huge Roman aqueduct on the rear wall. In keeping with the production's motif of constant evasion, at one point or another everything on the set moves. The

houses of Senex, Lycus, and Erminius, the statuary, even the gargoyles sing.

New stagings of *Forum* face one impossible task: whoever attempts to play *Pseudolus* invites inevitable comparisons with the master, Samuel Joel "Zero" Mostel, who played the clever slave on Broadway and in the movie version. Though his character was not free, Mostel performed in an impossible style liberated from all constraints. He gave the impression he could do anything, and did. At the Playhouse, Ernie Sabella gives the part a mere mortal reading. He is certainly competent (though he could emote better) and comes many a laugh from the audience. But he isn't in full command of the role. The show should be his, yet he is reluctant to take it. In other efforts, Jeff Blumenkrantz and Pamela Winslow are terrific as the lovers, Hero and Philia. He is a (definitely) naive burlesque, and she, unlike the usual interpretation, isn't a bimbo with the IQ of an igneous rock; she's just unschooled. These two vocal characters suddenly have fresh life. As Hysterium, Ralph Brunson is often too aggressive for what is essentially a passive, more scared upon part. And Paul Keith (Senex), Liz Torres (Domitia), Jonathan Freeman (Lycus), and George McDaniel (Miles Gloriosus) all do solid work.

In classical mythology, Prometheus was a god who could change shape at will, and one of the highlights of the La Jolla Playhouse production is the work of Fred Anderson, Barry Lee, and Tom Nalis. This trio plays the "Proteus," a host of characters ranging from Roman citizens to soldiers, slaves, priests, and emperors — one of whom is child, "Don't show your voice at all!" The show, as the show says, "the work of 30." They are consistently funny and a riot of comic inventions credit to slapstick and clever coach Jeff Golden. Also worthy of note are the musical's six courtesans, both for what they do and don't do. All six are talented dancers who perform gracefully. What they are not is some cheatin' pig's notion of a good thing. The women in the 1962 musical are treated just the way they were in ancient Rome. And where possible, McAniff and Cilento have fought valiantly against *Forum*'s gaudy penchant for sexist stereotypes. "Just the courtesans aren't played as gaudy objects but rather as women forced unwillingly into servitude — a much more sensitive reading for these allegedly enlightened times."

McAniff has toned down the musical's risqué scenes. But it's still there in the script (Hero tells Philia, for example, "You don't need anything, you're lovely") and surprisingly on the stage. Two plant, bare-breasted female statues flank the proscenium. They are supposed to represent comedy and tragedy, though each has the same neutral expression. That's funny; this isn't. On one ring of balconies, a large, ornate, classical statue of the Andrew Dick White of this world might face appearing, but *Forum* else. The Playhouse's *A Funny Thing Happened on the Way to the Forum* is a slightly missing of wheels — about elementary understanding — comedy. Later this summer it will be staged at the Orange County Performing Arts Center, and a more site may be in the offing. Prior to said move, however, there are still some elements that should stay bald.

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## BY JONATHAN SAVILLE

At the San Diego Museum of Art these days, there is a pleasurable and instructive show by Frank Lloyd Wright, appropriately titled "In the Realm of Ideas." The exhibition consists of a general survey of Wright's architectural theories and methods, shown through photographs, drawings, models, and quotations from Wright's own writings. Then, to cap things off, the museum has erected a full-

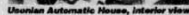


**W**right's mind  
may have the power to  
reawaken idealism in you

The house is a relatively simple affair — it is a "Usonian Automatic House" designed by Wright to be moderate in cost, easily assembled, and suitable to numerous environments — and it cannot possibly indicate anything like the full range of this architect's imagination. But it is thoroughly true to Wright's basic principles, offering a three-dimensional, life-size embodiment of the ideas illustrated in the survey.

These basic ideas are — as so frequently in

These basic ideas are — as so frequently in



thinkers of genius — few in number, bold in expression, and revolutionary in consequences. The exhibit and the excellent accompanying catalogue (edited by Bruce Brooks Pfeiffer and Gerald Norland, perhaps the best introduction to Wright currently in print) number the key ideas at four: the destruction

of the host (with the accompanying emphasis on light, space, freedom, openness, and unity); the concern with the nature of the site (and the conviction that the correct kind of architecture enhances its natural setting); the extraordinary inventiveness in the use of materials (not only traditional, "human-scale" materials such as stone, brick, and wood, but also the materials made possible by modern technology: glass, steel, and concrete); and the underlying motive of "building for democracy." A stroll through the comfortably arranged exhibits offers a comprehensive insight into Wright's mind and soul at the same time as providing pictures or models of a large number of his most important projects, both built and unbuilt.

Wright was a great innovator in technique and in elements of design, but what is perhaps most impressive here is the power, solidity, and glorious American quirkiness of his personality, which pervades every idea, every project, every statement (you can see it in the man's face as well). The architectural ideas arise from his confident understanding of what he is, what his fellow human beings can be, and how they ought to live. The elimination (sometimes partial, sometimes complete) of the box-like enclosed room, for example, with its now familiar horizontal down of interior

divisions and its treatment of interior space as a supple, spontaneous, living medium, can be seen as the architectural expression of "something there is that doesn't love a wall": the deeply Wrightian (and American) impulse toward liberty, untrammelled self-development, the frontier of the spirit.

Similarly Wright's characteristic drive to unify buildings with their surroundings, to build *leaves* into the landscape, to absorb the visual and spiritual values of the landscape into the structure and materials of the houses, seems ultimately the result not of a theoretical conviction but rather of this artist's innate love for the natural world, and above all for the American landscape. This "intimacy with nature" was brought out most touchingly by the Midwest and the Southwest, sites of his own homes, but "the poet within him" was always ready to respond to trees, hills, rocks, and sky with the appropriately haughty habitation to magnify the scene.

Another very personal and yet thoroughly American characteristic was Wright's will-

American characteristic was Wright's willingness to push technological progress to the extreme in the pursuit of his vision. He recognized that traditional materials were rooted in human experience, and no one made more beautiful use of their possibilities. But he also saw how steel (cold as it might be) made possible the cantilever, and the cantilever made possible immense, floating volumes of space. He had some trenchant words to say about the lifelessness of concrete — yet he learned to make use of concrete (even precast concrete blocks) as essential elements in architectural assemblies that are full of warmth

and vitality. We tend to associate Wright with long, low-slung buildings that cling to the earth and become part of it — and this vision with another earth is certainly a fundamental impulse in his poetic imagination. But the SDMA show also presents us with drawings for Wright's never-built super-skyscraper, the Mile-High Illinois (five times higher than any human structure at the time it was designed), a Romantic, Pausanian declaration of unbounded human aspiration if there ever was one.

human separation if there ever was one.

The enormous range of "Building for Democracy" may be the only book for people who do not appreciate the stupendous height of Wright's own artistic and social aspirations. He really made no distinction between the two, for a new kind of architecture was the only way to achieve the means to go hand in hand. Wright's solid democratic conviction — better, his absolute identity with the democratic spirit — along with his overwhelming attachment to the American soil, the American people, the American way of life, the American industry, drew him into that select company of creative Americans who can still serve as a source of boldness in the spiritual meaning and destiny of our country: Whitman, for example, or Charles Ives. It is an attitude that has been lost in the materialism and pessimistic Third American century, but, as the current show demonstrates, Wright's mind — like Whitman's or Ives's — may have the power to rousemen that idealism in you, if you are willing to expose yourself to his influence.

In keeping with his preoccupation with the free individual in a free society, and his ide-

city one of the great American economic visionaries. Wright devoted considerable energy to the design of the city of Chicago (and, later, also), for which he provided a bountiful abundance of intelligent, sensible, magnificent ideas. He designed the city's public buildings, places of entertainment, parks, and schools, and he imbued his city with the individualistic American spirit. He transformed them all, although America was not yet a nation, into a city that was a gift other than piecemeal. Of course, some of Wright's designs for large-scale public buildings were not realized, but his ideas had special poignance in the very large number of houses that he designed. The houses that still remain "in the realm of ideas," just as there is rather a paucity of houses to be found in the realm of ideas, are the houses of Wright's people with the actualities of their lives in the city of Chicago.

One example among many: I was particularly moved toward those cold oxidation and rusted iron buildings by the institution of a conceived of it in Broadacre City. "Theater of the City," as he called it, he said, "claims the seat," challenging popular emotion, presenting national problems. Human struggle is the theme of the theater. It is not only evidently a theater that shows not yet exist but a theater that is a theater of the future (hence the odd name) shows all Wright's basic principles in action. Its aim is to house a city, to house a city that is a city economically, while offering them a good life. It is a city that is a city of the future, and dignity that in an earlier age would have belonged only to the rich. The structure

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# ITEMS

BY JOHN D'AGOSTINO

## PRESS HERE

The average Joe might be disgraced to see himself described in the national press as "a short, squirrely guy with glasses." But Mighty Penguin drummer Paul Kimbrow is not average, and he's actually asked about the reference to him that appeared in the June issue of *Musicians Magazine*. It's all in the context. Speaking to interviewer Michael Blair, honcho drummer

Steve Jordan's paragraph of praise got a few passes with the highlighting pen.

Kimble Jordan and Kimbrow as a major inspiration for his taking up the drums. According to Jordan, the moment of impact occurred in 1970, when he was a Bronx teen and Kimbrow was a 15-year-old playing with the Bronx Worldwide Chorus. The BWC featured the best singers in the borough, under the direction of Dennis Bell (who directed his New Voices of Freedom in the US). Jordan and Kimbrow, in his concert, the BWC was backed by a jazz trio that included Kimbrow, and it was in that setting that he was, first checked out by Jordan. "This cat was funny, he was had," quoth Jordan about



Paul Kimbrow

Kimble Jordan. "He would get on the drums and kick ass. (After seeing him play) I just said to myself, 'That's what I'm gonna do.'" The two became fast friends.

"Steve and I hung out together in high school," remembers Kimbrow, "and after graduation we shared a rehearsal studio on 46th Street with a third drummer, Leroy Chouinard (who would go on to play with Herbie Mann, Donald Fagen, and others). We had three drum sets in there, and we'd just get together and bang. Then we'd run around midtown Manhattan together, looking for music. It wasn't long before Steve started getting calls to play with people."

Today, Jordan is one of the most in-demand musicians in contemporary music, having played with Keith Richards (Jordan co-wrote and co-produced the Stone's solo album *Battle and Man*). In concert, the BWC was backed by a jazz trio that included Kimbrow, and it was in that setting that he was, first checked out by Jordan. "This cat was funny, he was had," quoth Jordan about

Kimble Jordan. "He would get on the drums and kick ass. (After seeing him play) I just said to myself, 'That's what I'm gonna do.'" The two became fast friends. "Steve and I hung out together in high school," remembers Kimbrow, "and after graduation we shared a rehearsal studio on 46th Street with a third drummer, Leroy Chouinard (who would go on to play with Herbie Mann, Donald Fagen, and others). We had three drum sets in there, and we'd just get together and bang. Then we'd run around midtown Manhattan together, looking for music. It wasn't long before Steve started getting calls to play with people."



Bordenstein

## LISTEN, BUB

Happily, *Musicians Magazine*'s local slant doesn't taper off with the Kimbrow row. The July issue lists the semi-finalists in the magazine's third annual "Best Unsigned Band" (BUB) competition. Right there among the entries from as far away as Canada, Sweden, and Norway is

the band Bordenstein, from North County. And in the August issue (due to hit the racks this week), a newer list of semi-finalists includes Chula Vista's Usual Suspects.

According to *Musicians Magazine* publisher, Paul Sackman, there is more than variety fulfillment in a band's name appearing on the BUB list. "Recently, I got a thank-you call

"Only about ten percent of the 3000 bands who entered this thing will make the semifinals, so it's a nice honor."

from a band who'd placed in the semifinals," said Sackman by phone from his headquarters in Gloucester, Massachusetts. "They got a call from Elektra Records the day after their name was listed in the magazine."

For Bordenstein's GCI Punter, though, the printed recognition is

almost an end in itself. "Musicians magazine is practically my job," she said in a recent phone interview. "For a long time, it has been a goal of mine to see our name in it, so that's really exciting. But the best part for me is the fact that artists like Bobbie Robertson and Leo Kottke judge it. It's just such an honor to think that some of my all-time music idols will be hearing our tape." (In addition to Robertson and Reed, this year's panel of judges includes Lyle Lovett, Living Colour's Vernon Reid, and Brad Pitt's Mavis Staples.) Bordenstein currently is in the



Usual Suspects

studio recording a new album's worth of material, which will include reworked versions of two songs the folk-rock quartet submitted to the BUB competition. One of those songs, "Jockey," also will be featured on the upcoming local compilation being produced by the Musicians Who Care organization.

"What's especially encouraging about reaching the semifinals," said Punter, "is that the tape we entered is there or better than that we were in."

The tape sent by Usual Suspects is of more recent vintage; the four-piece made the latest BUB cut on the strength of their cassette release, *Return to the Moon* (reviewed in the April 26 issue of the *Reader*).

"We're pretty happy about getting this far," says bassist Gary Halvin. "Only about ten percent of the 3000 bands who entered this thing will make the semifinals, so it's a nice honor. Naturally, we'd like to make the finals, because the finalists will be featured on a compilation CD, and that would give us some great national exposure."

## THUMM TIME IN NEW YORK CITY

Another native musician whose credits extend well beyond San Diego received prominent mention in the June issue of *Keyboard Magazine* and in a recent issue of *New York's Village Voice*. In fact, by his own admission, Francis Thumm gets more press in Gotham than he does in his hometown.

Francis Thumm, who studies music at Penn State High School, and Daniele Mitchell, a professor of music at SDSU, were extensively quoted in Mark Dery's *Keyboard* article about the music and ex-otico-primitive instruments of the last century. Harry Patch, (Mitchell is the curator of the Harry Patch Instrument Collection and Archive and administrator of the Harry Patch Foundation, of which Thumm is a performing member.) The last seen in *Village Voice*



Francis Thumm, Gary Jordan

critic Gene Santoro's July 3 "Rockness and Punk's Wild Bunch" column covered the recording sessions for *Weird Nightmare*, producer Hal Willner's tribute to jazz legend Charlie Mingus. Willner is well known for such salutary enterprises, for which he gathers musicians from different genres to record multidisciplinary arrangements of music by a particular artist (previous tributes honored Nina Simone, Kurt Weill, The Beatles, and music from Disney films). Later this month Warner Brothers Records will release Willner's *The Cool Sailing Project: Music from Warner Brothers Cartoons, 1936-1958*.

Last November, Willner saw a production of Patch's *Revolution at the Courthouse* at Lincoln Center, in which Mitchell played an ensemble consisting of students from the Juilliard School and three San Diego veterans of Patch's concerting unit. Thumm, Randy Kottke, and Gary Irvine. Willner decided to incorporate Patch's instruments into his Mingus effort, especially after talking to Tom Waits, a Patch admirer who had contributed to two of Willner's recording projects.

Waits is also friends with Thumm, who played several instruments and was co-arranger and

musical advisor on Waits's *Second Avenue* and *Frank's Wild Years* albums and who last year's Q-magazine named him the most-soloed singer-songwriter for interview magazine. Thumm became the liaison between Willner and Mitchell.

"Willner wanted to give the project an adventurous slant," recalls Thumm, "rather than merely getting musicians together to play straightforward arrangements of Mingus's music. I think he was more interested in capturing the spirit than the letter of Mingus's work, and I think for the most part he was successful."

While different players were used throughout the sessions — including such disparate musicians as Waits, Elvin Cisselle, Vernon Reid, sopranoist Henry Threadgill, and guitarist Bill Frisell — Thumm performed on almost every piece of music. He especially had fun playing a reduced version of the Marimba Erika. The keyboard-arranged roneoed bar, in the normal arrangement, are only inches long. Patch's variant consists of four massive wooden frames, each supporting a single "bar" several feet long. When struck with a mallet, the bars produce a prismatic tone that would prove appropriate in this case. Thumm

played only one bar, using the instrument "like a tympani." "We were doing Mingus's 'Pithecanthropus Erectus,' and Willner didn't want to do a straightforward piece. Using a walking bass and all that, I mean, why duplicate something that Mingus already did to perfection? So, instead, we did this goose-stepping rhythm in four, which enabled me to just pound the hell out on the marimba." In the *Village Voice* article, Santoro claims that Thumm's strokes made "the entire studio shudder" and quotes Thumm describing the sound as being "like a dinosaur walking through the Garden of Eden."

"I struck the bar on random notes, sometimes on the offbeat," Thumm related last week. "It sounded like death charges going off! It was frightening. We were all laughing." Willner is still tinkering with post-production on the recording. He traveled to Spain to consult Charlie Waits and Keith Richards of the Rolling Stones on Mingus's "Oh Lord, Don't Let Them Drop That Atomic Bomb on Me," and he is currently overhauling celebrity readings around Mingus's biography, *Weird Nightmare* is scheduled for release this fall.

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## QUARTER NOTES

BY JONATHAN SAVILLE

### LEONARD RAVER

The Spanish Organ Society began its summer festival of Monday evening recitals at the Spanish Organ Pavilion in Balboa Park. Let us at once get down to fundamentals (I do not mean 32-foot pipes): the pervasive question in these concerts remains whether the distinguished visiting organists will be able to match San Diego's splendid civic organist, Robert Plimpton, in coping with the problems of this big, loud, colorful, sprawling, amazing, but scarcely distinguished popular-symphonic outdoor instrument.

Plimpton, through special native talent and an intense amount of application, has learned to get amazingly strong sounds out of the Spanish Organ. On numerous occasions — in fact, quite regularly — he has managed to make it sound sufficiently like the Baroque organ it most decidedly is not, or sufficiently like the French 19th-century organ it aspires to be, to make you forget that what you are hearing is a cleverly manipulated electronic rather than the real thing. This is without doubt very hard to do — and we can hardly blame the various visitors who arrive in San Diego one day, practice a bit on the Spanish Organ, and then, when it comes time for their public concert, show themselves to be desperately floundering about with the intricate monster they have brought up from the deep, perhaps that has caught them on its line.

Well — "desperately floundering" is admittedly too strong a phrase to characterize the playing by Leonard Raver, last week. Raver, who has been officially associated with both the Juilliard School and the New York Philharmonic and is obviously no slouch, succeeded by dint of great effort in offering a moderately acceptable concert — acceptable,



Leonard Raver

at least, under the easy-going, laid-back conditions that prevail on a summer, balmy, sunnier's day in Balboa Park, where and when, if it comes time for their public concert, show themselves to be desperately floundering about with the intricate monster they have brought up from the deep, perhaps that has caught them on its line.

Either that, or Raver himself suffers from a deep-seated tendency toward marginal inventiveness in this area, for the erratic quality of rapid figurations — navigating at times to stark gibberish — was a constant feature of this concert, whereas; the tempo rose to any notable degree above moderate. It was a specially unfortunate weakness to be saddled with (even if only by the instrument) in a performance of Bach's Prelude and Fugue in D, BWV 532, in which runs and figures constitute

the predominant motif throughout. In the Prelude, Raver's use of what I felt to be an over-innocent rhythmic looseness (and spontaneity) could, after all, have been justified by the very nature of such a Bach prelude, whose improvisatory spirit need not be denied. But the theme of the Fugue — which is scarcely more than a slowing-down of a turn and a series of trills, subsequently repeated dozens of times — demands

sharp rhythmic precision if the fugue is not to go mad. This is no place for notes sagging or sagging of the dotted rhythms of jazz. The jerkiness and jaggedness of the figures in the prelude would have made for nervous exhaustion in any sensitive listener. Even if Raver had been able to succeed better in extracting for this Bach work the bright, strong sonorities and laid textures the Spanish Organ is so reluctant to yield, his rhythmic deviations would have made the D Major Prelude and Fugue painful to listen to.

Equally disappointing, and in somewhat similar ways, was the performance of the other well-known organ piece on the program: the famous Toccata from Widor's Fifth Organ Symphony. I would have supposed that the Spanish Organ would be much better adapted to this spectacular

piece of overpowering exuberance, rushing through its notes, rising to higher and higher levels of joyous assertion? Pretty much nowhere at all, in a performance that made no oppressively aware of the repetitiveness of the score, to the point of boredom. And even of this feeling of boredom must have derived from the slight but consistently mislaid melodic cell, which — rightly performed — ought to contain within itself all the propulsive energy of the composition.

Raver was at his best — and his concert was most satisfying — in the many unfamiliar (and thereby automatically interesting) works on the program. In some cases, what one listened for was a new way of playing old music, as in the quite ravishing performance of Samuel Barber's *Adagio for Strings*, a movement for string quartet beautifully transcribed for organ by William Stockland. In other cases, the satisfaction came from hearing authoritative performances of new music: the witty *Inventions* for Organ by Dan Locklair (written for Raver and dedicated to him), with its inventive exploration of various modern organ colors and articulations; and the Concert *Aria* and Sunday Scherzo by Franklin Scheraga, the first of which was receiving (in its composer's presence) its initial public performance.

As for the Arie, an exquisitely simple cantata, one fascinatingly shifting, harmonies, produced a magical effect in the absence of the park, the darkness all around, the trees shifting musically in the barely perceptible breeze, and the devoted audience in their rows of velvet benches at the Organ Pavilion enjoying the experience of a new concert in the park, unobtruded with the critic's unavailing compulsion to demand only the very best and to let everybody about not having gotten it.

The jerkiness and jaggedness would have made for nervous exhaustion in any sensitive listener.

constant feature of this concert, whereas; the tempo rose to any notable degree above moderate. It was a specially unfortunate weakness to be saddled with (even if only by the instrument) in a performance of Bach's Prelude and Fugue in D, BWV 532, in which runs and figures constitute

"symbolic" work — in fact, Plimpton's performances of it in the past have given that impression — but under Raver's hands the march turned out to be a highly uncomfortable one. Where was the thrilling power one expects? Where was the brilliant color? Where was the

## In the Spanish Style



Illustration by Peter Dinklage

BY ELEANOR WIDMER

The Restaurant: *Old Madrid Café*  
The Location: 421 F Street, Guilford Center  
(557-6466)

Type of food: Spanish, tapas and paella available daily  
Price Range: \$2.50 to \$22.50 (for two)  
Hours: Open daily, lunch, Monday through Sunday, 11:30 a.m. to 5:00 p.m.; dinner, Monday through Sunday, 5:00 p.m. to midnight; Saturday and Sunday to 1:00 a.m.

There's been some speculation about the success or failure of the Guilford Center, but all of that talk is premature. Five years ago, hardly anyone would dine on lower Fifth Avenue, but many street people wandered around, nothing had been done to spruce up the area, and some felt uneasy and unsafe on those mean streets.

A few Sundays ago, I went down to the market on Seventh and K, where fruits, vegetables, and flowers may be purchased for the proverbial song. Afterward I had breakfast at Peppers Café. Not only the restaurants but the streets were crowded with young people — some pushing baby strollers, others promenading in their college T-shirts.

Are the avenues and buildings less ugly than they were? They are not. No one has planned them, and much of the area is still an untended zone. But the Guilford is now filled with energy. Restaurants are comparatively inexpensive, and young entrepreneurs flock there. If you want to start a restaurant, you can do so with relatively little money in the Guilford Center.

For the exception, rather than the general rule, it's run by a consortium of professionals and attracts professionals. But Falso's and 515 Fifth are owned and operated by young people, and now there's Old Madrid, a Spanish restaurant on Fourth and F where three owners are hardly out of school. One of them is 23; the other two are 26. What they lack in experience they compensate for in hard work and lots of enthusiasm. And it is these youthful owners who will determine the future of the Guilford Center.

Everyone likes a handsome place and some tasteful elegance. But the restaurant in the Fifth Avenue Hotel, for example, which had such an expensive facade, proved at astonishingly fast. Aside from its lackluster food, the management was so poor that it verged on the outrageous. I went into the Fifth Avenue Hotel for dinner at \$45 a plate. One Saturday night and was refused service. The waiter told me that tablecloths cost too much to launder just to seat people for dessert — and this when the place was empty. I wasn't

surprised to learn of its early demise. A gorgeous setting is meaningless if you don't have access to it.

At Old Madrid you'll find a bar presided over by one of the owners, Jorge Martinez. The tables are unvarnished and covered with paper place mats and napkins. That's it. A mildly improvisational air permeates the café, but as Luis Anaya, one of the 26-year-olds explained, "We just wanted to get started."

Luis came to San Diego in 1982 as an exchange student from Spain, and he attended Point Loma High School. He stayed here for four years, working at a now-defunct restaurant in La Jolla. When he returned to Spain in 1987, his head was filled with ideas about opening a hotel in San Diego. His parents own a restaurant in Spain, so do the parents of his friend, also named Luis. They tapped each other's ideas about the possibilities of serving Spanish food in San Diego, where climate and food products are so like those of their homeland. With the help of Jorge Martinez, they decided to turn their talks into reality.

If anyone had approached me about this venture, I would have been full of trepidation and seen all the pitfalls. But that's why the future belongs in the young — they've got the future. Not only are the men at Old Madrid willing to work seven days a week, but they tackle big and 17-hour days. Their menu is still in its earliest stages, but they are using recipes from books and doing all of their own cooking. Prices are reasonable, and you can get lots

of hearty food in a simple but warm atmosphere.

From Monday through Saturday, Old Madrid is open from 11:30 a.m. to at least midnight or 1:00 a.m. This is a place to hang out; it's very much in the Spanish style with the possibility for good talk, some music, simple but tasty food. In that sense it's rightly named Old.

How is the cooking? It's homestyle. You can have a bowl of *fajitas*, or white bean soup, with Spanish sausage and bacon for \$3.50, accompanied by bread topped with freshly-purified tomatoes. With a glass of Spanish wine, you're all set for a meal that's inexpensive yet appealing.

Twenty taps, or small portions of tapas and cold Spanish dishes, are available daily. We had shrimp in garlic sauce and *mariscos*, a potato, onion, and egg "pie," followed on the plate as an appetizer. Both of these were pleasing, but we stopped there without trying the chicken, croquettes or calamari in a sauce, the favorite of Luis Anaya, or the *paella* de mariscos, topped bread covered with bell peppers and eggplant. (The latter is a household staple in Spain.) The tap price for hot tapas is \$5.95, cold tapas, such as calamari, croquettes, shrimp and mussels, baby clams, or just fruit and cheese, are \$4.50 and under. The taps are not as sophisticated as those at La Gran Tapa, but neither are the prices.

particularly the paella. Unless you phone in advance, you can't get paella for lunch, but it's always available after 5:00 p.m. We ordered paella for lunch, the Spanish standard with saffron rice, clams, mussels, shrimp, octopus, and chicken. It costs \$18 for two, but it was more than enough for three of us. This paella is hearty though bland — maybe it needs some sausage to give it a bit more punch. I would order it again, but my favorite was the *arroz con leche*, a saffron rice.

I love *arroz con leche* and have enjoyed innumerable preparations, all differing from one another, as any regional dish is apt to do. At Old Madrid, *arroz con leche* consists of fish and mussels in a tomato-saffron broth. Of the food we sampled, it had the most flavor. The cost is \$12.95, will satisfy two people, and is well worth ordering. Other entries are octopus in its own ink, beef *falduca* in Andalusian style, and *patatas de mariscos*, or grilled seafood such as salmon, sole, shrimp, crab, and squid. I'm very fond of *patatas*, and one prepared from various cuts of meat is available at Hugo Argentina restaurant. But at Old Madrid, I would prefer the seafood platter, which is \$22 for two people.

In the future, this restaurant will surely expand its menu and mature in sophistication. It may not be the last word in polished Spanish cuisine, but the food is honest, the prices low, and the atmosphere, every aspect but the service. We ate outdoors on a mezzanine, overlooking everything, drink wine in twice glasses, and had a great time for \$20 a person. It's not like eating at Regency Bar and Grill, which I consider one of the best restaurants operating downtown, but Old Madrid deserves your attention.

It's been a long time since I thought of the phrase "power to the people," but restaurant enthusiasts saved the Cotton Patch from closing. From the moment it was announced that it would shut its doors at the end of June, the restaurant received 75 to 100 phone calls a day, about four a minute with at least 2000 signatures, and not fewer than 200 letters. On the strength of this outpouring of concern and affection — some from the Cotton Patch restaurant in San Diego, some from the owners are keeping it open for a long time to come.

The bad news could not be done for the Cotton Patch Ship, which will soon be forced to move. This restaurant has been in Hillcrest for more than 35 years. It, too, was a landmark and should have been protected by a city ordinance. But the Cotton Patch Ship couldn't find a site in Hillcrest, so it's moving to El Cajon Boulevard in San Diego. Captains (and food) also sent Grand Anders out of San Diego. The Cotton Patch Ship will continue its operation, but there should be some protective act to save our historic eating places.

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## LETTERS

(continued from page 2)  
 misread name of all. At the cross I've own people rejected Him and murdered Him, treating Him worse than a common thief. Throughout the centuries since His death and glorious resurrection, Jesus has been misrepresented by many, interpreted by some. Now in 1991, the newspapers heard and seen on the street corner and in the mass media is nothing new. The fact is these people misrepresenting Jesus do not know who He really is.

Jesus is not a New Age. Jesus is not a part of the Esoteric. Jesus is the Son of God.  
 Furthermore, I could not decipher any Biblical truths concerning the Esoteric's beliefs or concerning Jesus Christ in the entire article. The writings that were said to be Jesus' words on page 18 certainly were not. They do not exist in the Bible. Other misconceptions of what the Esoteric believes and what the Bible teaches abound in this report. For example, the reference to reincarnation on page 17 and how it was defined in the New Testament is false information. Nowhere in the Bible is there any talking of reincarnation as a component of believing in Christ.

We approached Amy Wallace concerning her relationship with Betty Brodick. She claimed that she could provide the exclusive interview and access to Betty Brodick and suggested a preliminary interview. A contract was never signed and no interview was ever offered to Amy Wallace by Pocket Books. Such an offer would have been contingent on an acceptable proposal. A contract existed only for Dennis Clousner, who decided not to do the book. The fear of lawsuits against him. A fact that was extremely disappointing to Judith Regan and myself.

Though the misrepresentation of Judith Regan and myself by Pocket Books is hardly standard across the board, Simon & Schuster's indecently obscure is outstanding and does provide substantial protection to a conscientious author. Pocket Books/Simon & Schuster is a professional and ethical publishing house whose endeavors to publish a quality work are consistent with ours at Waterside Productions.  
 Julie Castiglia  
 Waterside Productions, Inc.  
 Literary Agents  
 Del Mar

**From The Agent Of Record**  
 Though your report on the Brodick case ("City Lights," June 18), was more than interesting, I would like to clarify some points.  
 At the time of the initial interest in the Brodick case, I was the agent of record for Dennis Clousner, and later, Amy Wallace. I initiated the contact with Simon & Schuster senior editor Judith Regan at Pocket Books.

In all of my conversations and correspondence with Mr. Regan, she made it abundantly clear that she was interested only in a truthful, well-represented, and insightful book about the Brodick story. She made it clear to me and to my clients that she was not interested in a sensational or implausible account.

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Any city with a section of old buildings must decide to set that section aside as a historical one. How successful it will be depends upon several factors. For one thing, how consistently and how thoroughly was the refurbishing done?

A small area like the Gaslamp would need to have every old building brought into like-new condition. This has not been done. Also, the more recent structures which exist then simply dilute the effect.

New York's Greenwich Village is a large area of former Manhattan. It has new and old side by side, but it seems worthwhile seeking out gems of mid historical value, and there is guided walking tours helping the visitor locate them. (Aside from the old city hall, we find little historical interest connected with

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 Julie Castiglia  
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 Literary Agents  
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**France Will Always Have Paris**

In view of recent criticism of the Gaslamp Quarter as a failed concept ("City Lights," June 18), take a moment to consider it carefully. What was the purpose of such a plan? What were the planners trying to achieve?

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New York's Greenwich Village is a large area of former Manhattan. It has new and old side by side, but it seems worthwhile seeking out gems of mid historical value, and there is guided walking tours helping the visitor locate them. (Aside from the old city hall, we find little historical interest connected with

buildings which were built here in the 1880s and 1900s.)

For consistency, take Texas, Mexico, where the entire town retains the external appearance of the colonial period, the 16th to 18th centuries.

Europe, of course, has vast historical resources, going back even to prehistoric times (Stonehenge, Lascaux), as well as buildings still standing that are incredibly venerable. England has churches and monasteries dating to Saxon times. A farmhouse for sale within the past few years was built in 1807. France has Paris, 2,000 years old. In church of St. Germain in Auxerre is 1200 AD. Spain, Greece all have their monuments of great age.

A.M. Pearson  
 downtown

## The Sum Of The Squares

The "pioneer school house" picture in the June 21 issue of the Reader ("Picture Story") showed a diagram on the blackboard referred to by the caption as "a geometry problem." In fact, it was not a problem.

Instead, it is a rather elegant demonstration of Pythagoras' Theorem that, in a right triangle, the square of the side subtending the right angle is equal to the sum of the squares on the sides containing the right angle (or in more modern terms: in a right triangle, the square of the hypotenuse is equal to the sum of the squares of the other two sides).  
 IV, Librarian  
 Del Mar

## Learned A Lot About Mike

In the issue dated March 8, the Reader ran a second review of Mike's new album, *London Murmur*. New York, written by Mike Kennedy. Even though some time has passed, the review still astounds me, and so I must write this brief letter.

Obviously I find the record review in the Reader to be far above average and very informative and helpful. This was the reason that Mr. Kennedy's review stood out like a sore thumb.

Contrary to Mr. Kennedy's opinion, this album is original, distinctive, upbeat, and energetic. I predict that most of the songs on the album will endure far longer than Mr. Kennedy's career as a music critic.

I don't understand why a reviewer who is so admittedly biased and narrow-minded was assigned to review this album in the first place.

If you were seeking an evaluation of a new Chinese restaurant, would you ask the opinion of a person who owned a Chinese food? If indeed Mr. Kennedy so gravitates toward "music of the past, even ugly nature" that he cannot appreciate music that is "smooth" and "well constructed" as Mr. Kennedy should be limited to that subject matter he is capable of assessing.

It is unfortunate that one of our reviewers operates under such an occupational handicap, but it is unfortunate in its attempt to impose his own prejudice upon the rest of us, insulting both the musician and all her fans with words like "indifferent" and "ugly." This is not my idea of the purpose of a music review. Reading Mike Kennedy's review, I learned quite a bit about Mike Kennedy and nothing about London Murmur New York.  
 L. DeMaist  
 Ocean Beach

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# EVENTS THEATER MUSIC & FILM

## BASS BASICS

Howdy! Name's Billy Bob Joe Don Jackson, out of Palatka, Florida. Call me Bill. See, what time's that Shamu fella supposed to be back out here? All right, guess we'll see a spell.

Me and the missus — say, howdy, howdy — we just pulled into San Diego this morning. Yea, that's my pickup over there. The one with the bus boat hitched behind. 'Course, we're out here to see Disneyland and this here Sea World and such, but I figured I'd square in a touch of bass fishing while the missus hits the souvenir shops. What's that? You've never been bassin'?

Son, you've never lead till you've had ten pounds of fighting largemouth trying to tear the red outers your hands! Why back in Palatka... hang on a sec.

Honeybun, while you're going, could you terch me back a Coke? Thanks.

Acchew, like I was saying, back in Palatka, we've got more bass than you can shake a swamp leg at. We're talkin' lunkers, boy! No, not lunkers... lunkers! You know big songdogs. They bunker down below some old cypress root and charge on 'em when it's anything that moves. It's an awesome sight, believe you me, to see their water bad when those fellas commence to hunting their dinner.

Hell, yea! Those fellas ain't particular. When a bass is hungry, he'll go after anything shiner, crumple, baby dace, frog, whatever. In fact, the fry berry bass make it a point to clear out their parents' nest before too long, 'cause they know their fella'll cut in soon as ten at look at 'em.

Well, now, you've touched on kinda a sore subject with me. Myself, I prefer your basic bass-catchin' reel along underneath a cane rod. Fella name of Himen T. Black up at Morris, Georgia, makes 'em for me. I take a pole and a bucket of shiners and

a six-pack of Dixie and head for the polymers. You see, if I want a little variety, I might bring along a can of night-movers, or a tug of crumple, but that's about it. Jasper — he's my coonhound — keeps me company.

Some of these other fellas, though, they like to get fancy, what with their spinning reels and Japanese fly rods and scented pork lures... and a damn electronic fish finder! Hell no, that's not bassin'! Might as well be a Mister Prissy pants trout fisherman if you're going to mess with all that truck!

Well now, it's easy and it ain't easy. Sure, if you've got a

granddaddy largemouth sitting in the shallow around seepertine, and you plug a minnow right in front of his ugly knees, he's going

to make that shiner! That's the easy part. The hard part is first finding him. Some fellas say that

(continued on page 3, col. 1)

## TALK OF SARKHAROV

In 1961 the distinguished Soviet nuclear scientist Andrei Sakharov wrote a note to Nikita Khrushchev, expressing his opposition to the resumption of nuclear testing, a policy the Soviet political boss had already decided on.

Khrushchev's reply was decisive, accusing Sakharov of being "grounded beyond science into politics. Here he's poking his nose where it doesn't belong. You can be a good scientist without understanding a thing about politics... Leave politics to us — we're the specialists."

But that, of course, turned out to be the chief issue in Sakharov's life — not his important contributions to nuclear physics, nor his paramount role in

(continued on page 4, col. 1)



Sally Rand in Balboa Park, 1936

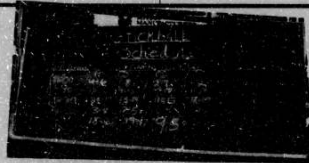
## A WALK ON THE DRAMATIC SIDE

Sally Rand shows renewed fire recognition as a serious theatrical performer. She had hit pots in several silent films in the 1920s, but she reached her cinematic peak in 1927, in Cecil B. DeMille's *King of Kings*, in which she acted a small role as Mary Magdalene's slave. Rand really earned her time by dancing in the ball, her decency protected under by two large ornate feathers that she skillfully maneuvered about her flesh or by large "bubblin'" balloons she carried. Larry Booth, an anarchist with the San Diego Historical Society, recalls seeing Rand perform in Texas in 1935, when he was 14 years old. "I was bitterly disappointed myself," said Booth. "She was so skillful with the fans that I didn't see any bare flesh."

Rand became known as a fan dancer, though she made it clear she deplored the label when she arrived in San Diego in April of 1936 to appear at the California Pacific International Exposition in Balboa Park. Why she knew lots of dance compositions, she said, according to an April 10, 1936 press account. Rand told her interviewer it was as unfair to call her a fan dancer as it would be "to call Palestrina the banished march player merely because he happened to do better well with Chopin's great composition."

"Asked if her famous nude dances did not make a primary appeal to sensuality," the front-page news story continued, Rand replied, "I can't control the motive of individuals who come to see my performance. But I can sincerely say that I believe only a moon... could watch my dances and find anything uppermost in his mind... I have worked, studied, educated myself for great dramatic roles on the stage." To distance herself further from smut in women's mind, Rand refused to visit what was popularly known as the nudist colony, which occupied Balboa Park's Zoo Gardens during the expo. And she said in

(continued on page 3, col. 2)



## SOMETHING ABOUT STICKBALL

What are you giving me! Stickball! This is Southern California, for Christ's sake! What do they know about stickball around here? Wind-surfing, that's what all these blond guys do. And drive 'em!

Except I forgot about yuppies

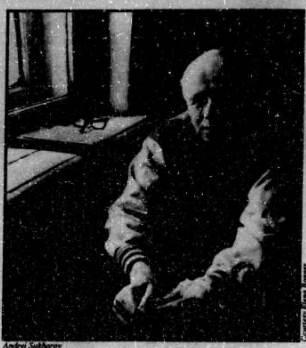
and nominalists. That's got to be what this West Coast Stickball Tournament is about. Forty teams there are supposed to be, from law firms, accounting firms, commercial real estate, athletic clubs, banks, public relations firms, and things like that, and each team is paying an entrance fee of \$2 dollars.

Fifty dollars! When I was playing stickball, when it was a real city game for real city kids and not a tournament organized by the Central City Association, and not with food, books, vendors, and

(continued on page 5, col. 2)



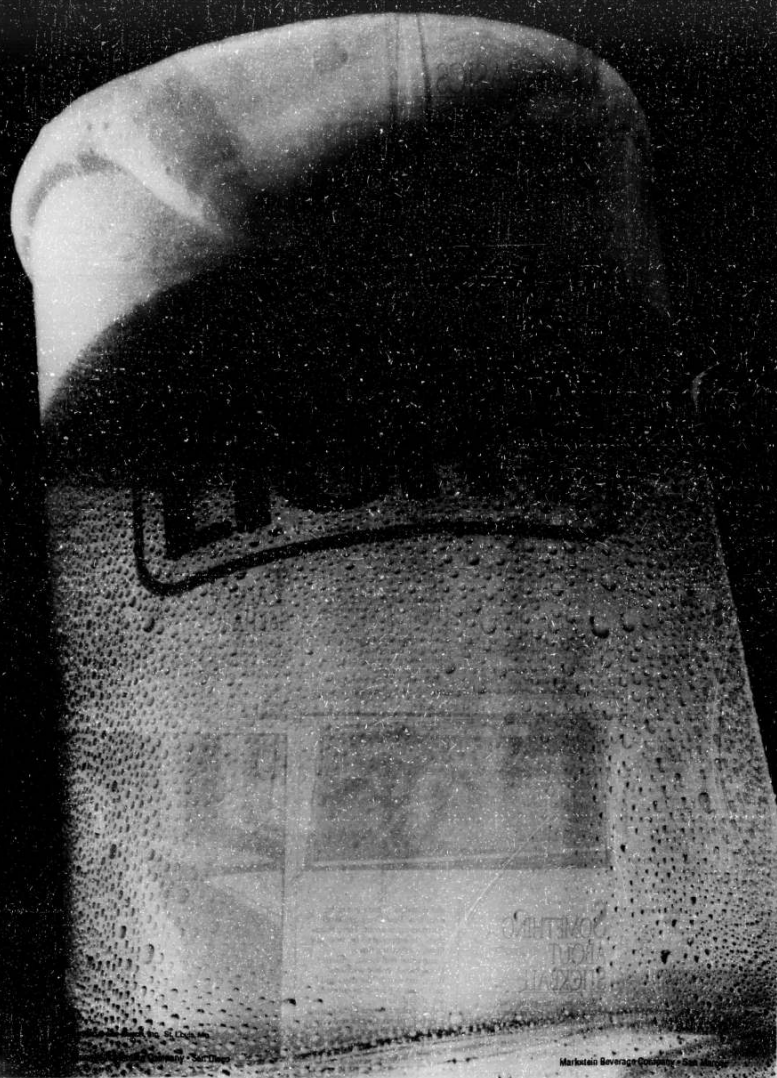
Photography by Ray C. C.



Andrei Sakharov



Everything else is just a light.



# BASS BASICS

(continued from page D)

comes with experience, others say it's a gift. He's just the way I've been blessed.

Here's the music. Got my Cole, Josephine? Thanks. I was just telling this fellow how I've been blessed. What's that?

Now, where was I? Right. All right, bring me back a pinch.

Where to find 'em. Look for fallen trees in the water, patches of weeds, rock piles, just about anywhere a big ol' bass can sit nice and cool and wait for his dinner to come by. Look around and see what he's used to eating.

Then you'll see a very nice right in front of him, he has given it a little nod. Then BAM! See that hook?

Up with your red tip, keep the line outta the water, and start reeling that sucker in. Watch him blow, brotha. 'Cause he'll make a run for it with your little 100-pounder. You won't exactly be the highest fish on God's green earth, but he's a hell of a fish.

On music comes that Sham, fellow. What's the musical? Hey, brotha! That rucker jump!

Michael Robertson, fishing enthusiast, and Ranger Dave Holt, fishing novice, will share their bass fishing knowledge on Saturday, July 21, at the campfire circle at Lake Morena County Park. Take I-8 east to Buckman Springs Road, go south four miles to Old Drive, then west three

miles to Lake Morena Drive. The park entrance is on the right. Beginning at 7:30 p.m., the presentation will include the basics of bass-fishing equipment, how to rig properly and march lures to conditions, and techniques for winning in Lake Morena's fishing derby. The talk is free, but there is a park entrance fee.

— Joe Daley

# A WALK ON THE DRAMATIC SIDE

(continued from page D)

a subsequent interview. "What success I may now enjoy I owe to painstaking work and study in the classic ballroom."

Rand danced four times daily at the expo, twice made what is now called the Palmside Building and twice under the star, in the center of the park.

San Diego's Maureen O'Donnell can't resist repeating Queen Nelly's couplet "Bally Rand needs an extra hand," and Rand would likely be pleased that O'Donnell will include her in Walkabout International's upcoming talkshow that embraces the Top-seed-winning Old Globe Theatre and other Balboa

Park places and happenings that can loosely be described as theatrical.

The first stop along the walk is the Sprinkles Open Pavilion, built for the 1915 exposition celebrating the completion of the Panama Canal. From there, O'Donnell, leading out plenty of trivia, will lead walkers to Marie Hirschman's Puppet Theatre, the Palmside Building, the Starlight Bowl, the Centro Cultural de la Raza, the Zoro Gardens (which is often mistakenly spelled Zoro).

Sprinkles for "Bally Rand" and where free Shakespeare is offered on weekend summer even, the San Diego Junior Theatre (where Rachel Welch and Victor Buzon began their careers), the Old Globe Theatre (rebuilt after a 1978 arson fire), the Cassin Center Centre Stage, and the outdoor Festival Stage. "I always boycotted the place," O'Donnell says about the Festival Stage, built after the fire.

"It's just too much development for Balboa Park, to my thinking."

The walk, entitled "Balboa Park from a Dramatic Perspective," begins at 6:15 p.m. on Monday, July 13, at the northeast corner of Sixth Avenue and Laurel Street.

It's free. For more information about this and other Walkabout walks, call 233-3434 or for a recorded listing of upcoming walks, call 223-3434.

— Jackie McGrath

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## TALK OF SAKHAROV

Continued from page 1  
developing the Soviet hydrogen bomb, his recognition, in middle age, that a scientist had to be a full human being. He had to take moral responsibility for what he was doing, he had to be concerned with the kind of society he was living in, and he did not leave politics to the politicians. For the rest of his extraordinarily active career, Sakharov was no longer just a good physicist — he was an active figure in that moral, intellectual, and political movement that is still, a year after his death, struggling to free the Soviet Union from its monstrous legacies of falsehood and despotism.

How Sakharov came to this decisive change in his thought and his action and how he followed the consequences of the change through decades of anti-

rights activism (including six years of internal exile, denunciations by Party hacks, and constant persecution of himself and his family by the KGB) is the subject of his Memoirs, published this year. It is a detailed, factual, rather plodding book, miserably honest, utterly lacking in self-dramatization — and all the more impressive because it is in no way set to exalt its central figure.

"I'm no politician, no prophet, and certainly no angel," writes Sakharov wryly in a passage where he takes issue with Alexander Solzhenitsyn, a dissenter of a different sort. "What I've done and what I am are not the result of any miracle but the natural consequences of what life has made me. I've been influenced, of course, by the people I've known — and the books I've read."

That is, he did not see out to be one of the great Russian heroes of conscience, in a tradition going back to Tsarist times and continuing through the Russian Revolution. The circumstances of



history forced this role on him — and also the does not mention it explicitly, but every page of his Memoirs proclaims to his fundamental traits of character: his uncompromising devotion to truth, his intense hatred of injustice, his profound skepticism.

Sakharov's program for the

transformation of the Soviet Union, which he elaborated in document after document, in spite of attacks by the government, included proposals that now, a couple of decades later, seem surprisingly familiar: Economic autonomy for factories; partial decentralization of economic and social activity; amnesty for political prisoners; the freedom to strike, freedom of speech, conscience, and the press;

public oversight of governmental decisions; freedom of residence, of employment, of emigration; the banning of special privileges for members of the Communist Party; the right of succession for the Soviet republics; a multiparty system; or, to name it all up, democracy, freedom, and human rights — these are some ideas we hear from the chief political leader of the Soviet Union himself. But Sakharov was the pioneer in glance and penetration, and at a time when making such ideas public was far more dangerous — and Mikhail Gorbachev still has a long way to go to catch up with him.

Sakharov's prolonged, painful battle to create a better, more humane life for the people of his country, along with his clear-eyed recognition of how terribly his sanity and truth had degenerated under the Soviet regime, might have made a lesser man pessimistic about the future. A lesser man might even have

given up the fight. Not Sakharov, whose inner resources of energy and courage seem to have been bottomless.

"Maybe I'm naive," he commented, "but I began to believe that this wretched, downcast, corrupt, and drunken people — no longer even a people in the strict sense of the word — is not yet entirely lost, not yet dead. The grandeur of Russia's history, the Orthodox religious revival, our role in revolutionary internationalism, may all seem unreal illusions when we contemplate today's Russia, but sparks of simple humanity and compassion for others and a thirst for spiritual fulfillment have not yet been utterly extinguished. Will anything come of them? For the nation as a whole, I have no idea, but in that is important? On the personal plane, I am certain that so long as there are people, the sparks will glow."

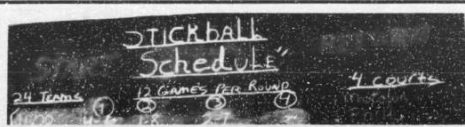
While Andrei Sakharov was alive, the Russian sparks were glowing very brightly.

Physicist Sidney Drell of Stanford University will talk about his friend and colleague, the late Andrei Sakharov, at D.O. Wells Books, 7527 La Jolla Village, La Jolla. The date and time: Wednesday, July 25, at 7:30 p.m. The event is free. For further information, phone 456-1800.

— John Peter Applebraun

## SOMETHING ABOUT STICKBALL

Continued from page 1  
live environment, and not for men in three-piece suits in BMWs. Back then the reason we played stickball is because we couldn't afford to buy a baseball or a baseball bat, and we had to get along with a rubber Spalden of a scuffed-up old tennis ball and a goddam stick. And the reason we played on Jerome



Avenue, in the middle of the can and buses honking by, and under the elevated train, was not that we thought it was cool and reminiscent of quieter old times to play a half-sized version of baseball in the street but that we didn't have any baseball diamonds to play on!

I bet those guys from law firms and athletic clubs never even heard of Jerome Avenue. The sounds of the words are like music. Imagine it's a Saturday in July, but not now and not here. Ten o'clock in the morning, and already it's 90 degrees and maybe 90 percent humidity. A great day for stickball on the white-hot

streets of the Bronx.

And me? I'm the greatest, why pretend? All the guys I play with know it, they look up to me. Why? 'Cause I've got the bat. There's a story connected with this bat. My Aunt Lina came to stay with us from Greenpoint, her husband was knocking the bottle and sometimes knocking her against the wall, and she brought her broom with her. Lina was a timid little woman, she didn't have any self-confidence, so she clung to that broom as though it was the only thing that kept her from drowning in a world of brutal men. It was a fancy broom, too, not the kind you get in the \$6.10. Her mother-in-law gave it

to her as a wedding present from Gimbel's.

I had my eye on that broom. The handle was thicker, handier, longer than any broom handle anybody in the Bronx ever seen before. Sometimes my Aunt Lina would actually sweep up a little, though Ma said the guy in her way. But most of the time she just sat around leaning on the broom and crying.

This was hard on me. The Irish kids from P.S. 73 had the best stickball bat in the neighborhood, and they used to win maybe every game, unless we turned it into a fight. It's not so nice to always be

(continued on page 6)

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(Continued from page 5)

on the long side, and I wasn't getting any younger. I had to have Aunt Lina's department store.

I figured out a plan. I thought if I could get my Aunt Lina to feel confident about how to manage her husband, then she wouldn't cling to that broom so hard, and she went back to him maybe she'd just forget about it and leave it behind with me.

My friend's older brother, this really good-looking guy named Mario, was studying psychology or something at City College. So I had him come over to the house and talk to my Aunt Lina how to get along with her husband the drunk. He gave her tips about what drunk people are like and how they get that way and what you should say to them when they come after you with a broken bottle.

She didn't want to listen to Mario at first, but after a bit she got interested in what he was talking about. He came around a lot after that, telling her about alcoholism and unconscious hostility and all that, and she kept listening. She even got more cheerful looking, and she almost never even looked at the broom. She said Lina was turning into a

real strong personality, and when she finally got together with her husband again, she'd know how to show him what's what.

A few weeks later, it was time to try the psychology out. Since I was the one behind it all, I went out to Greenpoint on the subway to get my uncle and brought him back to the house. I was pretty depressed that day, because the uncle had been the pants off in the stickball the day before, right on Jerome Avenue. Seeing my uncle already with a load on didn't make me feel any better, but I kept hoping for the best.

For the first couple of minutes, everything went okay. My Aunt Lina said, "I know you feel unconscious hostility to me, but I don't blame you, it's natural." My uncle didn't know what to make of that, so he kept his mouth shut, which was always a good thing between them.

But when she told him the reason he drank so much was resentment because his mother stopped breast feeding him so early, all the anger rose into his head and it was the same old story. He really smashed the kitchen before we got him out of there, with my Aunt Lina crying and screaming as though she'd

been fired in a firing pin. It looked as though my stickball career wasn't going to go anywhere. But wonder of wonders, my Aunt Lina ran off with Mario the psychology student and left her broom behind. And a couple of days later, it wasn't a broom anymore but the real stickball bat in the West Bronx.

You see, there's something these designer stickball players can't know, even while they're knocking their Ralph Lauren socks off competing for a 1997 Chevy Suburban. There is a God of real stickball players, and His dwelling place is not in downtown San Diego but in the slums of Jerome Avenue.

The Second Annual West Coast Stickball Tournament will take place on Saturday, July 21, from 8:00 a.m. to 5:00 p.m. The location is downtown San Diego: a several-block area around the corner of Fourth Avenue and B Street. The event is free to spectators. To register a team, or for further information, phone the Central City Sports Association at 214-0331.

— Antonio Sappa

## READER'S GUIDE TO LOCAL EVENTS

Contributors to READER'S EVENTS must be reached by mail no later than the Friday preceding the Thursday event in order to be considered for publication. Events listed may change. For more information, call the Reader's Guide Office at 1-706-684-1111. Do not phone. The Reader's Guide 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 price, the address where it is to be held (including neighborhood), a contact person, name and phone number, for publication in READER'S EVENTS. EDITOR: P.O. Box 85583, San Diego, CA 92186-5853.

**Rock and Roll Concert**, the second annual "Rock without Borders" concert, featuring bands from Mexico and the United States, will take place on Sunday, July 21, beginning at 8 p.m. at the Teatro del Estado (State Theater). For ticket information, call 1-706-554-6422 or 1-706-554-6421 (Spanish speaking only).

## BAJA

**"Simplemente Victoria"** ("Simply Victoria"), Mexican scene Victoria Bullfights, is a family-oriented play on Friday, July 20, and Saturday, July 21, at 7 p.m. and 9 p.m. at the Teatro Cultural Centro, P.O. Box 1000, San Diego. For ticket information, call 1-706-684-1111 (Bilingual).

**Volleyball Tournament**, Columbia Valley in Rossmore Beach will host a volleyball tournament (five teams on a team, one of whom must be a woman) on Friday, July 20, and Saturday, July 21, beginning at 8 a.m. Registration fees include a souvenir T-shirt, one beer, and food. For applications and general information call the Rossmore Tourism Office at 1-706-612-0200 or Tourism and Convention Bureau at 1-706-612-0399 (Bilingual).

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## OUTDOORS

**Camdenville Classic**, or "Shorelands", are most likely to form over San Diego County's desert and mountains during the latter part of the summer season, beginning about late July. The clouds appear by mid-afternoon — often the result of moist, tropical air entering the country from the south or southeast. Interest enough, these cloud buildups are accompanied by enough rain to flood the desert washes and mountain drainages. When this weather pattern allows the movement of moist air beyond the mountain ranges, even over San Diego County can experience the cool squirts of raindrops and spectacular evening lightning displays.

**July's Highest Tides**, plus 7.6 feet, occur at 6:43 p.m. on Friday, July 20, and at 8:25 p.m. on Saturday, July 21. The tide gauge at San Diego will offer different programs of modern, classical, and contemporary dance routines on Friday and Saturday, July 20 and 21, at 8 p.m., at the Latino Grove Arts Complex, 8075 Broadway, Lemon Grove. The program will offer new works by choreographers Dana Derricks, Laurie Lerner, Judith Sherry, and Tanya White. For ticket information, call 469-7020.

**Black Walk, Redwood International** is sponsoring a rock session the UCSD campus to Black's "Cactus and north through the famous 'wetness' option." Black's Rock in the Stone Pines Golf Reserve on Saturday, July 21, beginning at 1:30 p.m. The event will offer scenic views of the ocean from the beach, and a small crowd will be on hand and some change to take the bus back from the moon. Participation is free. For more information, call 231-7463.

**County Center Park** hosts the San Diego County Department of Parks and Recreation is sponsoring park and outdoor events of the 110-year-old La Casa de Rancho.

**Rock of the Station**, the Mexican band Bousquet will perform on Friday, July 20, at 8 p.m. at the Cafe Literario del Teatro del Estado (State Theater), Rossmore Beach. For ticket information, call 1-706-554-6422 or 1-706-554-6421 (Spanish speaking only).

**Movie at the Max**, the Cinema Theatre presents Nigella Falls, from Monday to Friday at 3 p.m., 5 p.m., 7 p.m., and 9 p.m. and on Saturday and Sunday at 11 a.m., 1 p.m., 3 p.m., 7 p.m., and 9 p.m. The theater is located in the Tinseltown Cultural Center, P.O. Box 1000, San Diego. For ticket information, call 1-706-684-1111 (Bilingual).

**Tee Walk, Offshore Tour** of Balboa Park is sponsoring a free guided tour of Balboa Park on Saturday, July 21, at 10 a.m. Horticulturists will discuss the many varieties of trees found in the park. Meet at the Botanical Building.

**Grants** 1-10 for the opening on the beach again next week, most likely during nocturnal, evening tides on the morning of July 23 and 24, 2 a.m. These small, strong fish tend to come ashore on windy, gently sloping beaches such as Miramar, Mission Beach, Pacific Beach, La Jolla Shores, and Del Mar. California law allows the taking of grunion (the beach only) in numbers that pose no threat to the fishery. La Jolla Shores is exempt from the gathering area since it's part of an ecological reserve.

## DANCE

**"Dance Collections"**, the San Diego Dance Design, the Latino Grove Arts Complex, County Center Dancers, and members of the Repertory Dance Workshop of Palomar will offer different programs of modern, classical, and contemporary dance routines on Friday and Saturday, July 20 and 21, at 8 p.m., at the Latino Grove Arts Complex, 8075 Broadway, Lemon Grove. The program will offer new works by choreographers Dana Derricks, Laurie Lerner, Judith Sherry, and Tanya White. For ticket information, call 469-7020.

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**County Center Park** hosts the San Diego County Department of Parks and Recreation is sponsoring park and outdoor events of the 110-year-old La Casa de Rancho.

**Classic and Folk Dances of India** will be presented free outside the San Diego Museum of Art in Balboa Park on Saturday, July 21, from noon to 4 p.m. Participants will wear authentic costumes from different parts of India, and food will be sold. For more information, call 239-2531.

**"A Holy Place"**, the Opus Culture will present a dance performance by the Opus Dance Troupe on Saturday, July 21, at 7 p.m., at the gallery, located at 144 C Street, downtown. The program consists of a set of three dances choreographed by Rita Perti that are based on themes as forth in a triptych by Michael Decker and Barry Elmer mixed specially for the dances. For ticket information, call 239-2531, 239-2531, or 232-8000.

**Balloon Dancing**, the Viva Balloons Dancers host a dance every Saturday from 9 p.m. to 10:30 p.m. at the Viva Women's Clubhouse, 1375 East Oak Drive, Vista. Participants can dance tango, Latin, and swing style to recorded music. For ticket information, call 744-9628 or 746-7970.

**"Lafayette"**, born from Jerry Lempert and Kay Clark, known as "Laf", will present a program of individual and collective dance routines at 3 Company of Dancers Studio, 1215 Fifth Avenue, Hillcrest, on Saturday and Sunday, July 21 and 22, at 8:30 p.m. Included in the program will be Cello Clark, a piece for three dancers that examines society's connection with coffee. For ticket information, call 236-9523.

**More Balloon Dancing**, the Jockey Box Jokers will play current hits and popular rhythms aimed for hootie, club, and party dancing on Saturday, July 21, from 8:30 p.m. to midnight, at the Silverado Moon, 3791 Ula Street, North Park. For ticket information, call 433-9843.

**A Can-Can Dance** by members of Joe Esda's Balboa Bets will highlight the Balboa Day celebration of the House of France at 7 p.m., Sunday, July 22, on the House of Pacific Relations International Company stage in Balboa Park. Other entertainment.

will include gaiters Jacqueline Randall, dancers George and Raine Chiswell, and soprano Renata Hummer. Admission is free. For more information, call 562-0544.

**Highland Swing Dance**, Jack Albridge and his 20-member band will provide the music for an evening of swing dancing at the War Memorial Building, located at the southeast corner of the San Diego Zoo parking lot in Balboa Park, on Sunday, July 22, from 7 p.m. to 9 p.m. For ticket or general information, call 275-1555.

**Dance Exhibition**, demonstrations of international folk and square dancing will be staged in the Open Pavilion in Balboa Park near Thursday, July 21, from 7:45 p.m. to midnight, Tuesday, July 24, and next Thursday, July 26. The program comprises 160 minutes of short films from Japan, Hungary, the USA, Bulgaria, Canada, and Italy. The museum is located at 100 Prospect Street, La Jolla. For ticket information, call 778-8607.

**"Mevius"**, the 1936 film directed by Robert Z. Leonard will screen at the East County Performing Arts Center, 210 East Main Street, El Cajon, at

## FILM

**"A Conversation with Frank Lloyd Wright"** and "Fountainhead" (the film will be presented in the Coplan Auditorium of the San Diego Museum of Art tonight, Thursday, July 19, at 8 p.m. For ticket information, call 232-7913 x170.

**Festival of Animation**, the San Diego Museum of Contemporary Art continues screenings of its brief of the Festival of Animation at 7 p.m. and 9:30 p.m. Friday, July 20, at 7 p.m., 9:30 p.m., and midnight Saturday, July 21, at 7 p.m., 9:30 p.m., and 11:30 p.m. Sunday, July 22, at 7:45 p.m., 10:30 p.m., 12:30 p.m., 2:30 p.m., 4:30 p.m., 6:30 p.m., 8:30 p.m., and 10:30 p.m. The event is sponsored by the City of San Diego and the "Twilight to the Park" Concerts Committee. Admission is free. For more information, call 239-0512.

**"Mevius"**, the 1936 film directed by Robert Z. Leonard will screen at the East County Performing Arts Center, 210 East Main Street, El Cajon, at

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**JD's Western Dance Co.**

Beginner/Intermediate/Advanced/Level 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# READER'S GUIDE TO LOCAL EVENTS

from Bait 60 and The Unsubscribable as well as an array of high-tech hits on Saturday, July 12, at 3 p.m., on the golf course at the Ocean Hills Country Club, 4011 Lessor Valley Way, Chula Vista. Attendees are invited to bring a picnic lunch. Admission is free. To reach the club, take I-5 to Highway 78 east to Chula Vista. Exit at Highway 78 and follow the signs to the club. For more information, call 439-4121.

**Jazz and Classical Music** will be performed by Raul Lora Ball and present Dave Mackay or Worth and Mike Rosales. 300 South Avenue, Hillcrest, on Saturday, July 12, at 8 p.m. For ticket and reservation information, call 749-4611.

**Horns and Organ Music**, Heather Burbanck, principal trombone with the San Diego Symphony, and Robert Thompson, San Diego City organ, will perform selections by Bach, Telemann, Schumann, Mendelssohn, and others at 2 p.m. Sunday, July 22, at the Spanish Pavilion in Balboa Park. The concert is free. 226-0819.

**Dixieland Jazz**, the Chicago Six Dixieland Jazz Band will perform on Sunday, July 22, from 2 p.m. to 6 p.m. at Scripps Ranch, 1100 Coast Boulevard in La Jolla. The concert is part of the La Jolla Community by the Sea series presented by the La Jolla town council. Admission is free. For more information, call 454-1444.

**And More Dixieland**, the Hot Fives featuring Jai Band will perform at the East County Performing Arts Center on Sunday, July 22, at 2 p.m. The Los Angeles-based group will be joined by such jazz stars as Jai Carroll and San Diego's High Society Jazz Band. The center is located at 210 East Main Street, El Cajon. For ticket information, call 440-2277.

**Classical Concert**, the Chula Vista Music Festival presents a concert of classical music performed by the Holland-Moore String Trio on Sunday, July 22, from 2 p.m. to 3 p.m. at the Sweetwater Marsh, where the center is located. Admission is free, bring a lawn chair if you wish. To reach the center, take the E Street exit from I-5 and drive west approximately 200 yards to the beachfront. Turn right on the dirt road and park at the lot, a shuttle bus will transport visitors to the center for a fee. The concert is free. For more information, call 422-7491.

**For Baroque**, the chamber trio La Intrigue will perform at the Athenaeum, Main and Arts Library, 3300 Wall Street, La Jolla, on Sunday, July 22, at 4 p.m. The program will include music by Bach, Handel, and others. For ticket information, call 454-5872.

**Another Jazz**, the Phoenix College Jazz Ensemble, under the direction of Dick Harvey, will perform at the El Cajon Civic Center, 3323 East Valley Parkway off Sunset Drive and Highway 155.

**Excelsior**, on Sunday, July 22, at 7 p.m. Black and white seating will be available. For ticket information, call 744-1130 or 417-7136.

**String Orchestra Concert**, the Jewish Community Center String Orchestra will perform a free concert on Sunday, July 22, at 3:30 p.m. by the Fischberg Hall at the El Centro Community Center, 4124 Lancaster Drive, La Jolla. The program will include music by Beethoven and others. For more information, call 451-3030.

**Dixieland**, the Duck Brown 15-Piece Jazz Band will perform on Monday, July 23, from 7 p.m. to 9 p.m. at USC's Campus Theater, located in Alcalá Park, Linda Vista Road, Linda Vista. Admission is free. For more information, call 740-4555.

**Quartet Concert**, the Mandolin Performance Trust Band's "Music at Dusk" series concludes on Monday, July 23, with a performance by the Quartet Quartet at the San Diego Presbyterian Church, 3994 Tibbet Street at Civic Center, Point Loma. The concert will begin at 7 p.m. Admission is by donation. For more information, call 233-1585.

**Organ Concert**, Gidon Turk, organist and conductor of the Mary's Episcopal Church in Philadelphia and resident organist of the Ocean Grove Association in New Jersey, will perform pieces by Bach, Mozart, Schumann, and others. The program will include music by Bach, Handel, and others. For ticket information, call 454-5872.

**Another Jazz**, the Phoenix College Jazz Ensemble, under the direction of Dick Harvey, will perform at the El Cajon Civic Center, 3323 East Valley Parkway off Sunset Drive and Highway 155.

**American Indian Artist Floyd** Westerman will present a concert at the San Marcos Village 847 West San Marcos Boulevard, San Marcos, on Monday, July 23, from 8 p.m. to 9 p.m. Westerman sings songs about the treatment of Indians and their hopes for understanding among peoples. Admission is free. For more information, call 899-3996 or 744-2127.

**Classical Recital**, soprano Tanya Smith, mezzo-soprano Katarina Ann, and pianist Howard Mills will offer music by Mozart, Bach, Beethoven, Schubert, and others. The recital will be at the El Centro Community Center, 4124 Lancaster Drive, La Jolla, on Monday, July 23, at 8 p.m. Admission is free. For more information, call 451-3030.

**More Jazz**, the Art Johnson Quartet, with Fred Doherty, Ron Ogden, and Ray Jackson will perform at the El Centro Community Center, 4124 Lancaster Drive, La Jolla, on Monday, July 23, at 8 p.m. Admission is free. For more information, call 451-3030.

**"A Night in the Park"**, the City of San Diego's series of free concerts in the Organ Pavilion in Balboa Park continues on Monday, July 23, with performances by the Kente Music Community Band and the Mid-City Community Chorus. The show will begin at 6:30 p.m. and 8:30 p.m. For more information, call 239-0511.

**Organ Rock and Roll**, the Catfish will perform classic rock and roll songs from the 50s and 60s in the final concert of the City of San Diego's Organ Pavilion series. The concert is free. For more information, call 239-0511.

**Frank Lloyd Wright**, an Aschbach & Aschbach production, will present a lecture and demonstration at the Tibaldo Community Center, 1152 Laguna Hills Drive, Vista, at 7 p.m. Sunday, July 24. Admission is free. For more information, call 738-4373.

**"Opus 1: Architecture The Principles of Frank Lloyd Wright"**, Aaron Olsen, architect and professor at Stanford University's Department of Architecture, will speak on Wednesday, July 25, at 7 p.m. in the Copley Auditorium at the San Diego Museum of Art in Balboa Park. The lecture is being presented with the museum's Frank Lloyd Wright exhibit. For ticket information, call 232-7931 x70.

**"Victims, Madmen, Education: Symbolic Exposition in the Work of Frank Lloyd Wright"**, Marvin Kelly will present an informal discussion in the John M. and Sally B. Thomson Rooms of the San Diego Museum of Art in Balboa Park on Thursday, July 26, at 2 p.m. and 7 p.m. Admission is free with paid admission to the museum. For more information, call 232-7931 x70.

**"Adopting the Ultimate Image"**, Hasselblad and Nikon Photo Supplies will present a photographic seminar in the Pacific Surf Room at the Harbort Hotel, 2210 Hotel Circle North, San Diego, on Thursday, July 26, at 8:30 p.m. and 10:30 p.m. The seminar will be presented by Hasselblad and Nikon Photo Supplies. For more information, call 234-6621.

**More Comedy**, the Comedy Line at the Balboa Resort Hotel presents Raul O'Donnell and Bill Engvall's comedy show, Thursday, July 26, through Sunday, July 29, at 8:30 p.m. and 10:30 p.m. The show is a comedy line. For ticket information, call 489-5577.

**Steeple Readings**, Waco/Wicks, the San Diego Repertory Theatre's program of literary events, will present two staged readings this week. On Sunday, July 22, at 4 p.m. at the Island Rehearsal Hall at the corner of 13th Street and Island Avenue, downtown, Raul's Bucket of Blood by

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On Monday, July 23, *World War II* and the Ensemble Arts Theatre will present *The Zuluwazi Reaction* by Julius Maunula, directed by Douglas Jacobs. The play traces the birth of modern jazz engineering from the early '70s to the present day. This one will take place at the Lucien Space, 59 Human Place, downtown. Admission to both readings is free. For more information, call 231-556.

**Then with Overcoat and Gun** *Wrapped in Sex and Stripes*: Paula Carter and Steve Galtier will present an evening of poetry and music on Wednesday, July 25, at 8 p.m., at

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. Performers include B. Lin and bass guitarist David Curtis will accompany the vocal performance. For ticket information, call 238-6211.

**Comedy in Coronado**: Kurt Hesse, host of cable television's *Kill Time* with comedy will host a night of comedy at the La Avenida Restaurant, 1353 Chicago Avenue, Coronado, on Wednesday, July 25. Eric Jack, A.L. Lincoln, and Paul Landreger will provide the laughs beginning at 8 p.m. For charge information, call 475-6252.

**"Thinking in America"** stage and screen star Nicholas Pennel will perform in Eric Bogosian's black comedy about obsession with the American Dream, through Sunday, July 29, at the Elanthe North Theatre, 547 Fourth Avenue. Performances are scheduled at 8 p.m. Wednesday through Saturday, and at 2 p.m. on Sunday and Sunday for ticket information, call 234-9592.

## RADIO & TV

**Palmer Baseball**, the team takes on the St. Louis Cardinals beginning at 5:30 p.m., Friday, July 20, at 5 p.m., Sunday, July 22. The games will be broadcast on KZMB Radio (760 AM), on KZXX (435 AM), in Spanish, and on KLSI, Channel 51.

## GROSSMONT COLLEGE MUSIC DEPARTMENT AND THE EAST COUNTY PERFORMING ARTS CENTER PRESENT

### Arts Nova

**Lights Out Jazz**

Saturday, July 21  
8:00 p.m. \$6.00

Admission to Bandstand

**STEVE BAKER • PIANO**  
**FRED BERENSON • GUITAR**  
**DOUG BOOTH • BASS**  
**JAMES MORTON • DRUMS**  
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EAST COUNTY PERFORMING ARTS CENTER  
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ST. LOUIS, MO 63101

Box Office 488-3277 Home 4-6 p.m.  
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No cover charge for phone or mail orders  
FREE PARKING

**Jazz Music** performed by the Art Johnson Quartet, with Hank Dubois on bass, Ron Quilan on drums, and Ray Turner on piano and sax, will be broadcast on KLSI Radio (88.1 FM) on Tuesday, July 24, at 8 p.m. The concert is taking place at the San Diego City College, at C Street between 15th and 16th streets, downtown. For ticket information, call 457-4627 or 457-4727.

**"Solomon"**: KPBS Channel 35 will air the 1989 film that has been heralded as a landmark in American film. It chronicles six weeks in the lives of four dice-roller addicts on the road. The film says, for the first time in a feature film, "direct cinema" style that captures real-life events as they unfold without intervention by the filmmaker. The film has never been broadcast on national television. Albert and David Mendon and Charlotte Zwerin filmed the movie. It airs Tuesday, July 24, at 10 p.m., as an installment of the PBS' *Front View* series.

## SPORTS

**10K Run**, the Top Gun 10K and 1/2 mile roadwalk will take place at the Naval Air Station in Miramar on Sunday, July 21, beginning at 7:30 a.m. The 10K-unlimited course

## WEEKDAYS IN BAJA \$49.00

(per person, cash, no agency)

• 2 Nights & 3 Days  
• 1 Dinner (No Lodging)  
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• 1 Welcome Cocktail  
• 1 Hour of Tennis  
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All Taxes and Fees Included

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will weave through some of the world's most spectacular aircraft on the runway tarmac. For participating, all events can be seen on the "Twin Cities" Only Air Show on Friday, July 27, the previous 5th annual NASM Air Show. For ticket information, call 457-4627 or 457-4727.

**Poor Man's Puttins**, the second annual West Coast Struckball Tournament will take place on Saturday, July 21, in downtown San Diego, from 8 a.m. to 5 p.m. Seven-point nine players and two alternates will compete using a broomstick and a rubber ball. The tournament will be held on B Street between Third and Seventh avenues. The event is sponsored by the Central City Association. For registration information, call 234-5331.

**Palmer Baseball**, the struggling franchise takes on the high-flying Cincinnati Reds at Jack Murphy Stadium on Monday and Tuesday, July 23 and 24, at 7 p.m., and on Wednesday, July 25, at 4 p.m. A doubleheader against the Reds beginning at 2 p.m. New Thursday, July 26, the opposition is the Houston Astros, beginning at 7 p.m. For ticket information, call 253-4494.

## SPECIAL

**Comics, Comics, Comics**: Joseph Lowell will present a variety of active comic displays to playfully speak humor and satire, Friday through August 31, at 7:30 p.m., at the East-West Center Meeting Room, 1436 30th Street, North Park. For ticket information, call 584-0050.

**Book Sale**, booklets, paperbacks, and magazines will be offered for sale at the book store at the University Heights Library, 4391 Park Boulevard, at Howard Street, University Heights, on Sunday, July 21, from 9 a.m. to 4 p.m. For more information, call 285-8962.

## ADVANTAGE

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Admission to Bandstand

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Box Office 488-3277 Home 4-6 p.m.  
VISA, MasterCard and checks accepted  
No cover charge for phone or mail orders  
FREE PARKING

Highland, on Saturday, July 20, from 9 a.m. to 4 p.m. Proceeds will benefit the Central Library and all branch libraries. For more information, call 236-5849.

**Operation Clean Sweep**, private homes and non-business are invited to help clean up San Diego Bay on Saturday, July 21, from 9 a.m. to 12 p.m. From Ballast Point to South the Participants will be furnished with collection bags to collect floating trash and debris and may turn them in for prizes. At the Shelter Island Boat Yard, for registration information, call 466-1218.

**Another Book Sale**, a book sale featuring more than 200 titles in fiction, science, and non-fiction and paper collectibles will be held at the Mission, 2366 Adams Avenue, Normal Heights, on Sunday, July 22, from 10 a.m. to 4 p.m. Participating in the event will be local bookstores, libraries, and mail-order dealers. For more information, call 253-4494.

**Get the Pictures!** Members of the North County Photographic Society will be present at the Quail Botanical Gardens offering tips on how to take beautiful garden pictures. The event will take place on Sunday, July 22, from 10 a.m. to 4 p.m. There's no charge for the information, however, there is a parking fee. The gardens are located at 230 Quail Gardens Drive in Encinitas. For more information, call 942-5318.

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**Children's Story Time**, preschoolers, accompanied by an adult, are invited to the National City Library's morning story time from 10 a.m. to 10:30 a.m. on Wednesday, July 25, for a screening of the film *Stuart Little*, in which Steven Spielberg's character brings Ernest Borgnine's favorite story of the American Revolution to life. The library is located at 205 East 12th Street, National City. Admission is free. 354-6288.

## FOR KIDS

**Fupper films**, a puppet show will be presented on Friday, July 20, at 10 a.m. and Saturday and Sunday, July 21 and 22, at 11 a.m., 1 p.m., and 2:30 p.m., at the Palisades area near the Aquarium Center in Balboa Park. For ticket information, call 466-1218.

**Movie Matinees**, the AMC Theatre continues their summer-long series of children's movies at the San Diego Village 8 Theatre, 9625 Mission Gorge Road, San Diego, and the Village 8 Theatre, 220 North El Camino Real, Encinitas. The film will run Monday through Friday at 10:30 a.m. from Monday, July 23, through Friday, July 27. The Land before Time and Big Top Pee-wee will screen at the San Diego Village 8. For more information, call 562-7258.

## COMPUTER SHOW & SALE

SAN DIEGO

Sun., July 22  
10 - 5 p.m. Adm. \$5

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1800 Camino Del Rio S. Take I-8 to Mission Center Rd. Exit, Left on Camino Del Rio S.

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**MUSEUMS**

**The International Aerospace Hall of Fame**, "Black Wings" is an exhibit depicting the role of African Americans in the development of aviation, is on display through September 8. The exhibit is organized

## MODEL SEARCH

Pre-teens, teens, men & women

You've dreamed about it... now you can do it! The Burbank School of San Diego is now interviewing new talent for training in TV commercials, fashion shows and more!

Interviews are being held:

Saturday, July 21 & 28,  
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San Diego 296-6366

Mary Fenching, Burbank Model,  
National Fashion -  
Sevens Magazine  
Model of The Year

## THE ORIGINAL

### WHITE COMEDY STORE

916 PEARL ST. La Jolla (619) 454-9176

FRIDAY, SATURDAY & SUNDAY, JULY 20, 21, 22

LOIS BROMFIELD  
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JACKSON PERDUE

2 FOR 1 ADMISSION COLLEGE NIGHTS

2 FOR 1 Wednesday & Thursday, \$6.00 cover • Showtime 8:00 pm (Hotel, restaurant employees & college students)  
Friday \$8.00 cover • Showtimes 8:00 pm & 10:30 pm  
Saturday \$10.00 cover • Showtimes 8:00 pm & 10:30 pm  
Sunday \$6.00 cover • Showtime 8:00 pm  
Sundays all military 2 for 1 admission with military ID  
2 drink minimum • Sorry, you must be 21 or over

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## the Jazz the Place the Magic

You're invited to The Old Ferry Landing, Coronado's bayfront specialty shop. Ring center, for the 3rd annual First Summer Jazz Festival, beginning Saturday, July 21st, 5:30 to 7:30 p.m. Join KJFM's Larry Himmel for an evening of spectacular jazz. Take the ferry, leaving the Broadway Pier, every hour on the hour beginning at 7 a.m., or drive across the Coronado bridge, turn right on "B" Avenue and continue straight ahead to the bay.

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July 28 • BRIAN ARMBURG  
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## READER'S GUIDE TO LOCAL EVENTS

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"Faces: The Smithsonian Connection," an exhibit commemorating the 75th anniversary of Balboa Park's 1915 Panama-California Exposition and the museum, continues through the end of the year. It includes reconstructions of what turned-the-century social life. One of these later turned out to be

the greatest archaeological hoax of the century—the Piltdown Man. Also featured are original busts of Black Americans, American Indians, and whites, or people ranging from Columbus to LBJ. Facial casts and photographs of people from around the world are also in the exhibit. An exhibit of 100-year-old photographs of today's children, "When the Sun Came to Their Father's," a set of 100-year-old photographs of people from around the world are also in the exhibit. An exhibit of 100-year-old photographs of people from around the world are also in the exhibit.

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The exhibit will continue through January 1995 in the next entry hall. The Museum of Man is located in Balboa Park. Hours are 10 a.m. to 4:30 p.m. 129-2201.

**Museum of Photographic Arts, San Antonio, TX.** Art of Man will run through September 9. The exhibit contains 113 black-and-white images by the Mexican photographer that span the six decades of the artist's work, which portray an inner vision of Mexico through the use of symbolism and metaphor.

Located in Balboa Park, the museum is open daily from 10 a.m. to 5 p.m.; Thursdays 9 p.m. Decent room are available on weekends at 2 p.m. and 1 p.m. and are included in the price of admission. 239-5262.

**Natural History Museum, "Evolution of the Ancestral Sea"** is an exhibit that contains complete fossils of an aquatic land (trilobite), a bony fish (fossil herring), and a mammal (fossil whale skeleton). The 19-foot whale was recently excavated from a site in Chile. The exhibit also includes a variety of other marine fossils—dolphins, sea cows, walrus, for sea, sharks, and more of sea sculpins—and a working paleontology lab set for viewing as the scientists restore one of the

monsters from the past.

On display through September 15 is the exhibit "Tropical Rain Forests: A Dying Ecosystem." The largest and most spectacular exhibit ever featured at the museum.

The exhibition, which examines the destruction of the great tropical rain forests, was produced by the Smithsonian Institution in Washington, D.C. It includes a life-sized section of a rainforest fig tree, scientific specimens, diagrams, maps, and photo maps, and features a theater containing 19 projections that will feature a 12-minute, multi-screen, 3D-digital slide and sound show, which will serve as a reinforcement about deforestation problems and possible solutions.

The museum's permanent exhibits include theatrical displays on endangered plants, animals, and habitats, and the desert ecosystem. The museum, located in Balboa Park, is open from 10 a.m. to 4:30 p.m. daily. Call 231-3621 for more information.

**Reuben H. Fleet Space Theater and Science Center, Bay of Wind, an OMNIMAX film, is an adventure on sea and land that includes**

sequences that illustrate the astronomical of sailing, plus rare footage about the San and Sima, the Dennis Corcoran-created U.S. entry during the America's Cup race. It screens through the summer with Wind from the Sea, a multimedia planetarium show based on a short story by Arthur C. Clarke. Scheduled showtimes on Tues. 1 p.m., 3 p.m., 4 p.m., and 6 p.m. every day except Mondays. On Saturdays and Sundays, there will be an additional show at 11 a.m.

The Dream Is Alive, an OMNIMAX film shot by space shuttle astronauts, will provide viewers with a "window seat" aboard these space shuttle missions. It includes scenes of astronauts at work both inside and outside the spacecraft; the deployment of scientific and communications satellites; and the first space walk by an American woman astronaut, Kathy Sullivan. It runs at 10 a.m. (every Monday), 2 p.m., 5 p.m., and 7 p.m. (Hail Columbia) for the OMNIMAX film with footage shot aboard a space shuttle, including the excitement of the launch and, later, the triumphant entry and landing of the space shuttle Columbia, the world's first space shuttle, is shown at 10 a.m. and 5 p.m. daily.

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Laurel: Into the '90s is a new laser light show featuring modern rock hits from artists like Ozzy Osbourne, Depeche Mode, Elton John, the B-52's, R.E.M., the Cure, Living Colour, and De la Soul. The show uses modern rock to complement Laurels' abstract, 3-D graphics, and serial effects. It's scheduled to play Saturdays through Tuesdays at 9:15 p.m., plus at 10:30 p.m. on Saturdays and 2 p.m. on Sundays and Tuesdays. The Laserium show Las Vegas features music from the rock group's four albums with laser light effects. It plays at 9:15 p.m. Mondays and Tuesdays, and at 6 p.m., 9:15 p.m., and 10:30 p.m. on Saturdays and Sundays.

"Rock It to the Stars" is a new laser light space history that combines classic rock with 3-D computer animation and laser graphics. It plays Wednesdays through Fridays at 9:15 p.m. and 10:30 p.m.

"About Face" screens on view at the science center. Visitors can use more than 15 computers and other interactive devices to understand the human face from anthropological, psychological, and personal perspectives. One exhibit asks visitors to become an emotion by choosing from hundreds of different faces to reconstruct a face briefly seen. In another, visitors can exchange their facial features via computer with those of well-known celebrities like Oprah Winfrey and Princess Diana.

The theater and science center are located in Balboa Park. The Reuben H. Fleet Science Center (just from the Space Theater) is open free of charge the first Sunday of the month. For current show schedules, call 238-1668 or 238-2233. The science center is open from 9:30 a.m. to 9:30 p.m. daily. Shows are extended to 10:30 p.m. on Fridays and Saturdays.

**San Diego Automotive Museum.** "Automobility" is an exhibit of automotive masterpieces that will feature a custom car from the turn of the century, 1914-1915, 1917-1918, 1920-1921, 1922-1923, 1924-1925, 1926-1927, 1928-1929, 1930-1931, 1932-1933, 1934-1935, 1936-1937, 1938-1939, 1940-1941, 1942-1943, 1944-1945, 1946-1947, 1948-1949, 1950-1951, 1952-1953, 1954-1955, 1956-1957, 1958-1959, 1960-1961, 1962-1963, 1964-1965, 1966-1967, 1968-1969, 1970-1971, 1972-1973, 1974-1975, 1976-1977, 1978-1979, 1980-1981, 1982-1983, 1984-1985, 1986-1987, 1988-1989, 1990-1991, 1992-1993, 1994-1995, 1996-1997, 1998-1999, 2000-2001, 2002-2003, 2004-2005, 2006-2007, 2008-2009, 2010-2011, 2012-2013, 2014-2015, 2016-2017, 2018-2019, 2020-2021, 2022-2023, 2024-2025, 2026-2027, 2028-2029, 2030-2031, 2032-2033, 2034-2035, 2036-2037, 2038-2039, 2040-2041, 2042-2043, 2044-2045, 2046-2047, 2048-2049, 2050-2051, 2052-2053, 2054-2055, 2056-2057, 2058-2059, 2060-2061, 2062-2063, 2064-2065, 2066-2067, 2068-2069, 2070-2071, 2072-2073, 2074-2075, 2076-2077, 2078-2079, 2080-2081, 2082-2083, 2084-2085, 2086-2087, 2088-2089, 2090-2091, 2092-2093, 2094-2095, 2096-2097, 2098-2099, 2100-2101, 2102-2103, 2104-2105, 2106-2107, 2108-2109, 2110-2111, 2112-2113, 2114-2115, 2116-2117, 2118-2119, 2120-2121, 2122-2123, 2124-2125, 2126-2127, 2128-2129, 2130-2131, 2132-2133, 2134-2135, 2136-2137, 2138-2139, 2140-2141, 2142-2143, 2144-2145, 2146-2147, 2148-2149, 2150-2151, 2152-2153, 2154-2155, 2156-2157, 2158-2159, 2160-2161, 2162-2163, 2164-2165, 2166-2167, 2168-2169, 2170-2171, 2172-2173, 2174-2175, 2176-2177, 2178-2179, 2180-2181, 2182-2183, 2184-2185, 2186-2187, 2188-2189, 2190-2191, 2192-2193, 2194-2195, 2196-2197, 2198-2199, 2200-2201, 2202-2203, 2204-2205, 2206-2207, 2208-2209, 2210-2211, 2212-2213, 2214-2215, 2216-2217, 2218-2219, 2220-2221, 2222-2223, 2224-2225, 2226-2227, 2228-2229, 2230-2231, 2232-2233, 2234-2235, 2236-2237, 2238-2239, 2240-2241, 2242-2243, 2244-2245, 2246-2247, 2248-2249, 2250-2251, 2252-2253, 2254-2255, 2256-2257, 2258-2259, 2260-2261, 2262-2263, 2264-2265, 2266-2267, 2268-2269, 2270-2271, 2272-2273, 2274-2275, 2276-2277, 2278-2279, 2280-2281, 2282-2283, 2284-2285, 2286-2287, 2288-2289, 2290-2291, 2292-2293, 2294-2295, 2296-2297, 2298-2299, 2300-2301, 2302-2303, 2304-2305, 2306-2307, 2308-2309, 2310-2311, 2312-2313, 2314-2315, 2316-2317, 2318-2319, 2320-2321, 2322-2323, 2324-2325, 2326-2327, 2328-2329, 2330-2331, 2332-2333, 2334-2335, 2336-2337, 2338-2339, 2340-2341, 2342-2343, 2344-2345, 2346-2347, 2348-2349, 2350-2351, 2352-2353, 2354-2355, 2356-2357, 2358-2359, 2360-2361, 2362-2363, 2364-2365, 2366-2367, 2368-2369, 2370-2371, 2372-2373, 2374-2375, 2376-2377, 2378-2379, 2380-2381, 2382-2383, 2384-2385, 2386-2387, 2388-2389, 2390-2391, 2392-2393, 2394-2395, 2396-2397, 2398-2399, 2400-2401, 2402-2403, 2404-2405, 2406-2407, 2408-2409, 2410-2411, 2412-2413, 2414-2415, 2416-2417, 2418-2419, 2420-2421, 2422-2423, 2424-2425, 2426-2427, 2428-2429, 2430-2431, 2432-2433, 2434-2435, 2436-2437, 2438-2439, 2440-2441, 2442-2443, 2444-2445, 2446-2447, 2448-2449, 2450-2451, 2452-2453, 2454-2455, 2456-2457, 2458-2459, 2460-2461, 2462-2463, 2464-2465, 2466-2467, 2468-2469, 2470-2471, 2472-2473, 2474-2475, 2476-2477, 2478-2479, 2480-2481, 2482-2483, 2484-2485, 2486-2487, 2488-2489, 2490-2491, 2492-2493, 2494-2495, 2496-2497, 2498-2499, 2500-2501, 2502-2503, 2504-2505, 2506-2507, 2508-2509, 2510-2511, 2512-2513, 2514-2515, 2516-2517, 2518-2519, 2520-2521, 2522-2523, 2524-2525, 2526-2527, 2528-2529, 2530-2531, 2532-2533, 2534-2535, 2536-2537, 2538-2539, 2540-2541, 2542-2543, 2544-2545, 2546-2547, 2548-2549, 2550-2551, 2552-2553, 2554-2555, 2556-2557, 2558-2559, 2560-2561, 2562-2563, 2564-2565, 2566-2567, 2568-2569, 2570-2571, 2572-2573, 2574-2575, 2576-2577, 2578-2579, 2580-2581, 2582-2583, 2584-2585, 2586-2587, 2588-2589, 2590-2591, 2592-2593, 2594-2595, 2596-2597, 2598-2599, 2600-2601, 2602-2603, 2604-2605, 2606-2607, 2608-2609, 2610-2611, 2612-2613, 2614-2615, 2616-2617, 2618-2619, 2620-2621, 2622-2623, 2624-2625, 2626-2627, 2628-2629, 2630-2631, 2632-2633, 2634-2635, 2636-2637, 2638-2639, 2640-2641, 2642-2643, 2644-2645, 2646-2647, 2648-2649, 2650-2651, 2652-2653, 2654-2655, 2656-2657, 2658-2659, 2660-2661, 2662-2663, 2664-2665, 2666-2667, 2668-2669, 2670-2671, 2672-2673, 2674-2675, 2676-2677, 2678-2679, 2680-2681, 2682-2683, 2684-2685, 2686-2687, 2688-2689, 2690-2691, 2692-2693, 2694-2695, 2696-2697, 2698-2699, 2700-2701, 2702-2703, 2704-2705, 2706-2707, 2708-2709, 2710-2711, 2712-2713, 2714-2715, 2716-2717, 2718-2719, 2720-2721, 2722-2723, 2724-2725, 2726-2727, 2728-2729, 2730-2731, 2732-2733, 2734-2735, 2736-2737, 2738-2739, 2740-2741, 2742-2743, 2744-2745, 2746-2747, 2748-2749, 2750-2751, 2752-2753, 2754-2755, 2756-2757, 2758-2759, 2760-2761, 2762-2763, 2764-2765, 2766-2767, 2768-2769, 2770-2771, 2772-2773, 2774-2775, 2776-2777, 2778-2779, 2780-2781, 2782-2783, 2784-2785, 2786-2787, 2788-2789, 2790-2791, 2792-2793, 2794-2795, 2796-2797, 2798-2799, 2800-2801, 2802-2803, 2804-2805, 2806-2807, 2808-2809, 2810-2811, 2812-2813, 2814-2815, 2816-2817, 2818-2819, 2820-2821, 2822-2823, 2824-2825, 2826-2827, 2828-2829, 2830-2831, 2832-2833, 2834-2835, 2836-2837, 2838-2839, 2840-2841, 2842-2843, 2844-2845, 2846-2847, 2848-2849, 2850-2851, 2852-2853, 2854-2855, 2856-2857, 2858-2859, 2860-2861, 2862-2863, 2864-2865, 2866-2867, 2868-2869, 2870-2871, 2872-2873, 2874-2875, 2876-2877, 2878-2879, 2880-2881, 2882-2883, 2884-2885, 2886-2887, 2888-2889, 2890-2891, 2892-2893, 2894-2895, 2896-2897, 2898-2899, 2900-2901, 2902-2903, 2904-2905, 2906-2907, 2908-2909, 2910-2911, 2912-2913, 2914-2915, 2916-2917, 2918-2919, 2920-2921, 2922-2923, 2924-2925, 2926-2927, 2928-2929, 2930-2931, 2932-2933, 2934-2935, 2936-2937, 2938-2939, 2940-2941, 2942-2943, 2944-2945, 2946-2947, 2948-2949, 2950-2951, 2952-2953, 2954-2955, 2956-2957, 2958-2959, 2960-2961, 2962-2963, 2964-2965, 2966-2967, 2968-2969, 2970-2971, 2972-2973, 2974-2975, 2976-2977, 2978-2979, 2980-2981, 2982-2983, 2984-2985, 2986-2987, 2988-2989, 2990-2991, 2992-2993, 2994-2995, 2996-2997, 2998-2999, 3000-3001, 3002-3003, 3004-3005, 3006-3007, 3008-3009, 3010-3011, 3012-3013, 3014-3015, 3016-3017, 3018-3019, 3020-3021, 3022-3023, 3024-3025, 3026-3027, 3028-3029, 3030-3031, 3032-3033, 3034-3035, 3036-3037, 3038-3039, 3040-3041, 3042-3043, 3044-3045, 3046-3047, 3048-3049, 3050-3051, 3052-3053, 3054-3055, 3056-3057, 3058-3059, 3060-3061, 3062-3063, 3064-3065, 3066-3067, 3068-3069, 3070-3071, 3072-3073, 3074-3075, 3076-3077, 3078-3079, 3080-3081, 3082-3083, 3084-3085, 3086-3087, 3088-3089, 3090-3091, 3092-3093, 3094-3095, 3096-3097, 3098-3099, 3100-3101, 3102-3103, 3104-3105, 3106-3107, 3108-3109, 3110-3111, 3112-3113, 3114-3115, 3116-3117, 3118-3119, 3120-3121, 3122-3123, 3124-3125, 3126-3127, 3128-3129, 3130-3131, 3132-3133, 3134-3135, 3136-3137, 3138-3139, 3140-3141, 3142-3143, 3144-3145, 3146-3147, 3148-3149, 3150-3151, 3152-3153, 3154-3155, 3156-3157, 3158-3159, 3160-3161, 3162-3163, 3164-3165, 3166-3167, 3168-3169, 3170-3171, 3172-3173, 3174-3175, 3176-3177, 3178-3179, 3180-3181, 3182-3183, 3184-3185, 3186-3187, 3188-3189, 3190-3191, 3192-3193, 3194-3195, 3196-3197, 3198-3199, 3200-3201, 3202-3203, 3204-3205, 3206-3207, 3208-3209, 3210-3211, 3212-3213, 3214-3215, 3216-3217, 3218-3219, 3220-3221, 3222-3223, 3224-3225, 3226-3227, 3228-3229, 3230-3231, 3232-3233, 3234-3235, 3236-3237, 3238-3239, 3240-3241, 3242-3243, 3244-3245, 3246-3247, 3248-3249, 3250-3251, 3252-3253, 3254-3255, 3256-3257, 3258-3259, 3260-3261, 3262-3263, 3264-3265, 3266-3267, 3268-3269, 3270-3271, 3272-3273, 3274-3275, 3276-3277, 3278-3279, 3280-3281, 3282-3283, 3284-3285, 3286-3287, 3288-3289, 3290-3291, 3292-3293, 3294-3295, 3296-3297, 3298-3299, 3300-3301, 3302-3303, 3304-3305, 3306-3307, 3308-3309, 3310-3311, 3312-3313, 3314-3315, 3316-3317, 3318-3319, 3320-3321, 3322-3323, 3324-3325, 3326-3327, 3328-3329, 3330-3331, 3332-3333, 3334-3335, 3336-3337, 3338-3339, 3340-3341, 3342-3343, 3344-3345, 3346-3347, 3348-3349, 3350-3351, 3352-3353, 3354-3355, 3356-3357, 3358-3359, 3360-3361, 3362-3363, 3364-3365, 3366-3367, 3368-3369, 3370-3371, 3372-3373, 3374-3375, 3376-3377, 3378-3379, 3380-3381, 3382-3383, 3384-3385, 3386-3387, 3388-3389, 3390-3391, 3392-3393, 3394-3395, 3396-3397, 3398-3399, 3400-3401, 3402-3403, 3404-3405, 3406-3407, 3408-3409, 3410-3411, 3412-3413, 3414-3415, 3416-3417, 3418-3419, 3420-3421, 3422-3423, 3424-3425, 3426-3427, 3428-3429, 3430-3431, 3432-3433, 3434-3435, 3436-3437, 3438-3439, 3440-3441, 3442-3443, 3444-3445, 3446-3447, 3448-3449, 3450-3451, 3452-3453, 3454-3455, 3456-3457, 3458-3459, 3460-3461, 3462-3463, 3464-3465, 3466-3467, 3468-3469, 3470-3471, 3472-3473, 3474-3475, 3476-3477, 3478-3479, 3480-3481, 3482-3483, 3484-3485, 3486-3487, 3488-3489, 3490-3491, 3492-3493, 3494-3495, 3496-3497, 3498-3499, 3500-3501, 3502-3503, 3504-3505, 3506-3507, 3508-3509, 3510-3511, 3512-3513, 3514-3515, 3516-3517, 3518-3519, 3520-3521, 3522-3523, 3524-3525, 3526-3527, 3528-3529, 3530-3531, 3532-3533, 3534-3535, 3536-3537, 3538-3539, 3540-3541, 3542-3543, 3



















Asymmetry. Elavio's Tuesday, July 31, 8:30 p.m. and 10:30 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

Inner Circle: Billy Lip Thorne, Tuesday, July 31, 9 p.m., 143 South Cedros Avenue, Solana Beach, 451-9022.

Al Green: Humphrey's Wednesday, August 1, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, 278-TXIS or 224-9438.

Highway 181: Humphrey's Thursday, August 2, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, 278-TXIS or 224-9438.

The Yellowjackets: Humphrey's Friday, August 3, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, 278-TXIS or 224-9438.

Bernie Williams, featuring Jeff Watson: Backland, Friday, August 3, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 960-8022 or 278-TXIS.

The Romeros, Deborah Harry, Jerry Harrison, and the New Time Club: Open Air Theatre, Saturday, August 4, 7:30 p.m., San Diego State University campus, 278-TXIS.

Brasserie Fields: M.V. Entertainment Center, Sunday, August 5, 12:30 p.m. and 3 p.m., 1066 North Harbor Drive, 234-6687.

The Dick Bruna On Stage: Chula Vista Friendship Park, Sunday, August 5, 4 p.m.

Peter Murphy and the House of Love: Symphony Hall, Sunday, August 5, 8 p.m., 1245 Seventh Avenue, downtown, 278-TXIS or 699-4205.

David Benoit: Humphrey's, Sunday, August 5, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, 278-TXIS or 224-9438.

The Righteous Brothers: Humphrey's, Monday, August 6, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, 278-TXIS or 224-9438.

The Jay Anderson Quartet, featuring Anita Chantler Myers: Elavio's, Monday, August 6, and Tuesday, August 7, 8:30 p.m. and 10:30 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

## OF NOTE



KRIS KRISTOFFERSON

STEPHEN ESMOLINA

Asleep at the Wheel and Riders in the Sky: Humphrey's, Tuesday, August 7, 7:30 p.m., 2241 Shelter Island Drive, 278-TXIS or 224-9438.

Ray Charles: Humphrey's, Wednesday, August 8, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, 278-TXIS or 224-9438.

Flotina and Jehanna: Iguala, Wednesday, August 8, 10 p.m., Pacific Amphitheatre, San Diego, 278-TXIS or 224-9438.

The Eddie Harris Quintet: Elavio's, Wednesday, August 8, through Sunday, August 12, Wednesday, Thursday, and

Sunday, 8:30 p.m. and 10:30 p.m.; Friday and Saturday, 9 p.m., 10:30 p.m., and midnight, Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

Richard Elliot: Humphrey's, Thursday, August 9, 7:30 p.m., 2241 Shelter Island Drive, 278-TXIS or 224-9438.

Robert Plant and Alison Krauss: Sports Arena, Thursday, August 9, 8 p.m., 224-6106 or 278-TXIS.

Diane Sawyer and Holly Near: Humphrey's, Friday, August 10, 6 p.m. and 8:30 p.m., 2241 Shelter Island Drive, 278-TXIS or 224-9438.

Alan Rendall and Country Gentlemen: 141 New Avenue, San Diego, Saturday, August 11, 8 p.m., The Wagon Wheel, 212 North Street, Del Mar, 438-4030.

Kris Kristofferson has been unfairly discounted for the most unkind reason: for being, essentially, an intellectual in the Old 800 mentality there may be nothing worse than having to confess you're a couple steps from the bottom rung of the ladder. For certain, Kristofferson has been an inconsistent artist. Many of the things he tries to accomplish accentuate the difficulty in serving too many masters. Witness his attempts to combine poetic instincts with a movie-star gig in such wonderful items as *A Star is Born* and *Heaven's Gate*.

Nonetheless, Kristofferson has composed some of the best, most literate C&M tunes in the last couple of decades. For a genre that is usually kind repugnant, he should be ranked with Willie Nelson, Hank Williams (senior and junior), and Michael Nesmith as a brilliant musician-reconciler. Most of his 20-odd albums reek of the creative indecisiveness that's endemic to someone who has nothing to say. But his first two albums, *Kristofferson* and *The Silver-Tongued Devil and I* are masterpieces. Kristofferson will be at the Backchannel tonight, with **John Anderson Parks**.

Ricardo Silvestre: M.V. Entertainment Center, Sunday, August 12, 12:30 p.m. and 3 p.m., 1066 North Harbor Drive, 234-6687.

Ortiz Goleman: Fashion Valley Towne Center, August 12, 1 p.m., Fashion Valley shopping mall, Mission Valley.

The Night Blooming Jasmine and the Chicago Sky East County Performing Arts Center, Sunday, August 12, 2 p.m., 200 East Main Street, El Cajon, 443-2277.

Wayne Jennings: Humphrey's, Sunday, August 12, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, 278-TXIS or 224-9438.

Bruce Dickinson and Kings of the Sun: Backland, Monday, August 13, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 960-8022 or 278-TXIS.

Gil Scott-Heron and Annalisa Express: Elavio's, Monday, August 13, and Tuesday, August 14, 8:30 p.m. and 10:30 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

Anita Baker and Parli: Open Air Theatre, Tuesday, August 14, 8 p.m., San Diego State University campus, 278-TXIS.

"Jazz Line" featuring the Sleep Meyers Quartet, with Tony Ortega and Moss Orloff: San Diego City College Theatre, Tuesday, August 14, 8 p.m., C Street, between 13th and 15th Streets, downtown, 234-1062 or 234-4041.

The Kenny Barrow Trio: Elavio's, Wednesday, August 15, through Sunday, August 19, and Wednesday, August 22, through Sunday, August 26.

Wednesday, Thursday, and Sunday, 8:30 p.m. and 10:30 p.m.; Friday and Saturday, 9 p.m., 10:30 p.m., and midnight, Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

Michael McDonald: Humphrey's, Thursday, August 16, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, 278-TXIS or 224-9438.

Chuck Berry: Backland, Thursday, August 16, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 960-8022 or 278-TXIS.

Tony Bennett: Humphrey's, Friday, August 17, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, 278-TXIS or 224-9438.

"X-Post III," featuring the B-52's, Ziggy Marley and the Melody Makers, the Grapes, and They Might Be Giants: Arctic Bowl, Saturday, August 18, 3 p.m., San Diego State University campus, 278-TXIS.

The Thom Bell Band: M.V. Entertainment Center, Sunday, August 19, 12:30 p.m. and 3 p.m., 1066 North Harbor Drive, 234-6687.

Roseanne Harris and the O'Jays: Humphrey's, Sunday, August 19, 6 p.m. and 8:30 p.m., 2241 Shelter Island Drive, 278-TXIS or 224-9438.

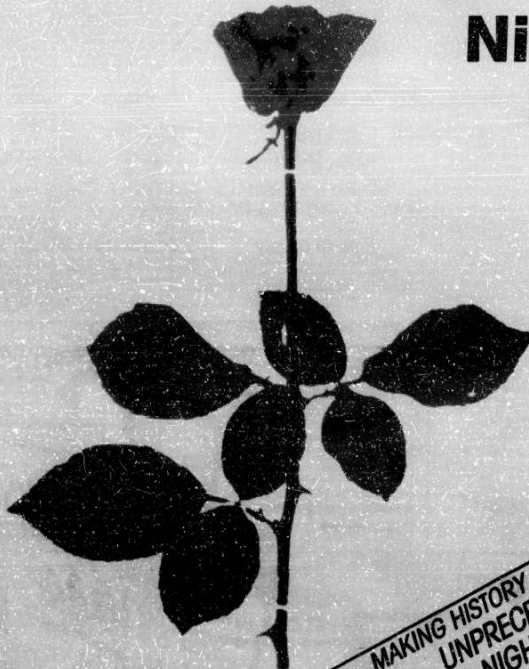
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6405 El Cajon Blvd.  
next to Art St. Post Off.

MUSIC VIDEOS  
VIDEO SALES & RENTALS!



**Al DiMeola:** Bacchanal, Monday, August 20, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Claremont. 560-8022 or 278-TIXS.

**Dave Valentin:** El Dorado, Monday, August 20, and Tuesday, August 21, 8:30 p.m. and 10:30 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 459-5141.

**Larry Carlton and Stacey Jordan:** Humphrey's, Wednesday, August 22, 9 p.m. and 8:30 p.m., 2241 Shelter Island Drive, 278-TIXS or 224-9438.

**Lee Bissman:** Humphrey's, Friday, August 24, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, 278-TIXS or 224-9438.

**D.R.I. Ignites:** Saturday, August 25, 10 p.m., Pueblo Anzago Shopping Center, Tijuana, Baja California. 278-TIXS.

**The Dave Scott Quartet:** M.V. Entertainment Center, Tuesday, August 26, 12:30 p.m. and 3 p.m., 1066 North Harbor Drive, 234-8871.

**Ottawa Linhart:** Fashion Valley Towne, Sunday, August 26, 1 p.m., Fashion Valley Shopping Mall, Mission Valley.

**The Flat Foot Stompers and the South Market Street Jazz Band:** East County Performing Arts Center, Sunday, August 26, 2 p.m., 210 East Main Street, El Cajon. 440-2277.

**Reggie Belle:** Humphrey's, Sunday, August 26, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, 278-TIXS or 224-9438.

**Greer Washington, Jr.:** Humphrey's, Monday, August 27, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, 278-TIXS or 224-9438.

**The Lucie Royce Quartet,** featuring George Cables and Charles Tolliver: El Dorado, Monday, August 27, and Tuesday, August 28, 9:30 p.m. and 10:30 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 459-5141.

**B.B. King:** Humphrey's, Thursday, August 28, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, 278-TIXS or 224-9438.

**Amorick:** Bacchanal, Thursday, August 30, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Claremont. 560-8022 or 278-TIXS.

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## OF NOTE



MIKE KENEALLY

Somewhere, buried in reams of thank-yous that clog the inner pages of *Soul II Soul* is a 1990 New Zealand, is a proclamation: "This is the true sound of Soul II Soul." It's true. The new album's dance grooves are deeper and stronger than those on the debut *Kiss On My Mind*. The stuff on top of the grooves is not so seductive. Arranger *Jazzie B* goes for the lush life, but along with the debut's sleekness has gone its edge. Seventeen reviewers may be the rage — and I'm doing some of the raving — but many disc records at least as good as *Let It Be*, and continue to be, ignored.

Not it's lost. Jazzie B's raves are self-engaging. "Our first New Wave Come!" (featuring *Play 2 Freddy*) is a major achievement in the field where cool jazz meets hip and infectious Country. *Play 2 Freddy* is a masterpiece doesn't live up to the second entendre of its title. The new track of female vocalists are fine but don't compare to those on *Mo'Nasty*. A single track as breathtaking as *Caron Wheeler* is a capella showcase. "Back to L.A." is conspicuously absent.

Whenever music this astoundingly studio-tooled is presented in concert, wariness is demanded. Even the best *Soul II Soul* songs walk a fine line between dance-inducing and catatonic; the group will walk that line this Sunday at SOBU's Open Air Theater.

## LOCAL MUSIC

Club listings are compiled by Ben Jennings. If you wish to be included, please call 245-8452 Thursday afternoon or Friday before 1:00 pm. The listings are free.

### North County

**Beall Street Cafe,** 545 North Highway 101, Encinitas, 92024. Live West performance dinner and variety music. Open 6:30 to 10 p.m., Friday and Saturday. Reservations are recommended.

**Bassie Creek,** 15291 East Valley Parkway, Encinitas, 766-1008. Rockabilly country. Wednesday through Sunday. The Bassie Creek Band has an open mike session at 8:30 p.m., Tuesday.

**Billy Up Tavern,** 141 South Collins Avenue, Solana Beach, 489-9022. The Roundtable, world-class dance music, and Loco Baroque. Live folk, pop, rock and roll. Thursday, the Club All Stars, rock and roll. Friday, the Cardiff Reddies, reggae, and The Lindberghs. Saturday, the Harem, blues and reggae. Sunday, the Harem, blues and reggae. Sunday, the Harem, blues and reggae. Sunday, the Harem, blues and reggae.

**The Carrol Highland Country Club,** 1455 Highland Avenue, San Marcos, 764-1132. Reggae, rock, and roll. Friday and Saturday. The Reggae Band, San Marcos, has an open mike session at 8:30 p.m., Tuesday.

**The Contraband Restaurant and Lounge,** 601 Douglas Drive, Encinitas, 767-0800. Dishes, country music, and live music. Sunday through Sunday.

**El Comodo,** 23405 Pines Road, Pines, 469-1010. Pines, featuring Elizabeth White and Dave Thomas. Top 40 and country music. Thursday through Saturday.

**Roundtable Country Club,** 1801 Country Club Lane, Encinitas, 743-3701. Sounds of Roundtable, north coast featuring 50s and 60s rock and roll and pop music. Friday and Saturday.

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# The Bacchanal

San Diego's Showcase Theater

TUESDAY, JULY 24

CHARGE TICKETS BY PHONE 560-8022 OR 278-TIXS

DANCE! TO SAN DIEGO'S BEST LOCAL BANDS EVERY FRIDAY & SATURDAY NIGHT

TONIGHT THURSDAY, JULY 19

**KRIS KRISTOFFERSON**

PLUS: JOHN ANDREW PARKS

FRIDAY, JULY 20

**JET BLACK**

**JOHNNY QUEST • TANTRUM**

SATURDAY, JULY 21

**SECRET SOCIETY**

**MERRY GO DOWN**

**RADIOUX CITY**

SUNDAY, JULY 22

**GRANFALON BUS**

**PERUVIAN MUTT • DEAD BOLT**

WEDNESDAY, JULY 25

**BLISTER CHICKEN**

**EMOTIONAL FRONT**

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MONDAY, AUGUST 13

**BRUCE DICKINSON**

THE VOICE OF IRON MAIDEN PLUS KINGS OF THE SUN

THURSDAY, AUGUST 16

**CHUCK BERRY**

KCBQ

MONDAY, AUGUST 20

**AL DI MEOLA**

THURSDAY, AUGUST 20

**AMERICA**

"A HORSE WITH NO NAME"

FRIDAY, AUGUST 31

**RONNIE MONTROSE**

THURSDAY, SEPTEMBER 13

**NICK LOWE**

SATURDAY, SEPTEMBER 22

**CECILIO & KAPONO**

GOODBYE TO OUR FRIEND

**PAUL OBERHOLTZ**

WHO PASSED AWAY JULY 8, 1990

WE'LL ALL MISS YOU VERY MUCH

**Thursday • July 10 • 8:00 pm**

In Solana Beach - See READER Club Listings for details

**The Bacchanal**

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**10 & UP EVERY NIGHT**

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**18 & UP EVERY NIGHT**

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**MANO NEGRA**

**SATURDAY, JULY 21**

**THE NEW YORK HARD CORE TOUR**

Restoring:

**SICK OF IT ALL • VISION • KILLING TIME**

**FRIDAY, JULY 27**

**EXCEL**

**EVOL • INFAMOUS SYMPHONY**

**SATURDAY, JULY 28**

**24-7SPYZ**

**Plus: PRIMUS**

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**FLITSAM & JETSAM • 8/16**

**D.R.I. • 8/25**

**18 & OLDER WITH ID**







brunch, thought-provoking and short  
leaves, offering selections of merit  
from the past and original offerings.  
newspaper and books. Saturday.

**Sally's Diner**, 119 East Broadway,  
Vista, 224-0010. The "Sally's" country  
rock and roll, Friday and Saturday. Texas  
also has a jam session beginning at  
6 p.m. Friday.

**Stratford Cafeteria**, 1307 Stratford  
Court, just off the 405. Mark Sherry  
and John O'Connell, jazz music, 5 to  
7 p.m. Friday.

**Sunset Lounge**, 2228 South Escondido  
Road, Escondido, 741-2541. Chas  
Hart, country and variety, 8:30 p.m. to  
1:30 a.m. Friday and 9 p.m. to 1 a.m.,  
Saturday.

**The Plaza Pines**, 2622 El Camino Real,  
Carlsbad, 434-3171. Blues and Dixie  
performers. Blues music the last Tuesday  
of the month.

**Trish Restaurant**, 2530 South Highway  
101, Carlsbad, 436-0277. Boleros, Italian,  
rock and roll. Wednesday through  
Saturday.

**Valentine's**, 1182 Rancho Bernardo  
Road, Rancho Bernardo, 455-3200.  
Ensemble, bar and guitar music with  
vocals. Wednesday through Saturday.  
Miguel Lopez, Panamanian harp music,  
Monday and Tuesday.

**Beaches**  
**Antares**, 4400 Orange Avenue,  
Carlsbad, 425-4381. Horns, R&B,  
classical guitar music from the public  
domain, 8 to 10 p.m., Thursday.

**Anthony's**, 4200 La Jolla Village Drive,  
La Jolla, 673-5695. Rhythmic,  
contemporary. Thursday through  
Saturday.



PANDORAS, Saturday, Sept.

**Asahi's Restaurant**, 875 Prospect  
Street, La Jolla, 454-4288. Asian  
European and American music for  
dancing. Wednesday through Saturday.  
George Burns, originals and classical  
music on the piano, 6 to 9:30 p.m.  
Thursday through Saturday. La Jolla, pop  
music variety on the trumpet and  
saxophone, 6 p.m. to midnight, Sunday  
and Monday.

**Bala Hotel**, 958 West Mission Bay  
Drive, Mission Bay, 484-0215. Piano bar  
entertainment. Kelly Swenson, Tuesday  
through Saturday. Bob MacLeod, Sunday  
and Monday.

**The Beach House**, 700 Plano Court,  
Mission Beach, 484-0216. Elton Barker,  
jazz music on the piano with vocals.  
Friday and Saturday.

**Blind Melons**, 700 Cornet Avenue,  
Pacific Beach, 483-7444. The Roughneck  
Pase, reggae. Thursday, the 180 Squad,  
Saturday. One Anderson, blues and  
rhythm and blues, Friday and Saturday.  
Wade Preston, rock and roll, rhythm and  
blues, and more, 4 to 8 p.m., Saturday.  
The Fabulous, vintage rock and roll, 4  
to 8 p.m., Sunday. Followed by the  
Rhythmic Pickers, rhythm and blues, at  
9:30 p.m., the Blues Ambassadors,  
saxophone blues, Monday, the 180 Squad,  
Saturday. The Roughneck, reggae and  
rhythm and blues, Tuesday, the Wade  
Preston, rock and roll, blues, and  
rhythm and blues, Wednesday.

**Carlos Murphy's**, 4003 La Jolla Village  
Drive in University Town Center,  
La Jolla, 475-4170. B Natural,  
contemporary. Thursday through  
Saturday.

**Cave's Pub**, 751 Cornet Avenue, Pacific  
Beach, 274-5223. Contemporary Drive,  
vintage rock and roll, Friday and  
Saturday.

**Citizens Hotel**, 3070 Mission  
Road, Mission Beach, 488-1081.  
Central Lounge. The Roughneck, rock  
and roll, Thursday and Saturday; the Mar  
Della, vintage rock and roll, Friday;  
Shonda and the Sound, rock and roll,  
Tuesday; Pathways jazz, Wednesday;  
Nancy's Peter Rold, country, swing  
piano and entertainment, performs

5:30-7:30 p.m., Wednesday through  
Saturday. Peter also performs Friday and  
Saturday evenings, from 9 p.m. to  
midnight.

**Ches Loma**, 1312 Loma Avenue,  
Carlsbad, 425-0660. Horns, jazz,  
classical music from the public domain, 8  
to 10 p.m., Friday and Saturday in the  
wine salon.

**Chuck's Beach House**, 2250 Prospect  
Street, La Jolla, 454-3220. Blues, jazz,  
Wednesday through Saturday. Moby  
Blue, with Sherry Loma, jazz, Sunday.

**Club Nite**, 1250 Prospect Street,  
La Jolla, 459-5101. D.A. and the  
Nickersons, "Boa" and "Vip" rock and roll,  
Wednesday.

**Club Nite's**, 4300 Mission Boulevard,  
Pacific Beach, 580-2038. Big Band, rock  
and roll, Friday and Saturday.

**Marla's**, 1950 La Jolla Village Drive, La  
Jolla, 459-0541. The Charles McPherson  
Quartet, jazz, Thursday through Sunday.  
Quartet, Agape, with Red Gout and Gene  
"Nego" Perry Latin jazz and salsa,  
Thursday. Jimmy Heath, jazz, Wednesday.

**Fiber Music**, 1486 Cornet Avenue,  
Pacific Beach, 352-2038. Big Band, rock  
and roll, Friday and Saturday.

**Hilton Hotel**, 1175 East  
Mission Bay Drive, Mission Bay, 274-4010.  
Mark Redwood and Class Act, jazz, 6:30  
to 11:30 p.m., Thursday. Red in Red,  
jazz, 5:30 p.m. to 8 p.m., Friday; the  
People Movers, contemporary Friday and  
Saturday. Cecil Little plays jazz music  
during the Sunday brunch.

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San Diego Reader July 19, 1990 31

Thursday, July 19, SAN DIEGO GRASS ROOTS SHOWCASE  
**LAZY REBELS** UNION STREET  
Friday, July 20, "REGGAE NIGHT"  
No cover  
Crank  
Specials  
#1 Reggae band in L.A.  
**ROUGHNECK POSSE**  
Saturday, July 21, 9:30 pm-1:30 am  
A Sunday, July 22, 9:00 pm-12:30 am  
STUDIO CLUB - Where you sing the hits  
JAMMY SCENE - 4-7 PM DAILY with complimentary house of features Tuesday-Friday  
Under management - NEW LOW DRINK PRICES!  
**W.D. Pabst & Co.**  
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Coming this  
Wednesday,  
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**Coors Light  
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Competition**  
\$275 weekly cash prizes. Finals Sept. 5!  
INTERESTED CONTESTANTS CALL 426-7310  
**LOLAINE**  
Every Tuesday -  
Lorraine Hypnotic  
Review - 10 pm  
Tonight, Thursday, July 19 and every Thursday!  
Ladies, especially for you, come check out the  
"CALIFORNIA HEAT"  
Call the club for more information.  
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(One mile east of 805) • 479-3537

"Becoming one of the hottest spots in San Diego for concerts.  
You don't want to miss our upcoming attractions!"  
Coming Thursday, Sept. 6, 2 shows  
**MILLIE JACKSON**  
Sunday July 22, 5:45 pm  
"Sensational Sonoma & Meadow Hymns" jazz, blues, celtic,  
Chorus & electric slide concert, 8 pm-1 am "We're right"  
Potion contest \$50 first prize. Ladies free until 9:30  
Thursday, July 26, 8 pm-2 am  
Big Birthday Bash for San Diego's finest entertainers,  
"Galaxy Games"  
Free hors d'oeuvres & DJ entertainment  
Every Wednesday, 8 pm-midnight  
**COMEDY & VARIETY SHOW**  
An array of Hollywood comedies and a dose of local comedians. "Open Mike", try your best to win  
in songs on us. Agents here looking for new talent: come and be discovered! Call for info.  
Every Friday  
**PARTY NIGHT!**  
Unleash your favorite just parties \$500 prize! 7 to 10 pm. Free bar. Free food. Free drinks. Free entertainment.  
Ladies free. Ladies 10 pm. The hottest DJs in town. Dr. Mike's "Open Mike", try your best to win  
in songs on us. Agents here looking for new talent: come and be discovered! Call for info.  
Every Saturday  
**LADIES' NIGHT!**  
Ladies free. Ladies 10 pm. The hottest DJs in town. Dr. Mike's "Open Mike", try your best to win  
in songs on us. Agents here looking for new talent: come and be discovered! Call for info.  
**SMOKEY'S**  
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**CROCE'S JAZZ BAR**  
Join us for a romantic dining  
and live jazz night.  
802 5th Avenue 233-4355  
Jazz from 5 pm. 'til after midnight. Comedy dinner package from 5 - 6:30 pm. Please call for reservations.



Subterranean, June 6:30 to 11 p.m.  
 Tuesday: Modern Reality, Top 40 rock and roll, 6:30 to 11 p.m. Wednesday  
**Hotel del Coronado, 1550 Orange Avenue, Coronado 435-6611.** Ocean Terrace Lounge: Salsa, rock and roll. Tuesday through Saturday: Palm Court: James Taylor, acoustic, performs 5 p.m. to midnight. Friday through Sunday and 4:15 p.m. Monday: Jerry Melnick, piano, 5:15 p.m. Tuesday through Thursday: The Sandstones, contemporary 4:45 p.m. Sunday: Crown Room: Jerry Melnick, 6 to 10 p.m. Friday and 6:30 to 10:30 p.m. Saturday.

**Hotel Islandia Hotel, 1441 Camino Real, Mission Viejo 224-2234.** Larry Moore, jazz and contemporary music at the piano bar. Tuesday through Saturday.  
**Hotel Regency Hotel, 889 University Center Lane, La Jolla 552-3224.** At Michael's David Dorn and Phishback, contemporary 7:30 to 11:30 p.m. Wednesday and Thursday, and 8:30 p.m. to 1 a.m. Friday and Saturday.  
**John's Guitar and Drum, 3010 Rivercross Street, Vista 236-3297.** The 1st Hitlist Show: rock and roll, 8 to 10:30 p.m. Sunday.

## PARADISE BAY

On Mission Bay

Friday Only  
**Sunset Jazz Happy Hour**  
 Live jazz begins at 5:00 pm  
**\$1.50 well drinks, domestic beer, margaritas, & more! 4:00-7:30 pm**

This Friday-Saturday, July 20-21  
**PRIVATE DOMAIN**

Coming Friday-Saturday, July 27-28  
**BIG BANG**

Pr. nights (4 pm-Guests) Live Jazz local times 9:15-11:00  
 Sat. nights 9-11 on the Bay \$1.50

1928 Quivira Road 323-2335

Tickets available at Off The Record and The Belly Up 481-9022

Thursday, July 19, 9:00 pm  
 Chameleon Records' World Class Party Band  
**BONE-DADDYS**  
 with guests  
**LOOSE BARBARIC LOVE FISH**

Friday, July 20, 9:15 pm  
 The Belly Up's hottest rock dance band  
**CHINA CLUB ALLSTARS**

Saturday, July 21, 9:15 pm  
**CARDIFF REEFERS**  
**TRIAL LUNCHBOX**

Sunday, July 22, 9:00 pm  
 ...the most convincing champion of Delta Blues  
**JOHN HAMMOND**  
 with guests  
**ABU TALIB** (Freddie Robinson) and **AL BLAKE**

**Belly Up**

Monday, July 23, 9:00 pm  
**SAVERY BROS. BAND**

Tuesday, July 24, 9:00 pm  
**COMMON SENSE and the CAMPERS**

Wednesday, July 25, 9:00 pm  
 One of the hottest new voices in country music  
**JANN BROWNE**

Thursday, July 26, 9:00 pm  
 "Camouflage," "Mexican Radio"  
**STAN RIDGWAY**  
 with guests  
**LISA ANN JARVIS and MORGAN STUDD**

Friday, July 27, 9:15 pm  
**COMMANDER CODY**

Saturday, July 28, 9:00 pm  
 "Keep Your Hands To Yourself"  
**GEORGIA SATELLITES**

UPCOMING  
 Super Group, July 31  
 Mutaband, Aug 7  
 Henry Mundel, Henry Dubois, Aug 16  
**THIS WEEK'S AFTERNOONS ...**  
 Chicago Bix, Friday 5:00-6:00 pm  
 Whimsical, Saturday 5:00-6:00 pm  
 North 40 Band, Monday 6:00-8:30 pm  
 Tobacco Road, Wednesday 6:00-8:30 pm

## Where the Fun Starts!

Dancing Thursday-Sunday nights

Friday, Saturday, July 19-21  
**REFLECTORS**  
 Thursday 8:00 pm-12:00 am  
 Friday-Saturday, 9:00 pm-1:00 am

Sunday, July 22  
**HARVEY & 52nd STREET JIVE**  
 7:30 pm-11:30 pm  
**NO COVER FREE PARKING**  
 2137 Pacific Hwy.  
 Downtown by the Bay  
 232-0086 or 232-1367

Fat Thursday is back!  
 \$1 well drinks, beer & wine

Monday, July 23, 9:00 pm  
**BLUES AMBASSADORS**

Tuesday, July 24: **HIT SQUAD**

Wednesday, July 25: **WADE PRESTON BAND**

Friday & Saturday, July 20 & 21  
**ROUGHNECK POSSIE**  
 "Best reggae in San Diego"

Friday & Saturday, July 20 & 21  
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 Featuring **Osee Anderson** 9 pm-close. Everything from Miles to Muddy  
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**HAPPY HOUR** Mon.-Fri., 4-7 pm - 710 Garnet Ave., P.B. 482-7844

THE FINEST LIVE MUSIC IN SAN DIEGO 7 NIGHTS A WEEK

**BLIND MELONS**  
 ONE OF THE LAST GREAT BEACH BARS  
 Thursday, July 19

**ROUGHNECK POSSIE**  
 "Best reggae in San Diego"

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Call toll free 1-800-451-  
PCK

**BAREBOTTOM BOYS**  
FRIDAY • JULY 27  
ROSIE FLORES

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San Diego Reader July 19, 1990



**Le Pavillon Lounge**  
8:30 pm to 1:00 am

**Return Engagement**

**Now Appearing**



**Jesse Davis Trio**

Tues - Sat  
8:30 pm



291-7131  
500 Hotel Circle North  
Mission Valley

Town & Country Hotel

**REGGAE KARAOKE**

**RAS POSSE TOUR**

Plus  
Roots  
Radics

**CHARLIE CHAPLIN**  
**PETER BROGGS**

Wed., July 25, 8 pm  
at SOMA

100 Union St. (former of Market & Union)  
All ages - Under 18 accompanied by guardian  
Tickets: \$10 advance, \$12 at door

Live! Records, 600 The Second (Hollywood), Suite 100, N. Co. 1  
House of Africa Imports, Trade Center (O & G) & Colton 180, plus at  
TELESTAT 266-BEAT OUTlets.

For more information call:  
THE REGGAE HOTLINE (619) 298-0909 THE REGGAE REPORT (619) 298-3333

**WORLD BEAT PRODUCTIONS**

**A GREAT AMERICAN LEGEND RETURNS**

**ALLEY OOPS**  
UNF-BAD & CHEL

**1st ANNIVERSARY SHOOTERS PARTY**  
Thursday, July 19 - 6 pm-2 am

**\$1 Shots:**  
• Watermelons • Root Beers • Kamikazes  
• Organs • Peach Schnapps

**Also:**  
• Unknown shot • Jagermeister  
• Matt's Special • Dan's Special  
• \$1 Drafts • Bud and Lite

4475 Mission Blvd. • 273-0015  
In SeaCoast Square  
Plenty of free parking in  
SeaCoast Square parking lot.  
Enter on Hornbush St.  
Vice, MC and Amis accepted

Maxwell's Beef and Sigsbee, 1030  
Scamper Road, Mira Mesa, 271-8940.  
Riviera, vintage rock and roll, Friday and  
Saturday.

The Needle Inn, 8155 N. Highway 163, San  
Carlos, 465-1200. Live rock and roll  
nightly, club for information.

9415 Area Segal-on-Bay, 6205  
Riviera Avenue, San Diego, 594-5777.  
The Needle Inn, 8155 N. Highway 163, San  
Carlos, 465-1200. Live rock and roll  
nightly, club for information.

Padre Gold, 7425 Linda Vista Road,  
277-4604. The Chuck Randall Trio  
dance, sing, and play music. Friday  
and Saturday evenings.

Pat Joseph, 3147 Waring Road, Alhambra  
Garden, 266-7877. Five Brothers  
Percussion Band, Caribbean jazz, soul,  
and salsa. Friday and Saturday.

Realtors Hotel, 1433 Camino del Rio  
South, Mission Valley 593-6960. In the  
Intermission Lounge, Good Times, with  
Bob Casey and Donna Beckett, entertain  
with variety dance music. Tuesday through  
Saturday and on the radio.

San Diego Nites, 9522 Mission Road  
corner of Black Mountain Road, Mira  
Mesa, 271-8780. Red Lane and Stepper  
Club, country music. Thursday through  
Saturday. There is also a live audience  
participation singing presentation,  
Wednesday.

Seashore, 10475 San Diego Mission  
Road, Mission Valley 593-6960. Heavy  
plus contemporary jazz from 5-9 p.m.,  
Friday.

Spirit, 1200 Buena Vista, Bay Park,  
275-2962. Unless otherwise noted, all are  
rock groups: the Blockade, Ticket  
Takes, Conglomerate, and the Redcoats.  
Thursday: Break in Public. Dark Globe.  
Life of Whiskey, the Blood Club, and  
Tactical. Friday: the Pandemonium, Doctor X,  
Black and Blue, and the Redcoats.  
Saturday: the Pandemonium, Doctor X,  
and the Redcoats. 10 p.m. to 1 a.m.  
Cleveland, the Steps, and A.R. Shrug,  
Wednesday.

The Station Club, 6665 University  
Avenue, Mission Valley 593-7996. The  
band performs, rock and roll, Friday and  
Saturday.

Standard Hotel Club, 900, 900 Hotel  
Circle North, Mission Valley 266-0001.  
Horn in the, contemporary "hard"  
through Saturday.

The Low/White House, 3077 Camino  
Real, Mira Mesa, 495-4440. Street art,  
rock and roll. Thursday through  
Saturday. Flashback, rock and roll,  
Sunday through Tuesday. Main  
contemporary, Wednesday.

The Low/White House, 6233 Mission  
Circle, San Diego 266-0001.  
Jazz, blues, contemporary 7-11 p.m.,  
Thursday through Saturday. New Blues  
contemporary, Friday and Saturday.

The Whitehouse, 3077 Camino  
Real, Mira Mesa, 495-4440. Jim  
Morrison, contemporary Wednesday and  
Thursday. The Corvettas, salsa rock and  
roll, Friday and Saturday. New Blues,  
contemporary, Monday and Tuesday.

Wineyard's Road, 6600 Mission Circle  
Road, Mission Valley 593-6960. Silver  
Crown country. Tuesday through Saturday.  
Hayes, country, Sunday and Monday.

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**FREE COMPACT DISCS!**

Lowest prices in San Diego!

**MUSIC TRADER**  
5728 El Cajon Blvd. 263-2272  
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(corner of Distribution)

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**THERE'S GONNA BE AN EARTHQUAKE**

**EVERY THURSDAY NIGHT LIVE BANDS**

THE TOP LOCAL ROCK AND ROLL BANDS PERFORM ON THE  
QUAKE STAGE DANCE ONE 10:00-11:00 PM THE LIVE BANDS AT 10 PM

**THERE'S ALWAYS A PARTY AT THE 'QUAKE!**

**TUESDAYS**  
COME OUT AND  
DANCE TO THE  
• Dancing to 100

**WEDNESDAYS**  
NEW YEARS EVE CONTEST NITE  
• 50 Contests  
• 100% Cash Prizes  
• 100% Cash Prizes  
• 100% Cash Prizes

**THURSDAYS**  
NEW YEARS EVE CONTEST NITE  
• 50 Contests  
• 100% Cash Prizes  
• 100% Cash Prizes  
• 100% Cash Prizes

**DAILY HAPPY HOURS 11:00-3:00 PM**  
FREE 100% BOTTLE - One Glass • \$1.00 Limit

**LUNCH • DINNER • COCKTAILS • OLDIES DANCING**  
In San Marcos on  
Old California Restaurant Row  
471-1222

On Mission Center Rd.,  
off of Friars in Mission Valley  
297-5603

**Friday & Saturday  
July 19 & 20**

**VENTS**  
(formerly of Rockola)  
9 pm - 1:30 am

**EVERY Friday - Happy Hour 5-8 pm  
WINE BY THE Glass \$1.25**

**July 27 & 28  
ROCKOLA**

**Dining  
Until 2 am  
Fri. & Sat.**

**LUNCH • AFTER THEATRE • LATE DINNER  
Cocktails • 234-2040 • Dancing**  
Sun. 11:30 a.m. - 11:00 p.m. • Fri. & Sat. 11:30 a.m. - 11:00 p.m.  
Across from Horton Plaza parking lot  
505 4th Avenue, downtown San Diego

**MEXICAN L.A. HACIENDA RESTAURANTE AND CANTINA WELCOMES BACK**

**Oh Ridge**



Appearing through August 25  
Tuesday-Saturday 8:00 pm till close  
Plus don't miss our  
**FIESTA HOUR**  
with Drink Specials Monday-Friday  
4:00-8:00 pm  
Featuring Mission Valley's  
Best Taco/Senfado Bar every weeknight

Mission Valley Inn  
298-8281  
875 Hotel Circle • Mission Valley

**SUNDAY IN THE VALLEY**

**YUTAKA**

Fashion Valley and KIFM's FREE summer jazz series  
continues with the artistry of YUTAKA. Join us this  
Sunday, July 22nd at the Fashion Valley Tower from  
1PM to 3PM. Flying high on his latest release,  
Brozasia, this multi-talent presents an unforgettable  
blend of contemporary jazz, Latin rhythms, and  
Japanese instrumentation. YUTAKA will charm you  
with keyboards, vocals and koto, a Japanese  
stringed instrument. Not to be missed...YUTAKA!

**FM98 KIFM**

**FASHION VALLEY**

**PARK PLACE**

**TONIGHT THROUGH SATURDAY BOMBAY**

Sunday & Monday, July 22 & 23 - BARKING SPYDER

**SUNDAYS \$1.50 Margaritas MONDAYS Ruck Night TUESDAYS \$1.50 Iced teas**

**NEXT WEEK CRYSTAL**  
Tues.-Sat.

**WEDNESDAY HUMP NIGHT**  
San Tropicana \$1.25 Bud Dry \$1.75 Trivia & give-aways Bring this ad and get \$1.00 off cover

**THURSDAYS GO FOR BROKE NIGHT**  
Free Food Buffet 9 pm-12 midnight Every drink in the house \$1.25 EVERY DRINK

**LIVE ROCK EVERY NIGHT**  
1260 Fletcher Parkway, El Cajon • 448-7473



San Diego Reader July 19, 1990 39



Dever Clarke, Saturday, with Rhino Phantoms, comedy and music, both nights. The Ben Spontani Duo performs jazz music from 9 p.m. to 1 a.m. Wednesday.

**Balboa Hotel Harbortown**, 1646 Front Street, downtown, 235-6800. Richard Cramer, jazz, 6 to 10 p.m. Tuesday through Saturday.

**Boston E. Lee**, 880 Harbor Island Drive, Harbor Island, 281-1800. Light fare, contemporary Thursday through Saturday.

**Boyle O'Connell's**, 2410 Avenue Imperial, Normal Heights, 264-7660. Jazz and soul, 8 to 10 p.m. Thursday through Saturday. Monday, Tim Carmona, Irish and folk music, Tuesday, live music, Wednesday, call club for information.

**Sculpture Garden Cafe**, San Diego Museum of Art, 1600 El Prado, Balboa Park, 232-7870. Irish fiddle, jazz piano, 10:30 p.m. Saturday. Bob Hamilton performs jazz music on the piano, 2-4 p.m. Sunday.

**Shoreline Harbor Island East**, 1330 Harbor Island Drive, Harbor Island, 281-6440. A. Hernandez, Latin American and guitar ensembles with opera favorites, Thursday evening.

**Silly's Dunes Under**, Australian Restaurant and Nightclub, 105 Fourth Avenue, downtown, 239-8177. Thursday is alternative music night, featuring progressive rock and roll, beginning at 9 p.m.

**Tom Han's Lighthouse**, 2551 Harbor Island Drive, Harbor Island, 281-1310. Phil Sump, comedy and music, Friday and Saturday.

**Take Note**, 2551 University Avenue, North Park, 265-9426. The Mighty Phantoms, vintage blues and rhythm and blues, 8 p.m. Thursday, the West Coast Band, rock and roll, Friday and Saturday. Movement, video rock and roll, Superstar Fun and the Seasons, rock and roll, Wednesday. The High Society Jazz Band performs Dixieland jazz beginning at 5:30 p.m. Friday.

**The U.S. Great Hall**, 706 Broadway, downtown, 232-5322. Lounge: Fran Lusk and Friends, jazz music, Thursday through Saturday. Lobby: Doug Ulrich, jazz music, 3-4 p.m. Monday through Wednesday. Six Shames, piano variety, 1-4 p.m. Thursday through Saturday.

**The Waterfront**, 241 Harbor Boulevard, downtown, 232-9606. Roomed, old time rock and roll, 9 p.m. to 1:30 a.m. Friday.

**The Whiskey Head**, 1055 Second Avenue, downtown, 238-3555. Live performance contemporary and classical.

**SOMA**, 555 Union Street, downtown, 238-7882. Music and Pagan Tugay, rock and roll, 10 p.m. Friday. Duddy Longfield, rock and roll, 10 p.m. Saturday.

**The Yacht Club**, San Diego Marriott Hotel, 333 West Harbor Drive, downtown, 234-1300. The Elements, contemporary music, Thursday through Saturday. Alp Caliente, Latin jazz, 8:30 p.m. Sunday. Forthright, jazz, 8 p.m. Monday.

**The Soundstage Cafe**, 3831 Fifth Avenue, Hillcrest, 487-4500. Live music, Friday through Sunday, call club for information.

**Tia Lee's**, 5302 Navy Street at Norma Boulevard, San Park, 543-3402. The Rhythmic Factors, Top 40 rock and roll, Thursday through Saturday. Nelly & Agnes, Top 40 rock and roll, Wednesday.

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single show, Thursday and Friday, Tuesday, Wednesday, Thursday and Friday, 8:30 to 10:30 p.m. Monday, Tuesday and Friday in the lobby. Forthright, jazz, 8 p.m. Monday.

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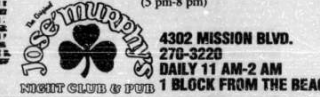


Thursday - Sat. Sun. & Mon. Tues. Wed.

Saturday afternoon 4-8 pm RICK GAZLAY BAND

Sunday afternoon 4-8 pm BLONDE BRUCE BAND

**FRIDAY HAPPY HOUR**  
**\$1.50 ANY DRINK**  
(5 pm - 8 pm)



4302 MISSION BLVD.  
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DAILY 11 AM-2 AM  
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Thurs.-Sat., 8:00 pm-midnight  
One of La Jolla's finest Oyster Bars  
featuring fresh oysters, clams, shrimp, sashimi  
and display cooking

*Anthony's*  
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La Jolla Village Dr. at Regents Rd. • 457-5008  
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**Prime Time Piano & Food Bar**  
It happens every weekday from 4:30. Bitten to the sound of live entertainment in Humphrey's piano bar while you partake from a menu that changes every evening.

**AT THE PIANO BAR:**  
ARCHIE THOMPSON  
Tuesday through Friday 5:30 - 8:30 pm  
MIKE BORAH  
Tuesday through Saturday 8:30 pm - 1:00 am

**PRIME TIME MENU**  
(4:30-8:30 pm)  
SOUP  
CARVED ROAST BEEF SANDWICHES  
PIZZA  
MEAT YOUR OWN BURGERS  
ANY SANDWICH BAR  
ANY PASTA BAR  
ANY SALAD BAR  
ANY DRINKS ALL THE BEANS  
SPICY CHICKEN WINGS  
DRINK SPECIALS  
(8:30-1:00 pm)  
SOUP SANDWICHES \$1.00  
WITH A BEER \$2.00  
FRESH BAKED PASTA \$1.00  
WITH A BEER \$2.00



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Bring in 2 used compact discs  
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Value up to \$13.97  
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A TOTAL DANCE EXPERIENCE (GO CRAZY)

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NO COVER BEFORE 9 PM FRIDAYS & SATURDAYS

MONDAYS - 91X NIGHT - 91c SHOOTERS

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**SAN DIEGO'S ONLY NIGHTCLUB WITH AFTER HOURS**

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R & B, rap, house  
music and Top 40s  
Wednesday through  
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Enjoy the congenial  
atmosphere and the  
never-ending  
dance parties,  
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9:00 pm-2:00 am  
Thursday, Friday &  
Saturday  
9:00 pm-5:00 am

**EVERY FRIDAY - MINI-SKIRT DANCE CONTEST**  
**WITH \$100 1<sup>ST</sup> PRIZE**

We are located 2 traffic lights west of the  
Sports Arena and Midway Drive intersection.  
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**del mar CAFE**

2780 Via de la Valle, Del Mar 455-0920

**SIERS BROTHERS**

Thursday, Friday & Saturday  
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Sunday: **RHUMBOOGIES**  
Monday: **MARK MEADOWS**  
Tuesday: **BIG BANG**  
Wednesday: **SIERS BROTHERS**

OVER 88 DOMESTIC & IMPORTED BEERS

**LIVE JAZZ IN THE CITY**

**MARK LESSMAN**

Thursday, July 19, 7-11 pm  
Friday & Saturday, July 20 & 21, 9:30 pm-1:30 am

Sunday, July 22, 7-11 pm  
**AUBREY FAY**

**ISLAND N-I-G-H-T**

**DR. CIRCO'S ISLAND SOUNDS**  
8 pm-midnight  
Every Tuesday

1/2 price champagne Wednesdays

**B STREET CAFE & BAR**  
425 West B Street • Downtown • 238-1787

VALET PARKING

**THE GOURMET Room**

Presents The contemporary sounds of

**Dale Vernon**

Thurs 9:30 pm - 1:00 am  
Fri 9:30 pm - 1:00 am

**Kristi Dickert**

Thurs 9:30 pm - 1:00 am  
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Town & Country Hotel  
3000 Bluff Circle North • Mission Valley  
291-7131 Ext. 3029  
ATLAN HOTELS

**ACQUASTANTIA**  
Every Friday  
8 pm-12 midnight  
with  
**PAUL HAYWARD**

**Every Saturday**  
**FISH & THE SEAWIFE**

**Sundays 6 pm**  
**JAZZ JAM SESSIONS**  
featuring some of S.D.'s  
finest jazz musicians  
**BARRY FARRAR**

**Join us before the Pope festival!**

**FRESH DINNER**  
**FRESH SWORDFISH \$16.95**  
Order a fresh swordfish dinner for just \$16.95 & select any menu item  
entree of equal value complimentary. Includes seafood chowder or roasted salad,  
baked potato or rice pilaf and fresh vegetable.

Please validate coupon  
at Reservation Desk  
upon arrival.  
Expires July 31, 1990.

**Salmon House**

Sweeping view of the harbor  
1970 Quivira Rd. • Marina Village • For reservations: 223-2234

One offer per coupon.  
May not be used with  
other discounts.















the **WHEREHOUSE**

# Alternative Music At Alternative Prices!



**KENNY WILLIAMS**

Compact Disc: **\$7.99**  
Cassette: **\$4.99**



**M.C. SAUTOU**

Compact Disc: **\$10.99**  
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**STEELHEART**  
Featuring: I'LL NEVER LET YOU GO • LOVE  
AINT EASY • CAN'T STOP ME LOVIN' YOU •  
LIKE NEVER BEFORE

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**ENERGY ORCHARD**  
Featuring: BELFAST • SAILORTOWN •  
KING OF LOVE

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★ CLAYBROOK MESA	4725 Claybrook Mesa Blvd.	★ NATIONAL CITY	1499 E. Plaza Blvd.	★ SAN DIEGO	Fashion Valley Mall
★ EL CAJON	872 Jackson Street	★ NATIONAL CITY	Plaza Bonita	★ SAN DIEGO	University Towne Centre
★ ENCINITAS	260 N. El Camino Real	★ OCEANSIDE	2484 Vista Way	★ SAN DIEGO	3750 Sports Arena Blvd.
★ ESCONDIDO	1229 E. Valley Parkway	★ PACIFIC BEACH	1454 Garnet Ave.	★ SAN DIEGO	1060 University Ave.
★ IMPERIAL BEACH	685 Sowers St.	★ POWAY	12630 Poway Rd.	★ SAN DIEGO	4585 College Ave.
★ LA MESA	5500 Grossmont Center Dr.	★ RANCHO BERNARDO	11800 Rancho Bernardo Rd.	★ SAN MARCOS	1642 W. San Marcos Blvd.

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Hewes, single family, ocean view home on corner lot. 3 bedroom, 3 bath, cathedral ceilings and fireplace. 2-car garage. \$395,000. Steve Cairncross, agent, 468-6312.




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 Perfect bungalow. Quiet street with a large, fenced backyard. Charming 2 bedroom, 1 bath, 1269 square feet. Call Lucy, agent, 294-7222.

San Diego Reader July 19, 1990 37

[illegible]

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San Diego Reader July 19, 1990 37



San Diego Record, July 19, 1990











## San Diego Reader July 19, 1990 45



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