

A son by any other name



Helen and David Copley

Story by Matt Potter

The two children filed a brief with a California court seeking to invalidate the Hunt divorce. If Helen had never really divorced John Hunt, the attorneys reasoned, then her marriage to Jim Copley was also void.

For Margaret Helen Kinney Hunt, the two-lane highway from Cedar Rapids to the town of Anamosa, snaking its way through the verdant hill country of east Iowa, was both an end and a beginning. The route today is probably little different than it was in the fall of 1951 when she set out on the 18-mile journey. After leaving the city, it passes through sleepy farm towns named Hiawatha, Marion, and Springville, where dogs run along the streets, barking at travelers in the afternoon humidity and remarkably large hogs wallow in their troughs by the roadside. The highway enters Anamosa from the south and turns sharply east at the

courthouse, which sits solemnly at the top of a long, grass-covered slope. Looming just behind are the antique stone walls of the Men's Reformatory of Iowa, a state prison as quaint as the Tower of London. A discrete sign at the curb in front of the warden's residence advises that cars should be locked when parked. Across the street is a quiet neighborhood of Victorian houses, each with a well-tended lawn and a white picket fence. Inside the courthouse, two gray-haired women sit side-by-side at their desks under a big ceiling fan and politely enquire how they may be of assistance. Upon request, one of them consults a dusty index and goes to the basement to retrieve a slim folder, sliding it gingerly across the old marble countertop. "In the District Court of Iowa, In and For Jones County," it reads.

(story continued on page 16)

THE TREE THAT SAW TOMORROW

BY NEAL MATTHEWS

The last vestige of the Florence Hotel, which opened in 1883 and was torn down in 1948, is the Moreton Bay Fig tree on Grape Street between Third and Fourth. The three-story hotel was built by Alton Horn's brother-in-law and for many years was the epitome of San Diego culture, but like so many of the city's relics, it was replaced by a parking lot. The owner of the property in 1948, the Union-Tribune Publishing Company, had planned to construct a new newspaper plant on the block bounded by Third and Fourth streets and Grape and Fir streets. But after the old hotel was leveled — it was called the Casa Loma at that time — the newspaper company decided to remain in the center of downtown. For as long as anyone can remember, the lot has harbored cars, as it does now for the nearby Harvesteville Center. The tree, which was planted in 1895 as part of the hotel's garden, became the city of San Diego's Historical Site No. 53 in 1971.

Like many of San Diego's landmarks, the tree's historical landmark designation did practically nothing to protect the tree. The Dallas-based owners of Harvesteville have all but bulldozed the tree. The Dallas-based owners of Harvesteville have all but bulldozed the tree. The Dallas-based owners of Harvesteville have all but bulldozed the tree. The Dallas-based owners of Harvesteville have all but bulldozed the tree.



It's not easy staying green

the tree, implying the hospital to do something. Years of drought and neglect led to a stunting of the tree's growth as the thirty nodes parked beneath the asphalt marked for water. Vendors have defaced its trunk with carved initials. A blackened section of the trunk facing the parking lot appears to mark an attempt at torching the tree. An old placard nailed to the trunk reads, "In Memoriam [sic] L. Wilfred James Shind." It is dangling by one edge, as if someone tried to tear it off. Last month an arborist was

finally hired to nurse the tree, one of only three mature local specimens of *Ficus Macrophylla*. (The other two are in Balboa Park, at Sixth and Laurel and behind the Natural History Museum.) Why the concern now? An attack of corporate conscience? Threats from radical tree lovers? Nope. The owners are trying to sell the land, and a potential buyer asked that a conditional-use permit be removed from the property. City staffers refer to the Moreton Bay Fig on Grape Street as the single most protected tree in town.

one member, Van-Marie May, made a remark that raised questions about the tree's future. "We should realize that this is not protecting the tree, this is containing it." May said. Ficus trees, with their propensity to send down air roots and keep growing indefinitely, will keep expanding under ideal Fig on Grape Street as the single most protected tree in town. Free specialist Bill Nelson has been retained to oversee the tree's new fitness program. Although

other arborists claim the tree can live another 100 years (in the tropics fig trees can live 1000 years); one related specimen in India is thought to be 5000 years old). Nelson believes it has only another 20 to 30 years left. He says the best way to maintain the tree is to establish a system of "absorbing roots" directly beneath the canopy, rather than allow them to remain out under the surrounding asphalt. He's doing this through a regimen of watering, feeding, and mulching. In about nine months, the roots should be in good enough shape to sever them at the outer perimeter of the canopy, should a developer wish to excavate the site.

City staffers refer to the Moreton Bay Fig as the single most protected tree in town.

irreparable harm to the tree, should a developer get his hands on the property. So the city demanded special protection for the tree before the land is sold. Now a deed restriction, which contains an explicit list of requirements for caring for the tree, must be signed by any new owner before development is allowed. City staffers refer to the Moreton Bay Fig on Grape Street as the single most protected tree in town. Free specialist Bill Nelson has been retained to oversee the tree's new fitness program. Although

FURNITURE BEHIND CLOSED DOORS

BY PAUL KRUEGER

When it's not chasing drug dealers, gang bangers, child molesters, and bank robbers, San Diego's Police Department is fighting crime at Jerry Ogilvie's 32nd Street Flea Market. The perpetrator in this case is none other than Mr. Ogilvie himself. His crime: wanton and repeated violation of the municipal code, which requires all secondhand furniture dealers to keep their wares out of public view and behind a solid fence or other

The 62-year-old Ogilvie has now been tried and punished for flouting the law. A municipal court jury last month found him guilty as charged. A judge fined Ogilvie \$300, sentenced him to 30 days' work service, and placed him on probation for three years. The police department closed his shop for 90 days. And Ogilvie will lose \$10,000 a month in gross sales until he can open again for business on July 30.

The Iowa-born Ogilvie turned his wares meet lobby into a money-making business 18 years ago when he opened his flea market, and until recently he sold new and used furnishings at a complete harmony with the law. Then the police department's licensing division began enforcing a stringent city ordinance designed to regulate pawn shops and clean up junkyard records of all the loans they make and prohibits them from doing business between 9:30 p.m. and 8:30 a.m.; the ordinance also mandates that all junkyard operators remove gas and oil from



Jerry Ogilvie (with felonious and tabbies discreetly hidden)

wrecked cars. Every aspect of the junk dealer/junk collector/pawn broker ordinance also covers secondhand dealers, and because Ogilvie sells used furniture, he's classified as a secondhand dealer. And one section of the ordinance — "These two gals couldn't wait to get over here and cite me."

requires that all goods sold by such businesses be kept "inside a building or, if displayed outside the building, be entirely enclosed by a solid fence or wall constructed according to the requirements of the Building and Zoning Codes."

Ogilvie had already built a wooden fence around his property at 32nd and North Park way, just

south of University Avenue. He'd carefully set that fence back three feet from his property line so he could display his bookshelves, chairs, and end tables outside the fence without encroaching on the sidewalk. And though he was technically breaking the law by doing that, Ogilvie says he has no problems with the first compliance officer who inspected his shop. "She was nice, and she even bought some stuff," Ogilvie recalled last week as he sorted through a file-folger filled with legal papers on his case. "She warned me about the new ordinance, and we discussed building some sort of showcase that

would comply with the law." Ogilvie says he places only new furniture outside the fence, a tactic he claims was approved by a police sergeant who visited his shop. But his chummy relations with the police department's licensing unit didn't carry over to the two compliance officers who were assigned to his neighborhood in March 1990. "Those two gals couldn't wait to get over here and cite me," he says. Ogilvie was charged with violating the "public display" aspect of the junk dealer ordinance, and he was so upset that he refused to step out of his shop and meet the officers on the sidewalk to sign the tickets they'd issued him. "I got perturbed," Ogilvie admits. "We had a little

ussle. But these women were so adamant and rude." They were also persistent, and that persistence — coupled with Ogilvie's stubbornness — led Ogilvie into the legal mire that now ensnares him. His lawyer pleargued to the first two citations issued in March of last year, settling for a \$300 fine and a promise of no repeat violations. But the compliance officers cited the flea market again in October, and there was another row. Ogilvie wasn't at the shop, and his assistant refused to sign the tickets, telling the officers to "go suck a pickle."

Ogilvie was hit with another citation in October and one each in November and December. He maintains that at least one of the tickets was a cheap stop. The compliance officers stalked him out from the San-on drugstore across the street and pointed on him with a ticket book after he and his helper tried to place him under arrest the while setting up the day's display. He also claims they were built, so that's why we are hanging on to them." Although Pette refuses to disclose his store's yearly sales, industry experts say his annual gross is about \$2 to \$4 million in fast food per year. If a pair of billboards is responsible for five percent of that, then these ads amount to a profit of five extra customers and hundreds of thousands of dollars in each store. The ads are found in 45 sites throughout the county. Nonprofit groups such as franchisees and

FREEWAY

BY COLIN FLAHERTY

There is something wrong with this picture: You are driving on Interstate 5, and off to the right the golden arches of McDonald's beckon from a blue-and-white roadside billboard. In a flash, it is gone. But wasn't that ad on a Caltrans sign, usually reserved for road directions? Seen there's another and another. Yes, that was a state highway marker, and, yes, it was carrying a McDonald's logo.

These ads are part of the state's Adopt-A-Highway program, which commands businesses for picking up roadside litter. Caltrans says the program is an inexpensive way to keep the freeway clean. Sponsors — advertisers — say the recognition is good for business. But critics call the signs visual pollution and question whether it is necessary to clutter the highway ugly in order to keep them clean. Some say the practice may even be the purpose for which they were intended. "We've been getting a lot of complaints on this kind of program," said Robert Vega, a spokesman for scenic America, an anti-billboard lobbying group in Washington, D.C. "People are starting to say that the roads are still dirty and now we're adding more visual clutter to the area. It's clear that some of these programs are getting out of hand and people are getting sick of these signs."

The program began in San Diego 18 months ago when Caltrans invited about 100 organizations to participate. Word quickly spread among local McDonald's franchise owners that this was the best

"What's next, Coca-Cola logos pasted over red lights?"

service clubs are sponsors as well. The recognition signs are more popular on the busier roads, but they can also be seen in the pristine backcountry of East County. For some critics, the signs defeat the purpose for which they were intended. "We've been getting a lot of complaints on this kind of program," said Robert Vega, a spokesman for scenic America, an anti-billboard lobbying group in Washington, D.C. "People are starting to say that the roads are still dirty and now we're adding more visual clutter to the area. It's clear that some of these programs are getting out of hand and people are getting sick of these signs."

advertising bargain in San Diego. In return for keeping a two-mile stretch of freeway clean, they would get a unique advertising opportunity: two billboards, one for both sides of the highway, coming to and from their roadside attraction. That kind of jarring exposure can't be bought. Advertisers point to their high visibility and to the millions of cars that pass their every week and estimate that each sign would cost for \$4000 to \$7000 a month. But Adopt-A-Highway sponsors, such as McDonald's in the Del Mar area, pay nothing to Caltrans. Their only cost is about \$300 a month, enough to hire ten kids to clean up for three hours about every other week. Caltrans executives say the signs are not intended to look like ads. Maybe that's why they work so well. "The signs have had a great impact on sales," said McDonald's manager David Perez. "We have had an increase of four to five percent in customer flow just from the signs. They're especially important because the county is not allowing any more billboards to be built, so that's why we are hanging on to them." Although Perez refuses to disclose his store's yearly sales, industry experts say his annual gross is about \$2 to \$4 million in fast food per year. If a pair of billboards is responsible for five percent of that, then these ads amount to a profit of five extra customers and hundreds of thousands of dollars in each store. The ads are found in 45 sites throughout the county. Nonprofit groups such as franchisees and



A billboard by any other name

While environmentalists and state bureaucrats may disagree over the aesthetics of the signs, communications experts point out the danger of making road signs just another advertising medium. "The single most important fact of communication today, is that there is too much of it," said a downtown advertising executive. "Cutting through the clutter is an expensive and creative process. But each time we do, consumers soon resist and we have to find new ways of getting our message across. The danger in allowing advertising on road signs is obvious: we don't want people to be getting sick of these signs."

(continued on page 6)



MAYOR BLOOPERS AND BONERS

BY MATT POKTER

America's mayors gathered in San Diego this year for their annual convention and immediately began threatening to send their cities into bankruptcy if they didn't get to spend more federal funds. This year, the collective mayoral hand was out for \$12 billion in new federal tax money. For everything from street and sewer improvements to garbage dumps and summer jobs for unemployed students. In between media events touting their status as America's neediest, the mayors also took in a busy round of parties held by Sea World, the new the AFL-CIO, Boston Mayor Ray Flynn, and the convention's own minority caucus, known as the "Mayors of Color."

WHERE'S THE BEEF?

BY MARY LANG

The 1991 Miss California Pageant came and went without much fanfare last week. Page Adams, Miss Los Angeles County, sang a number from *The Little Mermaid* and tearfully assumed the crown. Held at Sea World this year rather than the civic center, the pageant finds June 8 seemed almost secretive and definitely minor key under cloudy grey skies, a scary stream of limousines and big American sedans disappeared inside the Sea World compound. The pageant audience, smaller every year, numbered under 1000, according to press reports, and was composed mostly of contestants' family and friends.

But it's not just the Miss California Pageant that's in decline. There were only 20 to 30 protesters on hand to picket the pageant's warning signs by Sea World's gates. Few television cameras were on hand to record events. Few conversations between pageanters and protesters were brief. (A woman driving by called out that she got through college on a beauty pageant scholarship. Producer Pam Wilson replied, "What does that mean for women who don't fit the stereotypes?" The woman countered, "You should do something yourself. Pretty yourself up." No list of police officers separated the protesters and patrons; no arrests were made. Not a single bathing suit model of luncheon meat — a hallmark of past demonstrations — was in sight.

The anti-pageant crusader, who has been jailed 11 times for her activities, took the year off. Connected to Santa Cruz, Simonson explained that organizing the Myth California Pageant, as the protests used to be known, takes months. She's been on a heavy lecture circuit lately with her slide presentation on negative images of

women in the media. She's unsure she'll be back next year. "It depends. I'm not committing to it yet. I hope women in San Diego will take it over. It is important that the issue stay alive. But [pageant organizers] are making it difficult. There's no question that moving the pageant to Sea World was an attempt to make it more private." "What was exciting about the protest this year was that it was impromptu," Patricia Gardner, activist with the San Diego Women's Alliance, organized this year's protest. "We didn't find out about the pageant until the week before." The Sea World location provided the protesters with their theme: "Why not Shamus? She does tricks too."

"You get tired of having to make the same point over and over."

Several demonstrators felt the whole thing was thinner and less spirited than in past years. "The point has been made again and again," noted one woman. "You get tired of having to make the same point over and over. Looking over past year's events, it's clear that both the pageant and the protests have lost momentum."

1986. The pageant's last year in Santa Cruz. Thirteen hundred demonstrators turn up for the finals at the civic auditorium, outnumbering the audience. A documentary film called *Miss or Myth* records. Simonson at a parade and pageant, highlighting their activities since 1981 — infiltrating the auditorium and throwing slices of luncheon meat onstage, arrests, police harassment, undue concern by pageant officials and contestants, Simonson dousing the steps of the civic auditorium with pig blood.

1986. Miss California's first year in San Diego. Some 1900 people attend the pageant's televised show Outside. Simonson spots a box of presentation on negative images of

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"Mother Teresa's not going to come and give me an award."

— Vincent A. (Buddy) Cianci Jr., Providence, Rhode Island. Cianci was forced to resign during his first mayoral term after pleading no contest to felony charges that he had stuck a lightning arrester into the eye of a man Cianci thought was sleeping with his wife. The 1983

incident, which occurred in the mayor's living room, was witnessed by Cianci's police chauffeur, his divorce lawyer, and a former state attorney general.

The cigarette attack was just the beginning of the mayor's problem-filled year. In 1984, the year he left office, 30 members of his administration were indicted on charges of extortion, larceny, and conspiracy. Twenty-one

CITY LIGHTS

CLOSED DOORS

(Continued from page 4) would have been dealt with more sensibly by other city officials. "This should have been handled first by the planning department, not two women who because they don't like you — who because they have a personal vendetta against you — say, 'We're gonna fix him, we're gonna throw him in jail.' That's a police state in my opinion."

Having racked up six violations in 1990, Ogilvie was summoned to an administrative hearing in March, and his permit to operate was suspended for three months. He appealed that decision several times but never got it reversed. Those same violations were also winding their way through municipal court, where Ogilvie's lawyer took the matter before a jury on April 30. After hearing testimony from Ogilvie, his assistant, and the two compliance officers and reviewing pictures of the crime scene, the jury deliberated for three hours and found him guilty as charged. Ogilvie blames the outcome on his lawyer and says he now understands why he was charged so little for the legal defense. "My attorney called no other witnesses and had no theory for the case," he says. "He just took his yellow pad and played it by ear. I couldn't hardly stand it."

His shop has been closed for two months, and Ogilvie says a day rarely goes by when a customer doesn't ask him why he's not open for business. He's often too embarrassed to tell them or doesn't

better to correct when they assume he's on vacation. He's also chagrined by the experience. "It wasn't that I didn't want to comply," he says, his voice trailing off. "I just didn't know it would get this serious."

Ogilvie still feels strongly that the city ordinance is unfair, and he points out an apparent inequity in the law that allows other merchants who sell only new furniture to line the sidewalks in front of their stores without being similarly cited by the police licensing division. But he promises he won't violate the ordinance again.

Police Sergeant Ed Paradise, who runs the department's licensing division, says Ogilvie wasn't singled out for prosecution and notes that other secondhand shops have been similarly cited, though not declined to discuss details. Paradise also says adamantly that Ogilvie should blame no one else for the 32nd Street Flea Market's problems. "He singled himself out," Paradise says. "He was told many, many times what the result would be, and he never would listen." The sergeant also insists that his compliance staff has no grudge against Ogilvie. "It is just operating inside the law, then we can cross him off our list. And nobody will be happier than we'd be."

McFREEWAY

(Continued from page 5) ignore them as they might do with other sales messages. But if this trend continues, that is exactly what

could happen. I mean, what's next, Coca-Cola logos pasted over red lights? Or stop signs crammed with ads for weight-loss programs? Maybe it would be a better idea just to let people drive without more unnecessary distractions."

Other advertising executives see the program as more benign. "Caltrans needed more money to clean highways, which they didn't have. So if the chances to raise the money are more billboards or higher property taxes, people will take the billboards every time."

WHERE'S THE BEEF?

(Continued from page 5) Kellogg's Corn Flakes. Several hundred protesters showed up, "Get your business off our bodies." Eleven women are arrested (Simmons for littering, she dropped a rose). Lisa Karen Kutzler wins the pageant, with a nose job and breast implants purportedly financed by the pageant. Demonstrators emphasize the pageant's racism, pointing out that no women of color have ever won.

1987. An informant tells demonstrators beforehand that Simone Stephens, a black woman, will win the pageant. Anne Simmons carries a sign reading, "A black woman will win tonight due to pressure from feminist groups." Stephens takes the crown before an audience of approximately 150.

1990. Before a civic center audience of 1200, Miss North County, Maria Lee Osage, wins. A two-time loser, Osage clutches the title with lighter hair and certain cosmetic changes to her anatomy. Outside, about 80 protesters — including Anne Simmons and members of the UCSD Women's Resource Center — chant, sing, and sport in costumes designed around the theme "Breaking the Myth."

a necklace of chicken drumsticks and a dress made of pressed turkey slices. Anne Simmons shoves her head below her TV news cameras.

1988. Pageant officials are embarrassed by press revelations that they have an "official plastic surgery consultant." News reports of the year fail to mention numbers of protesters or attendees at the year's pageant, but Simmons recalls somewhere around 200 protesters. During the pageant's final moments, Michelle Anderson, a feminist spy who won the Miss Santa Cruz title, unfurls a banner onstage reading, "Pageants Hurt All Women." Simmons is dressed as an old woman and wears a garbage can to point up the pageant's racism.

1989. Wendy Sue Berry, Miss San Pedro, takes the crown after dancing to excerpts from Swan Lake. About 1000 people watch. There's 150 women outside chanting about "our grapes" — a reference to Michelle Anderson's role in the previous year's pageant. Anne Simmons wears a sheath made of green grapes.

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MAYORAL BLOOPERS

(Continued from page 5) "I was ordering a replacement ATM card, the bank letter notified I carry an esklin wallet and suggested I carry my card in a plastic folder that I proceeded to give me. A week later I was back in the bank with another stripped card, and another letter told me the plastic cover didn't help because the 'charge' would go right through the plastic. I would need to carry it in a different compartment of my purse or replace my wallet. I now carry all my cards in a different compartment and haven't had any further problems. My son insists that everyone at the bank had a good laugh after I left because I was foolish enough to believe that esklin carries any kind of a 'charge.' He attributes the demagnetizing to oils on the esklin, but seems to me a plastic cover would take care of that. What's the real story?"

Cindy Fowler
El Cajon
Well, sit down and kneel off, Cindy. You've been subjected to more misinformation than the average human should have to tolerate. I imagine the tellers were perfectly serious when they told you esklin would demagnetize your card. As I understand it, the story's a rumor that transformed itself into a "fact" and popped from time to time in this carnival we call modern life. Did the fabric originate because certain (live) cells can generate a biochemical electric charge to kill prey? Therefore, somehow, your (dead) esklin wallet is "electrified" and will demagnetize your card? Hal Double-hal Absolute bunkola. And number-one son probably isn't much closer to the truth, as you already seem to suspect.

But that does leave us with the mystery of the dysfunctional ATM cards. Once again, you've been picked on more than your share. It's quite unusual for something to happen to the magnetic strip, as long as you take a few easy precautions. Two bad cards in a row is no unlike being hit twice by falling missiles. The care and feeding of an ATM card? Don't expose the card to a magnet. That'll

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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
What is it about esklin wallets that demagnetize ATM and credit cards? As I was ordering a replacement ATM card, the bank letter notified I carry an esklin wallet and suggested I carry my card in a plastic folder that I proceeded to give me. A week later I was back in the bank with another stripped card, and another letter told me the plastic cover didn't help because the "charge" would go right through the plastic. I would need to carry it in a different compartment of my purse or replace my wallet. I now carry all my cards in a different compartment and haven't had any further problems. My son insists that everyone at the bank had a good laugh after I left because I was foolish enough to believe that esklin carries any kind of a "charge." He attributes the demagnetizing to oils on the esklin, but seems to me a plastic cover would take care of that. What's the real story?
Cindy Fowler
El Cajon

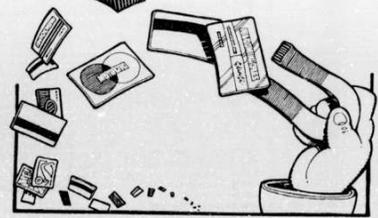


Illustration by Rick Corry

strip your digits in a hurry, and there are magnets in the closing mechanisms of some ladies' purses and compacts and in some building security doors, to name just a few spots. And of course, don't put your credit card on your TV, computer, or other electronic gadget. Some bankers insist that putting two credit cards in your wallet with the strips touching one another will demagnetize them; but credit card manufacturers and the makers of card readers flatly deny that. From my experience, the vast vast of Matthew Alice plastic is usually bunched together in a lump in the Matthew Alice wallet, and, far as I can tell, they've never been affected. But I'm not so eager to dismiss that idea as I am the esklin theory.

There's a chance that the magnetic strips on your defunct cards were fine and something else made them unreadable in the ATM. Anything oily or sticky anywhere on a card can cause it to feed improperly through the rubber rollers that suck the card into the machine, which then rejects the card as unreadable. Oil on the strip shouldn't demagnetize it or affect its readability, though, as long as the card ends up in the proper spot inside the card reader. If the card is bent or scratched, the machine also can have trouble recognizing it as bona fide.

My final theory comes from a credible source, though it might be just so much esklin. Apparently, there are people who can't use ATM cards because their own bodies strip the data off the cards. Something to do with their bioelectric radiation. Feeling particularly electrified lately, Cindy? It could put a crimp in your shopping. Is only your ATM card that's going bad and not other credit cards? Hard to imagine what force would be that selective. I've provided the experts' opinions. But maybe we're on to something they haven't heard about yet. I await news of others' experiences with vanishing data — please, no theories from spoon benders, aura readers, or astral projections.

Dear Matthew Alice:
When Horton Plaza first opened, there were supposed to be three pieces of public art — the wood piece near the Ranch Market, the obelisk by the Lyceum Theater, and some sort of prism clock that would cast rainbows on the walls of the center at certain times of the day when the sun shone through the clock's prisms. I've seen the other two pieces of art. Where's the clock?
Catherine Roth
La Mesa

In the Hollywood party scene in *Annie Hall*, one of the guests, discussing his latest project, says, "Right now it's only a notion, but I think I can get the money to turn it into a concept and later turn it into an idea." Back in the planning stages of Horton Plaza, the prism clock was a notion that turned into a concept, but the designers took a meeting and killed it before it could become a full-fledged idea. In the humble opinion of this citizen, it was a rare and welcome job of decorator interruptions. The plaza has all the visual gimmicks a space that size can tolerate, seems to me.

Dear Matthew Alice:
A friend of mine has been trying to convince me that there once was a vaudeville performer whose act consisted of nothing but farting. My friend prides himself on knowing strange facts, most of which at least seem plausible. But his one I won't believe until you tell me it's true.
Ralph Walker
San Diego

It's true, assuming somewhat farting vowels. Between the late 1880s and 1944, Joseph Le Penonance ("the fart artist," roughly, from *penon*, fart), cabled in big on a peculiar physical skill — the ability to command his abdominal and rectal muscles to do weird and wonderful things. He sucked volumes of air into his rectum, then expelled it again in various melodic ways. He did fart impressions, smoked a cigarette, blew out candles, played tunes on an ocarina, and generally wooed audiences (including royalty) in Europe and America. A late-Victorian-era Benny Hill, apparently. And another clue to help explain why French audiences love Jerry Lewis movies.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 6880, San Diego, CA 92166-5883, or fax your questions to 231-0489.

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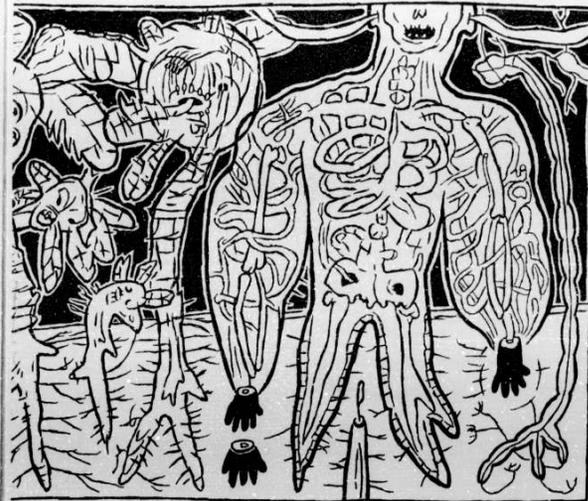
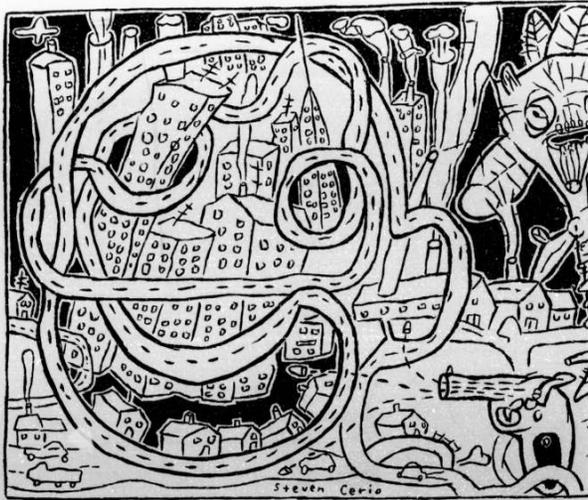
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Story by
Margot Shubin

Chipboard-and-Stucco Gre

Seen through the prism of a depression, San Diego is not a pretty town. The poor man's Los Angeles. San Francisco with a lobotomy. America's finest retirement village, none of these clichés do justice to the awful chipboard and stucco creepiness of the place.

After a few months here, I have two impressions burned forever into memory. One is the ur-vista of San Diego, a palm tree and a lacy sign against an electric blue sky.

The other image involves the barrel of a pistol shoved up

against my soft palate. Sometimes I am shooting myself in the austere comfort of my Hilcrest apartment; other times I am on the cliffs at Torrey Pines or on Mt. Soledad. Nearby I've left a will and farewell note. (It's the last business, by the way, that has forestalled the suicide. I can't manage a farewell note. Even a George Sanders valedictory — "I'm simply bored" — expresses more sense of purpose than I can summon up.)

I tell you all this in the interests of fair disclosure. If I am going to attack San Diego, it

is only proper to let you know I am not of sound mind. I am a depressive struggling by with the help of two psychotherapists and a little green-and-white capsule they call Prozac. And while my malaise didn't reach chronic, bone-crushing proportions till I hit Diego (do they still call it that?), it's true that I felt pretty lousy wherever else I've lived during the past decade.

Which is to say New York City, mostly Manhattan is so scary that just getting through the day fills you with a sense of accomplishment. This is why diehard New Yorkers often get

edgy and paranoid when they have to leave their Calcutta-inflection for more than a couple of days. Some people may find bliss and tranquility out among the birds and trees, but Manhattanites can hear only the slow tick, tick, tock of their lives slipping away.

For a while I moved across the river to the American mainland, specifically the bleak 19th-century industrial ruins of Hoboken, New Jersey. You've seen Hoboken in *On the Waterfront*; it looks pretty much the same now, albeit semi-supplanted

As I depressed from

Manhattan, I began to dream of the Great Revolver. The Great Revolver is a great big shiny gun, like a toy cap pistol, only about 30 times as large. It comes down out of the sky to blast good little boys and girls out of their misery.

The Great Revolver was coming to live because I was imprisoned in a low-level marketing job at American Express and couldn't move up or out. My credentials were good enough on paper, but nobody gets hired from a résumé. They have these things called job interviews, where you have to dress up and be

Depression As Seen Through Prozac-Colored Glasses

Illustration by
Steven Cerio

mindlessly cheery for a half hour. ("Golly, Brenda, I'm dying to have the opportunity to take a productive role in direct marketing!") It helps if you have a role model in mind; my own was Kamee Lee Gifford, the Carnival Cruise girl. My natural demeanor is closer to Dame Judith Anderson (Mrs. Danvers in *Hitchcock's Rebecca*), so you see, I fooled no one.

I tried to work out plans of escape from Amex. One was to go to MBA school. The schools I wanted wouldn't have me. (They have interviews too.) Another idea was to move to Nantucket, a foggy little island

off Cape Cod where dysfunctional Easterners go to pursue landscape painting and alcoholism. I was planning the Nantucket move when I received a letter from a law school in San Diego telling me that I had been accepted for admission. (Accidentally I had forgotten I'd applied.)

This, I decided, was kismet; destiny, the finger of fate. And San Diego (I told myself) isn't

that much different from Nantucket — they have boats, they have the ocean, and I'll bet you can hide out there and never be heard from again.

Now, there are only two real, accredited law schools in San Diego. One of them is Catholic; the other (the older one) is a free-standing institution in a converted Elks Club near its desolate section of downtown. I was going to the

Elks Club. My classmates were superannuated hippies, middle-aged career changers and California exiles who couldn't get into the UC law schools. Nicest people I ever met, and some of them took apartments in Pacific Beach and points north. The neighborhood by the school seemed to be made up mostly

by winos, bag ladies collecting cans, and mad transvestites begging for change.

As for me, I chose to live in Hilcrest. It was near downtown and had nice bookshops and arty-labby cafes. Somebody had told me it was the coolest thing S.D. had to Greenwich Village. To paraphrase James Thurber, Hilcrest looks no more like the village than the MGM lion looks like Calvin Coolidge.

(Continued on page 10)

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Prozac

(Continued from page 8)

Serves me right, but '83 when I first thought of moving to San Diego, one of the attractions was that it was such a straight, conservative, Republican town.

But back to the Elks Club School of Law. Its decor was throwback to 1950s bus-depot coffee shops, with Wonder bread sandwiches and tepid, salty soup out of a can. The windows gave on a grey vista of concrete parking garages, stubby rooming houses, and Interstate 5. I'd sit up in this gastronomic eye-gaze out at America's Finest City, and wonder what in God's name I'd done to myself.

When I was really into self-torture, I'd take out the local Yellow Pages and look up the quarter-inch-thick Attorneys section. ("Injured?" Call the Injury Legal Clinic! "Bankruptcy? Get a Fresh Start!") I pulled out of law school after a week.

This was January — rainy, dismal, overcast. I wanted to go back to New York, get a snug, coach-suit-sheathed apartment in the West Village, and damn the fool notion of trying to begin my life anew. The only trouble was the move still hadn't arrived with my worldly goods (I was sleeping on the floor). And when the mover did come, I couldn't have the nerve to tell him — "Hold it right there, fella!" — to haul my stuff back east.

Also, I went up to the emotional strain of another move just yet. I decided to rest a while and sort out my future. As I unpacked my boxes in my cardboard apartment, I felt low,

very low — so low that things just had to get better. Before checking out of the Elks Club, I'd acquired my first car, a fourth-hand Subaru, from a joy-thriving student who looked like Tom Cruise. I mailed it to Mom, Dad, Junior, Sis, and your insurance broker — happy including themselves in it (see temples of salt and grease).

Driving terrified me. I'd done a total of about 2000 miles in my entire life, a fact that was pretty apparent as I barreled down the middle lane of I-5 at 45 mph. Motorists glared back as they passed, looking to see if I was 30 years old or just a jerk.

I read billboards everywhere I went and found personal messages in them. "Every two years, check your fan belt!" said an automotive shop's sign. (That afternoon one of my fan belts snapped.) "Need A Doctor? ASK A NURSE!" (Oh, how I needed a doctor. And if only I were a doctor — or even a nurse — I'd have a secure profession and not be wondering desperately what my next career move was going to be.) "Watch The Simpsons!" (I wish I could watch The Simpsons. But I barely had the concentration to scan newspaper headlines, let alone sit through 30 consecutive minutes of television.)

I was revolted by the roadside ugliness of San Diego. Taco stands and chain eateries bloomed everywhere, a Disney's "Disneyland" Back in the restaurant marketing department at American Express. I used to read these

market research studies about the regular customers of domestic eateries and fast-food joints. Who are these people? I wondered. No one I knew. Manhattan such places are patronized mostly by wine and Puerto Rican children. Do I matter? I see normal people — Mom, Dad, Junior, Sis, and your insurance broker — happy including themselves in it (see temples of salt and grease).

services it provides. Like auto detailing. Has anyone outside Southern California ever heard of auto detailing? It means cleaning and waxing your car. It's a hot cottage industry in San Diego. I know an ex-nurse in Carlsbad who does it for \$125 a three, and there's lots of folks in the Rancho who're happy to pay it. (But why, dear Lord, why? I mean, is there anything more plebeian than a proud and shiny automobile?)

"Alternative" and "Oriental" medicine are very big in these parts. In Manhattan, brainy people without clear career goals drift into legal professions and landing bars. Here they minister to hypochondriacs and acupuncture, herbals, massage therapists, and chiropractors.

Another big industry in San Diego is the ersatz university. You see these along the freeway, in office parks and converted motels. Occupying a middle ground between fully accredited institutions and out-and-out diploma mills (you send your money and get your degree), these outfits share the local passion for outlandish, misleading names. Thus, an adult education institute unknown outside Southern California calls itself "National University." Ten miles south of the UCSD campus we find a "La Jolla University" nestled atop a Mission Valley office building.

Then there's the concern that announces itself in electrified red lettering as the "Western State University College of Law," although it is neither a

state institution nor a university nor a law school accredited by the American Bar Association. Everyone in San Diego seemed to have a scam, and they all found me. Fat ladies came by to sell me scam candy for the benefit of some charity. Little boys corralled me into subscriptions to newspapers I neither read nor wanted. Neighborhood cats came by for company and warmth. They ate my cat food, shared my bed, and then shot diarrhea on my comforter.

A chirpy woman who called herself an "image consultant" invited me to a "networking" meeting in a hotel suite. "It's a good way to meet people," she told me with a toothy grin. It turned out to be a recruitment meeting for door-to-door cosmetic sales.

An eager young man representing "Super Singles" called to tell me that I had been selected to appear in a local directory of successful young single professionals. "Where did you get my name?" I gasped. "We can't give out that information," he said.

Was it me or was it San Diego? I'd lived with depression most of my life and somehow managed to survive. I became convinced there was something in the air, the time zone, the... mytic voices... that made this place unvarnably bizarre.

Look at the local political scene. An ex-gym teacher is mayor by virtue of a convenient marriage to a sickly millionaire twice her age) and a close friendship with the woman who owns both the local dailies. The former mayor, a handsome surfer who was ousted from Palm Trees because huge hairy-headed aliens whose planet I had unconsciously landed on, the loud, nasty turn from my refrigerator was there to remind me how low I had

fallen, that I was now living in a shoddy apartment where I couldn't even get a decent fridge. The old man I saw through the window of the building next door, who spent his days lying on his bed and

collecting aluminum cans came into view so I'd know what my ultimate end would be.

When these attacks hit, one partial antidote was to get into the car and drive 20 miles in any direction. But it was just at

roadside, or else the suicidal preoccupation would grow so intense that I'd grab my first chance to pilot into a ten-ton truck.

So driving was usually out of the question. But it was just at

eventually broke down and called a psychiatrist.

In the meantime, people had other suggestions to offer: Acupuncture for depression. Salsa dancing. Scientology. Someone's even been told to sell me on hickeren Shoshu of America, that Budhist materialist sect where you chant "Nam Myōhō Renge Kyō" before a painted scroll for two hours a day (Foot! old NSA years ago and men only because I had a friction on the Broadway Chorus girl photo induced me.)

"Of course you're depressed," said an old friend from New York. "You're just lying around and not doing anything!" This was not strictly true. My schedule was half-filled with two courses I was taking at UCSD, plus gym, plus weekly jaunts to the car-repair shop to fix whatever was currently wrong with the old Subaru. (The evenings were taken up with trying to watch the war in Bosnia while drinking myself into a semi-stupor.)

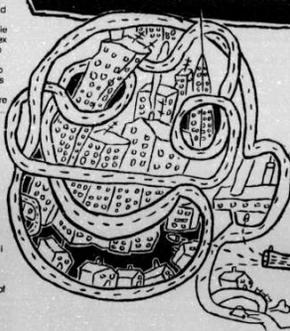
"Fill up your day with meetings and errands, and you won't have time to feel sad," I heard that from all sides. So I became a czar. I went to Friday night meetings of something called the San Diego Healing Circle, where a motley group sat around on a carpeted floor, sang feel-good chants, and massaged each other's hands in the dark. After each session of "venting my inner child" or "practicing self-healing" in the manner of Louise Hay, I was a wreck, weeping on the shoulders of everyone who came to give me a supportive goozy hug.

I filled up evenings and weekends with Learning Annex courses — "Take 5 in Voiceovers." Learn Self-Esteem

(continued on page 11)

Was it me or was it San Diego?

I went to Friday night meetings of something called the San Diego Healing Circle, where a motley group sat around on a carpeted floor, sang feel-good chants, and massaged each other's hands in the dark.



Booze was fine for night, but I am constitutionally incapable of getting soured before 5 p.m. I fell back upon my RC upbringing and did lots of rosaries. I attended Mass regularly for the first time in years. I found my old Miraculous Medal with the broken chain and kept it near my bed, beseeching the Blessed Mother (who had never failed me before) to deliver me from this horrid madness. Sleep was a relief, but only for a few hours at a time. Every day I'd wake at 6 a.m. and spend the rest of the morning trying to drift back. The Friday night meetings of something called the San Diego Healing Circle, where a motley group sat around on a carpeted floor, sang feel-good chants, and massaged each other's hands in the dark. After each session of "venting my inner child" or "practicing self-healing" in the manner of Louise Hay, I was a wreck, weeping on the shoulders of everyone who came to give me a supportive goozy hug. Perhaps, I considered, I should check into a hospital. They'd take care of me there. Nice clean surroundings, three squares a day, sedatives when you need them. This is why I

Look at the "homeless" — unless those you see anywhere else. Strapping young Anglo-Saxon men, the kind who wear the West, wandering about in plastic baseball caps and picking soft-drink cans out of trash bins.

San Diego? It can't manage a single first-rate daily newspaper, but there's a good used book store on every block. It's the most book-blogged conservative city in the land, but it has more gay bars — for all persuasions — than any other place on earth.

Really takes scary turns here. A woman I know with a master's in library science moved here from New York and now works as a garage mechanic. The delightful couple who run my apartment complex came here from New Jersey to be near their pretty young daughter, who was engaged to a famous rock 'n' roll singer. As soon as they got here, their daughter and the rock star were killed in a private-plane crash.

After several weeks of SoCal hell, I began to be visited by weird, dizzying auras. I can describe them only as being similar to a bad trip on LSD. The friendly psychiatrist who put me on Prozac later diagnosed these auras as panic attacks, but "panic" doesn't give you any idea of their raw, psychotic terror.

The dull sense of dread that I felt through most of the day would suddenly become overpowering. My heart would race. I'd feel an intense sense of claustrophobia. The world was closing in around me.

My surroundings mocked me. Palm Trees became huge hairy-headed aliens whose planet I had unconsciously landed on. The loud, nasty turn from my refrigerator was there to remind me how low I had

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Prozac

(continued from page 11)

with Nathaniel Branden (Noted Psychologist and Paramount of the Late Ayn Rand). Something called "Wishcraft" promised to "make all your dreams come true." The idea was that you teamed up with six or eight other people into a mutual-roots society. Exchanging telephone numbers with your new Wishcraft team was a cinch, but getting together was another matter. Nobody wanted to host nag-meetings with a randomly selected assortment of computer programmers, salesclerks, and musicians, so nesting dreams had to go unfulfilled. (But I do measure the memory of the feisty African-American woman who announced that her secret ambition was to be "a female Ed McMahon, but on an international level.")

At my lowest point I went to Adult Children of Alcoholics meetings to meet fellow depressives and neurotics. I loved the satiny metal folding chairs in an air-conditioned, dimly lit, puke-green room hung with ancient, flydown posters of the 12 Steps and the 12 Rules of AA. Sorrowers sat on one side with their individual black plastic aprons. For two hours we took turns "sharing" tales of lovelessness, loneliness, bankruptcies, abused childhoods. When my turn came, I'd speak a few stilted, circumlocutory sentences and then collapse into tears. "Keep coming back!" they assured me with shallow 12-Step optimism. "It works!"

Psychotherapy is not something I go into easily. It costs a lot, and health

insurance never makes more than a token reimbursement. Also a gang of shrinks put my mommy through years of drug therapy and electroshock, and now she barely remembers who I am. So I suppose I must have been in a pretty bad way — nothing more to lose — when I staggered off to my first meetings with a clinical psychologist and a psychiatrist.

They determined that I didn't have to go into the hatch. Then they put me on Prozac. I knew nothing about it. I must have really been out to lunch, something like a million people take it now, and just a year ago the press was chockful of glowing reports (Newsweek's 1990 cover story, "The Promise of Prozac"). Recently, the tone of the news coverage changed. Last year's do-it-all schizophrenic is now made out to be a killer, a monster chemical in the grand pharmaceutical tradition of thalidomide, LSD, and chemotherapy.

I heard the horror stories soon after starting the drug. Everywhere I went, people were happy to tell me about their brother-in-law who died for six months and ended up more depressed than ever. Or Del Shannon, who shot himself after taking it for a week. Or the guy in Kentucky who mowed down dozens of cowboys with an Uz.

"Prozac? That's the drug that gives depressives enough energy to kill themselves," a writer friend told me. "Stay away from Prozac; it's poison. Take vitamins instead," said the Scientology kids. (Scientists are spearheading an anti-Prozac movement as part of their overall war against the psychiatric establishment.)

But I also heard a lot of firsthand tales, and these were encouraging.



"I took 60 milligrams a day for a year. Best year of my life!" said the piano player in a Greenwich Village bar.

"I didn't go outside for six months," said a woman in Santa Monica who was dressed like a robot. "Then I took Prozac and I'm dancing in the streets!" (And she was too.)

"Prozac saved my life!" said a big, grinning guy at the Adult Children of Alcoholics meeting. "Been on it for three years!"

"Three years! I was impressed. Any side effects?" "Just dreams."

"Just dreams." "Rats! Big rats! Burrowing

through the walls! Coming to eat you up!" He grinned wider at the recollection.

I discounted the scare stories. I know that life is short and getting shorter, and we need must live dangerously. I drink. I smoke cigarettes. I've had breast implants. My back teeth are a mother lode of mercury-amalgam fillings.

Besides, in my state I couldn't be terribly concerned with the emotional side effects. For me, any change would be an improvement. When you spend half the day lying dependently on your futon, trying to figure out whether the day would go

by faster if you got up and did pointless errands, you can't get terribly exercised by the possibility that someday you may try to mow down Horton Plaza Bums with an AK-47.

That said, I confess that I did have severe physical discomfort from the Prozac. Chronic nausea gripped me. Alcohol and nicotine, my nightly companions, now turned on me and sent me hugging the john. When I flew to New York for some brief escape from my San Diego hell, I used my first airsickness bag.

I got the jitters too. Since discovering caffeine pills at age 16, I've done cocaine, Desamin, Desoxylin, crosses, crystal. All very nice ups. The jitters from Prozac was not nice. Three days into my dosage, I had a nasty galvanic current surging throughout my system. I couldn't sleep or even lie still for long.

Green-faced, shaking, and bleary-eyed, I'd mutter about oral a physical wrack the Prozac had made me. "So why don't you quit this stuff?" Jackie asked.

"Because I feel at least a little better," I said. And it was true. I was sick as a dog, but the sense of dread had lifted slightly. The attacks of claustrophobic panic didn't come anymore.

The jitters were gone, too, after that first week, leaving only a mild, enjoyable buzz. Later the nausea went away. By the second month, the only remaining side effects were weird, hallucinatory sensations that crept upon me before I drifted off to sleep. My limbs were as large as tree trunks and growing ever fatter; they were blowing up like balloons and any moment now they would pop. The white noise of my apartment became the sound of a rhythmic, cascading

(continued on page 14)

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Prozac

(Continued from page 12)
waterfall that grew louder and faster and seemed to be heading for an explosive climax.

I should say I found these hallucinations rather pleasant. As for depression, I still sometimes thought of sticking a gun in my mouth, but these bad moments now came once a week instead of once a minute. As the weeks passed, I began to feel halfway normal. (Of course, my halfway normal is probably nothing like your "halfway normal." I recently took a test called the Beck Depression Inventory and scored between "severely" and "extremely" depressed.) I became adventurous.

driving all the way up to L.A. to visit friends who were too busy or chronically fatigued to see me. (Hah! I didn't care! Getting out of San Diego was like dying and going to heaven.) I went down to Tijuana to see if I could buy cocaine over the counter (No, but I did pick up lots of

special "happiness" elixir to the brain. Instead it increases the amount of the chemical serotonin that is actively present in the area of the nerve synapse. Serotonin is a key chemical in the transmission of nerve impulses. One nerve cell at the synapse produces the

this "pumping" action and so increases the amount of serotonin present. The theory behind Prozac is that depression (and some other behavior and mood disorders) are caused by insufficient levels of serotonin. Which suggests that taking

the needed level of serotonin. I've met some happy Prozac veterans who have gone off it, and they seem to have kept their optimism intact.

After I began this article, I found that much of the clinical testing in the development of Prozac was done locally at the Feigliner Research Institute, based in Encinitas. I called the institute to see if I could speak with someone there about Prozac's side effects. They were understandably wary, given the recent scare stories in the press, but they let me speak to their director of medical communications, Dr. William Boyer.

Dr. Boyer told me that the physical side effects I'd experienced — nausea, jitteriness, insomnia — were common in 15 to 20 percent of

patients. These effects are a byproduct of the stimulation of the nervous system and typically last only a few days.

Remembering the man who dreamt of rats, I asked Dr. Boyer about dreams.

"Well," he said, "any antidepressant can affect dreams. This is really a byproduct of insomnia. Initially, the antidepressant decreases REM sleep; that phase of sleep sleep when dreaming takes place. If sleep is affected then the dreams may seem to be more intense than usual."

"I asked if anyone would ever have to take Prozac for a lifetime. He said this was a

possibility. "If a person's never had a serious depression before this one, then they can probably come off the medication. If there's a likelihood that it'll come back, then the psychiatrist may want them to stay on it. In some people depression is a recurring illness, it comes and it goes. It's hard to predict."

I heard that Prozac was being requested by people who claimed mild depression in order to get an "up" pill. How depressed do people have to be to qualify for my little green-and-white friend?

"It's for serious clinical depression," Dr. Boyer said.

"And this means depression to the point of dysfunctionality. There's the presence of physical symptoms, such as the persistent lack of energy or noticeable and sudden weight loss or gain. Often there's suicidal thinking."

This reminded him of the recent reports in the press, claiming that Prozac had been found to increase suicidal thoughts. He told me that a controlled test of Prozac had found just the opposite: "There is data which compares suicidal thinking on Prozac versus a placebo. That is, some patients were given Prozac and the others a sugar pill. The suicidal

thinking of the patients on Prozac was less than that of those on the placebo."

Regarding the overall media treatment of the drug during the last couple of years, Dr. Boyer said that "Prozac has been a celebrity in its own way. About a year after a new drug is released, the popular press seizes upon it and makes it out to be a panacea. This is a standard evolution in new drugs — first everyone thinks it's wonderful and then everyone thinks it's horrible."

As I start my third month of Prozac, I realize I'm not about to leave this copy, tacky picnic I've moved to. The scenery

continues to be barren, alien, devoid of any history or culture. Downtown San Diego still strikes me as a pretty sad excuse for the rub of a major city. But, damn it, I do like getting into the Subaru and driving aimlessly for an hour or quarter-tank of gas. These rambles, these mysterious treks — \$, \$, 163, 15, 805, 94 — it's like a huge amusement park I can visit anytime I want. Anyway, my psychotherapist are here. I'm going to enjoy this horror for a good, long time and then settle down to the serious business of being a grownup.

"Prozac? That's the drug that gives depressives enough energy to kill themselves."

out-rate Prozac. I began to collect technical information on my new wonder drug, Prozac — or fluoxetine, to use its generic name — is called a "serotonin reuptake inhibitor." It does not add a

serotonin; the serotonin then stimulates a response in the nerve cell on the other side of the synapse. Usually, the serotonin is then "pumped" back into a neuron and deactivated. Fluoxetine blocks

Prozac might be a lifetime proposition. My psychiatrist tells me, though, that patients can generally come off the drug after six months or a year, as one is weaned off the fluoxetine, the nervous system maintains

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A son

(story continued from page 1)

"Margaret Hunt vs. John Hunt." The day was October 13, 1951; a marriage was being quietly dissolved. Only 20 days earlier, the Hunts had been hastily wed in Marengo, the seat of Iowa County, 30 miles on the opposite side of Cedar Rapids. On the day of their wedding, both signed a prenuptial settlement agreement, which was meant to anticipate an early divorce. It was a marriage of necessity. She was pregnant, and the child needed a name.

"Plaintiff is present in person and by her counsel. Defendant not present nor anyone for him," says the court log. Margaret Hunt of Cedar Rapids was almost 29 when she stood alone before the judge in the dingy Anamosa courtroom. She had met John Hunt earlier that year at the Borden dairy company in Cedar Rapids, where she was a stenographer and he a clerk. It had been a fleeting, unadorned encounter, as was their divorce. "It is ordered that plaintiff be and she is hereby awarded full care, custody, and control of the unborn child of the plaintiff and defendant."

The final document is entitled *Stipulation of Settlement*. "Margaret Hunt does hereby waive and release any interest that she might or could have in any portion of the estate of John Hunt... in return John Hunt will pay to the plaintiff, Margaret Hunt \$1000." After the dissolution, Margaret, now seen by her middle name, Helen, moved from Cedar Rapids to San Diego with her widowed mother. More than two decades later, when she was rich and powerful beyond dreams, Helen was asked about the father of her child. "I never talk about the father of my child. I never talk about the father," she replied. "I don't know where he is, and I don't want to know."

After their arrival in San Diego, Helen and her mother bought a small house on 54th Street, near University Avenue, and Helen went to work as a secretary for the Union-Tribune Publishing Company. Her

"He had no choice. He was getting close to retirement from the Copley company, and our daughter is the head librarian for the Copley paper here. He thought maybe if he sided with Michael and Janice, the company could get rid of my husband and our daughter."



Helen Copley

Five hundred miles west of Anamosa, in a booth at a Denny's restaurant just outside Omaha, Nebraska, Lee Hunt nervously chews a piece of ice. She is the third and present wife of John Hunt, who is undergoing a series of tests in a nearby hospital. He turned 65 this spring and has fallen ill, too sick to be interviewed, says Lee. "He's always had this drinking problem. Even after he got diabetes about eight years ago, he wouldn't give it up," she says. "Then his heart problems started about three years ago. They say he has a spot on his liver, and he's lost about 50 pounds in the last six months." She wears a worried expression. "The only reason he finally quit drinking was that beer made him sick and he couldn't hold it down anymore."

Lee says David didn't know about John

Hunt's illness because, although they've met at least once, father and son never communicate. "Apparently David could care less," observes Lee. "It's strange in a way. You'd think that David would want to know about his father's health problems, to know what he might be in for if he doesn't take care of himself." (Lee was prophetic: Two weeks after the interview, David Copley suffered a heart attack and entered Scripps Memorial Hospital in La Jolla.)

Fiercely protective of her husband, Lee seems mildly contemptuous when she speaks of David, whom she says she has never met. Shown a newspaper photo of David, now approaching 40, her expression softens. "He looks a lot like John, you know, when he had all the weight. He looks more like John than John's other son, the one who was killed on the motorcycle. His

name was John too. It happened two years ago, out in Tucson. I don't know whether it was caused by alcohol or not. I know it happened early Sunday morning. I just assumed — I mean he did like his beer, you know. He had three little children, it was terrible. John has never mentioned it since. That's how he copes."

Lee and her husband began their relationship in the mid-'30s and, after a few ups and downs, finally married in 1960. Despite his battle with alcohol, Lee is proud of John. "He is a good man." Near the end of World War II, he enlisted as a Marine. In the early 1950s, he joined the Air Force and became a pilot who flew support missions in Korea and, in the '60s, Vietnam. After his dalliance with Helen, he married Eleanor, his second wife, and settled down to have four children. The

couple was divorced in the early '60s, says Lee.

When John retired from the Air Force in 1972, at the age of 45, he wound up in Southern California and abruptly decided to become a lawyer. "He got tired of doing nothing, so he went to law school at Western State University in Fullerton." The couple, she remembers, wanted to "get out of the California rat race," so they packed their meager belongings into the family car and returned to Independence, Iowa. John's home town, about 40 miles up Interstate 380, due north of Cedar Rapids. The stately Independence courthouse became the center of John's modest legal practice. He bought a little house in Winthrop, a farm town about seven miles away, and made it his office.

In the mid-'70s, about the time John was

president of the Copley Press and was named president three years ago, David's hazy rise up the employment ladder was ostensibly to prepare him to take over from his mother someday. But the publishing her was more inspired by other diversions.

He liked good liquor, fast cars, designer clothes, ostentatious houses, electronic gadgets, gourmet food, fine art, and the international social circuit. But David could also be a source of embarrassment to the conservative Republican executives who actually ran the newspapers in their



Michael, Janice, and Janice Copley, 1960

president's stead. On one occasion, they killed a proposed *Union* story about a noted San Diego transmute and political activist after the subject of the story threatened to write about David in a gay newspaper.

But the Copley papers were not so hesitant about reporting David's life as a lover of luxury. A writer for the *Tribune* once described his bachelor pad in La Jolla. The rooms, she wrote, were "aglow with hot pinks, purples and



Helen Copley, 1928

green... Indirect and neon lighting, and sunlight from a skylight reflect off mirrors, brass, glass and stainless steel." David, she noted, had a well-appointed bar, along with a VCR and more than 300 tapes in a lavishly decorated pool house he called "Carmen Veranda," where he went to "leave everything else behind." A "curving sofa," the writer added, "opens into a bed

for guests." The article, describing each amenity in excruciating detail, went on for two pages.

David's flamboyant, three-story townhouse on the ocean in Mission Beach was christened "Casa de Bananas," and the bedrooms "gleamed from his adoptive father Jim Copley's estate in Aurora, Illinois." "We waded through pieces in storage to see what might work best and what holes needed filling," confided David's interior designer.

A hand-lettered sign on the front door of John Hunt's office in Winthrop, Iowa, lists his office hours. But it seems the old country lawyer hasn't been there for a long time. The front yard is overgrown with weeds, and the rusting bulk of an old car he was planning to fix up for his wife Lee blocks the gravel driveway. The pungent smell of manure from the surrounding fields wafts by on a moist wind.

His old drinking buddies at one of the town's two bars at the bottom of the hill say they haven't seen him for a while. "He's a good old boy, John Hunt is," says a wizened bartender, holding a mug of dark beer. "He used to come in here, sure he did. Here's to John Hunt. He did his taxes."

For Lee, the beer and the bars are the only thing she would change about her husband. "He has led a very unspanning life. It's just that he never could stop drinking, no matter what. Even after his car wreck, which, thankfully, didn't hurt anyone, everybody in that small town knew about it. You'd think he'd quit. I've been trying and trying for a long time now to get him to stop." Told that John's birth son David Copley has a reputation for throwing drinking parties and has been arrested twice for drunk driving, she shakes her head slowly. "I guess it may be true what they say, that it's all in the genes."

That remains her of something else, she confides. "John isn't the first one to make the first step to get in touch with his children. That's just the way he is." After David, his son by Helen, he fathered another son (now dead) and three daughters by Eleanor, his second wife. "The oldest teaches nursing, the middle one is a doctor, and the youngest works for an insurance company in Des Moines. They don't know about David. Never heard of him. Don't even know he exists," she says matter-of-factly. "I don't know why John never told them. It happened before they were born, before he was married to Eleanor. That thing with Helen was just a brief affair. It's nothing to be embarrassed about. They only saw each other once or twice," she says.

"He was already going with Eleanor when it happened, and he just had to go ahead and get married to Helen. That was the way things were in those days. He never, ever heard from her again. And then, 30 years later, that private detective called up out of the blue, asking about the divorce from Helen, about whether it was valid or not, or something like that. I guess there was a lot of money at stake, you know, for those other two Copley children. That's how John finally got to meet David. He didn't even know his name before then."

In December 1905, I bought my first newspaper and used that pretty

generously to visit 'em' in front of the name of a United States senator [lived in my precinct]. Colonel Ira Clifton Copley once bought the Illinois National Guard, which put down the bloody Pullman Palace Car Company strike of 1894. He adopted the title of colonel for life. Copley made his fortune turning a small, financially

troubled, family-owned gas works in Aurora, Illinois, into one of the biggest gas and electric utilities in the Midwest.

In 1901 with the astounding endorsement of the first newspaper he owned, the *Aurora Beacon*, he was elected to Congress as a Republican. He remained there until 1924 when he lost his seat in a landslide, which a biographer later said was caused by "vote" voters who wanted to repeal Prohibition. Col. Ira Copley drank only in moderation and behind closed doors.

Two years after his defeat, bored with his life in tiny Aurora, he sold off his giant utility holding company and embarked on a newspaper-buying spree. In 1928 alone, he purchased 24 of them, mostly small-town dailies in Illinois and California. He personally negotiated the purchase of the *San Diego Union and Evening Tribune* from the estate of John Sprockels. Later he bought the *San Diego Sun* from the E.M. Scripps Company and merged it with the *Tribune*. In the teeth of the Great Depression, he successfully battled to hold on to most of his media empire, selling off or folding only the most marginal papers. Someday, he said, he wanted his sons to take over the chain.

In 1920, Ira Copley had adopted a four-year-old named Jimmie from an orphanage in New York City. Not long after, he adopted another young orphan, of different name, named Billy. Ira had seen all three of his natural children die of childhood diseases 20 years earlier. Now, starting a new family at age 56, he was determined that his two adoptive sons, both in poor health from their days in dank New York orphanages, would grow up to be strong enough to continue his fledgling newspaper dynasty.

Under Ira's tutelage, the boys were raised to be men's men. They learned to ride horses, Western style. They were taught to sail, and they were tutored in the classics. Both were dispatched to Phillips Andover Academy in Massachusetts and then on to Yale, the Colonel's own alma mater. When the war came, Bill fought in the rugged North Africa campaign. Jim held a New York desk job in Washington, D.C. The boys turned out to be different in other ways as well. Bill wanted to run off to Paris after the war and become an artist. Jim had already worked in the circulation departments of various Copley papers in California and was determined to run his father's business.

Near the end of the war, Ira took Jim aside to make a surprising disclosure. Jim had a blood brother named John Satterlee who was trying to track him down.

Satterlee, chief inspector for an adding machine company in upstate New York, had been working in the circulation department of various Copley papers in California and was determined to run his father's business.

"John, I want to help you. I'm in a position where I can help you, and I'm going to do all I can for you."

John Loelwell, a dancer on the vaudeville circuit, had been stricken by a heart attack in 1917, and shortly afterwards their mother Flora was taken by the flu epidemic of 1918. The orphanage had passed after letters along to Ira Copley, who finally decided to adopt the three orphans. "It was adopted the weakness on your part to look him up,"

(story continued on page 18)

A son

(story continued from page 17)

Colonel advised his son, "You may have a chance to help him sometime."
The two brothers finally met at 5 o'clock in the morning in June of 1945, on the concourse of Washington's cavernous railroad station. "It was quite a morning," remembers Satterlee's widow Frances. "I knew that my husband was so nervous, he about chewed his nails off. We came through the gates, and we put the bags down, and I finally spotted Jim in his Navy uniform, so thin and slender. And I said, 'John, I believe that is your brother there.' During their reunion, says Frances, "Jim says, 'John, I want you to tell me all you can remember about our real parents,' because John was older, and so he tried to recall everything he could for Jim. And I just stood there crying. It was a very happy reunion." Frances also remembers young Jim Copley making a solemn promise that morning. "John, I want to help you," he says. "I'm in a position where I can help you, and I'm going to do all I can for you."

John Satterlee ultimately went to work for the Copley newspapers, moving to Springfield, Illinois, where he became director of the company's newspaper education program, distributing copies of newspapers to be used in local school classrooms. Following 30 years of faithful service, he retired in 1970 and died last July at the age of 77, 17 years after the death of his younger brother Jim. "When Jim died, on October 6, 1973, John just couldn't get over it," says Frances. "It was a hard blow." Her husband, she recalls, became even more troubled when Jim Copley's will was read. "Jim always said to my husband, 'John, don't worry about anything. If anything happens to me, you'll be taken care of.' But Jim left him only \$50,000, that's all. Towards the end, I guess, Jim was just so sick to know what was going on, that all I could think of, I don't know what to make of it, to tell you the truth. A lot of people like the same way. They said, 'whoever made the will, it wasn't done like it should have been done, you know?' Jim and John were blood brothers. They truly loved each other."

By the fall of 1955, Jim Copley had begun to consolidate his hold over the Copley Press and was busy expanding its reach and using it to cultivate political influence, particularly with the country's young vice president, Richard Nixon. Colonel Ira had died at age 83 in



"Trust Last," William Copley, 1950

1947. He left each of his adoptive sons, Jim and William, a 4.9 share of his total estate, including the newspapers, with the remaining ninth going to his widow Chloe, who had been Ira's last wife.
At the time, William Copley was in Paris and already becoming famous in the art world by producing a series of tiny paintings that one critic described as "most

often cartoonish tableaux of naked ladies and bowler-hatted men cavorting in bordellos, saloons, and Paris cafes. [The paintings] radiate a cheerful exuberance in the presentations of themes more commonly spiced with the odor of decadence and excess." One exhibit of his work in New York was entitled "Bomb of the

and, waiting for her are comics in striped suit lined up in a row."
Still painting today, at age 72, in his Connecticut studio, William has been

From his Paris studio, William dispatched his lawyers to a Chicago courtroom, where they filed suit to liquidate the Copley empire.

married and divorced five times and remembers his philosophy of life being changed forever by his Army duty. "When I came out of the war, I was no longer a Republican. The war opened my eyes to things I didn't know about, like people being killed. Actually, I'm not really a Democrat. I'm what they call a bleeding-heart liberal."

Before William left for Paris in the late 1940s, he ran a successful California gallery featuring avant-garde artists like the now-legendary Man Ray, who was a personal friend. But his new colleagues in the West Coast art scene made fun of the right-wing political content of the Copley newspapers. "My friends would hand me a copy of the San Diego Union and ask me to eat it!"

Later, during his Paris sojourn, the artist authored occasional op-ed pieces in the San Diego papers, describing his Bohemian life on the continent. But straight-laced Jim was not impressed with William's dispatches, and he was particularly galled by conjecture among outsiders that his wayward brother might somehow seize editorial control of the papers and alter their conservative, pro-Nixon, Republican slant. Democratic congressmen-to-be

Unknown Where." Noted a critic, "For him, the whole is not a deviated object, but a symbol of unbridled intellect and freedom." One of Copley's most famous works is his own version of the American flag. The painting was described by a critic for the *New York Times*: "The stripes designate walls, a bosomy female behind a barred window substitutes for the stars,

Lionel Van Deerlin, who during the 1950s was a columnist for a local magazine, predicted that William, who "long ago" wrote about the San Diego Republican that from his heels to live in Paris," would eventually break knee with the staid newspapers.

William, however, was interested in art, not newspapers, and he wanted cash. From his Paris studio, he dispatched his lawyers to a Chicago courtroom, where they filed suit to liquidate the Copley empire. After several years of quiet negotiations, the bootstraps announced that they had settled. Jim paid William about \$12 million for his share of the company and bought out the heirs of Ira's widow as well. In 1957, and the deal, which valued the newspapers at about \$26 million, finally gave Jim Copley the sole control and ownership he had sought for so many years. William and Jim never spoke again. Notes Bill today, "That's how the cookie crumbles."

Jim Copley's biography was published in 1964. "It's one of those vanity books," observes brother Bill. "He had to justify himself." Written by a sycophantic Copley executive, its 347 minutiae-filled pages chronicle everything from Copley's childhood illnesses to the recipe of his favorite cocktail to a personal concoction called "Happy Date," but they shed little light on certain sensitive aspects of the publisher's private life. Helen Hunt, who became his secretary during his final, tumultuous dispute with his brother, is only mentioned in passing: "The young man with hair that turned prematurely gray, a decade or so ago, knocks a buzzer and calls to Helen Hunt. Tall, self-possessed, efficient, she brings in a particular book."

Thirteen years after the first went to work as a stenographer at the San Diego Union-Tribune, Helen was married to James Copley in August of 1965. She was a Catholic, and although he wasn't, Jim made sure their vows were sanctified by the Church. Until the wedding, the affair between Helen and her boss had remained a closely held company secret. Jim's divorce from his first wife, Jean, an heir to the Rialder newspaper fortune, had become final that same month. Shortly after the wedding, the publisher adopted Helen.

13-year-old son David, an overweight and introverted boy, who had never met his real father and who now found himself abruptly faced with the prospect of having to share his mother's time and attention with her new husband.
Helen and David moved in with Jim at Fochhill, the publisher's 12-acre La Jolla estate, and embarked on their new life. David was soon packed off to prep school in the East. By all accounts, the former stenographer from Iowa made a fine wife and showed well on the La Jolla social circuit. But Helen was not merely a social ornament. In the years before going to work

would show up at Fochhill for specially catered dinners in the garden. In August 1968, after Richard Nixon's nomination to the presidency, he flew to San Diego, his "lucky city," where a joyous Helen and Jim hosted the candidate and his vice-presidential nominee, Spiro Agnew. "It was," said Herb Klein, then a Nixon staffer, between stints as a Copley editor, "probably the only small dinner party [Nixon and Agnew] ever attended jointly." Nixon's slim November victory was a glorious reward for all the years of editorial and stories in the Copley papers, touting the California Republican. Jim

had been married eight years. Now trouble was brewing, and the lawyer needed to have a word with John Satterlee. Jim's blood brother, they called and used they wanted John to go see them immediately."

"They were very insistent, so we went down on the paper right away."
Helen's lawyer explained that a boiler-room suit had been filed in San Diego. Michael and Janice Copley, the two adoptive children from Jim's first marriage, were charging that Helen had lusted the trust fund their father had set up for them and had otherwise schemed to consolidate her vice-like grip on the Copley Press by fraud. In a 1978 newspaper interview, Michael painted an ugly picture of Helen's behavior toward him prior to his father's death, claiming that she plotted to keep him from getting in to see the publisher as he lay dying at La Jolla's Scripps Clinic. The son also alleged that almost from the beginning of her marriage to Jim in 1965, Helen had taken advantage of the publisher's illness to cut him off from Michael and his sister.
The lawyers wanted John to side with Helen, which he did," recalls Frances.



Helen Copley, Richard Nixon, James Copley, Pat Nixon

for Boreen in Cedar Rapids, she had traveled east to attend Hunter College in Manhattan. The experience of the big city didn't agree with her, and she beat a hasty retreat to Iowa, but she remained a shrewd grasp of numbers.

After marrying Jim, she took a growing interest in the financial affairs of the publishing company, and, as her husband poured out the details of the day's business to her over evening cocktails, she learned about each newspaper's bottom line. For her it was to prove a valuable education. She and a small circle of intimates knew that Jim Copley was slowly dying of cancer. At the meantime, the party continued. Many times each year, hundreds of guests

In 1974, the final year of Watergate, a lawyer from San Diego slipped into the offices of the *Journal-Register*, the Copley-owned newspaper in Springfield, Illinois, on an important mission. Jim Copley had finally succumbed to a combination of brain and lung cancer a year earlier at the age of 57. He had left control of his publishing empire and his vast fortune to his widow Helen, to whom he

"When he came back, I asked him, 'What makes you think it's your son?'"

Satterlee. "He had no choice. He was getting close to retirement from the Copley company, and our daughter is the head librarian for the Copley paper here. He thought maybe I'd sided with Michael and Janice, the company could get rid of my husband and our daughter." As she left the meeting with the lawyer, Mrs. Satterlee remembered Jim Copley's long-ago promise to her husband. "If anything happened, he said my husband would stand to inherit half the company."

(story continued on page 20)

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San Diego Reader, June 20, 1991

A son

(story continued from page 19)

made out. I don't really understand what changed his mind." For their part, Janice and Michael never talked to the Satterlees again, says Mrs. Satterlee. Nor, for that matter, did Helen Copley.

A decade or so later, not long before John Satterlee died, he and Frances came out to San Diego from Springfield for a final visit. Frances, ever cheerful and friendly, decided to ring up Helen just to say hello. "Her secretary said she was out of the state. It's traveling somewhere," recalls Mrs. Satterlee. "She said I could leave a message and Helen would get back to me

just as soon as she could, but we never heard from her." "er that. Last year I heard Helen wasn't in — good, and that's why she couldn't come back to Springfield for my husband's funeral."

In January 1977, an unusual bill began a swift course through the Iowa legislature. It was intended to correct an odd quirk of state law that made it illegal to obtain an Iowa divorce in any county other than the one in which both parties had lived. "As I recall, this thing just sailed right through," recalls Walter Conlon, an Iowa attorney who was then a freshman legislator and sponsor of the measure. "It's possible that somebody was trying to lobby this thing through and told somebody in a position of power to get it taken care of. I

may have been given a fast track on this thing without even knowing it had been fast-tracked. When you're a freshman and you've been handed a sure thing, you don't ask questions. But I swear to you, I never heard of Helen Copley."

Whether by coincidence or not, the bill's passage helped sustain a major victory for the publisher from San Diego. As their case against Helen dragged on, lawyers for Michael and Janice were desperate to score any advantage. They had discovered that Helen's divorce from John Hunt at the Anamosa courthouse had occurred in a county in which neither was a resident, and thus, under the old statute, it was illegal. Despite Conlon's new law, the two children filed a brief with a California court seeking to invalidate the Hunt divorce. If Helen had never really divorced John Hunt in

accordance with Iowa law at the time, the attorneys reasoned, then her marriage to Jim Copley was also void, and so the trust powers that gave her total control over the Copley newspapers would also be illegal.

In the end, though, the plan failed. The best efforts of the attorneys for Michael and Janice could not convince the California court to accept their argument, especially after passage of the Conlon law. The children's plans to contest Helen's divorce from John Hunt died quietly.

Later, Michael and Janice Copley won a temporary courtroom victory, expelling Helen from her stewardship of their trust and forcing her to give back most of the Copley company stock that she had taken to pay off inheritance taxes and other debts. But an appeals court later overturned that verdict, restoring Helen's powers as trustee

even as it upheld the ruling requiring her to dispose of the misappropriated stock. When the tortious legal battle finally drew to a close in 1982, Michael and Janice had to settle for lifetime annual cash payments from their trust fund. They would never be poor. But based on information in the public record, neither they nor their progeny would ever gain ownership or influence in the mighty Copley newspaper chain. Helen Copley had prevailed. At last she was alone at the top.

David Copley finally met John Hunt, his birth father, in the late '80s. The reunion, as most of the other events in the painfully disjointed saga of the Copley lineage, was almost inadvertent, according to John's wife Lee.

A private investigator contacted John, wanting to know the details of his unusual marriage and divorce so many years before. It seemed there was a lot of money at stake. Lee remembers John saying, and some other children were challenging some kind of will. As a result, John sought out Helen and was told it was suddenly very important that he fly to La Jolla, where Helen lived, to talk to her.

"He went over to her house and met David," Lee says in flat tone of voice. "When he came back, I asked him, 'What makes you think it's your son?' He had never seen him before. And John, who used to be overweight — he was very big — says, 'He looks just like me.'" It was probably the first and only time he's ever seen David, according to Lee. "I don't think he had any idea that Helen had

married the man she worked for. I think that it was a surprise to him that she did so well. He had to brag about it a little."

Helen Copley has not been active in public for many months now, giving rise to the usual round of speculation and rumors. (Attempts were made to contact Helen and David for this story, but despite assurances they would call back, by deadline neither had.) But whatever the explanation for Helen Copley's recent low profile, the newspapers are suffering. Like many American dailies, circulation is flat and revenue is threatened. Readers, especially those under 40, have lost their loyalty and are not subscribing regularly. Moral: lags following a bitter labor dispute, and many workers worry about losing their jobs. Copley executives have hired a former Harvard business school professor to tell

them how to stem the decline. One idea is to turn the evening *Tribune* into a started-up morning tabloid with screaming headlines. Many inside and outside the paper are laughing at the idea.

For her part as publisher, Helen backed Pew. Wilson to the hilt and helped him become the only California mayor ever to step directly into the United States Senate. She dated now-disgraced financier Dick Silbermann when he was aide to Governor Jerry Brown. She shared the credit for the demise of Roger Hedgecock and the election of Mayor Maureen O'Connor. In such fact. She boasted that her son David, now 39, would burn from his shell and one day run the newspapers. Now her public voice has grown strangely silent. The only thing certain, it appears, is that she will face the future alone.

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Rilke and Me



Story by M. Corinne Mackey



Rainer Maria Rilke

I was a runaway when I was 15. Ran from Chicago to New York. Got off the Greyhound bus at four in the morning, armed with a guitar named Beulah, a canvas knapsack heavy with books and paper, and \$11.39 in the pocket of my jeans.

I walked in the street and suddenly I was arrested with trembling strings. It's only a queen who dares to dance, yes, dance in a city street!

My New York uncle gave me the name Rilke after he, my aunt, and I had finished a heavy meal and were lounging around the living room of their West Side flat. "Rilke," he said. "You ought to read Rilke."

I had been staying with them for a few days. The multitude of streets, the beds of strangers in which I slept, all receptive to my music job, were also wearying and wearing, with a pace difficult to maintain. I fled to the home of this aunt and uncle but discovered this was no place to be either, since they demanded I follow certain rules that my ornerness just would not allow.

I was soon back on the bus to Chicago, to the familiar pattern of my mother's nagging about my bad behavior and my escaping to the streets for two or three days and nights in between.

Whenever you are, go just into the evening, leaving your room, of which you know each bit, your house as the last before the infinite, wherever you are. Then with your eyes that wearily scarce lift themselves from the worn-out floorboards slowly you enter a shadowy black time and fit it on the sky, slender alone. And you have made the world and shall grow and ripen as a word, unspoken still. When you have grasped in meaning with your will, then tenderly your eyes will let it go.

Not long after I had returned, I was wandering the streets and happened to stop in this bookstore, where I saw a used copy of selected poems by that name Rilke. I took the book to a nearby park and settled down on the grass to read. It was a curious experience. I could not possibly have had much in common with Rilke. I was a young, black female child of the ghetto; he was a white male born in Prague in 1875, dead years before I was even born. Yet there was something that drew me to his poems, and as I read them, this tiny "ab" kept rising from my throat.

If it had been madness of a sort that had sent me fleeing to New York City, it was

the madness born from the desire to be free. I saw the freedom inherent in the queen who would dare dance in the streets and, in setting forth and setting out all that my self desired, I saw the beauty of self-creation and world creation. Poetry had always seemed entrainment to me, a falling into the words of another and into a world controlled entirely by the poet. Rilke had no desire to control me. I was not trapped. I was set free.

Yet one learns that freedom is not simply the absence of physical chains nor the wandering in the streets with no visible restrictions.

the absence of physical chains nor the wandering in the streets with no visible restrictions. The freedom inherent in Rilke's poetry was the more dangerous sort. The one that leaves you standing alone on the

edge of the precipice, asking whether you dare take the plunge or not. It is a freedom that carries you to the point of nothingness, asking what you will make of this, what you will do there.

What is this story all about? Not about my relationship with Rilke now — we having grown older and having stomped around the escapement — but about how I first came to know him. It is about my grandmother and my great-grandmother and all my ancestors, enslaved and free, though none are mentioned by name. It is about leaping over mountains and taking flight from the tops of clouds, though none of this is here described. It is about Rilke and me in the simplest way in which we existed: him writing his words, me living my life.

So, in the living room of my family's apartment, where I slept on a couch/bed, I would pick up Rilke and, amidst the sounds of the neighborhood, of curses and laughter and children screaming, the I train screaming around the corner, car horns blowing, and from somewhere a recording of Perry Sledge singing "When a Man Loves a Woman," I would read about memories lost and enchanted gazelles. I would read about blue hydrangas, delicate flames, and anguished solitudes, and the smells of cabbage and greens drifted out from the kitchen, and I could hear my mother from halfway up an old church spire. I read.

I have seen for some time now the change in myself. Something arises and acts and kills and brings suffering

In the gardens now from day to day is a change from green to yellow and gray a slow dying-away how long my road has been

Now I stand in this emptiness and look down the rows of trees. Almost to the distant sea the forboding greenness of the sky has been

Quite often I became afraid. I knew what was being asked of me. In the emptiness stood I, and the forboding heaviness was of the world within that I. It was up to me to challenge this weight and, setting on the edge of freedom, lift myself off to the heights. The road that lay behind me, where all had been given to me, was long — yes — and long overdue to be over. Grow up. It is time to put away those children things and take the plunge.

One of my friends said he would not join the Army and fight for no white man. He did not say what he would do or could do instead.

I Would Like To Pray

Late, my partner and I would walk the streets, up and down, aimlessly, sharing a couple of bottles of white port wine. We'd go to the restaurant on the corner, order a ham sandwich on white bread with double extra mayonnaise and extra double mustard, and get a bag of weed between two slices of bread. We'd take our five-dollar sandwich to Lincoln Park, sit on the benches in front of the monkey cage, taking tokes and sips

and sometimes think something about our lives. About what choices we could make. About what our chances for survival might be. We thought we were tough and could not be hurt by anything or anyone, and yet we knew how limited were choices for kids like us and how difficult and unpredictable was survival. Our lives had been decided for us a long time before our birth, and now, now it would be very much a matter of luck if any dream we chose to pursue

became reality. One of my friends said he would not join the Army and fight for no white man. He did not say what he would do or could do instead. Dreams were kept unspoken. We lived by certain assumptions. Most of the girls assumed that they might marry, have children, and, if lucky, be loved and cherished. A few, me among them, assumed the opposite. We would never marry, never have children, never be loved

or despised by us. We always walked looking up at their windows, sometimes seeing them inside curiously so snug, smart, secure, while we felt the stretch of our fear, our loneliness, our ignorance, our black selves, for whom no one wished us well. We would see one of them walking down the street, looking easy, walking soft, a god of the world, and we'd do him or her, do 'em and grab what we could from pockets and purses. We'd get enough for more ham sandwiches, more white port, and maybe have something left over for something else. We'd laugh at the look they had in their eyes as we grabbed at them and ran. "Niggers." They would never forgive the rest of our race. But we never felt sorry, we never felt guilty, and the beatings and poundings we delivered onto their bodies we felt was justified. It was the violence of our lives, done to us, and the violence returned one by one by one. It was easy to do them harm. What was difficult was to stop the beatings before they got out of hand.

Far from the outlook he every breath of pity, was from the better sanity, who proceeding, ah,

fulfills that which is satiate

Killing is a form of our wandering sorrow. Pure in the spirit sense it what happens to ourselves.

or cherished. We would make this journey alone. Why we assumed that rather dismal scenario came from our scorn of the other girls' assumptions that we, looking at the lives of those we knew, considered fantasy. We would grow up in this world but never disappointed by whatever misery occurred. We were high. Off the weed and the white port. We would head south back to our neighborhood, walking through the Gold Coast area, ritzy, rich, white, and so

In Rilke's poetry: sorrow and the burning pain of estimate. I lay on my couch bed and found death too. I studied the lines and stanzas of endings, of dying, of life unfulfilled and felt close to tears. For I could tolerate those feelings and thoughts inside me — I thought myself so strange at that time that death and death thoughts.

(continued on page 74)

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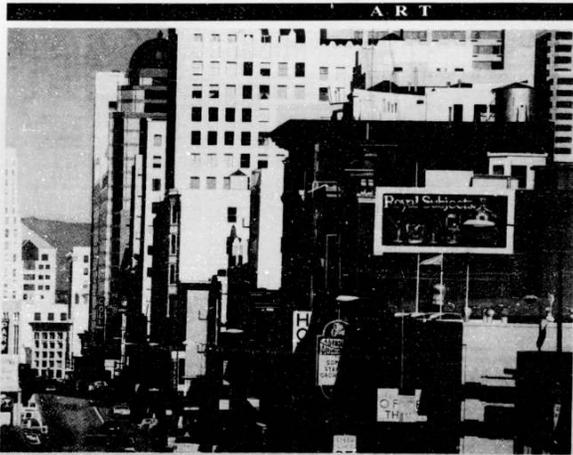
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ENVIRONMENTSCAPES

BY JONATHAN SIVILLE

The San Diego Museum of Art is offering two simultaneous exhibitions of "California" art, each of them fascinating in itself, and the two of them together constituting an exciting and disturbing experience, both artistically and culturally.

The exhibitions are *Second Nature: Four Early San Diego Landscape Painters and California Cityscapes*. In the first, curator Martin E. Peterson has selected four landscape artists who worked mainly in San Diego and whose work is in large measure (though not exclusively) devoted to interpreting the natural environment of Southern California. *California Cityscapes*, the creation of the museum's curator of modern art, Mary Steffert, presents some 50 works by a broad array of contemporary artists (27 of them), showing aspects of life in today's urban California. This is truly "insider" art: the great majority of the works date from the last decade, with quite a number of them being no more than a year old.

No one, I think, would claim that there is a single work in either exhibition that could be called a world-shaking masterpiece. Nor, for that matter, are any artists represented who can be designated as "great." On the other hand, there is not a work here that is less than interesting: there is not a work that shows anything less than a high degree of technical competence, there is nothing boring, nothing inert, nothing incapable of stimulating the imagination, nothing remotely fraudulent. The quality of design and the power of thought and vision are uniformly impressive.

Most telling of all, both exhibitions are filled with works one would like to own. Whether they are concerned with the enduring values of nature or with a satirical attack on the grossness of the modern urban environment, they seem to be works of art that will last, works one would want to look at—sometimes closely, sometimes just in passing—over many years. They have there are scarcely any exceptions) the characteristics

of significant art in all periods and all genres: truth and beauty, if one dare use such old-fashioned words at the end of the 20th Century. The number of works and artists, the range of styles, and the variety of ideas suggested—all make these two shows worthy of a good deal of time and thought. There are a number of different ways to experience the collections. *Second Nature*, in itself, presents four painters reacting to a more or less unified subject (natural scenery), within a generally accepted view of reality (as objective existence) and of the artist's mission (to depict that reality accurately), yet with each artist exposing an individual sensibility and an individual attitude toward color, texture, and form. The similarities and differences among the four provide the viewer with numerous opportunities for subtle discriminations. The sudden dislocation that occurs when we leave the landscape show and find ourselves among the cityscapes (the two shows are hung continuously and are obviously intended to be viewed together) demands of us a reassessment of the subject altogether. We do not in fact have a word for the genre to which both landscapes and cityscapes belong: would "environment-scapes" be too horrible? Both sets of artists aim at portraying the environment in which (or against which, or apart from which) human life is lived; yet—as groups, or schools, or

representatives of their cultures—they differ profoundly in their ideas about what the environment is, what human beings are, and what the relationship between people and their world ought to be. In comparing the overall visions of the two shows, we can find out a lot about what has happened to our life and our spirit over the past century.

Finally, *California Cityscapes*, although remarkably unified in its underlying assumptions, includes a widely diverse group of artists, techniques, genres, media, styles. Each artist here says things in his or her own way, and while there are discernible "schools" (near photographic realism is quite prominent among the painters, and there are actual photographs as well), the differences among the individual artists sensibilities are far more striking than is the case when one compares the four San Diego landscape painters. These differences are worth dwelling on—and so is the very existence, at this moment in history, of art that is passionately interested in its subject, rather than concentrating exclusively on itself. That there is such art, that so many artists are practicing it, and that they are so good at what they are doing, is a rather surprising but certainly encouraging fact firmly established by this exhibition.

The artists are very much in love with the world they are painting.

This week, I would like to talk about the issues of cultural change brought up by the juxtaposition of the two shows, reserving a closer discussion of each of them for later. But generalizations about culture can carry weight only when they are rooted in concrete particulars—for which purpose I would like to get you to look closely at two specific paintings: from the landscape show, *Morning on the Bay* by Alfred R. Mitchell, and from the cityscapes collection, Stephen Hopkins's *Royal Subjects*. I find both to be quite beautiful, both touch deep emotions in me, and this in spite of the fact that the two artists are so radically opposed in their visions, and that their subjects belong to such incredibly different worlds.

The compelling attractiveness I find in both paintings inevitably reveals something about me—both of these worlds and both of these visions are, in spite of their mutual contradictions, mine. But I don't think that is chiefly a matter of my personal character, background, or taste. To be able to respond to both these paintings, at a deep level of my soul, is a sign of my cultural experience, a cultural experience I share with many millions of others—and perhaps with you.

The difference between these two paintings has little to do with theories about the nature of reality or the function of art. Both Mitchell and Hopkins accept the external world as real; both indicate a belief that the informed eye of the artist can see things as they actually are, and that the artist's hand is capable of translating that vision into an accurate and intelligible representation that will make the

(Continued on page 28)

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ART

(Continued from page 26)
 tower of the painting as the scene as the artist saw it. It is the old conviction of realistic painting, on its fundamental non-dissociation to the treatment of "environmental" in Leonardo da Vinci, Rubens, Canova, or Fourier (although, of course, there are many important stylistic differences). There is no suggestion that reality is all in the mind (whether the conscious or the unconscious), no suggestion that art is basically about art, no doubt that the work of art can communicate from one mind (the artist) to another (the viewer), no skepticism about the ability of an artistic discourse to convey truth about the world.

These two artists must be fully conscious that they possess a considerable mastery of technique, that they are making works of art, and that in painting these particular paintings, they are (at least to some extent) in search of fame and money. They know they are artists. But, as the paintings themselves demonstrate, the artists are at the same time very much in love with the world they are painting, even if (as the same *Royal Subjects* tells us) they may be severely critical of it. Prolonged viewing will make us aware of the paintings as paintings and the artists as artists, but central to the whole experience — makes us aware, with an excitement that is both aesthetic and geographical, of San Diego and San Francisco.

Mitchell's *Morning on the Bay*, in fact, shows us a specific, identifiable location: Seventh Street, between Dana and Cedar, looking across the Bay to North Island and Point Loma. The scene does not look like this now, but the artist conveys us that in 1923 thereabouts it did look pretty much as the painting shows. Similarly, Hopkins' *Royal Subjects* (1929) is a photographically precise depiction of a specific San Francisco street (O'Farrell at the point where it crosses Park), a conglomeration of typical downtown San Francisco sights. There is nothing fantastic to be seen, nothing that is a particularly inventive; and the extremely detailed rendering of the buildings, along with the specific sequence of readable signs, tells us that if we were to wander about the city we would inevitably come upon this exact scene.

The Mitchell painting, without literal signposts, works in the same way: it makes us believe that the real building is in fact a specific church (the supposedly detailed catalogue identifies it as St. Joseph's), and that every house and fence and tree in it was really on that (or slightly misty morning 70 years ago).

The particular details I have mentioned in passing are by no means trivial. They, and scores of others, go to the heart of each painting. The signs, for example, Mitchell's work does comfortably without the language of words; the signposts, Hopkins' work does not. The ironic title of the painting comes from the billboard advertisement for Corona Royal itself (like all advertisements): a totally commercialized work of art, whose purpose is not to illustrate existence but to manipulate the viewer into buying something. The royal crown alluded to goes back 1500 years, and — like the church in Mitchell's painting — once had a profound spiritual meaning in people's understanding of who they were and of what



"Morning on the Bay," Alfred R. Mitchell, c. 1923

encounters among ever-changing personnel in buildings whose forms have an explicit connection with the needs the buildings serve. The stranger who passes through this street may never have been there (unlike the inhabitants of Mitchell's Seventh Street, which is a community), and even if they know the street, many of them do not care enough about it to have learned with certainty what business is located at each location. The buildings differ greatly in style, from old San Francisco Victorian to post-modern, but the differences depend entirely on the fashions of the times and the tastes of the architects; the differing styles do not indicate differing functions, as the differences between Mitchell's houses and his church do, for here any building might be used for any purpose, inhibited by anybody. The Mitchell painting, without literal signposts, works in the same way: it makes us believe that the real building is in fact a specific church (the supposedly detailed catalogue identifies it as St. Joseph's), and that every house and fence and tree in it was really on that (or slightly misty morning 70 years ago).

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kind of world they lived in. In this American scene, as it is more than a whiskey, and the monarchical associations are an appeal to social nobility, nothing else.

I mentioned the mist in *Morning on the Bay*. If the view has changed greatly in 70 years, the mist can still be seen there on many mornings. Its function in the painting, however, is not merely as a realistic referent. The mist's softening and blurring effect, along with the pinkish or other tonality it imparts to the scene, gives the landscape a warmth, a coziness, an emotional friendliness. These qualities are reinforced by the other natural elements shown: the smoky glimmer of the water, the fluffy, fluttery foliage of the trees, the irregular contours and textures of the earth in the foreground, the smudge of smoke from the chimney at the left. Civilization is presented as part of nature, in harmony with nature, blending into the natural surroundings, factually (not overwhelmingly) absorbed into the enveloping atmosphere.

The depiction of San Francisco in *Royal Subjects* also has its plausible realistic referent. Who has not seen the city on just such a day, with the air clear and clean, the light sharp and bright, and everything in sight — even at a distance — potentially visible? But here too the realism serves the purpose of commenting on the world, on the sense of life the scene embodies. Everything is flat, rectangular, the edges cut. Instead of a casual scattering of different forms flowing together and made one by the natural environment, we see a succession of rigid architectural structures, each of them made up of anonymously repeated elements (identical floors, identical windows), with each structure, and each element within each structure, clearly separated from everything else under the impersonal daylight. There is a bit of nature, but it is

nature as a subordinate or decorative element in a predominantly manmade environment. In the Mitchell painting, the sky, the bay, the mist, and organic nature encompass and unify the human structures; here the city totally dominates the three small, tight, almost unnoticeable clusters of green that represent the occasional tree along the bay street, as well as the distant linear mountain range, and even the flat, hard, indifferent blue of the sky.

There is much more to be said in comparing these two paintings, both excellent, both drawing you into their subjects, both expressing the spiritual reality of their respective cultures. Notice how the composition of the Mitchell painting is chiefly horizontal, with foreground, middle-ground, and background as successive, calm, static, horizontal bands, bound together by the single major vertical statement, the church tower; while the Hopkins painting is altogether vertical in emphasis, with an immense number of vertical component lines, rather than masses) filling the entire painting, nervously crowded together and rushing rapidly and prospectively into the distance, like the cars speeding down the dynamically recessive one-way street. Every choice in each painting is dictated by what the place being painted looks like, and at the same time, every choice tells us powerfully about a way of life, a state of mind.

I will leave the rest to you, for, if, like me, you feel you have a foot in both these cultures, that both are real within you, the old, quiet, lovely, tradition-bound California you see on your vacations, and the new, fast, hectic, exciting California in which you earn your wages and buy your commodities and park your cars, then these two representative paintings of *San Diego Nature* and *California Cityscape* may speak to you as eloquently as they did to me.

What Cost Costner?



BY DUNCAN SHEPHERD

If I were still nine years old, I suppose I would be as excited about *Robin Hood*, *Prince of Thieves* as the next nine-year-old. And inasmuch as there's always a next, a new, nine-year-old — a nine-year-old, now, for the Nineties — it would be small of me to begrudge him his Robin. Yet it would be small of me in another sense, that of personal experience as opposed to public spin, not to pay him his Robin.

Unexpectedly enough, it was the TV movie of the same name (up to the colon at my rate) on the Fox network a month ago that showed me I was not as unrevivable on the subject as I might have thought. I began watching the thing out of mere duty — out of preparation for the theatrical main event soon to come — and I kept on watching it out of pleasure. (What's the word coming to, when a TV movie can last out a theatrical one in areas besides budget and production schedule?) The TV version went some way — not too far — to resurrect a credible "historical Robin Hood," with lots of stuff about the Normans and the Saxons, plus a cynagmatic pronouncement for the giving-to-the-poor inspiration that lagged a little behind the stealing-from-the-rich idea. I.e., it was a way to outbid the boozey on the outlaw's head. Patrick Bergin made a respectable here, not solely because of a resemblance to Flynn and Fairbanks. And Uma Thurman's willful and saucy Maid Marian came in second to none. The gimmick of a woman dressing up as a man, in this instance as a sooty-faced gunslinger hoping to join up with the Merry Men, is also somewhat hard to swallow, but any such pill will look a little smaller and more palatable once you have seen *Barbarian Strains* and *Naif* (or Julia Roberts in that other recent Patrick Bergin movie, *Sleeping with the Enemy*), and the reward for swallowing it here was a truly spine-tightening plot turn when Robin reluctantly takes along the new recruit on a secret mission in the forest, and then confides the purpose of the outing (to try with Maid Marian) to the one person in the world who would recognize that it's a ruse. In all —

and let me not simply lump in, without special mention, Edward Fox's show-stopping cameo as Prince John — the TV *Robin Hood* would have been a welcome presence in any seven-dollar movie house, and a consideration of why this version would not have been and could not have been assumed ahead of time as a Summer Blockbuster is liable to assume some depression.

Most of such consideration would naturally center on the person of Kevin Costner. His hair is soft. He's pudgy. His hair is thinning on top.

As naturally, no movie that cost "only" fifteen million, as the TV one reportedly did, would ever be deemed worthy to vie for the top place in the summer sweepstakes. But this is circular: no movie with Kevin Costner would ever have cost fifteen million; Costner cost seven million all by himself. (The remainder was another forty million or so.) How this state of affairs came about is something to make your head spin. It was barely a year ago that Costner and his bare backside impressed virtually no one in *Reverie*; that is, virtually no one saw it, and virtually no one who did see it was impressed by it. Then came *Dances*

swear as to the botherings of Christian Slater and Mary Elizabeth Mastrantonio, but I thought I detected something.) As far as I can see — and I am aware how risky it is for me to put it that far when talking about a movie in which the on-screen "Duncan" is an old doddering blindman — the only edge that Costner enjoys over Bergin is the predisposition of the audience to meet him seven-eighths of the way. It's as though it's all been agreed: Kevin Costner is the appointed Robin Hood. And *Robin Hood* is the appointed *Barman* of the summer. And the nine-year-old of all ages is the appointed applauder when, for instance, Costner runs his tongue across an arrow's tailfeathers and splits the rope above the neck of the actual nine-year-old (give or take) on the Sheriff's scaffold.

It's one thing, though, to love Kevin Costner on the nine-year-old newcomer to the story, it's quite another to deprive the nine-year-old of the story itself. The TV treatment demonstrated how thoroughly a new slant, a slanted emphasis, can make an old story fresh again, given a good story to begin with. The slant of treatment seems to contend that the better way to refreshen it is to change the story into a less good story. Thus we start out in a Jerusalem slumgown, to round up a Moor for the future hand of Merry Men. (Not a bad idea when you know that Morgan Freeman will play the part, and admirably the unloving on his face looks intriguing, but the incident of Moorish midwifery is not likely to take its place in the long alongside, say, Little John and the skobleggie, and the repetitive culture-clash comedy is simple hackwork: "Is there no sun in this cursed country?") "The hospitality in this country is as warm as the weather!"

There is no real argument this sort of alteration, of course. There is no sacred text to be preserved. The only requirement is that any such fiddling produce something interesting. Our Robin for the Nineties, however, gets dished up in a muddy, sloshing, on-the-run narrative on the run, so to be more precise, through tired skies, smoke and mist, wide-angle lenses — especially them in which not even the most familiar and unaltered incidents quite hit their mark. Typical scene: Robin has returned from the Crusades in Leekie Hall, the place is a burnt-out shell, it's nighttime, a corpse is suspended in a metal cage fifty feet off the floor. It's been hanging there for several months — "It's my father," announces Robin at a glance. At which point, if not sooner, the co-operative viewers will co-opted the frame of mind required of him by this movie: what we could term the if-you-see-it frame of mind. The no co-operative viewer might at the same time (or sooner) want to raise the question of how a nonentity like Kevin Reynolds (*Indignities*, *The Boat*, period) came to be the appointed director of the appointed *Barman* of the summer of '91. That is quite literally the fifty-million-dollar question. □

as naturally, no movie that cost "only" fifteen million, as the TV one reportedly did, would ever be deemed worthy to vie for the top place in the summer sweepstakes. But this is circular: no movie with Kevin Costner would ever have cost fifteen million; Costner cost seven million all by himself. (The remainder was another forty million or so.) How this state of affairs came about is something to make your head spin. It was barely a year ago that Costner and his bare backside impressed virtually no one in *Reverie*; that is, virtually no one saw it, and virtually no one who did see it was impressed by it. Then came *Dances*

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QUARTER NOTES

BY JONATHAN SAVILLE

MAINLY MOZART: SAN DIEGO ARTISTS

One of the most charming concert series early in the splendid Mainly Mozart Festival featured several young artists originally from San Diego. Presently from San Diego, pianist Gregory Allen, violinist Frank Almond, and cellist Felix Fan. The hometown flavor on that Sunday afternoon in the Spreckels was a bit attenuated in the only Mozart work on the program, the *Keyboard Trio, K. 498*, in which pianist Allen was joined by clarinetist Michael Collins and violinist James Dunham (co-principal violist of the Mainly Mozart orchestra and violist of the Cleveland Quartet). In addition, there was an exotic performance on glass harmonica by Desany James.

The concert was dominated—naturally, unobtrusively, but splendidly—by Gregory Allen, who played in every work on the program except the piece for glass harmonica. In varied repertoire, he demonstrated once again what a delightful musician he is: technically refined, of superb musicianship, with a lovely ringing tone and an equally lovely singing line, and particularly admirable in the vividness of his phrases, which were shaped with unfolding expressiveness.

Allen's stylistic sensitivity was striking. Accompanying Frank Almond in Tartini's "Devil's Trill" Sonata, he effaced himself almost totally (as was appropriate in this virtuosic display piece for fiddle), playing with preternatural softness throughout. In the Haydn "Gypsy Rondo" Trio, his fiery energy and incisive delicacy of touch gave the overall tone to the ensemble (which included Almond and Fan) especially delightful, in sound and in interpretive accuracy, were the numerous passages in which the piano and violin play in union. His collaboration with Felix Fan in the Schumann *Annaszerenade*, Opus 73 was characterized by a surging romantic ardor that virally sustained the performance. And his



Felix Fan

Michael Collins

participation in the Mozart *Keyboard Trio* was all one could have expected, after hearing Allen's enchanting performance of the *K. 488 Concerto* a few days previously.

Frank Almond is another exceptional young artist well known in San Diego audiences. What we heard in these recent performances of Tartini and Haydn were the features of his playing we have become familiar with over the years: a glorious tone (sweet, rich, burnished, supple, with never a roughness or harshness), a fluent command of technique, a thoroughly musical soul in the structuring of the composer's musical ideas, and a heartfelt emotionalism in the evoking of their inner meanings. It seemed to me that I also heard a greater feeling of temperament than on some earlier occasions—above all (as one would expect) in the Tartini sonata. Actually, it was the combination of fiery passion with a sense of musical shape that gave this performance its special quality, revealing the Tartini work

not as merely a technical display piece associated with a romantic story (it was supposedly inspired by an appearance of the Devil),

... Haydn's "Gypsy Rondo" Quartet for Violin, Cello, Piano, and Baby ...

but as a nobly organized piece of Baroque music. Young (very young) Felix Fan, whose intonation I had found occasionally problematic during a concert he had given with the Gustavo Romero (another superb San Diego musician) a few weeks before, had no discernible pitch problems in his *Spreckels* performances of the Haydn Trio and the Schumann Fantasy Pieces), suggesting that he had simply had a bad evening on the earlier occasion. Here he showed his command of the cello quite impressively, participating in the Haydn with the responsiveness

and sensitivity to ensemble of a well-seasoned chamber musician, and executing the big, demanding utterances of the

and sensitivity to ensemble of a well-seasoned chamber musician, and executing the big, demanding utterances of the

Schumann without the slightest sign of being beyond his technical depth. If there was anything absent in this performance, it was the full emotional power—the romantic spirit soaring in the colorful world of the composer's imagination—that no doubt will come with greater maturity. The authentic pleasures in Dennis James' performance on the glass harmonica were to a considerable extent extra-musical. It was interesting to come into contact with this curious instrument, invented by Benjamin Franklin, and it was awesome to witness James' mastery of what

are clearly daunting difficulties in playing it. Merely to produce acceptable tones by rubbing the fingers along the rims of pitched glasses must require immense skill. To transform these eerie fluting sounds, like the voices of supernatural airy creatures in nocturnal graywackes, into an intelligible work of music, undoubtedly demanded of the performer musical instincts of a high order. But while a listener could discern some real beauty in this Largo by the obscure Johann Abraham Peter Schulz (as one can in comparable performances of Mozart's own glass harmonic works), the strange timbres made their point quite early on, and after a few moments I began to wish we could have heard the music on a less idiosyncratic instrument.

In a way if not exactly egalitarian comment, Schulz's 18th-century contemporary, the acerbic Samuel Johnson, opined that a woman preaching was like a dog walking on its hind legs; you were surprised it could be done at all. With all respect to the venerable Dennis James, I have to say pretty much the same thing about playing the glass harmonica.

A distinctive feature of this otherwise treasurable concert was the presence in the audience of at least two babies. One wondered about the intentions of their parents in bringing them to such an event: presumably to acquaint them early on with the creations of Haydn and Mozart, and perhaps to add them before a group of trapped listeners for future appearances with the Festival as vocal soloists. One might also wonder about the judgment of the Mainly Mozart management in allowing them into the theater. In any case, the result was a significant alteration of the program, which in fact consisted of Tartini's "Devil's Trill" Trio for Violin, Keyboard, and Baby; Haydn's "Gypsy Rondo" Quartet for Violin, Cello, Piano, and Baby; Schulz's Largo for Glass Harmonica and Baby; and so on. A puzzlement: why didn't Baby, having contributed so much to the afternoon's music-making, take a bow with the other musicians? □

BY ELEANOR WIDMER

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For those of you who have dreamed of becoming a restaurateur but believe that you're too old to try, take heart. Neil Stuart, the present chef-owner of the Pacific Grill, didn't really come into his own until he was 45, and he didn't have the opportunity to buy a restaurant until he was 41. Nor did he learn cooking at his parents' knees—their favorite food was sandwiches.

During Neil's first year of college in Tallahassee, Florida, he began to cook what he calls "meals for survival." Like people who fall in love and think no one has ever out-performed their intensity of feeling, Neil was astonished when he combined a basic meat sauce with macaroni and then went on to tuna casseroles topped with crushed potato chips. These concoctions were big-time stuff for someone raised on his uncle's farm. He recalled his early cooking experience could meet Mrs. Minner's standards.

Disillusioned with Florida, Neil Stuart turned to New York, worked at a chain hamburger restaurant, cut out for Detroit, for Illinois, and finally for Vermont, where he finished a degree at Goddard College. It wasn't until he was 27 that he decided to attend the Culinary Institute of America (the lates to call it the CIA), and he was 30 before he obtained a job as sous chef, eventually working at the prestigious Quinlivan Grille in New York. On the surface his life was fulfilling, yet Neil and his wife (a university librarian) had tired of the not-so-tasty Big Apple. One day they had a what-if-meet-the-latest-opportunity. Neil's fantasy was that they would live in

Cross-Dressing the Pacific Rim

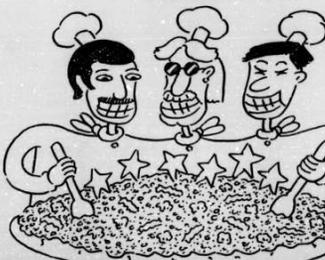


Illustration by Bob Schaefer

wealth in California. He then opened the Times want-ad section and discovered that Pacific Grill in San Diego was interviewing chefs. The coincidence had to be kinetic, destiny carrying him on its seductive shoulders. Stuart got the job, and he and his wife left for San Diego immediately. He was 35 years old.

"I didn't really develop as a chef until I came to Pacific Grill," Neil explains. "At the other restaurants where I worked, I was just following orders, doing what I was told." He credits Deacon Brown and King Downing, who operate Cafe Pacific, Pacific Grill, and later Pacific Del Mar, for encouraging him to develop his gastronomic instincts.

When Southwestern cooking became the rage, Pacific Grill was the first to feature it, thanks to Neil. The only items that didn't seem to attract diners were those accompanied by chutneys and relishes, which Neil had learned in New York. San Diego diners didn't know what they were and didn't order them. As soon as he took those same ingredients and reamed them salad, they became the hallmark of Pacific Grill. Neil is now working on a cookbook tentatively entitled *Alone Sulu*, which contains the recipes he devised during the last several years.

Chinese in origin, were enhanced by their California stuffing and sauce (\$5.90). Simultaneously, we ate "yakubon," a name that means taco with ashiaki. Tacos are filled with quickly seared, peppered ahi fish and covered with a medley of dill pickle, mushrooms, green onions, chiles, and cilantro (\$7.80). We had a few tastes of postickers, a few more of yakubon, and the results were delightful. As an afterthought, we ordered a California fajita with duck and sour cherries, a soft corn tortilla filled with duck in a mildly sweet sauce (\$7.80). If you don't like desserts, you may think of this fajita as meeting your need for something sweet.

My escort selected seafood fish as his entrée, covered with sun-dried tomatoes and fresh hot chiles. Of course, these provocative dishes with their variety of flavors raise a legitimate question: whatever happened to plain grilled fish with no sauce and without the slightest hint of culinary transgression—cross-dressing? Because I dine out so often, I frequently yearn for the simplest food. I'm pleased to report that I was able to obtain a slice of grilled Arctic char, a fish that resembles salmon, which held neither sauce nor butter. It arrived with some supple vegetable, purchased fresh from China's, and first-rate soulwagher bread.

Under its present management, Pacific Grill is one of the few restaurants that will accept a medical order and make a plate call in advance will secure you nondir, non-sodium, non-sugar entrees that may be grilled or steamed to your liking.

We concluded our meal with a dessert sampler, tastes of mango sorbet with fresh fruit, a boscabe cinnamon torte and berroni cream (also known as crème brûlée), which is nothing short of superb (\$5.00). Our service throughout the evening was excellent, and hot towels for hot hands were provided between courses.

The new owners are anxious to establish serious dining along with some play. "Fish" items, a concept that can't be failed. However, I wish they would think about their prices. I couldn't figure out why some items ended with 10 cents or 20 cents or 80 cents. But that's the least of it. The most of it is that dining here is expensive. If you order two "small plates," one for \$7.80 and another for \$6.90, it amounts to \$14.70. A glass of wine and this light meal is \$20 when tax and tip. Salmon, sweet fish steak, and Hawaiian ahi are \$18.40 to \$18.70 and include vegetables. But salad and soup are a la carte. The surf-and-turf (one of Neil's favorites) is \$14.90, and sea bass is \$14.80, but if you select even one other single item, you are paying more than \$20.

The new management has created an exciting menu, with careful preparations, and quality products. Still, if Neil Stuart and Dan Shacca mean what they say about serious but casual dining, then prices should be less serious and more casual. □

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BOSTON CAFE 1000 Camino Del Mar, San Marcos, Calif. 92078. The results look like a good one. The restaurant has a long history of excellence. Sunday brunch is from 10 a.m. to 2 p.m. and includes a complimentary \$4.95 coffee and toast. Daily breakfast is from 7 a.m. to 11 a.m. and includes a complimentary \$4.95 coffee and toast. Daily breakfast is from 7 a.m. to 11 a.m. and includes a complimentary \$4.95 coffee and toast.

DEL MAR 2000 Jimmy Durante Boulevard, Del Mar 92028. This is a strong contender for the most elegant breakfast in the area. The breakfast is served from 7 a.m. to 11 a.m. and includes a complimentary \$4.95 coffee and toast. Daily breakfast is from 7 a.m. to 11 a.m. and includes a complimentary \$4.95 coffee and toast.

DEL MAR BEACH 11100 Del Mar Road, Del Mar 92028. This is a strong contender for the most elegant breakfast in the area. The breakfast is served from 7 a.m. to 11 a.m. and includes a complimentary \$4.95 coffee and toast. Daily breakfast is from 7 a.m. to 11 a.m. and includes a complimentary \$4.95 coffee and toast.

EMERALD 1900 Camino Del Mar, San Marcos, Calif. 92078. This is a strong contender for the most elegant breakfast in the area. The breakfast is served from 7 a.m. to 11 a.m. and includes a complimentary \$4.95 coffee and toast. Daily breakfast is from 7 a.m. to 11 a.m. and includes a complimentary \$4.95 coffee and toast.

NORTH INLAND

BARRINGTON 9500 Avenue Small, San Marcos, Calif. 92078. This is a strong contender for the most elegant breakfast in the area. The breakfast is served from 7 a.m. to 11 a.m. and includes a complimentary \$4.95 coffee and toast. Daily breakfast is from 7 a.m. to 11 a.m. and includes a complimentary \$4.95 coffee and toast.

CHAMPAGNE 10200 Wilshire, Van Nuys, Calif. 91411. This is a strong contender for the most elegant breakfast in the area. The breakfast is served from 7 a.m. to 11 a.m. and includes a complimentary \$4.95 coffee and toast. Daily breakfast is from 7 a.m. to 11 a.m. and includes a complimentary \$4.95 coffee and toast.

CAFE JOLLA 1000 Camino Del Mar, San Marcos, Calif. 92078. This is a strong contender for the most elegant breakfast in the area. The breakfast is served from 7 a.m. to 11 a.m. and includes a complimentary \$4.95 coffee and toast. Daily breakfast is from 7 a.m. to 11 a.m. and includes a complimentary \$4.95 coffee and toast.

Reader's Guide to Restaurants

The reader's guide to restaurants is compiled by Clayton Alderman and represents a selective listing of records maintained by San Diego County and 21 January dining establishments. Individuals who wish to be included in the guide should contact Clayton Alderman at 1234 Main Street, San Diego, California 92101. Phone: (619) 594-1234.

CAFE CHAMPAGNE Culinary, Wilshire, 10215 Wilshire Boulevard, Van Nuys, Calif. 91411. This is a pleasant dining experience. The breakfast is served from 7 a.m. to 11 a.m. and includes a complimentary \$4.95 coffee and toast. Daily breakfast is from 7 a.m. to 11 a.m. and includes a complimentary \$4.95 coffee and toast.

CAFE JOLLA 1000 Camino Del Mar, San Marcos, Calif. 92078. This is a strong contender for the most elegant breakfast in the area. The breakfast is served from 7 a.m. to 11 a.m. and includes a complimentary \$4.95 coffee and toast. Daily breakfast is from 7 a.m. to 11 a.m. and includes a complimentary \$4.95 coffee and toast.

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- Sweet & sour chicken
- Mandarin duck
- Sweet duck
- Hot spicy shrimp
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- Chicken wings
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Restaurant Guide

THE GODFATHER 7619 Claremont Mesa Blvd., San Diego 92124. The new menu has the traditional theme accompanied by contemporary. Not surprisingly, but you get your favorite comfort food. The menu includes steaks, chops, chicken, duck, and salmon. The menu also includes a variety of pasta, pizza, and bread. The menu is available for lunch and dinner. Reservations suggested. Call for more information.

HOUSE OF CHINESE GOURMET 4857 Daniel Avenue, Claremont 92723. The new extended menu includes more of the house's best dishes. The menu includes a variety of traditional Chinese dishes, including a variety of pasta, pizza, and bread. The menu is available for lunch and dinner. Reservations suggested. Call for more information.

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KORHA HOUSE 4625 Conity Street, Kearny Mesa 92026. The house of dining is available on the house. The menu includes a variety of pasta, pizza, and bread. The menu is available for lunch and dinner. Reservations suggested. Call for more information.

MISTER NOODLE 4881 Conity Street, Kearny Mesa 92026. The new menu includes a variety of pasta, pizza, and bread. The menu is available for lunch and dinner. Reservations suggested. Call for more information.

THE ORIGINAL PASTA HOUSE 3006 Conity Street, Kearny Mesa 92026. The new menu includes a variety of pasta, pizza, and bread. The menu is available for lunch and dinner. Reservations suggested. Call for more information.

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Your choice of pizza or calzone & 1 large specialty salad

• Over 30 varieties of pizza
• Over 7 kinds of calzone

With this ad • Exp. 7/4/91

SUBWAY

FREE 6" SUB

with the purchase of any footlong and med. soda.

GOOD UP AT SUBWAY

COLLEGE AREA
6349 El Cajon Blvd.
SAN CARLOS AREA
8672 Navajo Rd.
• Coming Soon •
8142 La Mesa Blvd.
(Coming to La Mesa Blvd. Spring '91)

Happy Hour
3-5 pm
Mon.-Fri.

Japanese Sake 99
Kamabiko \$1.50
Mangyo \$1.50
House Wine \$1.00
Draft Beer 75

DAVY RESTAURANT 4855 Conity Street, Kearny Mesa 92026. The new menu includes a variety of pasta, pizza, and bread. The menu is available for lunch and dinner. Reservations suggested. Call for more information.

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THE BEACHES

Call for more info
CHEZ BEAT & ROLF
1762 Garnet Ave. • 483-2000

Wood Fired California Pizza

Waterfront Dining

• Fresh pasta
• Beer • Wine

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No Jacket Required

Phil Collins, 1985

"No Jacket Required"

Jim Milligan, 1991

Milligan's
Bar & Grill
For reservations 459-7311
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Complimentary valet parking



OCEAN VIEW TABLE SERVICE BRUNCH

Sunday 11:00 am-2:30 pm

Order from a delectable menu featuring your choice of two- to four-course meals in potato, pasta, or chicken. Add wild rice, stuffing, crabmeat, cup of minestrone, Southern Fried Biscuits and Apples. Add a delicious smoked salmon topped with hollandaise sauce to your choice.

Brain & entrées served with complimentary fresh fruit in season. Includes bread, butter, olive oil, and a choice of dessert. Complimentary coffee and tea. Complimentary water. Complimentary parking.

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Enjoy a Sunday Brunch (11:00 am - 2:30 pm) at Milligan's Bar & Grill. Includes: Fried Chicken, Biscuits, Fruit, Minestrone, and Apples. Complimentary parking.

TERIYAKI STEAK OR CHICKEN DINNERS 2 for \$10.95!

Enjoy either of our favorite entrees at a very special price!

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Each dinner is served with Soup or Salad, Fresh Vegetable, Baked Potato or Rice Pilaf, plus Warm Sourdough Bread.

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SAN DIEGO OCEANVIEW SOLANA BEACH KEARNY MESA

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KRYSTAL PASTRY 1035 Taylor Street, San Diego 92101. This is a new restaurant that has many things to offer. The menu is a mix of Mexican and American. The food is excellent. The service is excellent. The atmosphere is excellent.

MONTREY WILDING COMPANY 1035 Taylor Street, San Diego 92101. This is a new restaurant that has many things to offer. The menu is a mix of Mexican and American. The food is excellent. The service is excellent. The atmosphere is excellent.

PIZZERIA ROTONDA 1035 Taylor Street, San Diego 92101. This is a new restaurant that has many things to offer. The menu is a mix of Mexican and American. The food is excellent. The service is excellent. The atmosphere is excellent.

TRELLY YOUNG AMERICAN CAFE 1035 Taylor Street, San Diego 92101. This is a new restaurant that has many things to offer. The menu is a mix of Mexican and American. The food is excellent. The service is excellent. The atmosphere is excellent.

WILCO AMERICAN BISTRO 1035 Taylor Street, San Diego 92101. This is a new restaurant that has many things to offer. The menu is a mix of Mexican and American. The food is excellent. The service is excellent. The atmosphere is excellent.

EAST COUNTY & STATE COLLEGE 1035 Taylor Street, San Diego 92101. This is a new restaurant that has many things to offer. The menu is a mix of Mexican and American. The food is excellent. The service is excellent. The atmosphere is excellent.

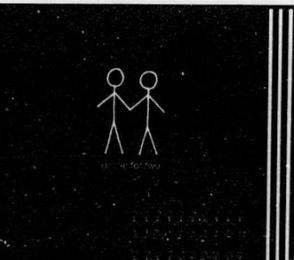
ALPINE INN 1035 Taylor Street, San Diego 92101. This is a new restaurant that has many things to offer. The menu is a mix of Mexican and American. The food is excellent. The service is excellent. The atmosphere is excellent.

LUNGO'S ITALIAN RESTAURANT 1035 Taylor Street, San Diego 92101. This is a new restaurant that has many things to offer. The menu is a mix of Mexican and American. The food is excellent. The service is excellent. The atmosphere is excellent.

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ROCK LOBSTER Cafe & Cantina

A Lobster & Shrimp Charred Shrimp Mexican Style Slurpee Lobsters

All entrees served with all-you-can-eat rice, beans & tortillas.

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WAKE UP!
5¢ ALL-YOU-CAN-DRINK COFFEE BEFORE 9 AM

MENU HIGHLIGHT OF THE WEEK:
Strawberry Crepe

Homestyle Italian Dining

Seafood • Pasta • Poultry • Veal • Steaks

Entrees from \$8.95

4263 Taylor St., Old Town • 296-7774

50¢ Draft Beer
3 pm - 7 pm, June 24-28

Join us in our 20th Birthday Celebration on our ocean view sundeck!

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Z F E U N T K O U N R S A

Hurry!
Your last chance to save \$100s of dollars

LAST CALL!

21st ANNIVERSARY SALE-a-BRATION!

Prices slashed on the World's Best Designer Futons

Includes twin size futon and full size futon with dresser for storage or additional pull-out twin bed. Con-
stantly in classic oak.
SALE PRICE INCLUDES 2 FUTON MATTRESSES.

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KIDS' BUNK BED

Cash & Carry

TWIN

FULL

\$159-\$269
queen

CLASSIC PLATFORM
Bed Frames, constructed
in pine or oak. Natural or
black lacquer finish.

FUTONS

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FUTON with tufted corners
designed for comfort.

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The La Costa Slider, 4 models. Solid oak
frame, natural & black lacquer finish too!
Price includes futon.
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black lacquer.

Super
Special!

TWIN
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Priced with futon
STUDIO III
Versatile and affordable.
Convert from sofa to lounge
to bed in seconds. All three
functions, one low price.
Full \$159 reg. \$195
On. \$179 reg. \$205

LA COSTA SLIDER

Hand Painted Covers by Shamiara
Special Size \$99 to \$149 ea.

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Lacquered pine slider frame
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Many colors to choose from

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EVENTS THEATER MUSIC & FILM

NASAL ACCORDION- DRIVEN SOUNDS OF THE PETTY BOURGEOIS

When San Diego's Centro Cultural de la Raza celebrates its 20th anniversary this Saturday with an all-day norteño music festival at the Sreckels Organ Pavilion in Balboa Park, concertgoers will be treated to ten full hours of that distinctive, accordion-driven music and the nasal harmonies that accompany it. They'll most likely recognize, if not by name, then at least by sound the features of this south Texas/northern Mexico musical genre: the wailed corridos, with their tragic, topical lyrics; a toe-tapping polka beat; familiar instruments, among them the bajo sexto (12-string bass guitar), upright bass, trap drums, saxophones, and of course, the button accordion.

What they won't hear is a discourse on class distinctions in Texas and Mexico at the turn of the century. And that's a bit of a shame, for to damian the Tex-Mex



Lin Reynolds

music as a sort of "Mexicanized" version of American country and western does a great disservice to its roots — roots that reach deep into the social strata of Monterrey during the late 19th Century.

At that time, the capital city of the state of Nuevo Leon was known as *salinas del norte* — Sultan of the North. Many

factor — abundant water, good connections with the United States border and Mexico's interior, a 40-mile-wide tariff-free trade zone — contributed to Monterrey's reputation as the "Pittsburgh of Mexico, an international city whose hustle and cut crystal glassware easily

(continued on page 3, col. 1)

SORT OF A BLACK FOURTH OF JULY

This week's history unit: Abraham Lincoln freed the slaves in 1863, true or false?

The answer is a bit of both. Though Lincoln's January 1 Emancipation Proclamation was designed to end human bondage in the rebel Southern states, Confederate slave owners refused to acknowledge the decree. The president's order was unenforceable until General Grant's armies vanquished the South in April 1865, and even then it had limited effect because plantation owners wouldn't comply until the spring crops were planted. In Texas, slaves weren't actually freed until the Union army sailed into Galveston Bay on June 19, 1865.

That day became known as "Juneteenth" in Texas, a sort of black Fourth of July celebrated by former slaves and their descendants. Juneteenth — verbal shorthand for June 19th — was a day filled with parties, picnics, speechmaking, and softball games. Many Texas employers gave their black workers the day off, and by the 1950s, city administrators in Dallas, Houston, and Fort Worth allowed blacks to visit the city's segregated parks and soccer on the Juneteenth holidays.

These places remained closed to blacks even after the day of the year, and that glaring reminder of racial inequity, coupled with the growth of black consciousness and the civil rights movement, took the luster off Juneteenth. By 1979, when a group of black politicians in Texas successfully lobbied for official state recognition of the holiday, dissent was palpable. "Dancing up and down the streets, drinking red solo water, eating watermelon... I grew out of that," Dallas city councilmember James Craft told the home town Morning News.

But Juneteenth has gotten a second wind. Houston's black community now stages impressive parades every June 19, and at last year's 125th national holiday celebration in Austin, the crowds were packed 25 deep to cheer the musicians, marching bands, and church groups that strutted down Martin Luther King Avenue. Some spectators proudly waved African unity flags as a tribute to Nelson Mandela's release from prison; others wore T-shirts that showed a pair of pent black fists in broken chains. "This thing has really caught on now," parade marshal Lee Dawson told Washington Post reporter. "It doesn't have the old connotations. It's a celebration of freedom in every sense of the word."

Juneteenth festivities have also

(continued on page 4, col. 1)

THE SUN GOT SICK AND DIED

Everything You Always Wanted to Know About Eclipses...

Q: What are eclipses, occultations, transits, and cometechs?

A: When the moon gets in front of the sun, that is a solar eclipse. When the earth gets between the sun and the moon, that is a lunar eclipse. When the moon gets in front of a star or a planet, that is an occultation. When a planet crosses in front of the sun, that is a transit. Now try and work out for yourself what a cometech is.

Q: When will the next transit of Jupiter take place?

A: Work this out for yourself.

Q: What is the difference between a total solar eclipse and a partial solar eclipse?

A: A total solar eclipse is total. A partial solar eclipse is partial.



Simulated view of the solar eclipse over the Reuben H. Fleet Space Center

Total solar eclipses are much better.

Q: When will the next total solar eclipse take place?

A: On July 11 of this year, subject to approval by the Supreme Court.

Q: Will it be visible from Jacklaw Street in Mission Hills?

A: Fat chance! Nothing terrific ever happens on Jacklaw Street.

From there, the moon will start to creep over the face of the sun at 10:13 a.m. At its maximum, it will cover only 74 percent of the solar disc. Then it will creep away, ending the eclipse at 12:51 p.m.

Q: Is there no way I can see the sun blanked out entirely? I really have a thing about this.

A: The total eclipse will cross

Baja California, sweep across the Gulf of California, and hit the Mexican mainland at the town of Boca Teacapan, 50 miles south of Mazatlan.

Q: What will my experience be like as I look up at the eclipse?

A: You will experience irreparable damage to your retina and will go blind.

Q: What if I wear my sunglasses?

A: It won't help.

Q: Or look through a telescope?

A: Wipe! I'm not kidding.

Q: A solar eclipse can take place only because the moon is at the exact distance from the earth so that its apparent size is the same as the apparent size of the

(continued on page 4, col. 2)

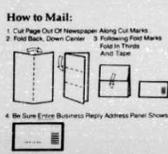
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 Appearance: Very attractive _____ Average _____ Does not matter _____
 Smoker: Yes _____ No _____ Does not matter _____
 Religion: Catholic _____ Protestant _____ Jewish _____ Other (please specify) _____
 Does not matter _____
 Children: Has children _____ Does not have children _____
 Desires children _____ Does not matter _____
 Education: Advanced Degree _____ Masters _____ 4-year College/University _____
 High School _____
 Occupation: Professional _____ Managerial _____ Technical _____ Skilled/Office _____
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 Cultural Interests: Theater _____ Dance _____ Music _____ Visual Arts _____
 Film _____
 Athletic Interests: Very active _____ Active _____ Occasionally _____ Does not matter _____

About Yourself—Preliminary Profile

My Social Situation Is As Follows:
 I have never been married
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 I do not meet enough quality people
 I am too busy to look for people
 I have not been dating _____ months
 My Annual Income Is:
 Under \$12,000
 \$12,000 to \$25,000
 \$25,000 to \$50,000
 \$50,000 to \$100,000
 \$100,000 +
 A little bit _____ Not until now _____
 My Education Level Is:
 High School _____ College _____
 Master Degree _____ Technical Degree _____
 4-year College/University _____
 I Am:
 Not dating anyone I would consider for a long-term relationship.
 Dating someone who does not want what I want in a relationship.
 Name: _____ Home _____
 Address: _____
 City: _____ State: _____ Zip: _____
 Occupation: _____
 For How Long: _____
 Weight: _____ lbs _____
 Height: _____ ft _____ in _____
 My typical work week is: _____ hrs _____
 My time is my own: _____
 I do not work/working now: _____
 (Mark Only One Choice) (Marking Choices)

NASAL ACCORDION-DRIVEN SOUNDS OF THE PETTY BOURGEOIS

revelated that of Boston far to the north. Along with financial prosperity came its trappings: European artistic culture was imported by notable shipping houses eager to sample opera and art, poetry and sculpture.

While the bourgeois elite sipped brandy and listened to Italian tenor Enrico Caruso at the Monterey opera house, the petite bourgeoisie contented themselves with the latest salon music and dances that arrived from Europe, among them the waltz, polka, schottische, and minuet. The polka and the Schottische eventually proved to be the most popular, heard first in the middle-class urban salons and then trickling down to the lower-class village houses.

Out on the ranches, makeshift ensembles of violins, bajo sexto, guitar, and horns began entertaining at weddings, fiestas,



cockfights. Saxonia was apparently just as valuable as skill for the early Monterey musicians; they were expected to play an entire evening and on until dawn, without an intermission. In this fertile musical ground, the human accordion was planted in the mid-1800s. Although some have postulated that the instrument made its way south to Mexico from San Antonio during the 1840s in the hands of Polish and Czech immigrants, the more commonly held theory has it appearing in Monterey during

the 1860s, when the first German brewmasters began plying their trade in the capital. The accordion's immediate popularity was understandable: German and Italian models were both easy to obtain in the region, duty-free ports and relatively inexpensive. Also, the ease of hiring a single skilled accordionist for a function was well within the means of most working-class people. With a squarebox providing the music, even the

lowliest farmhand could transform his home into an elegant salon where the strains of polkas and mazurkas were heard until dawn. Monterey musicians employed a hallowed method that remains the standard to this day: the wherry drone produced by fingering the diatonic instrument's left side buttons was by and large abandoned, in favor

of the livelier, finger-punching melodies of the right. And although the first pairing of the bajo sexto guitar and accordion remains a mystery, aficionados agree that by the 1920s, the combination was firmly entrenched in Tex-Mex music, destined to become the prototype of all norteño ensembles. On Saturday, June 22, from noon until 10:30 p.m., the Centro Cultural de la Raza presents "Norteño Music Festival '91," an all-day, out-of-doors concert at the Spreckels Organ Pavilion in Balboa Park. In addition to popular local groups Los Alacranes and Los Regionales, the festival will feature several norteño groups from Mexico and Texas, including star Steve Jordan. Booths will offer food, drink, and crafts. Admission is by voluntary donation. For more information, call 235-6135.

—Joe Daley

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SPECIAL EVENTS SCHEDULE (SUNDAY, WEST STAGE)
1:30 Amateur Chili Awards 3:30 Pizza Eating

Don't miss 4th of July FIREWORKS 9:00PM 7/4/91 off the O.B. Pier

SORT OF A BLACK FOURTH OF JULY

(continued from page 9)
spread to black communities in Oklahoma, Arkansas, and Wisconsin. And for the past nine years, San Diego has had its own Juneteenth celebration. It's organized by the Reverend George Walker Smith, a leader in San Diego's black community for more than 30 years. Smith never cared that his more militant colleagues disdained the holiday. "Sure, H. Rap Brown and those folks thought it was demeaning, but it's part of our history and our culture," he says. "We should recognize it."
Smith hosts his annual Juneteenth luncheon on the Friday closest to the actual holiday, so it coincides with the meeting of his Carfish Club, held in the fellowship hall of his Christ United Presbyterian Church. The Carfish Club named for the main course of the lunch Smith serves his guests, is a forum for San Diego power brokers of every color. No one declines an invitation from Smith to speak to the Club, which has showcased corporate chiefs, politicians, and sports stars. "From Free Wilson on down, all of them have been here," Smith boasts. Last week's special guest was Padres owner Tom Werner.
So though San Diego doesn't have a Juneteenth parade and

there's no free admission for anyone to the Zoo, Smith will serve a traditional Texas lunch of barbecued chicken and ribs, red beans and rice, gumbo, fish, and red soda water. His colleague Jack Kimbrough, a dentist and authority on African-American history, will deliver a realtime message tailored to the Juneteenth holiday. The cost is seven dollars, and everyone is invited to the nocturne celebration. The Carfish Club meets at Christ United Presbyterian, 3025 Fir Street, at 30th Street. Phone 239-2346.
— Paul Krueger

THE SUN GOT SICK AND DIED

(continued from page 9)
sun. How did this incredible coincidence come about?
A: Work this out for yourself.
Q: If eclipses of the sun generally occur only two to four times a year, why were there five of them in 1991?
A: That was the year in which I was born, which explains things so far as I am concerned.
Q: Since there will have been 228 solar eclipses in the 20th Century but only 224 in the 21st Century, does that mean the universe is gradually running down?
A: No, since there will be 235 in the 22nd Century and 248 in the 23rd Century. But the universe is running down.
Q: How is it possible to make



such accurate predictions of eclipses?
A: Actually, it is not possible. Astronomers have to guess. Sometimes they take mind-enhancing drugs to help them with this task, and sometimes they consult old women in caves, what is a sarcas?
Q: Speaking of old women in caves, what is a sarcas?
A: Work this out for yourself.
Q: What really happens during a solar eclipse?
A: There are several worthy theories. Hotentots, Ainus, and the Manganobas in Sumatra think the sun has fainted, gotten sick, or died. Eskimos, Aians, and Tlings believe that the sun has gone elsewhere in order to investigate what is happening on

Jackdaw Street and other places on earth. A widespread theory is that the sun has been gobbled up by the heavenly dragon (China, Thailand), dog, weaves, or coyotes (ancient Germanic tribes, North American Indians). (Smith (South American Indians) makes (Africa, Indonesia), a jaguar (Indian Indians). Another good theory is that the sun god Iusa is wiped out in a battle with the moon goddess Clert (Dahomey). But the best theory is that the sun is covered up by the moon during an act of love-making, which begets the stars (Tahiti). The only theory nobody actually believes, whatever they may say, is that the sun and the moon are mechanically obeying Kepler's and Newton's laws and that the whole thing doesn't mean anything.
Q: If the upcoming eclipse does mean something, what does it mean?
A: Work this out for yourself.
C: If you want help in working out this kind of other eclipse questions, attend astronomer Dennis Mammari's lecture "Journey Into Darkness" at the Reuben H. Fleet Space Center (Gwinon Boehm Lecture Hall) in Balboa Park. The day and time: Tuesday, June 25, at 7:30 p.m. For further information on the lecture and on viewing the eclipse on July 11, phone 238-1233, ext. 247 or 208.
— Achilles Heels

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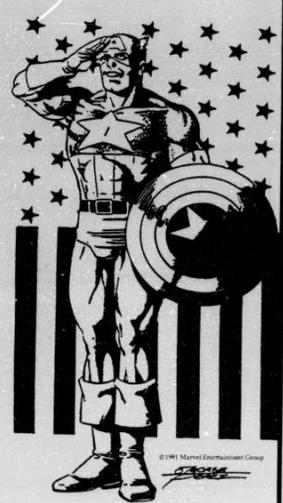
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READER'S GUIDE TO LOCAL EVENTS

about an alienated teen-age girl who falls in love with a mysterious, dark, clothed stranger. It will screen at 7 p.m. in the third-floor auditorium at the San Diego Public Library, 820 E Street, downtown. \$5 ticket. Call 236-5849 for more information.

"The Criminal Life of Archibaldo De La Cruz" The San Diego Museum of Contemporary Art's "Bustled in Mexico" film series, featuring works made by the Spanish filmmaker Luis Bunuel during his stay in Mexico between 1947 and 1965, continues on Wednesday, June 26, with his 1955 satire of psychological horror films

about a young attorney who equates murder with erotic pleasure. It will screen in Spanish with English subtitles at 7:30 p.m. in the museum's Sherwood Auditorium, 200 Prospect Street, La Jolla. For ticket information, call 454-3541.

MUSIC

"Jazz in the Park," the City of Carlsbad's series of free concerts continues on Friday, June 23, from 6 p.m. to 8 p.m., with a performance by the Mark Lomax Band at Calver Hall Hills Park, 2997 Glasgow Drive (near Temacac Avenue at Elm Street). Carlsbad Admission is free. Call 434-2904 for more information.

Mexican Music Festival, the Centro Cultural de la Raza will celebrate its 20th anniversary with a musical festival from noon to 10 p.m., Saturday, June 22, at the Organ Pavilion in Balboa Park. Featured performers will be Los Alcazares, Hector Morejon, and Yolanda Del Rio. Admission is donation. Call 233-6135 for more information.

"Music for Folks," an all-day acoustic music festival will take place on Sunday, June 23, from 9:30 a.m. to 7:30 p.m., at San Diego Park in Solana Beach. Folk, blues, jazz, and classical music ensembles from all over San Diego will perform, including Steve Wynn, Rogo Wasson, CP Trio, Deborah Liu Johnson, Andy Mader, the Rubalcava Quartet, Heart Straps, and Krumpfer Wirtz. To reach the park, take the Loma Santa Freeway from I-5 and turn left on Highland Avenue. Attendees are invited to bring a picnic lunch. Admission is free, but there's a parking fee. For more information, call 436-2396.

A Bluegrass and Folk Jam Session will be sponsored by the North County Bluegrass and Folk Club at Victorian Village on Broadway Street between Alamosa Street and Mission Road in Fallbrook, Sunday, June 23, at noon. Meet near the handball, \$5 fee. Call 723-7255 for more information.

English Cathedral Music and French Secular Works will be performed by the Early Music Ensemble of San Diego on Sunday, June 23, at 4 p.m., at the St. Andrew's-In-the-Sea Episcopal Church, 1050 Thomas Avenue, Pacific Beach. The program will include music by William Byrd and French lutenists by Orlando di Lasso. For ticket information, call 273-3022 or 498-0129.

"Triumph," the 20-member San Diego Metro Chorus, the 17-member Los Angeles City Men's Chorus, and the Turtle Creek Chorale will perform on Sunday, June 23, at Copley Symphony Hall, 1445 Greenwich Avenue, downtown. For ticket information, call 694-4125.

Rennaissance, Baroque, and Classical Music will be offered by the San Diego Double Reed Quartet at MUSBY's (Music, You, and Sunday Evening) concert offering on Sunday, June 23, at 8 p.m., at Jones Jewell and Fine Art, 1248 Prospect Street, La Jolla (mid-level at the Coastwalk Plaza). The group comprises Susan Barner, Scott Paulsen, and Ron Frenn on oboes, John Damon, English horns, and bass oboe, and Mike Reed on bassoon. For ticket information, call 492-2473.

Swing Thing the String of San Diego will perform outdoors by Thousand and Edgar on Monday, June 24, at 7:30 p.m., at the East County Jewish Community Center, 4079 14th Street, college area. The group comprises 14 members and will be conducted by Michael Gaudin. For ticket information, call 583-3300.

Sax Attack, the Six Quad Saxophone Quartet will perform free of charge at 7 p.m., Tuesday, June 25, at the Escondido Farmer's Market, on Grand Avenue between Broadway and Maple Street in Escondido. Call 726-8103 for more information.

"Concerns in the Park," the Lemon Grove Recreation Center's 12th annual series of free concerts in Berry Street Park, Lemon Grove, begins on Tuesday, June 25, from 6:30 p.m. to 9 p.m., with a performance of contemporary tunes by Popular Demand. The park is located on Mt. Vernon Street, one block west of Massachusetts Avenue. Call 668-4575 for more information.

Summer Concerts Series, Balboa Park's Twilight in the Park concert series continues on Tuesday, June 25, with a performance by the Al Bahi Shraga Concert Band on Wednesday, June 26. Raulie Dante offers nostalgia tunes, and next Thursday, June 27, the Cardillac will perform vintage rock and roll music. All concerts will begin at 8:30 p.m. in the Organ Pavilion in Balboa Park. Admission is free. Call 525-8209 for more information.

Summer for the Symphony, the San Diego Symphony's "SummerFest" concert series continues on Tuesday, June 25, with a program of vintage jazz music performed by the Preservation Hall Jazz Band. The music of Louis Armstrong, Duke Ellington, King Oliver, Jelly Roll Morton, and Bessie Smith will be featured on Wednesday, June 26, and Thursday, June 27, the SummerFest Symphony Orchestra will offer a program of classical works, featuring three rising young stars in concerto performances: Chopin Piano Competition gold medalist Kevin Conner in Grieg's Concerto in A Minor for Piano and Orchestra, principal cellist Xia-Hua in Dvorak's Concerto in B Minor for Cello and Orchestra, and dancer Kat Winkelman in Morton Gould's Tap Dance Concerto.

The concert will take place at Embarcadero Marina Park South, adjacent to the San Diego Convention Center, 111 West Harbor Drive, downtown. Showtime is 7:30 p.m. Wednesday and Thursday's concerts will conclude with a fireworks display. For ticket information, call 278-8497.

LECTURES

"Paul Strand: The Evolution of a Concept," art history teacher and author Nancy Rowenthal will discuss the evolution of photographer Paul Strand's style and philosophical convictions, tonight, Thursday, June 20, at 7:30 p.m., in the auditorium at the Natural History Museum in Balboa Park. The lecture is being presented in conjunction with the "Paul Strand and Ansel Adams: Native Land and National Scene" exhibition now on view at the Museum of Photographic Arts in Balboa Park. Call 239-5262 for ticket information.

"Skilled Means," a blast from the past, Ram Das, author, guru, and former Timothy Leary associate, will share his insights into human spiritualities and consciousness on Friday, June 21, at 7:30 p.m., at the Scottish Rite Center, 1895 Camino Del Rio South, Mission Valley. Call 278-8497 for ticket information.

"Practical Application of Astrological Symbols to Jungian Psychology," language translator Lorilee Seale will discuss astrological concepts and related Jungian principles on Friday, June 21, at 7:30 p.m., at the Joyce Beers Community Center, located just north of the intersection of Vermont Street and University Avenue in the Uptown District. The lecture is being sponsored by the Project Gemini. For ticket information, call 291-5864.

"Growing Pains for Fun," Kim and Joan Nakovich, doctors and members of the Quail Botanical

Gardens, will offer helpful hints on growing drought-tolerant trees from South Africa on Saturday, June 22, in the Eclectic building at the Quail Botanical Gardens, 230 Quail Gardens Drive, Encinitas. Take the Encinitas Boulevard over from 15, turn left on Quail Gardens Drive. Bring some questions to feed the parking meter. Admission to the lecture is free. Call 436-5036 for more information.

Public Art Meeting, the City of San Diego Commission for Arts and Culture will sponsor a town meeting designed to discuss enhancing public space with site-specific artwork in the Carmel Valley section of San Diego, Saturday, June 22, from 11 a.m. to 1 p.m., in room 202 at the Design Institute of San Diego, 5951 Commerce Avenue (at Mission Road), Mission. The audience will be invited to offer opinions as to how money for public art should be spent in Carmel Valley. Carl Goodrich, coordinator for the San Diego Commission for Arts and Culture, will moderate the discussion. Admission is free. Call 535-3050 for more information.

Secrets of the Saucers, UFO investigator and researcher William Hamilton, author of *Conspiracy: The Secret America's Secret UFO Program*, offers his view of the possibility of government involvement in the construction and testing of what have been heretofore understood as flying objects, Sunday, June 23, at 1:30 p.m., at the Philosophical Library, 165 West Felicita, Escondido. Admission is by donation. Call 745-2724 for more information.

"Fluora from a Nautical Site in Hawaii" Carol Corp will speak in the administration building at the Museum of Man in Balboa Park, at noon, Monday, June 24. Corp has excavated in land at various sites such as Kahala, Hanalei, and Hanalei. You have to pay admission to the museum to attend the lecture. Call 239-2001 for more information.

Pack It, Eat It Up, Adventure 16 Outfitter & Travel Outfitter is offering a free clinic on what kinds of nutritious and portable foods are available for backpackers, Tuesday, June 25, at 6:30 p.m., at A-16's Solana Beach store, located at 145 South Cedeno Avenue (at Loma Santa Fe at Highway 102). Call 283-2374 for more information.

"Indonesian Tribal Art," the Vista Institute for the Visual Arts will present a free slide lecture by art collector Mark Johnson on Sunday, June 25, at 1 p.m., at the Tibaldo Community Center, 1150 Lomas Hills Drive. Vista Institute is being presented in conjunction with YIPSA's "Vision of the Ancestral Spirit: Tribal Art" exhibition now on display at the Adobe Gallery in Vista. Admission is free. Call 738-3499 for more information.

"Fifth Ave." is a blast from the past, Ram Das, author, guru, and former Timothy Leary associate, will share his insights into human spiritualities and consciousness on Friday, June 21, at 7:30 p.m., at the Scottish Rite Center, 1895 Camino Del Rio South, Mission Valley. Call 278-8497 for ticket information.

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The Magic Bookstore
We now have books for your holiday shopping! Our books are new, popular, and priced to sell. Call for more information.

WORKSHOPS & EVENTS
Thursday, June 20, 10-11 p.m. "Saucers for Sale" - Doug Deigo
Friday, June 21, 7-9 p.m. "Summer Reading Celebration"
Saturday & Sunday, June 22 & 23 "New Ladies Day & Wedding Day"
Monday, June 24, 7-9:30 p.m. "What Color is Your Hair? Workshop" - Sherman Browner
Tuesday, June 27, 7-9 p.m. "Practical Application of Astrological Symbols to Jungian Psychology" - Lorilee Seale
Saturday & Sunday, June 28 & 29, 11 a.m.-6 p.m. "Flora from a Nautical Site in Hawaii" - Carol Corp
For further information, call 477-8240
2300 Highland Avenue, National City

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Fully loaded, all-weather interior

6 seats FROM \$25/hour
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Complimentary bottle of champagne

Our limos are paid off...
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Questions about Alternative Education? Check Out What The Future Can Hold For You!
Saturday, June 22, 12 noon-6 pm
Scottish Rite Center - Mission Valley
1895 Camino del Rio South

Partial list of participants:
• Pacific Coast College
• Southwestern College
• United Educational Institute - Sawyer College
• John Robert Powers + ABC Tech + Burburton

For more information, call 585-9090

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America's Original Comedy Showcase & Restaurant

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KEVIN ROONEY
"The Tonight Show" & appeared in the movie "When Harry Met Sally"

Coming June 25-30

RICH HALL
HBO's "Not Necessarily The News"

THE IMPROV PRESENTS
JERRY SEINFELD
"Star of his own NBC television series"
Saturday, July 27
Copley Symphony Hall
Tickets available at TicketMaster or the Improv office after 6 pm

Coming July 17 & 18

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2 SPECIAL SHOWS EACH NIGHT

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June 29
Sat. 9am to 5pm
Attendance limited. Call to register or for more info.
Come learn in a relaxed, fun, and exciting environment.
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Table Tipping
Communicate with your Spirit Guides and relatives through the medium of table tipping
• Fun
• Informative
• Develop your psychic skills
Saturday, June 23, 7:30-9:00 pm
June 29 - 7:30-9:00 pm
June 30 - 7:30-9:00 pm

Caliente

Doesn't Miss a Bet!

At Caliente this weekend you can bet on:

Live Thoroughbred Horse Racing
Saturday & Sunday
thru July 21
Post time: 1:15 pm

Live Dog Racing Year-round
Year-round dog racing
Monday, Wednesday thru
Sunday at 7:45 pm with
Monday and Friday matinees
beginning at 2:00 pm.

and Don't Forget Sports Wagering:

- Enjoy all the sports action from around the country while relaxing in one of our 7 Las Vegas-style book locations.
- You'll lavish in fine food and drink while taking in all your favorite teams and horses simulcast live, on any of our 100 overstud monitors.
- Relax and let our beautiful ticket runners do the work for you.
- So come to Caliente this weekend and experience the track with the most going!

Simulcast Schedule:
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7 Caliente Race & Sports Book Locations:
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Racetrack, Race & Sports Books, Tijuana, Mexico
WELCOME TO PLAYERS' PARADISE!
For more info call: In San Diego 231-7062, rest of Calif. 1 (800) PIK-BAJA
All books open from 9:00 am - 10:00 pm

READER'S GUIDE TO LOCAL EVENTS

Herbs: Culture and Uses will be the topic of discussion at the Tuesday, June 23 meeting of the Herbs, Plants Society at the Wild Park Recreation building, 1155 Madison Avenue, El Cajon. It will begin at 7 p.m. Admission is free and open to the public. Call 581-9551 for more information.

"Journey into Darkness," Rowan H. Fleet Space Theater and Science Center astronomer Dennis Moseman will discuss how the July 11 eclipse will appear and how best to view and photograph it. Tuesday,

June 23, at 7:30 p.m., in the Citrus Heights Lecture Hall at the center in Balboa Park. Admission is free. Call 238-1213 for more information.

Library Design Planning will be the topic of discussion at the 7 p.m. Wednesday, June 26 meeting of the Friends of the Del Mar Library at the Peter's Episcopal Church, 314 1/2th Street, Del Mar. Robert Stern, principal member of the team working on the proposed Community Center library for Del Mar, will speak. Admission is free and open to the public. Call 735-7707 for more information.

"The Fossil Fuel Double Blind," SDSU's College of Extended Studies' "It's Not Easy to Be Green: Can the 'Planet Be Saved'?" summer lecture series begins on Wednesday, June 26, at 7:30 p.m., in room 211 at Hopper Hall on the SDSU campus. Speaking will be SDSU Physics and Chemistry Professor Steven Fowler. Admission is free and open to the public. The series may be taken for one unit of undergraduate credit (Humanities 370). For more information, call 594-4610 or 594-5523.

The Back Goes There, the East County Economic Development Council will showcase the city of El Cajon at its eighth annual meeting, next Thursday, June 21, at 5:30 p.m., at the El Cajon Community Center, 195 East Davenport Avenue, El Cajon. El Cajon Mayor Showmaker will host a panel of speakers who will present the new downtown master plan, developments at Collier Field Business Park, the new El Cajon library, the Parkway Plaza improvements, and other items. For information, call 662-1312.

Guided tour of the proposed new Power Aqueduct will offer some tips on making things go as smoothly as possible during the next Thursday, June 25, and 26. Rick Clay will open. Regular showtimes are 8:30 p.m., Sunday through Thursday, 8:30 p.m., and 10:30 p.m., Friday and 8 p.m., Saturday. The Improv is located at 812 Garnet Avenue, Pacific Beach. For reservations and ticket information, call 483-4520.

More Comedy, the Comedy Club at the Balboa Beach Hotel features O'Brien and Milder tonight, Thursday, June 20, through Sunday, June 23, Tuesday, June 25, a weekend talent

importance of preserving primitive cultures, next Thursday, June 27, at 7 p.m., at RRI Outdoor Great and Beautiful, 3021 University Avenue, North Park. Admission is free. Call 295-7707 for more information.

Book Reading, the Blue Dove Bookstore will present a book reading by Ken Simon, author of the novel *Pink Face*, or the Hero of Suburbia, about coming of age in the New South, Friday, June 21, at 7:30 p.m. The book is located at 3823 Fifth Avenue, Hillcrest. Admission is free. Call 298-8630 for information.

A One-Man Tribute to Harry Truman will be presented by Kevin McCarthy on Saturday, June 22, at 8 p.m., at the Civic Theatre, 202 C Street, downtown. The play was written by Sam Clain. For ticket information, call 278-9497.

Convey Music and Convey Live will be offered by Joel Rezer and guests at the Del Osa Country Show/Restaurant, 2014 Lake Drive,

right beginning at 8:30 p.m. Admission is free; a professional comedian takes the stage on Wednesday, June 26. Showtimes are Wednesday, Thursday and Sunday at 8:30 p.m., Friday and Saturday, 8:30 p.m., and 10:30 p.m. The Comedy Club is located at the Balboa Beach Hotel, 998 West Mission Bay Drive. Mission Bay. For reservations or other information, call 498-6872.

PSYCHIC FAIR
Psychic messages • Crystal power • Spirit guides • Auras
Reincarnation • Astrology messages • Chiropody • Tarot

Sat. & Sun. 12-4 pm
JUNE 22 & 23

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Call for workshops and informational

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\$25 for 5 weeks
(1 hr. lessons) plus
1 Dance Party!
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BALBOON (FOR WICKI WALKZ & TANGCO) 4/29/91
LAMIN (RUBIA, CHA CHA & SAMBA) 4/27/91
WEST COAST SWING 4/27/91

DAVIS DANCE STUDIO
New York, 163 and Fwy. 52 • 279-4500
Sun. 7 pm dances 6/23 & 4/30. Call for info.

NORTENO MUSIC Festival '91

Saturday, June 22
12 noon to 10 pm
Organ Pavilion at
Balboa Park

Los Alamitos
Los Regeneros de San Diego
Hector Hernandez
Yolanda Del Rio
Special guest
ESTEBAN FORTUNA!

Brought to you by Centro Cultural De La Paz
For info call 238-4135
*Volunteers welcome

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76 MILLION YEARS IN SAN DIEGO

Moos, mums, megastars, music and munchies...more fun than you can have in a day. Get there early, stay late and come back again.

For a complete Grandstand entertainment lineup and other Del Mar Fair information, call the 24-hour line: 259-1355.

This Week's Highlights

June 20 Della Reese (2 p.m.) • Tito Puente Latin Jazz
June 21 Los Lobos
June 22 Tower of Power
June 23 Joe Sample
June 24 Cheap Trick
June 25 Tanya Tucker
June 26 Whispers
June 27 AI Hint (2 p.m.) • Texas Tornados

All performances are at 7:30 p.m., except as noted and subject to change without notice. Shows are free with admission.

Save some mooah—Monday is Pepsi Carnival Day—ride all the midway rides for \$17; just \$14 if you bring an empty Pepsi can. Fair admission not included.

Gates open at 9:00 a.m.
Adults \$6 • Seniors \$3
Kids (6-12) \$1 • Under 6 are free
Del Mar Fairgrounds
1-5 to Via de la Valle

Presented by the 22nd District Agricultural Association

DEL MAR FAIR
June 18-July 7, 1991

San Diego Natural History Museum
May 4 - November 3

Special display at the
San Diego Natural History Museum
May 4 - November 3

Open daily, 10:00 am - 5:00 pm
For information call 619-232-3841

22 ANNUAL GREEK FESTIVAL

SAT. June 22
11 am to 10 pm
SUN. June 23
11 am to 9 pm

Featuring
JOHN SARIDAKIS
of the
GREEK TOWN ORCHESTRA

Featuring
Greek Folk Dancers
Boat Race
Greek Dancing
Church Choir
AND MORE!

3655 Park Boulevard
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BEATLES BRUNCH LIVE
at La Mirage
Sunday June 23, 10am to 2pm

ADMISSION IS FREE

1029 CLASSIC ROCK

La Mirage

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"A Splendid Time Is Guaranteed For All!"

San Diego BLUEGRASS FESTIVAL
June 28, 29, 30 at Lake Henshaw

Featuring:

- The Bluegrass Cardinals
- California Band
- Good Ol' Persons
- Lonesome River Band
- Circuit Riders
- High Windin' Boys
- O' Train
- Piney Creek Weasels
- Traditional Bluegrass
- High String
- Sweetwater
- Hickory Ridge
- Shy Persons
- Bustin' Loose Cloggers

Also don't miss...

- Fishing & boating in Lake Henshaw
- Mt. Palomar Observatory
- World renowned bird watching
- Camping for tents, trailers & RV's
- Cabins available

For more information call
740-2419 or 479-2046

Excelsior, from 11:30 a.m. to 7:30 p.m., Sunday, June 23. Admission is free. Call 745-7473 for more information.

"The Adventures of Menachem Mendel," the New Works Theater will present a relaxed reading of Sholem Aleichem's classic comic novel featuring a young husband's obsession with making a fortune, Sunday and Monday, June 23 and 24, at 6:30 p.m. and 7:30 p.m., respectively, on the Skyline Roof at the Horton Park Plaza Hotel, at Fifth Avenue and E Street, in the Grandstand Theater, downtown. Call 264-1103 or 298-0860 for ticket information.

Talent Night, the Better World Bookshop and Art Gallery will host an open-mic night on Monday, June 24, at 7 p.m. Storytellers, poets, and traditional and classical musicians are welcome (no non-original rock and roll or pop music, please). Sign-up is at 6:30 p.m. The bookshop is located at 8011 Goldfinch Street, Mission Hills. Call 260-8007 for more information.

Poetry and Music, poets Karl Watson and John Peterson will recite their poetry to the accompaniment of folk music by Winchell at the Better World Bookshop and Art Gallery, 403 Goldfinch Street, Mission Hills, next Thursday, June 27, beginning at 7:30 p.m. Admission is by donation. Call 260-8007 for more information.

RADIO & TV

Peter Baseball, the teams takes on the St. Louis Cardinals at 5:30 p.m., Friday, June 21, at 5 p.m., Saturday, June 22, at 11:55 a.m., Sunday, June 23, and at 9:30 p.m., Monday, June 24, the *San Diego Back* are the opponents for games at 4:30 p.m. on Sunday and Wednesday, June 23 and 26, and at 9:30 a.m. next Thursday, June 27. The games on Friday, Sunday, and Tuesday will be broadcast on KUSI, Channel 52. All games will be aired on KMBD (760 AM) and Spanish on XEBC (440 AM).

"Jazz Rocks," on Sunday, June 23, from 9 to 10:30 p.m., local old-time music analyzer Lou Curtis will present a selection of "The backing back to "When Hollywood Went Black and Tan." West Coast acts with Laurel Hampton, Lonnie Nina, Nina McKinney, et al., on KSDS-FM, 83.7 were of use from the campus of City College (88.5 FM) (can't pull in their signal). An excellent cable channel to your FM receiver, available at any Radio Shack or installed by your favorite cable monopoly, will provide crystalline reception, no matter where you live in the county).

The Duke in 3-D, John Wayne's classic 1953 western *Hondo* will be broadcast on 3-D on XETV, Free Channel 6, Tuesday, June 23, at 8 p.m. The movie is based on Louis L'Amour's bestselling novel *The Gift of Cochise*, about a frontier rider for the cavalry who struggles to find peace among a western Indian nation in the Southeast desert of 1874. Three-D glasses will be available at all San Diego 7-Eleven stores. Proceeds from the sales will benefit the Ludwika Society of America.

SPORTS

Over-the-Line Tournament, the Pro Beach Softball Association continues its 1991 season on Saturday and Sunday, June 22 and 23, with men's and women's open, men's centers, and 12-team pro division competitions. The tournament is considered the best summer for the Old Mission Beach Athletic Association's World Championships that will take place later this summer. Teams wishing to compete in the men's and women's open divisions may enter up until 7:30 a.m. on Saturday, June 22. Games will be played from 8 a.m. to about 6 p.m. both days. Viewing is free, for registration for information, call 272-5065.

Triathlon, the 1991 San Diego International triathlon will take place on Sunday, June 23, at 7 a.m., beginning with a 1,000-meter swim in San Diego Harbor at Spanish Landing Park at Harbor Island Drive, downtown. The event also features a 50-kilometer hike into Carlsbad. Monomers and a 50-kilometer run along Harbor Island, where it will finish at Marine Park in the

INVADER 1905 CRUISES

Special Events on the Bay.

FULL MOON CRUISE
Wednesday, June 26
Experience the romance of a moonlight dinner cruise. Drinks, dinner, and dancing are all included.
7:30 p.m. to 10:00 p.m.

JULY 4TH FIREWORKS CRUISE
Enjoy 4th of July fireworks from the best seat in town. Exciting Fireworks, Cocktails, Dinner and Dancing!
\$59.95* per person
7:00 p.m. to 10:00 p.m.
*tax and gratuity not included

Bay Brunch
An elegant champagne brunch buffet includes savory meats, salads, pastries, egg specialties, assorted delectable desserts, and live piano music.
Sundays only, 11:00 a.m. - 1:00 p.m.

Book your holiday office party now!
Call for more information and reservations
Invader Cruises
A member of the Hornblower Fleet
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READERS GUIDE TO LOCAL EVENTS

Entertainers. Both top professional and All-American age-group entertainers are scheduled to compete, including media champion Greg Welch, of America and Pauli Newby-Frost, Treasurer of the Year. It's free to enter. For more information, call 442-5444 for more information.

SPECIAL

OH Historical Note: The Carlini Club will hold its annual Juneteenth Celebration commemorating the freeing of the slaves in 1865 about two years after the signing of the Emancipation Proclamation. Friday, June 27, at noon, in the Fellowship Hall of the Christ United Brethren Church, 3023 Fir Street, downtown. The event will feature a discussion of Juneteenth and the history of African Americans in San Diego, and a buffet lunch consisting of barbecued chicken and ribs, red beans and rice, gumbo, falafel, and more. For more information, call 239-1346.

Country-style Fun: The 22nd Annual Threading the Needle and Antique Engine Show at the Antique Car and Steam Engine Museum will be held on Saturday and Sunday, June 22 and 23, from 9 a.m. to 4:30 p.m. Activities will include a variety of traditional craft demonstrations, harvest demonstrations, live country and folk music and dancing, hay wagon and tractor rides, and an antique tractor parade beginning at 1 p.m. Also on exhibition will be steam- and

gas-powered equipment and engines, vintage cars, model engines, apple presses, blacksmith and wheelwright shops, and more. The museum is located at 2040 North Santa Fe Avenue, Vista. There is an admission fee. Call 941-1791 for more information.

Art Games: artist and author Richard Alan will help people discover their artistic sides on Saturday, June 22, at 9:30 a.m., at the Berni's World Bookery and Art Gallery, 402 Goldfinch Street, Mission Hills. Alan is author of *Windows*, a coloring book for adults. Admission is by donation. Call 692-0238 for more information.

Design Center Showcase: the San Diego Design Center is hosting a showcase of interior and landscape design ideas by interior designers on Saturday, June 22, from 10 a.m. to 4 p.m., at the center, located at 4655 La Jolla Village Road, San Diego. For admission fee information, call 452-7333.

Book Sale: the Friends of the Casa de Oro Library will hold a book sale on Saturday, June 22, from 10 a.m. to 2 p.m., at the Casa de Oro Library, 9828 Camino Road, Spring Valley. Call 463-3236 for more information.

Fiesta Day: the San Ysidro Community Activity Center is sponsoring "Celebrate the Family Fiesta Day" on Saturday, June 22, from 10 a.m. to 5 p.m., at the center, located at 179 Diaz Road, San Ysidro. The event is designed to help families get acquainted with the center by offering many rides, Mexican cultural games, a family demonstration, a men's club presentation, local entertainment, health exhibits, clinics, and other activities. Admission is free. Call 428-8079 for more information.

Street Fair and Chili Cookoff: the 12th Annual Ocean Beach Street Fair and Chili Cookoff will take place on Saturday and Sunday, June 22 and 23, along Newport Avenue in Ocean Beach. In addition to the chili, the event will offer arts and crafts displays and continuous live musical entertainment, featuring the Blazers (12 p.m.), the Paladins (4 p.m.), the Blonde Brass Band (5 p.m.), and Dave Abbot (8 p.m.) on Saturday, and the Forbidden Pops (12 p.m.), Tomcat Gummies (4 p.m.), and the Mat Dels

(4:30 p.m.), Sunday. Hours are from 10 a.m. to 7 p.m., Saturday, and 10 a.m. to 6 p.m., Sunday. Call 223-5141 for more information.

Pottery Wheel Demonstrations: by author, American Indian artist Mary Ruth will be offered free to the public on Saturday, June 22 and 29, at 11 a.m. and 3 p.m., at the Old Town Pottery in Old Town. For more information, call 298-9555.

Groundbreaking Ceremony: the Center for the Arts of Escondido will offer an afternoon of live entertainment to celebrate the

FAREWELL TOUR 1991

CHEVROLET
Geo
Presents



GARTH BROOKS

THE JUDDS
Pirates of the Mississippi

NAS MIRAMAR 'FIGHTERTOWN USA'

outside the Top Gun hangar
Wednesday, June 26th at 7:30 pm

Doors open at 6:30 pm. Both or three Military salute begins at 6:00 pm

Tickets on sale June 1st (General Admission)

\$20.00 general public, \$15.00 military, \$25.00 day of show to all patrons
Tickets of all **ages**! Ticket locations including May Company, Tower Records, Music Plus, Civic Box Office, Perkins Book Worm, Art Itz and the Adtec Center Box Office. Charge by phone call 278-1000. Military tickets available at all San Diego area military box offices only call 632-4124 for more information.
No food/drink containers of any kind, no smoking allowed. **Some chairs only.**

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The Pro Beach Softball Association Presents the...

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THE CLUB
COCKTAILS

hall of fame
Over-the-Line
tournament

This Saturday & Sunday,
June 22, 23
Fiesta Island, Mission Bay

Teams may register to play up until 7am on Saturday the 22nd.
Entry fee: \$40 per team. T-shirts and other great merchandise will be for sale.

DIVISIONS:
Men's Pro
Men's Open
Men's Century* (age 30 or more)
Men's Canardly* (age 40 or more)
Women's Open
Women's Century* (age 30 or more)
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For entry information or questions, call
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Saturday \$\$\$

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INDIGO GIRLS		STYX	
June 30	July 3	July 5	X-Fest July 20
Ninja Turtles	Gloria Estefan	July 17	Amy Grant
July 13	July 17	July 20	July 20
Bum Yankees	Guns 'n' Roses	July 25	July 25
July 25	July 25	July 25	July 25
Bad Co.	Les Miserables	July 25	July 25
July 25	July 25	July 25	July 25
Phantom Opera	George Winston	July 25	July 25
July 25	July 25	July 25	July 25

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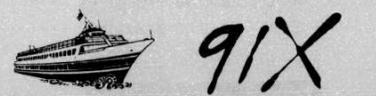


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READER'S GUIDE TO LOCAL EVENTS

groundbreaking for the city's new arts complex, Saturday, June 21, from 11 a.m. to 3 p.m., at Orange De Park, located on Broadway and Escondido Boulevard, behind the Escondido City Hall at 201 North Broadway. Escondido Entertainment begins at 11 a.m. with a performance by the Escondido Chorus Chorus, followed at 11:45 a.m. by contorted players from the Straight Musical Theatre performing selections from his Broadway shows. A concert by the nine-piece jam/pop ensemble Beachfront Property will begin at 1 p.m. Festival goes on also enjoy a variety of food booths, an art show, and children's activities. Admission is free. Call 741-4631.

Book Fair, the 15th California Book Fair will be held at the "old" San Diego Convention Center, 202 C Street, downtown, Saturday and Sunday, June 22 and 23. Nearly 200

authors of new and reprinted from the United States and Europe will be exhibiting and selling hundreds of thousands of books, prints, maps, autographs, ephemera, and more. Hours are from 10 a.m. to 6 p.m., Saturday, and 11 a.m. to 3 p.m., Sunday. Admission is free.

Car Show, the San Diego Mustang Club will hold its tenth annual Ford Festival on Sunday, June 21, at 1. Bickel American, 9635 Agate Drive, Kearny Mesa. The show will highlight Mustang automobiles as well as other classic and premiere high-tech Ford cars. Spectator admission is free (it begins at 10 a.m.). If you wish to enter a car (or a few), you must do so beginning at 7:30 a.m. For more information, call 560-2030.

Pet Adoption, pets will be available for adoption on Sunday, June 21, from noon to 3 p.m., in front of the Discount Petmart at the Terra Nova Shopping Center, 386 East H Street, (at 1403) Chula Vista. The event is being sponsored by the Friends of the County Animal Shelters and the County of San Diego Department of Animal Services. Call 589-9134 for more information.

FOR KIDS

Puppet Show will be presented at the Marine Shipyard Puppet Theatre, located near the Aerospace Museum in Balboa Park, Friday through Sunday, June 20 through 22. Showtimes are 10:30 a.m., Friday; and 11 a.m., 1 p.m., and 2:30 p.m.

Saturday and Sunday. For ticket information, call 466-7128. The show is sponsored by the San Diego Parks and Recreation Department.

Discovery Discovery, a program for four- and five-year-olds using games, songs, and take-home crafts to learn about dinosaurs and how they survived will be offered by the San Diego Natural History Museum from Monday, June 24, through Friday, June 26, from 9 a.m. to 11 a.m., and noon to 2 p.m. Adult participation is required (it is no more charge. For registration fee information, call 725-3821.

Summer Movie Program, the AMC Theaters Summer Movie Program begins Monday, June 24, through Friday, June 26, at the AMC Santee Village 7 Theaters, 9625 Mission Center Road, Santee. Kids and Teens Movie Night Series will also begin, beginning at 10:30 a.m. (TV is not a double feature; the movies will be shown in separate theaters.) Ticket coupon books are available that are good for ten admissions, or you may purchase tickets per showing. The series runs through August 29. Call 562-7138 for more information.

Spanish Story Time, the El Cajon Library, 410 Fletcher Parkway, El Cajon, is presenting a series of Spanish story times on Tuesdays from 3:30 p.m. to 4 p.m., for children from pre-kindergarten to the third grade. The program will be presented by Beverly

Roharik, a bilingual teacher and volunteer storyteller. Admission is free. Call 579-4454 for more information.

Movie Time, preschool, accompanied by an adult, are invited to attend public story time Wednesdays from 10 a.m. to 10:30 a.m. in the lower level of the National City Public Library, 200 East 12th Street, National City. Showing on June 20 will be *Over the Hedge* and *The Da Vinci Code* efforts to connect his friends to his unusual job. Admission is free. Call 336-4280 for more information.

Creeper Crawly Fun, a fun themed Darwin has a terrific phobia and we have construction, and he'll show them on Wednesday, June 26, at 10:30 a.m., in the children's room at the main public library, 810 F Street, downtown, and he'll be appearing again on Wednesday, June 26, at 10:30 a.m., at the Seaside Branch Library, 961-F Lomas Santa Fe Drive, Seaside Beach. Admission to both shows is free. Call 236-6770 for information concerning the main public library appearance; call 755-1404 for information concerning the Seaside Branch one.

Wishes Puppet Show, Stacy Wien will pull strings on Wednesday, June 26, at 10:30 a.m., at the Del Mar Library, 135 11th Street, Del Mar. Admission is free. Call 755-4666 for more information.

"Elephant Child", a puppet show will be offered at the Casa de Oro Library, 9629 Camino Road, Spring Valley, Wednesday, June 26, beginning at 10:30 a.m. Admission is free. Call 463-3236 for more information.

MUSEUMS

America's Cup Museum, the museum houses historical displays that trace the seven history of the America's Cup race, including the Roorfield Collection of America's Cup photography, and scale models of every challenger and defender since the first America's Cup in 1851. Interactive displays, to be installed in June, will allow visitors to design a modern Cup race, the museum is located at the B Street Pier, inside the cruise terminal, downtown. It's open from 10 a.m. to 6 p.m. Daily. 695-1412.

Automotive Museum, now on view is "Art Car '92" featuring five cars that were made at the 24 hours of Le Mans and which were painted on by Alexander Calder, Frank Stella, Roy Lichtenstein, Andy Warhol, and Jim Dine. The museum is located in Balboa Park. Hours are from 10 a.m. to 4:30 p.m., daily. 733-2666.

Model Railroad Museum, "Women and the American Railroad" will be on display through September 30. The exhibition includes historical and contemporary photographs, posters, and graphics documenting women's contributions to railroading. The museum is located on the Prado in Balboa Park. It's open Wednesday through Friday, from 11 a.m. to 4 p.m.

and Saturday and Sunday from 11 a.m. to 3 p.m. Call 698-0299 for ticket or general information.

San Diego Museum of Art, on view through September 29 is the exhibition, *Second Nature: Four Early San Diego Landscape Painters*, featuring landscape plein air paintings by Maurice Baum (1858-1921) and Charles Arthur Fries (1862-1942). Also on view is *California Cityscape*, a group of 37 recent paintings, photographs, three-dimensional works, and videos by contemporary California artists in which the California urban environment is a predominant theme or image. The museum's permanent collection includes Italian Renaissance, Dutch and Spanish, Old Masters, and European paintings; as well as Asian and American art and sculpture and paintings from the 20th Century.

The museum has a new gallery, the Frederick R. Weisman Gallery for information presented with displays pertaining to genetics, human diversity, male and female reproductive systems, conception, birth, lactation, and bonding.

Also on display is the exhibit "All I Move Around?" It comprises contemporary Southwest art by 16 American Indians and will include paintings, varied styles of pottery, including some of the smaller baskets woven by master potters and stone and bronze sculptures.

A new exhibit of ritual and folk art from Indonesia, "Horribles and the Sacred Dragon: Tribal Art of Indonesia," will be on display through the end of the year. The exhibit includes dozens of new pieces from the 19th and 20th centuries, such as gold necklaces and bracelets, ear plugs with silver ornaments, wooden rattles, hand-beating rattles, croaking and roaring animals, beaded baby carriers decorated with brass bells and teeth, silver textiles and costumes.

California Art, featuring a collection of 33 contemporary California artworks given to the museum by Ronald Lee Angier are collected. Frederick R. Weisman.

The museum is located at 1450 El Prado in Balboa Park. It's open from 10 a.m. to 4:30 p.m., Tuesday through Sunday. Admission is free on the third Tuesday of the month (to view the museum's collection of permanent paintings; not special exhibitions). 232-7931.

The Museum of Man, a new exhibition, "Life Cycles and Connections," is on view permanently. The exhibit concerns human reproduction, both biological and cultural aspects of the subject. For the "Connections" part of the exhibit, the museum will borrow costumes and real items from the community's major cultural groups to illustrate their traditions. The "Life Cycles" or biological component of the exhibit will feature updated scientific

information presented with displays pertaining to genetics, human diversity, male and female reproductive systems, conception, birth, lactation, and bonding.

The Museum of Man is located in Balboa Park. Hours are from 10 a.m. to 4:30 p.m., Tuesday through Sunday. Admission is free on the third Tuesday of the month (to view the museum's collection of permanent paintings; not special exhibitions). 232-7931.

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and a shrine for bones of deceased ancestors, among other items. A collection of modern Indonesian art will be on view through August 25. The collection comprises approximately 48 pieces by various artists and sculptors and includes paintings on glass, oil paintings on canvas, Chinese silk works, batik, silkscreen prints, and sculpture.

The Museum of Man is located in Balboa Park. Hours are from 10 a.m. to 4:30 p.m., Tuesday through Sunday. Admission is free on the third Tuesday of the month (to view the museum's collection of permanent paintings; not special exhibitions). 232-7931.

Museum of Photographic Arts, on view through August 25 is *Paul Strand and Ansel Adams: Nature Land and National Scene*. The show comprises 124 black-and-white images by the two celebrated American artists, exemplifying how their landscape pictures had a common mood but the varied combinations of tones, scales, and foreground details for different purposes.

Located in Balboa Park, the museum is open daily from 10 a.m. to

5 p.m.; Thursday till 9 p.m. Dueson can be available on weekends at 2 p.m. and 3 p.m., and are included in the price of admission. 239-3262.

Museum of San Diego History, currently on exhibit is "Visions of Paradise: The Selling of San Diego," which compares photographic, artists, poets, and other pamphlets relating to how the city has been promoted over the last 100 years. Also on view is "Come to the Fair," which chronicles the history of Balboa Park from the 1913 Exposition.

The exhibit until October 31 is the exhibit "100 Years of Art in San Diego: Selections from the Collection of the San Diego Historical Society," the first overview display of the history of art in San Diego, demonstrating artistic development from the 1850s to the 1950s with 68 works by 50 artists. Highlights of the exhibition include a portrait of Rosario Esquivel Acuna by Leonardo Barben painted in 1850,

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READER'S GUIDE TO LOCAL EVENTS

the first known work of fine art ever painted in San Diego. There is also a group of Symbolist works by artists of the Theosophical Society as well as traditional 19th-century portraits and landscapes.

The museum is open from 10 a.m. to 4:30 p.m., Wednesday through Sunday. Admission is free on the second Sunday of each month. Call 232-6233 for more information.

Natural History Museum, now on view is "The Last of the Old Miners," an exhibition of 52 hand-etched gemstone bowls by George Ashby made of such minerals as amethyst, jade, and agate. Also on view are approximately 150 objects from Ashby's personal collection: minerals, jewels and gem carving made from jade, opal, emerald, and more. The museum's permanent exhibits include educational displays on endangered plants, animals, and habitats and the desert ecosystems. The 3,000 sq. ft. Joseph L. Scripps Hall of Mineralogy has just opened, featuring a "Rainbow of Gems" section, a section later to show how gems get their sparkle: a "Radioactive Rocks" that demonstrates the blocking power of various materials (brick, wood, glass, and lead) when placed between a chunk of uranium and a working Geiger counter, and "Touchstones," a hands-on exhibit designed especially for the visually handicapped. Also featured is an interactive wide-screen monitor that allows visitors to take an actual mineral field trip anywhere within the United States.

On view through November 3 is "Unearthed," a vast collection of fossil remains representing 15 million years of San Diego natural history, back to the time when San Diego was completely underwater. The exhibit displays fossils from five different geological time periods, including:

mined walkways, and sunken sand pits will create the atmosphere of a Cretaceous/terrestrial site where close to 50 percent of the museum's vertebrate fossils have been found. Long articulated skeletons will be placed in the sand pits in positions similar to those in which they were originally found. Each epoch will have a mural depicting an ancient landscape. Other areas of the exhibit allow visitors to view preserved marine microfossils under a microscope or compare the anatomy of various types of marine and terrestrial mammals.

The museum, located in Balboa Park, is open from 10 a.m. to 3 p.m. daily. Call 232-3821 for more information.

Reuben H. Fleet Space Theater and Science Center, now showing is the CNMIMAX space film *Blue Flame*. Filled by astronaut on several shuttle missions, the film covers the thrill of space flight with panoramic views of Earth that include images of active volcanoes, the destruction of sun flares, exploding beaches, and other changes to our home planet that threaten us and our existence. Call for showtimes.

Also on view is a new CNMIMAX film, *Ring of Fire*, which dramatically portrays the way different cultures have adapted to the natural forces present in the great circle of volcanoes and seismic activity that rings the Pacific Ocean. The film ranges from the edge of a fiery lava lake in Hawaii and to Tokyo and San Francisco, where the risk of earthquakes periodically impacts life. Audiences will also travel to the famous Kilauea hot spring resort and to the geothermal region of Ngepano, Japan, where the legendary snow monkeys—the northernmost species of monkey on earth—in "Pink Flod." The Wall, a rock show featuring music from the rock group. Also showing is the lasertron show *The Doors*, featuring the music of the Jim Morrison-led rock and roll quartet from the '60s. Call for showtimes.

HELL. A.

PLACES OF MAGIC AND WONDER IN SMOGLAND

There used to be a time, and not long ago, when the presence of a clown made things more festive. Maybe even cheerful. The more sensitive invented the clown with a charming sense of poignancy, a la 'Soyuzdetfilm's Charlie Chaplin. "Smile though your heart is breaking, smile if you're only taking," etc.

But in an apocalypse culture, clowns are imbued with a more sinister component. Take killer clown John Wayne Gacy, for example. Or any of the voluminous horror literature or splatter pics that take as their theme the fun of evil over poster who delights in taking apart young children.

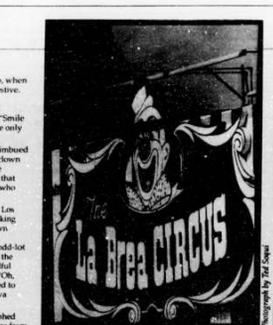
In the glaring sun and choking smog of a Los Angeles summer afternoon, the recent, mocking features of La Brea Circus's jumbo-sized clown mascot can be dangerous to one's psychic equilibrium. It's a kind of mystery how this odd-lot cannot feed and house wares store acquired the clown motif in the first place, except as a willful ploy to attract those drive-by who'd think, "Oh, look at the big clown! That reminds me, I need to purchase a new tire and a dented can of lava beans!"

No collapses within, not even an autographed photo of Emmet Kelly. But there's a heavy idea from an ad's recent security force to make sure that you're not slipping a Lava Lamp onto your hip purse. Good prices on potatoes, though, and even smooth peanut butter from the Jimmy Carter farm. (The only clown to make it inside the show.)

When senior members of the local orthodox Jewish community stroll by the La Brea big top in fat hats and curbs, the visual paradox comes dangerously close to inducing a gnostic "aha."

(La Brea Circus, 832 North La Brea Avenue)

BY ADAM PARFREY



Photograph by Tom Soper

San Diego Aerospace Museum, the museum offers exhibits on approximately 85 aircraft, 1400 scale models, 10,000 aviation-related items, and memorabilia from the Morogoffier hot-air-balloon era to the space age and includes an International Aerospace Hall of Fame. The museum's large acquisition (purchased recently) from the Air Force's Flight Research Center of the museum is the Blackbird, a forerunner of the stealth that held the world's altitude and speed records for over 28 years. The museum is located in the Ford Building in Balboa Park's Palindes area. Hours are 10 a.m. to 4:30 p.m. daily. For more information, call 234-6299 or 232-8322.

The San Diego Museum of Contemporary Art, the museum is currently hosting four new exhibitions through August 4: "On the Road: Selections from the Permanent Collection" showcases 35 works from the museum's permanent collection, including pop art, minimalist, and conceptual art pieces; "The Artist's Hand: Drawings from the Bank of America Corporation Art Collection" comprises panels, oil, and pencil drawings by Barlett, Hightower, Heckley, Longo, Olsberg, Raucha, Salla, Serra, Shapiro, and Shalton; "Eman Wall: Walter Crane and Steven DePinto" is an ongoing series of large-scale photographs by the two Southern California-based artists that will be installed in a diorama format; and "Timken Exchange III: Lowi Lopez" is the third phase of an exchange program with the Timken Gallery in Balboa Park that showcases works from the gallery with selections of the museum's permanent collection. The San Diego Museum of Contemporary Art is located at 700 Prospect Street, La Jolla. It's open from 10 a.m. to 5 p.m. Tuesday through Sunday, except Wednesdays when it's open until 9 a.m. Admission is free on Wednesdays from 5 p.m. to 9 p.m. For additional program information, call 454-3541.

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READER'S GUIDE TO LOCAL EVENTS

GALLERIES

A Reception and Open House for artists whose works are currently on display at the Sculptor's Guild in the Spanish Village Art Center in Balboa Park (studio 36) will be held on Friday, June 21, from 5:30 p.m. to 8:30 p.m. 238-0572.

Seascape Paintings by Use Winner will be on view at the Inn (Deluxe), 1540 Camino Del Mar, Del Mar.

Saturday, June 22, from 10 a.m. to 5 p.m., in the room's garden amphitheater. Call 239-515 for more information.

"Hold Everything," an exhibition devoted exclusively to artists' creations that hold something or have the capacity to do so is on view at the Sculptor's Guild, 3639 Fifth Avenue, Hillcrest, from Saturday, August 24, through Sunday, August 24. The show is highlighted by the works of Brenda Roberts and also features the ceramic, braver, enamel, fiber and incense frame work of six other artists. A reception for the artists will be held on Saturday, June 22, from noon to 5 p.m.

New Work by Eric Snell is on view at the Queen Kabinets Project, 5275-B La Jolla Village Drive, San Juan Capistrano, from Saturday, June 22, through July 19. A reception for the artist will be held on Saturday, June 22, from 2 p.m. to 5 p.m. Viewing hours are by appointment. 454-9409.

Artfully Made Furniture, the size of which does not exceed the shipping industry standard of 150 inches, is on view at LCGD's Crown Gallery through Sunday, June 22. Included in the exhibit are chairs with painted

finishes or fabric covering, tables with unusual characteristics such as arms in place of table legs, and cabinets with painted or natural finishes. Gallery hours are 10 a.m. to 5 p.m., Tuesday through Friday, and 10 a.m. to 2 p.m., Saturday. 534-8313.

Group Exhibition, the Taverde Gallery is celebrating its 12th anniversary with a group exhibition of paintings, drawings, and sculpture by artists who have been closely associated with the gallery. On display are works by Isamu Noguchi, Giacomo Manzù, Roberto Marz, Anselm Kiefer, Marina Abramovic, José Luis Cuevas, Lynn Chadwick, Mark di Suvero, Tom Wessman, Henry Moore, and Eduardo Chillida. The exhibition will conclude Saturday, June 22. The Taverde Gallery is located at 622 Prospect Street, La Jolla. Hours are 10 a.m. to 6 p.m., Tuesday through Saturday. 454-9081.

"Casting Spells," paintings by Lily Ross are on view at Galerie Cusan, 2425 San Diego Avenue, Old Town, through Sunday, June 21. Gallery hours are from noon to 9 p.m., Thursday through Sunday. 491-0166.

"Panorama, F. Trait, and Panel," oils and panels by Anne Murray are on view at the Art Scene Gallery, 4150 Mission Boulevard, Pacific Beach (in the Panzerade), through June 27. Also on display are paintings, sculpture, collages, ceramics, jewelry, photographs, and wearable art by 75 participating Clamateur Art Guild members. Gallery hours are noon to 9 p.m., Monday through Friday, 10 a.m. to 9 p.m., Saturday, and 11 a.m. to 9 p.m., Sunday. 483-2740.

Still-Life Paintings by Greg Moran are on view at the Kelly Wood Gallery, 182 South Ranchito Street, Redwood City, through June 22. Hours are from 10 a.m. to 5 p.m., Tuesday through Friday, and 10 a.m. to 4 p.m., Saturday. 602-1281.

An On-Site Installation Piece by Ellen Phillips, covering her visual response to the Abramson Music and Arts Library, is on view at the library at 1038 Main Street, La Jolla, through June 29. Call 454-5872 for more information.

"Pieces of 8," new multimedia works reflecting the whimsy and variety of life by eight artists are on view at the First Unitarian Church Gallery, 4906 Fourth Street, Mission Hills, through June 30. Artists displaying their works are Rosemary Bost, Albert Dahmer, Mandy Danner, Kathleen Kelle, Te Maral, John Ruggie, Lenore Simon, and Sean Van Vye. Works include shell-like wood constructions, ceramic sculptures, woven paintings, and a nine-foot roll paper quilt sculpture. Gallery hours are 8 a.m. to 4:30 p.m., Monday through Friday, and 8 a.m. to noon, Sunday. 266-9978.

Paintings by South American artist Fernando Lopez Lage are on view at the Linda Moore Gallery, 1811 West Lewis Street, Mission Hills, through June 30. Gallery hours are 9 a.m. to 5 p.m., Monday through Friday, and 10 a.m. to 3 p.m., Saturday. 263-1101.

"Just a Little Respect," two- and three-dimensional artworks by 11 residents of the Balboa Manor Condo/Co-Op Home are on view through June 30 on the lobby of the

main public library, 832 E Street, downtown. Included in the exhibition are works by 11th students and a self-imposed art assistant. Viewing hours are 10 a.m. to 9 p.m., Monday through Thursday, and 9:30 a.m. to 5:30 p.m., Friday and Saturday. 283-1499.

Photographic Exhibition, selected photographs by Sandy Huffaker, Jr., exploring the human condition are on view at the Bay 954 Terrace Street, Pacific Beach, through June 22. Gallery hours are 10 a.m. to 10 p.m., Monday through Thursday, 10 a.m. to 11 p.m., Friday and Saturday, and 1 p.m. to 9 p.m., Sunday. 486-8623.

"Studies in Black and White," photographs of flowers, interior views of famous missions, and other related subjects by USC and LCI Professor Robert F. Henshale are on view through June at the Photo Center Gallery, 907 First Street (in the Lombard Shopping Center). Exhibition hours are 10 a.m. to 6 p.m., Monday through Friday, and 10 a.m. to 4 p.m., Saturday. 456-0562.

Resonance Female Figurative Paintings by An-He are on view at the New Renaissance Gallery of Fine Art, 1235 Prospect Street, La Jolla, for the month of June. Also on view are works by Juan Claudio, Mexican Books, and Hong Wai. Gallery hours are from 10 a.m. to 10 p.m., Monday through Friday, and 10 a.m. to 4 p.m., Sunday. 723-1130.

Group Show, various media artworks by 30 members of the Bonito Gallery, 129 South Main Street (on Jackson Square), Balboa, are on view through June. Gallery hours are 10 a.m. to 5 p.m., Monday through Thursday, and 10 a.m. to 4 p.m., Sunday. 723-1130.

"Oak and Glass," artworks done in glass by Patricia Hildebrand are on view at the Olmick Gallery, 510 North Highway 101, Encinitas (in the old train station), through the end of June. The artist will be present at the

One-Man Show, garden scenes of England painted by David Birmingham are on view at the Sims Gallery, 2923 Grand Avenue, La Jolla, for the month of June. Gallery hours are 10 a.m. to 10 p.m., daily. 454-0223.

"Southwestern Indian Design and Scenes," Denis Yaki is the featured artist during June at the Cottage Gallery, 2321 San Diego Avenue, Old Town. Gallery hours are 10 a.m. to 5 p.m., daily. 296-1893.

"Out of the Tropics," an exhibition of contemporary crafts by 21 artists using clay, fiber, glass, metal, and mixed-media exploring the color, sense, and visual dialogue of the tropics is on view at the International Gallery, 643 O Street, downtown, through June 30. Gallery hours are from 10 a.m. to 6 p.m., Monday through Saturday, and from 11:30 a.m. to 6:30 p.m., Sunday. 235-8555.

"One of Galleries," watercolors, oils, and monotypes by Victoria Bobbert, Mary Ene Lockwood, Dorothy Modafferi, Kelly Pack, and Sue St. Clair are on view through June at the Gallery Vista exhibition at the Main House at the Rancho Buena Vista Address 640 Alta Vista Drive, Vista. Gallery hours are 10 a.m. to 5 p.m., Monday through Sunday. 738-5158.

Watercolors by Eileen Moughan and impressionist landscapes by Curt Walter are on view through June at the June Gallery, 1266 Prospect Street, La Jolla. Gallery hours are 10 a.m. to 5 p.m., Monday through Saturday. 459-1370.

"Oak and Glass," artworks done in glass by Patricia Hildebrand are on view at the Olmick Gallery, 510 North Highway 101, Encinitas (in the old train station), through the end of June. The artist will be present at the

gallery on Thursday, June 20, and Sunday, June 30. Gallery hours are from 10 a.m. to 5 p.m., Tuesday through Sunday. 942-8636.

Two-Person Show, mixed-media will be featured and free-standing sculptures by Michael Galvan and pictorial booklets relief constructions resembling dunes and scenes by Marjorie Chase are on view at the David Lewinson Gallery, 1555 Camino Del Mar, Suite 202, Del Mar. 5 p.m., daily. 296-1893.

Paint and Impasto Oil Paintings by Brian Nishner will be on view at Daneri Bony's, 770 First Avenue (at F Street), downtown, through June. Gallery hours are 10:30 a.m. to 6 p.m., Tuesday through Saturday. 344-2725.

Ensemble Show, the Ensamble Guild (Studio 5 in Spanish Village in the northeast corner of Balboa Park) is hosting a group exhibition of jewelry, sculpture, mixed media, and more for the month of June. Featured artist is Teri Hill. Gallery hours are 11 a.m. to 4 p.m., daily. 233-3672.

"Illustrated History," works by Los Angeles artist Marjorie Burke and San Diego artist Susan Schickel

are on view through June 30 at the Balboa Performance Visual Art Gallery, 852 English Avenue, downtown. The show is Burke's ongoing series "Chronicle of contemporary issues accomplished on large-scale posters that appear to be actual newspaper clippings but are actually illustrations derived from a complex process of photography, collage, painting, and serigraphy." Subsequent works, "Questions with No Answers," and paintings that combine religious, historical, and contemporary visual symbols. Gallery hours are from noon to 6 p.m., Monday through Friday, or Monday through Friday by telephone appointment. 235-6466.

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8 rhythm and blues will follow comedy show

READER'S GUIDE TO THE THEATER



The Rose Tattoo

Cherry, and mistress Nadine describe how they, their families, and friends live. We find that they all fight micro-wars daily and that Vincenzo is an effect, not a cause, of this way of living. Their lives are frequently crossed violently with American foreign policy, religion, and men sequentially. "We don't know the old any anymore," says Nadine, referring to the male sexual imperialism of the last 500 years, "and I don't think they like us much. Now that's a war-huh!"

I have been hesitant to label Meno's a play, because so many who write a review or performance notice—even a verbal concert—than a traditional drama. The action unfolds. They realize, and Mark at a table and address the audience directly. They really speak to each other. It effects the play. It actually does interesting dialogue. Some speeches overlap, leading to abundant and raw drive actors suits. Still life is currently at the location since in a Douglas Jacobo-directed production by the San Diego Rep. Its opening performance was played by the quirky nature of the piece. Overall, the show seemed a good way away from the spontaneous fluidity required by the work. "Remember! I did life is such an important work a character to be seen in a flawed condition. When Mark interviewed him, Mark spoke in a monotone. At the location, Bill makes plays Mark in a similar manner, a choice that would work better if it were more subtly indicated. On opening night we saw more Mark than Mark. As the conversation Cheryl, Dark Cath is quite

believable as the battered survivor. Bill Meno's drama about what appears to be an odd couple takes a long time to get going. Mark's fact. Once his first revelations begin, however, shines about the Old that has to say—in particular about the blues and the ways the music industry can bleed the talent from gifted African American singers. Once in a while, the best blues singer who ever left the "Mississippi" Club in his lifetime, the church on the east side of Detroit. It is 1974, and the church is about to be torn down. Life has already spun out. Captain: "If you don't believe in junking 'em, just look at the hole in my T-shirt by Wilson. At first glance she seems the opposite of Captain. She's a stuffy, prudish lady in a brassy hat who is related, eighth (and) lower than Captain. All they seem to be in common are high opinions of

themselves as checker players. But as the play moves along they go deeper and deeper into their pasts and discover that their experiences are strikingly similar too much to be one wonder why the odds would be for these two people actually coming together in this fashion church. Stupid, not Old Days, the Bowers Theatre's final production of its season, is an important work. Along with a weak first act that would benefit from some judicious cutting, the play is physically stark, offering few "actors"—other than the

checker game—for the actors. At the same time, though, it's packed with funny throwaway lines and makes important points. At the Bowers Theatre, director Ralph Elias has cast the show splendidly. Sylvia Ladd, Thompson plays Cleopatra. On opening night, like the play itself, they began slowly tentatively. But they clicked right into the show took of John Burt's set, the interior of the church is in the bright side of L. Freeman, is appropriately one-sided. Miran, Leuber's costumes define character superbly. And Lawrence Coble's hot musical selections (including Robert Johnson's immortal "Love in vain" and Muddy Waters belting out "Manhattan Blues") help greatly to establish the proper atmosphere for the play.

Quidd speal.
Kingston Playhouse, through 30 Wednesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday at 2:00 p.m.

TALES OF TINELWOOD
M. Webster defines belief as "repeating a story over and over until you believe it." Webster's "reel" of Tinelwood, the definitive BANAL musical. It is also a musical, comedy, and satirical. Currently in a production by the Boulder County Theatre Company and Sandra Ginzler at the Halo Composition Theatre. Tinelwood is an original—a new musical trying to represent itself as an original. It wants to be a whole genre. 1920s musicals, its plot—what there is—it traces the rise and fall. "I've fallen more than Tony of Elia. I'm young Hollywood star. The musical has a some funny moments. The lyrics range from embarrassing to the occasionally good line, and the music is entirely forgettable. There is no signature song, no show-stoppers, only musical moments that are not quite the original. These homages are side trips from the main story. The music is salvagable, many could be cut. But this work is a good idea of if you both them away before too long.

THE TRIP TO BOCHTULF
The Laramie Theatre is offering Horton Foote's drama about Carole Carr. She longs to visit the little rural town where she grew up—whether or not. There is no signature song, no show-stoppers, only musical moments that are not quite the original. These homages are side trips from the main story. The music is salvagable, many could be cut. But this work is a good idea of if you both them away before too long.

THE TEMPEST
For the second straight year, the Naked Shakespeare Company presents the performance of Shakespeare's play in this case, "The Tempest"—in Balboa Park's Zoo Conservatory. The play is the Robert H. Frost Space Theatre. The production is directed by the Zero Gardenia, Balboa Park, from September 20. Saturday and Sunday at 4:00 p.m. For information call 295-9654.

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READER'S GUIDE TO THE MUSIC SCENE

CONCERTS

Della Reese: Del Mar Fair Grandstand, Friday, June 20, 2 p.m., 2290 Jimmy Durante Boulevard, Del Mar, 755-1045.

The Poets and His Jazz All-Stars: Del Mar Fair Grandstand, tonight, Thursday, June 20, 7:30 p.m., 2290 Jimmy Durante Boulevard, Del Mar, 755-1045.

Betty Wright and Simply Harmonic: San Diego, Thursday, June 20, 7:30 p.m. and 10:30 p.m., 30475 San Diego Mission Road, Mission Valley, 563-0060.

Kiki-Moore and Laughlines Posse: San Diego, Thursday, June 20, 8 p.m., 3333 Mission Center Road, Mission Valley, 297-8381.

Hermeto Pascoal on Grupo Elvira's: tonight, Thursday, June 20, 8:30 p.m. and 10:30 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-6541.

Laurinda Almeida: Jazz Note: tonight, Thursday, June 20, through Sunday, June 22, 8:30 p.m. and 10:30 p.m., Friday and Saturday, 9 p.m. and 11 p.m., Dogra Restaurant, 800 Carleton Avenue, Pacific Beach, 272-2124.

The Tateshachis and Tall Back: Billy Top Tavern, tonight, Thursday, June 20, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Jo-E Somaier: Del Mar Fair Infield Stage, 2 p.m. and 5 p.m., Friday, June 21, through Sunday, June 23, 2:00 p.m., Jimmie Durante Boulevard, Del Mar, 755-1045.

Three Dog Night: Sheraton Harbor Island, Friday, June 21, 7 p.m., 1380 Harbor Island Drive, 279-7173.

Hiroshima Humphrey's: Friday, June 21, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-3193.

Los Lobos: Del Mar Fair Grandstand, Friday, June 21, 7:30 p.m., 2290 Jimmy Durante Boulevard, Del Mar, 755-1045.

The Brasses Cabaret: Friday, June 21, 9 p.m., 2222 Carleton Boulevard, 481-9022.

The Royal Cretan Mob, Too Much Joe, and the Buller Billy Top Tavern: Friday, June 21, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Smart Heart and the Ugly: Backstage, Friday, June 21, 9:30 p.m., 9022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-7173.

San Diego Mesa College: 1220 Mesa College Drive, San Diego, 524-2000.

San Diego Repertory Theatre: 1000 La Jolla Village Drive, San Diego, 524-2000.

San Diego State University: 500 W. Broadway, San Diego, 534-2000.

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HERMETO PASCOAL

STEPHEN ESMEDINA

John Hammond, Jr. and Susan J. Pauli Elvira's: Friday, June 21, through Sunday, June 23, 8:30 p.m. and 10:30 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-6541.

"Ocean Beach Street Fair": featuring Dave Ahlbe, the Paladins, Coady Kane and the Shades of Shakin, the Blind Bruce Band, Earl Thomas and the Blues Ambassadors, the Voices of Fallmouth, the Blazers, the Jazzylanders, Bob McElroy and the Real Road, Tomcat Courtyard, Robert Vaughn and the Shadows, Beer Fest, the Forthrights, Fish and the Seawards, The Dead, Carnal Top, the Mar Dale, the O.R. Geriatric Home Ensemble, and the Point Loma High School Jazz Ensemble along Newport Avenue, Saturday, June 22, 10 a.m. to 7 p.m., Ocean Beach, 223-5341.

Summer Solstice Benefit for San Diego Youth and Community Services: with Frank Sosa, Minister, Rocket from the Crypt, Friends of Ghetti, Grasshopper Blues, and Dudley Long-Jones, Mira Mesa Park, Saturday, June 22, 11 a.m., New Salinas Road, Mira Mesa.

"Norteno Festival" with Steve Garcia: Organ Pavilion, Saturday, June 22, 12 noon, Balboa Park.

San Diego Mesa College: 1220 Mesa College Drive, San Diego, 524-2000.

San Diego Repertory Theatre: 1000 La Jolla Village Drive, San Diego, 524-2000.

San Diego State University: 500 W. Broadway, San Diego, 534-2000.

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Dissecting the work of a musician who wears the identification badge of "legendary folk hero" provokes nervous anticipation. One always hopes for a degree of pleasure and admiration—even while tending off vague expectations of disappointment and dread. The Brazilian multi-instrumentalist Hermeto Pascoal needs keyboards, strings, percussion) so respectfully regarded by jazz players of different nationalities that you feel almost obliged to approach him deferentially, offering any obsequies.

From cursory listenings to Pascoal's records such as Hermeto Pascoal y su Grupo and Ligua de Carnal Municipio de Aparicira, my own impression is that he's an eccentric, somewhat mannered and elusive but too much the maverick to be condemned or dismissed. He's a primitive conceptualist whose poppy compositions are made up of rocky, saucy, whimsical work with monochromatic textures and off-kilter flourishes, which are seductive yet irresistible. His strange, erudite work has an inchoate vaguely similar in essence (but not style) to early Gato Barbieri, Alan Silva, and the all-but-forgotten Alvaro the Chikan with the String House. Pascoal's primordial wiring, arranging, and playing can account for his neo-mythic reputation; the music always offers temporary relief from the genre. Hermeto Pascoal in a group tonight, Thursday, at Balboa

"Pleasure Circus" with Dave Lake, Liquid Sunshine, Heavy Vegetable, Bazaar, and Drift Truck: Che Cafe, Saturday, June 22, 2 p.m., UCSD.

Tower of Power: Del Mar Fair Grandstand, Saturday, June 22, 7:30 p.m., 2290 Jimmy Durante Boulevard, Del Mar, 755-1045.

Eddy Brown and the Severy Brothers: Pomerado Club, Saturday, June 22, 8:30 p.m. and 10:30 p.m., the Severy Brothers, 10 p.m., 12217 Olive, Pomerado Road, Poway, 784-1135.

The Mentors, Social Sign, RONSO, and Malani Apaher: Spirit, Saturday, June 22, 8 p.m., 1110 Barnes Avenue, Bay Park, 276-9993.

The James Harmon Band and Jimmy Wood and the Jazzylanders: Billy Top Tavern, Saturday, June 22, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Battle, the Redfords City, and Santos Backstage: Saturday, June 22, 9:30 p.m., 9022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-7173.

Joe Sample: Del Mar Fair Grandstand, Sunday, June 23, 2:00 p.m., 2290 Jimmy Durante Boulevard, Del Mar, 755-1045.

Arms Backstage Backstage: Sunday, June 23, 8:30 p.m., 9022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-7173.

Cheap Tricks: Del Mar Fair Grandstand, Monday, June 24, 7:30 p.m., 2290 Jimmy Durante Boulevard, Del Mar, 755-1045.

Scott Henderson and Tribal Tech: Billy Top Tavern, Monday, June 24, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Dave Thayer: Del Mar Fair Grandstand, Tuesday, June 25, 7:30 p.m., 2290 Jimmy Durante Boulevard, Del Mar, 755-1045.

The Bob Hamilton Trio: San Diego City College Theatre, Tuesday, June 25, 8 p.m., C Street, between 13th and 15th Streets, downtown, 234-1062 or 234-0441.

Johnny Mathis: Humphrey's, Tuesday, June 25, Wednesday, June 26, and Thursday, June 27, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 523-3193.

The Whippers: Del Mar Fair Grandstand, Wednesday, June 26, 7:30 p.m., 2290 Jimmy Durante Boulevard, Del Mar, 755-1045.

The Judds, Carl Bonito, and the Pirates of the Mississippi: Naval Air Station, Wednesday, June 26, 7:30 p.m., Miramar, 278-7173.

Dr. John and Robin Kenickel and Blues Billy Top Tavern: Wednesday, June 26, 8:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Bestman's Backstage: Wednesday, June 26, 8:30 p.m., 9022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-7173.

James Moody: Elvira's, Wednesday, June 26, through Sunday, June 30, 8:30 p.m. and 10:30 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-6541.

Magie Stone and the Teardrops: Blind Melon, Wednesday, June 26, 9 p.m., 710 Carner Avenue, Pacific Beach, 483-7441.

All Hired: Del Mar Fair Grandstand, Thursday, June 27, 2 p.m., 2290 Jimmy Durante Boulevard, Del Mar, 755-1045.

Leo Dean Thraswell: Del Mar Fair Grandstand, Thursday, June 27, 7:30 p.m., 2290 Jimmy Durante Boulevard, Del Mar, 755-1045.

Jimmy Wilberforce: Jazz Note, tonight, Thursday, June 27, through Sunday, June 30, Thursday and Friday, 8:30 p.m. and 10:30 p.m., Saturday and Sunday, 9 p.m. and 11 p.m., 4135 Ristranger, 860 Carlsbad Avenue, Pacific Beach, 272-1241.

J. Mastopias: 3 and the Undertones: Billy Top Tavern, Thursday, June 27, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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San Diego Reader June 20, 1991 25

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JUNE 8 - JULY 27

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15 at Lomas Santa Fe Dr. Solana Beach

Steel Pulse, the Special Beat, Shelly Thunders, and the Cardiff Reders: San Diego Convention Center, Friday, July 12, 8 p.m., downtown. 575-1222 or 278-7333.

The Alpha Whigs: Cabab, Friday, July 12, 9 p.m., 2812 Ketterer Boulevard. 294-9053.

Katie Webster: Holly Up Tavern, Friday, July 12, 9 p.m., 143 South Cedar Avenue, Solana Beach. 481-9022.

Vintage Motown Vinyl Turfies: Open Air Theatre, Saturday, July 13, 7 p.m., San Diego State University campus. 594-0847 or 278-7333.

Chris Proctor: Del Mar Shores Auditorium, Saturday, July 13, 8 p.m., the Winston School, 225 North Street, Del Mar. 436-4030.

The Kingston Trio and Peter Winkler: Peace Center for the Performing Arts, Saturday, July 13, and Sunday, July 14, 8 p.m., 15498 Espola Road, Poway. 245-0055.

The Young Fresh Fellows: Cabab, Saturday, July 13, 9 p.m., 2812 Ketterer Boulevard. 294-9053.

If Tomorrow and Today Kept Us: Winer's, Saturday, July 13, 10 p.m., 5880 El Cajon Boulevard, College Heights. 562-3333.

Carolee Carter: Leo's Little Bit of Country, Sunday, July 14, 6 p.m. and 10 p.m., 600 W. San Marcos Boulevard, San Marcos. 744-4120.

Neil Torner: Humphrey's, Sunday, July 14, 7 p.m. and 9 p.m., 2241 Shelter Island Drive. 523-1010.

Stacy Copley Symphom Hall: Sunday, July 14, 8 p.m., 701 B Street, downtown. 278-7333.

Glenn Kates and Chas Elstner: Sports Arena, Wednesday, July 17, 8 p.m., 224-4176 or 278-7333.

America: Bacharach, Wednesday, July 17, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7333.

The New Kuba Trio: Elaroi's, Thursday, July 18, through Sunday, July 21, 8:30 p.m. and 10:30 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 459-6541.

David Bennett: Humphrey's, Friday, July 18, 7 p.m. and 9 p.m., 2241 Shelter Island Drive. 523-1010.

The Little River Band: Bacharach, Friday, July 18, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7333.

"The Lollipopz Tour" with Jane's Addiction, Souzai and the Bushes: Living Culture, New Ineb Nafis, Inc. & the Beetleholers, and the Bellini Band, Irvine Station, Saturday, July 20, Southeastern College, Chula Vista. 459-6541.

Alabama, the Nitro City Five Band, Roy Kennedy, and Showdown: 32nd Street North Station, Sunday, July 21, 12 noon, 22nd Street and Harbor Drive. 278-7333.

The Fifth Dimension: Humphrey's, Sunday, July 21, 7 p.m. and 9 p.m., 2241 Shelter Island Drive. 523-1010.

Harry Belafonte: Humphrey's, Thursday, July 25, and Friday, July 26, 7 p.m. and 9 p.m., 2241 Shelter Island Drive. 523-1010.

Barbara Morrison with the Randy Roodolph Quartet: Elaroi's, Thursday, July 25, through Sunday, July 28, 8:30 p.m. and 10:30 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 459-6541.

Adelphi at the Wheel: Bacharach, Friday, July 26, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7333.

Mark Collie: Leo's Little Bit of Country, Sunday, July 28, 4:30 p.m. and 8:30 p.m., 600 W. San Marcos Boulevard, San Marcos. 744-4120.

"Fourth Annual Holly Up Blues Fest" with Fred Stone, Bill Doggett, Renee Gondek, and Jimmy Nelson: Holly Up Tavern, Sunday, July 28, 9 p.m., 143 South Cedar Avenue, Solana Beach. 481-9022.

Red Canyon, Dano Yankov, and Tatum Bado: Starlight Bowl, Monday, July 29, 8 p.m., Balboa Park, downtown. 278-7333.

The Jon Belcher Act: J's Hot Rock, Tuesday, July 30, 9 p.m., 1862 Palm Avenue, Imperial Beach. 429-1162.

The Hal Culbert Trio: Elaroi's, Wednesday, July 31, 8:30 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 459-6541.

Jeanette and Jimmy Chastanant and the Sweet Baby Blues Band: Elaroi's, Thursday, August 1, through Sunday, August 4, 8:30 p.m. and 10:30 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 459-6541.

Tony Bennett: Humphrey's, Friday, August 2, 7 p.m. and 9 p.m., 2241 Shelter Island Drive. 523-1010.

Ruby Melrose: San Diego Convention Center, Friday, August 2, 8 p.m., downtown. 575-1222 or 278-7333.

Roger Manning: Cabab, Friday, August 2, 9 p.m., 2812 Ketterer Boulevard. 294-9053.

Bob Franke: Del Mar Shores Auditorium, Saturday, August 3, 8 p.m., the Winston School, 225 North Street, Del Mar. 436-4030.

Barbara Mandrell: Oceanside Pier Plaza Handoff, Saturday, August 3, 8 p.m., 200 North Strand, Oceanside. 966-4530.

LadySmith Black Menahan: Humphrey's, Tuesday, August 6, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

Laura Nyro: Bacharach, Wednesday, August 7, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7333.

Flores Parin and Alberto Herrera: Elaroi's, Wednesday, August 7, through Friday, August 9, 8:30 p.m. and 10:30 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 459-6541.

King Missile: Cabab, Friday, August 9, 9 p.m., 2812 Ketterer Boulevard. 294-9053.

George Strait and Kathy Mattea: Lakeland Rodeo Arena, Saturday, August 10, 7:30 p.m., Lakeland. 278-7333.

Emmylou Harris: Humphrey's, Sunday, August 11, 7 and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

Lee Ellsworth: Humphrey's, Friday, August 16, 7 p.m. and 9 p.m., 2241 Shelter Island Drive. 523-1010.

Fredde Cole: Elaroi's, Saturday and Sunday, August 17 and 18, 8:30 p.m. and 10:30 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 459-6541.

Diane Schuur and the Yellowjackets: Humphrey's, Sunday, August 18, 7 and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

"Club MTV Tour" with Bel Biv DeVoe: Reef Club, Tuesday, August 20, 8 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 459-6541.

Amey Grant Sports Arena: Tuesday, August 20, 8 p.m., 224-4176 or 278-7333.

The Nylonas: Humphrey's, Thursday, August 22, 7 and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

Aaron Tipp: Bacharach, Friday, August 23, 9 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7333.

"New Sounds of the 60s," featuring the Marching Overcoat, the 27 Varians, the Hooda, the Muffs, Colorblind, the Shamblas, the Fuseskers, Manual Soap, and the Wash Doctors: 5094, Saturday, August 24, call for time, 550 Union Street, downtown. 238-7662.

Brandi Marshall: Humphrey's, Sunday, August 25, 7 and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

L.K. Dabno: Holly Up Tavern, Tuesday, August 27, 9 p.m., 143 South Cedar Avenue, Solana Beach. 481-9022.

Billy Cobham featuring Brian Brubaker: Holly Up Tavern, Wednesday, August 28, 9 p.m., 143 South Cedar Avenue, Solana Beach. 481-9022.

Mich Woods and His Rockin' 80s: Crunch Top Hat Bar and Grill, Friday, August 30, and Saturday, August 31, 9 p.m., 816 Fifth Avenue, downtown. 333-6945.

T.G. Shephard: Leo's Little Bit of Country, Sunday, September 1, 4:30 p.m. and 8:30 p.m., 600 W. San Marcos Boulevard, San Marcos. 744-4120.

Foghat and Pat Travers: J's Hot Rock, Sunday, September 1, 9 p.m., 1862 Palm Avenue, Imperial Beach. 429-1162.

Ray Charles: Humphrey's, Tuesday, September 3, 7 and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

The Dave Brubeck Quartet: Humphrey's, Thursday, September 12, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

The Rippingtons: Humphrey's, Friday, September 13, 7 and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

K.T. Oslin: Theatre East, Monday, September 16, 8 p.m., East County Performing Arts Center, 201 East Main Street, El Cajon. 440-2277.

Chet Atkins and Stanley Jordan: Humphrey's, Wednesday, September 19, 8 and 10 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

Larry Carlton and Dave Nov: Humphrey's, Sunday, September 22, 6 and 8:30 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

Dionne Warwick: Humphrey's, Thursday and Friday, September 26, and 27, 9 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

John Kay and Steppenwolf: Bacharach, Friday, September 27, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7333.

Don Williams: Leo's Little Bit of Country, Sunday, September 29, 4:30 p.m. and 8:30 p.m., 600 W. San Marcos Boulevard, San Marcos. 744-4120.

Tom Jones: Humphrey's, Sunday, September 29, 7 and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 523-1010.

LOCAL MUSIC

Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-8382 Thursday afternoon or Friday before 5:00 p.m. The listing is free.

North County

The Alfa: 421 Grand Avenue, Carlsbad. 434-1173. Larry Ryan, vocals, 8 p.m. to midnight, Tuesday through Sunday. John Kelly, contemporary, folk, and swing, 8 p.m. to midnight, Wednesday and 4 p.m. to 8 p.m., Sunday.

Ball Street Cafe: 576 North Highway 101, Escondido. 835-5149. Joe Stewart, jazz and ballads, 7:30 p.m., Friday; the Ball Street Band, call society dinner jazz, 7:30 p.m., Saturday.

Beaver Creek: 1525-1 East Valley Parkway, Escondido. 745-7403. Just Star, country, Wednesday through Sunday.

Billy Up Tavern: 143 South Cedar Avenue, Solana Beach. 481-9022. The Unattachables, folk and rock and roll, and Talk Back, reggae, Thursday; the Royal Crescent Mob, The Rock Jax and the Balls, rock and roll, Friday; the James Harmon Band, rock and roll, Saturday, and Mary and Jimmy Wood and the Inimitable, rhythm and blues, Saturday.

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Open Air Theatre
SAN DIEGO STATE UNIVERSITY

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WITH THE LIGHT TOUR

WITH SPECIAL GUEST
CHAS ELSTNER

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skinyard with MAN'S RED FLOWER and JOYRIDE
CASBARI 2012 Kettner Blvd. + 9:00 pm

SATURDAY, JUNE 27
TIXES ONLY \$5.11
BIRDLAND
WITH SPECIAL GUESTS
LIQUID SUNSHINE and CARNIVAL ART

FRIDAY, JULY 12
Afghan Whigs
AND GUESTS

SATURDAY, JUNE 29
Doors open 9:00 pm
Don Duffing
Whiters Road, Tijuana 5800 El Cajon Blvd.

SATURDAY, JULY 8
4TH OF JULY WEEKEND!
BANG TANGO
with SPECIAL GUESTS ON SALE NOW!

UPCOMING
2 Nice Guys, July 10 • Taboo Combo, July 11
The Divinyls, July 24
The Selecter, August 1 • Billy Cobham, August 8

EARLY EVENING SHOWS
Chicago Six, Friday, 5:30-8:00 pm
Big Long Band, Saturday, 5:00-8:00 pm
Showdown, Monday, 6:00-8:30 pm

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HOT ELEPHANT NIGHTS

Every night from 8pm until close the Elephant Bar takes on a different theme and features the best food and drink deals in town. Featuring our Hot Safari Light and Sound.

SUNDAYS
JAMMIN SAFARI
- Coolers Light Girls with FREE Polaroid Pictures
- Beach Party Buffet: Hot dogs, chili, BBQ ribs, salads and much, much more
- Much Prizes - Yamaha Wave Runner & OP sportswear
- \$3 Admission includes Beach Party Buffet & 3 drinks

MONDAYS
H.E.P. NIGHT
HOSPITALITY EMPLOYEE PARTY
- Two for One Drinks all night
- The Bud Girls
- Bass Ale pitchers for \$7
- Restaurant Olympic competition
- No cover
- Free snacks

TUESDAYS
You Can't Stop Rock n Roll
COLLEGE STUDENT NIGHT
- KQCB greatest mix of rock n roll with Mission Lewis
- 75c beer, \$1.50 wine and champagne till midnight
- \$7 buckets of draft
- \$10 buckets of iced tea's
- \$1 cocktails 8-12 am

WEDNESDAYS
HARD & HEAVY
ROCKERS SMASH & TRASH CONTEST
- \$7 buckets of draft
- \$10 buckets of iced tea's
- \$1 cocktails 8-12 am

THURSDAYS
GIRLS NIGHT OUT
- \$1.50 Margaritas
- \$1.50 Kir Royaltes
- Cosmetic Grab bag free
- \$1 Ice tea's
- Free makeup lessons
- TV Model search
- Fashion auctions
- Photo Shoot

PACK YOUR TRUNK Happy Hour
Monday-Friday 4pm to 8 pm - Grand Safari Buffets
Our Grande Feasts include seemingly endless and cold selections in addition to our featured items:
Mon: Hot Dog and Nacho Bar
Tue: Endless Pizza
Wed: Seafood Extravaganza
Thurs: Deli Bar with Carved Roast Beef
Fri: Pajita Fiesta
Daily Double Wells (Shots on the side)
Pitchers of Coco Locos
Margaritas and Beer for \$3.75
Giant 22 oz. ice teas \$2.75
\$1.50 Champagne and House Wine
Drink features run daily

Elephant Bar
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BELLY UP
143 2nd, Colton, 7:00-9:00pm, Solana Beach 481-9022

Thursday, June 26, 9:00 pm
The official summer kickoff spectacle...
THE UNTOUCHABLES
and guests TALK BACK

Friday, June 21, 9:00 pm
Cutting edge new music
Royal Crescent Mob
Too Much Joy
with THE RAILS

Saturday, June 22, 9:15 pm
and guests
The James Earl Ray
with JIMMY WOOD

Sunday, June 23, 6:00-10:00 pm
Free admission blues party

Wednesday, June 26, 9:00 pm
New Orleans' favorite son
DR. JOHN
and guest
WOBIE HENKEL

Thursday, June 27, 9:00 pm
Mars Brothers of World Beat
3 MUSTAPHAS 3

Monday, June 24, 9:00 pm
Voted #1 jazz guitarist in
Outlaw World Magazine
Scott Henderson and
TRIBAL TECH

Tuesday, June 25, 9:00 pm
KPBS 89.5 FM
with world beat doc jazz
for the world
AFROPOP DANCE PARTY
with an international buffet
GEORGES COLINET

Thursday, June 26, 9:00 pm
New Orleans' favorite son
DR. JOHN
and guest
WOBIE HENKEL

Thursday, June 27, 9:00 pm
Mars Brothers of World Beat
3 MUSTAPHAS 3

Tuesday, July 2, 9:00 pm
21 Luscious Lumps, Peppercorn from Brazil - Featured on Paul Simon's album "Rhythm of the Saints"
OLODOM

UPCOMING
2 Nice Guys, July 10 • Taboo Combo, July 11
The Divinyls, July 24
The Selecter, August 1 • Billy Cobham, August 8

EARLY EVENING SHOWS
Chicago Six, Friday, 5:30-8:00 pm
Big Long Band, Saturday, 5:00-8:00 pm
Showdown, Monday, 6:00-8:30 pm

San Diego South

Amber's Harborside, 1355 North Harbor Drive, downtown, 232-6308. New Wave, contemporary, Wednesday through Sunday. Rhythmic, contemporary, Monday and Tuesday.

Aster Bowl, Turquoise Room, 4356 36th Street, North Park, 263-3145. Show and DJ on Street Band, contemporary, Friday and Saturday.

Bar Jet's Grand Club at the Embassy Suites Hotel, 601 Pacific Highway, downtown, 544-1222. The James Valin Latin Jazz Ensemble, with special guest Steve Forzand, jazz, 9 p.m. to midnight. Friday: The Bill Hunter Ensemble, jazz, Saturday 9 p.m. to midnight; live reggae music, Sunday, call club for information.

Better World Bookshop and Art Gallery, 4011 Colindale Street, Mission Hill, 360-8007. Flamenco Tardano, flamenco music and dance, 8 p.m. Thursday, the Electroacoustic, Gypsy Rhythms and Carlela music using in English, Spanish, Serbian, Yiddish, Slovak and Bulgarian. 8 p.m. Friday: The Primality Trio, classical and traditional Balkan music, 4 p.m. Saturday: Ear As Hung, classical vocal music with piano accompaniment, 8 p.m. Saturday: J.C. Haines, classical guitar music, 2 p.m. Sunday: The Singing Strings, traditional Irish music, 4 p.m. Sunday: Vera Lukomska and Adal Koravara, classical and recital, 7:30 p.m. Sunday: Sara Haines, folk music, 8 p.m. Sunday: Meghan Shannon, topical songs, 8 p.m. Wednesday.

Blarney Stone, 326 510 Fifth Avenue, downtown, 232-4519. Prosecco, comedy and music, Thursday live music, Friday and Saturday, call club for information.

The Boatman's Restaurant, 2040 Harbor Island, 232-6800. Fusion Jazz House performs adult contemporary music, beginning at 8 p.m., Friday and Saturday.

Bullies, 528 F Street, downtown, 232-6804. The Redbeaters, blues and rhythm and blues, Thursday. Burning Hands, rock and roll, Friday. The Hoologans, rock and roll, Saturday. The Hood, rock and roll, Wednesday.

Bluebird, 602 Park Boulevard, North Park, 291-8178. Carol Curtis entertains with a variety of music performed on the piano Wednesday through Saturday.

Brewery's Bar and Grill, 4945 E. Capon Boulevard, college area, 267-2779. Live rock and roll, Friday and Saturday, call club for information.

B Street California Grill and Jazz Bar, 425 West B Street at 4th Street, downtown, 236-7707. Aubrey Pae, jazz and rhythm and blues, 7 to 11 p.m. Thursday, and 9:30 p.m. to 1:30 a.m. Friday and Saturday. Sound Advice, featuring Cal McNeil, jazz, 7 to 11 p.m. Sunday: The James Valin Quartet, jazz, 7 p.m. to 11 p.m., Monday and Wednesday, and 3 to 7 p.m. Friday. De Chair's Island South play ska, calypso, and reggae from 8 to 10 p.m., Tuesday.

Butter Dab's, 3112 University Avenue, East San Diego, 294-7147. Edson Ragan, rock and roll, Friday and Saturday.

Cafe Ben Appetit, 701 B Street, downtown, 262-0225. Rock, blues, pianist, performs from noon to 2 p.m., Tuesday through Friday, and 5 to 7 p.m., Thursday through Friday.

Cafe del Rey Mars, 1549 E. Fifth, Balboa Island, 234-8311. Piano Bar, Gary Narantone, 8:30 p.m., Tuesday through Saturday. Barry Craig, 3 to 8 p.m., Sunday.

Cafe Sevilla, 555 Fourth Avenue, downtown, 232-5979. Flamenco guitarist Jesus Soriano performs at 8 p.m., Sunday and Tuesday.

The Captain's Quarters, at the E-Z Motel, 1403 Broadway Street, Loma Portal, 232-2322. Live music, Friday and Saturday, call club for information.

The Cuckoo, 2412 Ketterer Boulevard, downtown, 264-9033. The Fortitude Trio and the Hibernians, rock and roll, Thursday, the Breams and the Capricorn, rock and roll, Friday. Longhorns, ska and Mountain, rock and roll, and Whirl, rock and roll, Saturday. open-mike night, Monday: the Cornucopia and the New Direct, rock and roll, Tuesday.

Joe Coo Club, 1303 University Avenue, East San Diego, 232-8213. Live DJ, rock and roll, Friday and Saturday, call club for information.

Cooper's, 807 Fifth Street, downtown, 232-4255. Quarters Agape, with Mel Cost, Gene Perry, and Allan Phillips, Latin jazz, Thursday: The Ploce A Capella Quartet, jazz, 5:30 p.m. to 8 p.m., and Quarters Agape, Latin jazz, 8:30 p.m. to 12:30 a.m., Friday. A.J. Croc, vintage rhythm and blues, 6 p.m. to 9 p.m., and Gene Perry's Afro Rumba, Latin salsa music, 6:30 p.m. to 12:30 a.m., Saturday. A.J. Croc, vintage rhythm and blues, 6 p.m. to 8 p.m., and the Joe Martin Quartet, 8:30 p.m. to 12:30 a.m., Sunday: the Health Centre Quartet, jazz, Tuesday: the Deep Movers Quartet, jazz, Wednesday.

Cooper's Top Bar and Grill, 801 Fifth Avenue, downtown, 232-4355. Robin Herold and Blues 90, blues and rhythm

and blues, Thursday: Ken Schoppert, blues and rhythm and blues, Friday: live music, Saturday, call club for information. Black Cat, jazz and rhythm and blues, Sunday: World Jazz and rhythm and blues, Monday: A.J. Croc and Three Blind Mice, vintage rhythm and blues, Tuesday: the Wood?!, blues and rhythm and blues, Wednesday.

Doodles, 4225 E. Canon Boulevard, East San Diego, 263-6561. Piano bar, Paul Craig, Tuesday through Saturday. Georgia Tim? Live, Sunday and Monday.

Elly's Pub, San Diego, Harbort Hotel and Marina, 333 West Harbor Drive, downtown, 234-2501. Rita Morel entertains at the piano with a variety of musical styles, Tuesday through Saturday.

El Camo Loco Cantina, 644 Fifth Avenue, downtown, 232-4246. Live Alacranes, Latin jazz, 8 p.m. to 10 p.m., Friday.

Elly's Lodge, 4 Hensley Street, Southeast San Diego, 232-1229. Capena D and Shades of Blues, blues and rhythm and blues, 5 to 9 p.m., Sunday.

The Escape, 421 University Avenue, Hillcrest, 266-8292. Nathan Pae, contemporary and rhythm and blues, Thursday: John Van Dyke, Nathan Pae and Andy Anderson, contemporary blues and calypso, 8 p.m. Friday: Puggy Minerva, jazz and rhythm and blues, Saturday: Oscar Labadie and Eddie Rodriguez, contemporary and salsa, Sunday: Vicki McHardy and John Van Dyke host an open-mike session from 9 p.m. to 1 a.m., Wednesday.

Palmer's, 455 Fifth Avenue, suite 100, downtown, 232-5687. Pico Sevilla, flamenco guitar, 6:30 p.m. to 9:30 p.m., Thursday.

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686. The Blonde Bruce Band, blues and rhythm and blues, 9 p.m., Friday and Saturday. **Lumberjacks at the Bluebe E. Lee**, 940 Harbor Island Drive, Harbor Island, 291-3003. De Chino Island Sounds, ska, calypso, and reggae, Thursday: Rockabilly, vintage rock and roll, Friday: Big Fun, vintage rock and roll, Monday: Intrigue, rock and roll, Tuesday: the Redbeaters, vintage rock and roll, Wednesday.

Green Tropic Restaurant, 3731 India Street, downtown, 266-0823. Taco, Danish, and Vasco, folk music, Saturday and Sunday.

Harborteamer, 4016 Wallace Street, Old Town on the Beach, 461 Hensley, 295-0584. Charlie Morse, contemporary, Friday and Saturday.

Tom Hunt's Lightshow, 2150 Harbor Island Drive, Harbor Island, 261-8120. Thompson and Craig, variety music, Thursday and Friday: Donna Cole, contemporary, Wednesday through Friday, 5 to 8 p.m.

Harry's Bar, at the World Sea Drugs, 339 Broadway, downtown, 234-0221. The Sugar Three jazz and rhythm and blues, Friday and Saturday evening.

Horton Grand Hotel, 311 Island Avenue, downtown, 544-3886. Holly Hoffmann, Bob Magnusson, Bill Berry, and Muriel Lane, jazz, 8:30 p.m., Friday and Saturday: Holly Hoffmann and Harry Pilsner, jazz, 8 p.m., Wednesday.

Howlaway's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 232-3277. Indoor stage, Red in Real, jazz, Sunday: Amber Whelan, jazz,

Sophistication with a Southwestern Flair

TUESDAYS
King's Patio Party
"LA CHUNGA"
Tuesdays 5:00-9:00 pm
STEAK, CHILI, KIDNEY, PORK \$10.00 JACKSON
MARGARITAS, PROMISER \$10.00
LIVE MUSIC BY THE SEASIDE REGALS, 6:30-9:30 PM

WEDNESDAYS
WINE TASTING
5:00-8:00 PM
DIFFERENT WINE TASTER EACH WEEK
\$2.50 GLASS LIVE JAZZ BAND
\$20.00 BOTTLE
LIVE MUSIC BY THE SEASIDE REGALS, 6:30-9:30 PM

1-5 and La Jolla Village Drive • (619) 598-8600
Arrive from the Hyatt Regency

FREE PARKING

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AFROPOP DANCE PARTY

WITH GEORGES COLLINET OF NPR'S "AFROPOP WORLDWIDE"
Tuesday, June 25, 1991 - 8 pm to midnight

Billy Blue
143 S. Cedros Ave., Solana Beach

CREOLE/CARIBBEAN CUISINE BY RICHARD TAYLOR OF LAGNIAPPE
\$15 general admission - \$12 KPBS members
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Thursday ... PAUL HAYWARD
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Thursday, June 20
JERRY McCANN & the BAND OF GIANTS

Friday, June 21
THE MONSTERS

Saturday, June 22
THE HORNETS

Sunday, June 23
DICK DUCK THE REMARKS MODERN LISA

Monday, June 24
CARGO RECORDS NATASHA'S GHOST W/DELTA GHOST

Tuesday, June 25
\$1 DRINK NIGHT SLICE OF LIFE DJ

Wednesday, June 26
3-BAND SHOWCASE

Happy Hour Buffet
4 p.m. Mon-Fri
\$1.50 well drinks

FREE PARKING
2137 Pacific Highway, Downtown by the Bay 232-0686 or 232-1367

LIVE FROM FAT CITY

FRIDAY & SATURDAY COMING JUNE 28 & 29

BLONDE BRUCE BAND **REFLECTORS**

Fat City
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4 p.m. Mon-Fri
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CARGO BAR

Store Up Your Happy Hours At The Cargo Bar.

"Siers Brothers"
Thursday, June 20
7:00 P.M.-11:30 P.M.

"People Movers"
Top 40 Dance Band
Friday & Saturday
June 21, 8:30 P.M.-1:00 A.M.
June 22, 9:00 P.M.-1:30 A.M.

Friday, June 21
Jazz Happy Hour, 5:30-8:00 P.M.
Featuring "Split Decision" w/Keynotes
\$5 International Buffet
5:30-7:30 P.M.

Bob Engelman & Frankie Barano
Every Sunday in June during Hilton's SUPER BREAKFAST
11:00 A.M. to 2:00 P.M.

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Enjoy casual food and mouthwatering appetizers, the most exciting selection of tropical drinks ever served, plus live entertainment 7-7 p.m. daily and 8 p.m. midnight Tuesday-Saturday.

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San Diego Reader June 20, 1991 37

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8 pm-midnight
June 26-27 Redcoats

Free valet parking & nightclub admission with coupon. Valid Wed/Thurs. only.
Club opens at 5 pm with Happy Hour from 5-8 pm.
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Friday Piano Bar Archie Thompson, 8 p.m. to 10:30 p.m. Thursday through Saturday. Mike Kerk, 9 p.m. Tuesday through Saturday.

Heretics at the Shelter Island Marina Inn, 2015 Shelter Island Drive, Shelter Island, 222-0561. Live music. Friday and Saturday call club for information. Archie Thompson, jazz and contemporary. 3 p.m. Sunday by the poolside and Tuesday, Friday, and Sunday afternoons.

Imperial House, 505 Kalmia Street at Park Boulevard, Hillcrest, 234-3026. Wayne Jett, jazz. Tuesday through Saturday with the Imperial House Opera Singers. Tuesday, Wayne Jett and Hank Young, jazz. Friday and Saturday.

"The Jamboree" at the dock, 1066 North Harbor Drive, downtown, 234-8687. Rick Mancini and the 49 Street Band perform contemporary music every dinner cruise.

JACK, 2094 Pacific Highway, downtown, 237-0266. The Nighty Nite variety music, including swing, jazz and oldies. Thursday and Friday.

Jolly Jagers, 807 West Harbor Drive, Newport Village, 233-4300. Old Folks, country and more. Sunday through Saturday.

Melanie's First Avenue Restaurant, 3055 First Avenue, downtown, 232-6141. The Red Millie blues band and jazz quartet on the piano, 6 p.m. to midnight. Thursday through Saturday.

Megaphone, 6212 Farmington Avenue, Kensington, 584-7900. The Travelin' Salesmen, rock and roll. Thursday, happy hour. Shark Jones, country rock. Friday happy hour. The Megaphone Friday Night Band. Dance starting 10:15 p.m. and the Roadhouse country rock and roll. Friday, the Showband and guitar, rock and roll. Saturday, party and music with Linton 1/2 Live. Tuesday, the Lowneck Digs and guitar, rock and roll. Wednesday.

Moby's, San Diego, Marriott Hotel, 233 West Harbor Drive, downtown, 230-8009. Planet Dan Greenback performs classical music and show tunes from 8 to 10 p.m. Monday through Saturday. Rick Ross, piano music, 8 to 10 p.m., Sunday.

Montford Marine Association, 3030 Imperial Avenue, Southport San Diego, 237-9979. Willie "the Blue Harmonica" Jope, blues and rhythm and blues, 6 to 9 p.m., Sunday.

Monty's Den, at Arlio Center on the SECO center, 502-8889. Brian Whitaker, contemporary and oldies rock and roll, 7 to 10 p.m., Friday.

North Park Coffee Company, 3028 University Avenue, North Park, 268-1258. Johnny Walker, country rock, 8:30 p.m., Friday. Joseph Harden, progressive country music, 8:30 p.m., Saturday. Open-mike host night, 7:30 to 10:30 p.m., Monday.

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

Billy O'Neil's Irish Bar and American Grill, 629 Fourth Avenue, downtown, 233-8000. The In Case This Irish and American folk and popular songs. 9 p.m. to midnight. Friday: the Jackdaws, Irish and American folk and popular songs, 9 p.m. to midnight. Saturday.

Patricia's II, 629 F Street, downtown, 233-9077. For England's Preservation Band, New Orleans-style jazz with guest vocalists, early evening Wednesday and Thursday; the Forbiddin' Pigs, rock and roll. Friday and Saturday the Rock Fusion Band, rock and roll and rhythm and blues. Sunday, the Cavalry King Shakes, blues and rock and roll, Tuesday.

Princess of Wales British Pub and Restaurant, 1465 India Street, 234-2303. David White, light jazz and contemporary music, 7:30 p.m., Thursday and Friday. Trevor Clarke, traditional English and American music, including, Saturday.

Rock O'Grady's, 3812 Adams Avenue, Normal Heights, 284-7666. Spaghetto, New Orleans, rock and roll. Thursday: the Noise Rock, rock and roll. Friday and Saturday: Tom Connors, Irish and contemporary music. Tuesday and Thursday.

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8 pm

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Sibyl's Down Under Australian Restaurant and Night Club, 500 Fourth Avenue, downtown, 239-0117. The Heretics, rock and roll, 8 p.m. to midnight. Thursday, dancing to contemporary sounds on downtown's largest dance floor beginning at 7 p.m. Friday and Saturday: the Redmillie, vintage rock and roll. Wednesday.

SOMA, 203 Union Street, downtown, 236-7462. Live rock and roll. Friday and Saturday, call club for information.

The Links, 5202 Napa Street at Horton Boulevard, Bar Park, 542-1482. Notice to appear rock and roll. Wednesday through Saturday.

The Trojan Horse, 6179 University Avenue, East San Diego, 582-1079. Steel Blue, rock and roll. Thursday through Saturday.

Tabu Man's, 2551 University Avenue, North Park, 295-9426. The South City Blue Band, blues and rhythm and blues. 9 p.m., Thursday. The Roadhouse, rock and roll. Friday and Saturday. Amelie, singing with Rick Castle, 9 p.m., Sunday and Wednesday. The High Society Jazz Band performs. Downtown jazz beginning at 5:30 p.m., Friday.

The U.S. Great Hotel, 120 Broadway, downtown, 233-3212. Lounge, Romy Kay and the Sengal Cates, jazz, 5:30 to 9:30 p.m., Thursday. Brian Fogarty, Blues, featuring Dr. Oliver Luck, vintage jazz, swing, and boogie woogie, 5:30 to 9 p.m., Friday. Shabooz Road, vintage jazz, swing, and boogie woogie, 9 p.m. to midnight. Friday. So & Me, contemporary Brazilian jazz, 9 p.m. to 12:30 a.m., Saturday. The Altbio Cardini Trio, Brazilian jazz, 8 to 10 p.m., Monday. The Steve Quorum Quartet, jazz, 6 to 10 p.m., Tuesday. Rabi's Roadhouse, jazz and rhythm and blues, 8 to 10 p.m., Wednesday.

The Voyageur, at the Kona Kai Club and Resort, 2263 Shelter Island Drive, Shelter Island, 232-2203. 394, Intertribe, rock and roll, 9 p.m., Friday and Saturday.

The Waterfront, 2044 Kettner Boulevard, downtown, 232-9656. Moonbucklet, rock and roll, Saturday night.

The Westgate Hotel, 3055 Second Avenue, downtown, 238-1628. Rita performs contemporary and classical piano selections in the lobby from 4 to 6 p.m., daily.

Walter's, 5881 El Cajon Boulevard, College Heights, 582-3814. Common Sense, reggae. Tuesday: Brian Whitaker, variety rock and roll on acoustic guitar. Wednesday: live music as featured on most other nights of the week, call club for information.

The Yacht Club, San Diego Marriott Hotel, 333 West Harbor Drive, downtown, 234-1509. The Elements, contemporary. Tuesday through Saturday.

The Charcoal House, 9566 Murray Drive, La Mesa, 465-7020. Multi-instrumentalist Rob Bates performs contemporary pop and jazz music, 7 to 11 p.m., Wednesday through Saturday. "Surrogate jazz" session featuring Kirk Bates and other musicians from all over California. Remo Lake Tabou and Las Vegas, 4 to 8 p.m., Sunday.

Circle D Corral, 1013 Broadway, El Cajon, 441-7443. Chewdown, country. Wednesday through Saturday.

Dick's Horseshoe Lounge, 7664 Broadway, Lemon Grove, 488-6344. Westchester's rock and roll. Thursday through Sunday (open season at 8 p.m.). Amore, singing, Wednesday.

Dor's Landing, 1185 East Main Street, El Cajon, 442-0228. Jerry Burdick, contemporary, Wednesday through Saturday live music. Sunday through Tuesday, call club for information.

Carlo's Murphy's, 5509 Conquest Center Drive, La Mesa, 698-1572. The Shower Singers, audience participation singing show. Thursday live music. Friday and Saturday, call club for information. Carl Robinson, 7th music. Tuesday: David Hasset, contemporary. Wednesday.

The Charcoal House, 9566 Murray Drive, La Mesa, 465-7020. Multi-instrumentalist Rob Bates performs contemporary pop and jazz music, 7 to 11 p.m., Wednesday through Saturday. "Surrogate jazz" session featuring Kirk Bates and other musicians from all over California. Remo Lake Tabou and Las Vegas, 4 to 8 p.m., Sunday.

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Dor's East, 13271 Business Highway 6 at Los Cochon Road, El Cajon, 443-2444. The Shadow Blues, country and western music, 9 p.m. to 1:30 a.m., Friday and Saturday.

Expensive Coffee, 2709 Anacards Boulevard, La Mesa, 470-9609. Live music is offered every Friday from 8 to 10 p.m. on the patio, call club for information.

Fanelli's, 8143 Campo Road, Spring Valley #68-2704. Buddy White and Staffer, vintage rock and roll. Thursday through Sunday (open season from 8 p.m. to midnight). Sunday, musicians welcome.

Flim Springs Inn, 15505 Highway 80, El Cajon, 443-9566. Silverado, country music, 9 p.m., Friday and Saturday, and also at 6 p.m., Sunday.

Ruby's Pub, 6314 El Cajon Boulevard, college area, 266-6400. Live music, Thursday through Saturday, call club for information. Brian Whitaker, rock and roll favorites. Tuesday: Acoustic music, with Paul Hancock. The 40 rock and roll. Wednesday.

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OP NIX, YOUR WORST EATERY NIGHTMARE, HAS COME TO SAN DIEGO'S GASLAMP QUARTER WITH BUCKETS OF SLOPPY BEEF RIBS, MESSY ROAST CHICKEN, BIG SQUIRTY OL' CRAB LEGS AND FAT MR. CATFISH... ALL SHOVELED UP BY ROMDY AND TASTELESS WAITRONS! IT'S A SHAME!

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Biscuits: Labyrinth Lounge
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 Golden Macro
 The Shadow Riders Down East
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 Tavern

Silverado Blues Springs Inn
 Slight Touch the Copper Inn
 Star Crazy Whiskey About
 Suzzies the Whorehouse
 Johnson Builders North Park Coffee Co.
 While Heres the Country Club

Folk/ethnic
 Tom Allen the New York Street House
 Frankie Barreño Island Lounge
 Brian Brown Baroque Street Pub
 Owen Cooney Fibber McGee
 Tony Cooney's Band (T.O.C.)
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 The Electroacoustic Center World
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Flamenco Fusion: Better World
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Miguel Lopez and Felice Villa-Lobos
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The Jackstraws Red's Old Park Bar
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Christina Legend Kirby's Cafe
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 Hubs the Inn at Del Mar

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Reggae
 The Redshiners Redies
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 Harriet Hill/Hollywood Valley Jazz
 Harbor

Cliffers & Alfred Nields
 Common Sense Winters' Winters
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 Tobacco

The Crowell King Graham Patrick's II
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A.J. Croce and Three Blind Mice
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Ella-Maria Brown's
 Aubrey Pops II Street California Grill
 and Hot Bar

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Roby Kaye and the Searles Gates
 Bernado

Magie Sims and the Tardigrades Hubs
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Jerry McMane and the Band of Giants
 The Windy Pavilion Red's Old Park Bar
 and American Club

The Mighty Wyo JEB's
 Pavilion from San Diego Ranch
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Walt Pines Red's Old Park Bar
 and American Club

Magie Sims and the Tardigrades Hubs
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 and American Club

The Bill McPherson Trio BookHolds
 Paradise Coffeehouse
 The Sleep Mevers Quartet U.S. Grand
 Hotel, Grand Hotel
 The Nighty Wyo JEB's
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 The James Moody Latin Jazz
 Ensemble: Goodfellow's Grill
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 Hotel

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 Archer Thompson Hemingway's
 Tobacco Road U.S. Grand Hotel
 The James Wyle Ensemble with Steve
 Finkelschil II Street California Grill
 and Hot Bar

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 Winehouse, Hemingway's Bookshop
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Gary Narrows Cafe del Rey, the Marriott
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Kristi Roberts Top of the City, Geumert
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 Doug Brown, the Village Inn
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Michael Saunders South Bay Restaurant
 Paul Seiffel, Escondido
 Six Shames, U.S. Grand Hotel
 Bob Singer, Inn Lindero
 Susan Sorenson, Cafe Savilla
 Kelly Spelman, Mexican Village
 Joe Stribosky, Inn Pacific Hotel
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 Tom Thorne, Hemingway's
 Jo Treason, the Hiltop Inn
 Bruce Waters, Milligan's Restaurant
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Tom Barbash Sherman Grande at
 Remy Place

Kirk Baker the Classical House
 Shady Canyon, Croce's Top Hat Bar and
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 The Simpsons La Hacienda Centro
 Joe Stribosky and the Top Drive
 Inferno, Sport

Piano Bar and Classical
 Barbara Banks, Central Highland Golf
 Club, Rancho Santa Fe
 Rudy Becher's Better World
 Bookshop and Franks Bar/Bercho Bernado
 Hill Street
 Bob Berman, Bob Magness, Hill
 Street, and Heald Lowe, Horton
 Street

Holly Hoffmann and Harry Pevens
 Horton Grand Hotel

Inside Women Clark's Stage House
 Daniel Jackson, Croce's, Elmore's
 New Market, Marine Avenue/Goodfellow Hotel
 The Inn, Baker's, Tama, Lopez Inn
 Eric, Seiffel, Escondido, Solis,
 Hilda/Hillside, Kirby's Cafe,
 Mission Grand Hotel

The Chick Kick Trio Java Depot
 Coffeehouse

The Chuck LeBlond Trio Java Depot Inn
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 Cotnamen Resort Hotel

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 and Hot Bar

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 Fried Bassano's Whiskey
 Gangbusters the Cowboy
 James O. and Shadon of Blues EB's
 Lodge/Hemingway Street

Rick Garland Tama's University
 Avenue

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 Carol Center/Downtown Street
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Holly Hoffmann and Harry Pevens
 Horton Grand Hotel

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Los Porteros Village Emporium Espresso Cafe
 Puerto Fino Arts And Eggs Salmon Lids Bar and Breakfast Place
 Earthquake Coffee House
 Marmite Malabar

Biscuits: Labyrinth Lounge
 The Savory Brothers Pizzeria Club
 Belly Up Tavern
 Scary Mary and the Nones Earthquake
 Golden Macro
 The Shadow Riders Down East
 Showdown Circle D Cornal Belly Up
 Tavern

Silverado Blues Springs Inn
 Slight Touch the Copper Inn
 Star Crazy Whiskey About
 Suzzies the Whorehouse
 Johnson Builders North Park Coffee Co.
 While Heres the Country Club

Folk/ethnic
 Tom Allen the New York Street House
 Frankie Barreño Island Lounge
 Brian Brown Baroque Street Pub
 Owen Cooney Fibber McGee
 Tony Cooney's Band (T.O.C.)
 Johnny's Own Fibber McGee
 The Electroacoustic Center World
 Bookshop and Art Gallery

Flamenco Fusion: Better World
 Bookshop and Art Gallery
 The Haggards Old Town Emporium
 New Hutton Better World Bookshop
 and Art Gallery

Miguel Lopez and Felice Villa-Lobos
 El Terro Electroacoustic/Bercho
 Bernado

Los Alcaranes El Gato Loco Continuo
 The In Case This Book Is Your Book
 and American Club

The Jackstraws Red's Old Park Bar
 and American Club

Christina Legend Kirby's Cafe
 Leda Lomax Socrates Harbor Island
 Hubs the Inn at Del Mar

Mosses the Musical Cocktail Lounge
 The North County Bluesgrass Club Pub
 Circle Member Clubhouse

The Prismatic Trio Actor World
 Bookshop and Art Gallery

The Singing Straggs Better World
 Bookshop and Art Gallery

Strange Woods MXP's Pub, Cornal Inn
 Tama, Dinkler, and Yasso the Creek
 Tavern

Blues/R&B
Reggae
 The Redshiners Redies
 The Rhoads Bruce Band Fat City/City
 Center
 Dr. China's Island Sounds Dr Street
 California Grill and Jazz Bar
 Gumbler's at the Rooster E. Lee
 Harriet Hill/Hollywood Valley Jazz
 Harbor

Cliffers & Alfred Nields
 Common Sense Winters' Winters
 Tantalus Country, Dallas, Texas
 Tobacco

The Crowell King Graham Patrick's II
 O'Connell's Sports Lounge

A.J. Croce and Three Blind Mice
 Croce's Top Hat Bar and Grill
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The Craig Magid

zines

(continued from page 45)

cluded the song 'Blch'n' Comero. The band, as a result, had an almost overnight underground cult following. WA: You guys have been together for a long time. Just when did the Dead Milkmen start?
DM: It started in the July of 1983. WA: Nine years and five albums that's not bad at all.
DM: Yeah.
WA: Well, have you ever had any totally weird things happen while you were on tour?
DM: Well, one time we brought a couch on stage. People sat on it and read



magazines while we played our show. WA: Wow, that's great. I gotta go. Thanks a lot for the interview. I had a

great time doing it. DM: Thank you, too.
— W.A. Thompson, 204 Sunrise Ave., Smithfield, NC 27577

THE TWIST. The Dance Craze That Conquered Our Nation

"It was like putting out a cigarette with both feet, and wiping your bottom with a towel to the beat of the music!" Oh, yes indeed it certainly was...

This is how Chubby Checker recently described the Twist, the dance phenomenon that had everyone from stock clerks to professors to Heads of State grating wildly to the sounds of a former chicken plucker from Philadelphia. Back in 1960 ("I invented 'cool' back then," Checker says), the Twist a virtual pop deity, spawning hats, clothes, books, dolls and even food ("The Twist has now danced its way onto the dinner table," one ad boasted.) But to Checker, the dance meant just one thing—SEX! after the Eisenhower fifties, there was plenty of suppressed energy ready to be released...

"It really is about sex," he says. "You go on to the dance floor with someone who's shaking their body at you, and that's pretty powerful. It's no big deal today. But in 1960, you never heard of such a thing. It was phased off. It was in so shocking that the Twist was banned in the United Arab Republic, Red China, South Africa, and as close to home as Buffalo and Tampa. Says Checker: "A good portion of my relatives STILL don't appreciate what I did

back then!" Chubby Checker has another theory why the Twist has survived all these years. Long after the froggaloos, Mashed Potato, Pony Watusi and Locomotion have dances their last steps.
"I taught the world how to dance as they know it today," he says. "Before the Twist



came everybody danced together. The Twist let them dance apart. And now, that's all most people born after 1955 know how to do. Whatever dances came after the Twist, all started right here."

— Steve White, Culture Corner, AMERICAN POP, 154 Woodland Drive, Hanover, MA 02339

PUNK AND IDIOTCY

I was reading Troll's column in PROFANE EXISTENCE the other day and got pissed off. He wrote about dickheads fucking up the shows in Minneapolis and about how little motivation there is inside the punk and/or anarchist community. Why don't people look around themselves and do something about this which is happening

around them? Troll's gripes about shows in Minneapolis seemed so close to the problems we have at shows here that I sometimes wonder what city I'm in. I don't know what shows were like in the US 5 years ago but I do remember very recently slamming and pogoing with all my heart without worrying about whether some shithead on the side of the pit was about to reach out and bash me because he didn't like the way I looked. I also remember how many girls came up to dance. At shows I've been to recently I practically never see anyone smell or female dancing anywhere near the stage. I'm fucking sick and tired of all this macho, pmo how big and strong we are kind of the pit hulk that I'm seeing more and more of. Fuck us! and about showing off masculinity and power. Leave that shit for the jocks.

— Dave (edited), THE INFINITE ONION, PO Box 261, Colorado Springs, CO 80921

The following excerpted from PUNK PALS (P.O. Box 13591, Berkeley, CA 94701):

Mani York
4016 W. Liberty
Cincinnati, OH 45205

Cure, Skinny Puppy, T.M.B.G., D.K., Beatles, Laurie Anderson, Flesh of Lulu, Jane's Addiction, R.H.C.P., N.I.N., Social Distortion

I'm a funky vegetarian from hell and like to find people who have heard of The House of Love before I have to tell them how great they are. I'm a writer and an Art Gallery volunteer. I have seven bizarre cats (four black). My main goal in life is to write for Sesame Street. I send things to people like crackers and tea (gosh, I adore it). I have a word processor named Styvia. I also have 519 books.

'ZINE ENVY CLASSIFIEDS

The following is a partial listing of publications received by Zine Envy. All zines received will eventually be listed. Zine descriptions are general; those interested in more information (short of contacting the zine) are directed to FactSheet Five (6 Arizona Avenue, Rensselaer, NY 12144-4502), an excellent publication primarily devoted to reviewing zines.

Zine Envy assumes no responsibility of any kind for the zines listed or any dealings people may have with them — they are presented only as a service to the zine and the reading public. Zine Envy recommends that those interested in a zine first send a self-addressed stamped envelope to the zine address asking for more information and price/subscription rates, if any.

Seconds, P.O. Box 2553, Sylvan Station, New York, NY 10009 (glossy, mostly alternative music zine)

El Centro de la Rábala, P.O. Box 432144, San Diego, CA 92143-2144. (Spanish-language music zine on Tijuana/San Diego and national/international alternative bands)

Scroll of Oplontis, P.O. Box 1036, Beloit, WI 53512-1036. (underground music zine with comics and other stuff)

Direct Hit, 3609 Parry, Dallas, TX 75226. (local and national alternative music zine, comics)

Naughty Naked Dreamgirls, Rialto, Box 221295, Sacramento, CA 95822. (porn prose, some comics)

Mutant Minis, P.O. Box 549, Alpine, CA 91903-0202. (local music and miscellaneous reviews)

Intertek, 325 Ethelwood Beach, #3, Goleta, CA 93117. (computer hackers zine)

Ladies Fetish and Taboo Society, c/o Biehl, P.O. Box 542327, Houston, TX, 77254-2327. (zine looking at the weird in the everyday)

Real Life, 6520 Selma Avenue #332, Los Angeles, CA 90028. (underground music zine with comics and other stuff)

The Mandocruclian's Digest, P.O. Box 3585, Winchester, VA 22601. (Mundunian enthusiasts zine)

Sound Choice, Audio Evolution Network, P.O. Box 1251, Ojai, CA 93023. (well-established, far-ranging music zine with other elements)

Coalition for Prisoner's Rights Newsletter, P.O. Box 1911, Santa Fe, NM 87504-1911. (self-explanatory)

Experimental Music Instruments, P.O. Box 784, Nicassio, CA 94246. (self-explanatory, in-depth)

Voodoo Child, Jimi Hendrix Information Management Institute, P.O. Box 374, Des Plaines, IL 60016. (Jimi Hendrix fanzine)

Trust, Salzmannstr. 53, 8900 Augsburg, West Germany. (German-language punk music zine)

Mat Marketplace, P.O. Box 2371, Jamaica Plain, MA 02130. (wrestling memoirabilia and merchandise newsletter)

Instead of a Magazine, P.O. Box 433, Wilknamet, CT 06226. (anarchist zine)

Music Scene Magazine, P.O. Box 4661, Annapolis Maryland 21403. (local music preview/round-up zine)

Rock City Report, 1415 Main Street, Suite 720, Worcester MA 01603. (brief heavy metal music newsletter)

Revolutionary Comics, 3641 Fourth Avenue, Suite 229, San Diego, CA 92103. (variety of comics, including irreverent rock 'n' roll comics)

Jersey Beat, 418 Gregory Avenue, Weehawken, NJ 07087. (established alternative and other music zine)

Mat Marketplace, P.O. Box 2371, Jamaica Plain, MA 02130. (wrestling memoirabilia and merchandise newsletter)

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CURRENT MOVIES

Alvin is a gem by Duncan Shephard. *Prisoners* are collected by one to the stars and sequenced by the Black op. *Classics* movie see for new overview.

Anarchophobia — Just what the world needs: more bugs? Better bugs, besides a lethal predator: spider from Venezuela, imported in a coffin and mated with the common American house spider. Frank Marshall, who had often enough served in the Producer role for Director Steven Spielberg, reverses the arrangement here, but has probably kept to the same game-plan: a grade-B creepshow on an A-plus budget. A Norman Rockwell setting, a sprinkle of myth, a dash of psychology. There are even some master-eye-view moments of JMW, and some of the near-onsets of these outcasts are shockingly fun. In fact, the near-onsets are more fun than the near-onsets are scary, and the frantic finale, after the arachnoid army starts "breeding," offers a bit of near-misery. Jeff Daniels, John Goodman, Julian Sands. 1990. • (Dues, from 6/21)

Backdraft — Some gorgeous images of fire, swelling and undulating with almost a rolling-stand, shimmering-out sort of majesty. Also some standard football images of the kind you get when any One-Man Army launches a kamikaze rocket into the opposition's name dump. And while the finale sports you with spectacular sights at approximately the tempo of Mike Tyson on the speedball, the effect is muted by an equal or greater degree of unrestrained, obviously and understandably a Herculean effort was left to be needed to build up the charisma of the professional firefighter in anyone's eyes but those of a young male proletariat in the whole-don't-want-to-be-when-you-grow-up phase of life (and prior to the *Iron-machy* you-want-to-see-when-you-grow-up one). Fittingly enough, the movie is more thrilling than in the (pre- or mid-) credits sequence (pictured from a child's-eye view, with a frenzied son getting to ride along with Dad in the cab of a fire engine, watching him at first being confined, then being heroic, then being dead). There is everywhere the movie doesn't know when to quit; the frenzied helmet-bowling in slow-motion at the end, the boy picks it up and examines it with evident

displeasure at not finding the familiar head inside it, and a photographer captures an cigarette in a Pulitzer Prize-winning shot on the cover of *Life Magazine*. This sort of thing fits right in with a heaped-up, steroid-popping storyline that

• *Caravaggio* Cinema 6, Fashion Valley, Grossmont Center 7, Mira Mesa 7, New Valley Drive In, Oceanside 8, Rancho Bernardo 6, San Marcos Cinema, Santee Drive In, Santee Village 6, South Bay Drive In, Studio 3

burglar. The writing gives Hughes something besides his audience to feel superior to. Frank Whaley, Jennifer Connelly, directed by Bryan Gordon. 1991. • Studio 3 Cinema, from 6/21



Everybody's Fine

• *Caravaggio* Cinema 6, Grossmont Center 7, Mira Mesa 7, New Valley Drive In, Oceanside 8, Rancho Bernardo 6, San Marcos Cinema, Santee Village 6, South Bay Drive In, Sports Arena 6, UA Clia Vista 6, UA Horton Plaza 7, University Towne: Wiganed Plaza 6

The Criminal Life of Archibaldo de la Cruz — Luis Buñuel's black comedy about a would-be ladykiller in a literal killer of ladies, that is. The man of the parts, as they say, is greater than the whole — for that matter greater than most other whole-as-well. Memorable prelude scene, planned squarely at the common ground occupied by surrealists and Freudians. Unforgettable classic scene (not to imply actual at completion), involving a managery lecturer of the baroque. And indeed all the scenes leading up to that one are linked together with a subtle dreamlike logic. Ernesto Alonso, Rita Moreno, and Mercedes 1955. **** (Museum of Contemporary Art, 6/26, 7:30 p.m.)

Dance with Wolves — Kevin Costner's nine-hour-and-odd-minute Western, his first directorial effort, readily brings to mind John Ford's *Red OP THE ARROW*, which likewise tells of a Civil War veteran — more interestingly, a die-hard Confederate — who attempts to find a new home, a new nation, among the Sioux. There are several points in common between them, not least a comedy aimed for romantic interest, but the newer movie diverges sharply from the older one on the matter of the frontier's ability to change its spots. It's suggested that a few spots would always be inescapable no matter how

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Frank Truitt Is Dead. Just About It.

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THE SMELL OF FEAR

PARAMOUNT PICTURES Presents A DOCKED ARMAHEM: LUCYEN PRODUCTION In The Style OF DAVID LUCEYEN "THE MARKED GUN" & "THE SMELL OF FEAR" PRESENTED BY DOCKED ARMAHEM: LUCYEN PRODUCTION. Associate Producer: JERRY JARROLD. Executive Producers: JERRY JARROLD, JIM ARBARELLO AND GIL WETTER. PG-13 PARENTS STRONGLY CAUTIONED. Written By DAVID LUCEYEN & PFF PERRY. Produced By ROBERT H. WEISS. Directed By DAVID LUCEYEN. A PARAMOUNT PICTURES Production. © 1991 Paramount Pictures. All Rights Reserved.

Paramount Pictures and The San Diego Reader

invite you and a guest to attend a special advance screening

WEDNESDAY, JUNE 26 8 PM MANN HAZARD CENTER 7 THEATRES (163 at Friars Road)

Free Passes

to the first 25 people who answer the following question: The movie was a spin-off of what TV series?

Bring this ad to: **The San Diego Reader 1703 India Street (12:00-3:00 pm)**

Tickets available on a first-come, first-served basis. No purchase necessary. Limit one per person.

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Friday **RUG BURNS**

Saturday **KARAOKE** *That's the star*

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Reader Phone Matches[™] Success Stories:

Denise and Michael Bryson

INTELLECTUAL STUDENT, 25, 6', 190lbs., treasures laughter and intelligence, seeking woman, 18-30, radical liberal, to conspire with books, music, freerzino ☛ **Movies**

Michael: Denise moved out here last June from Missouri.

Denise: I didn't know a soul in San Diego. I picked up a *Reader* because I thought, "How do I meet people if I don't want to go around wearing practically no clothing and drinking heavily?" And I saw Michael's ad.

Michael: I was put up to it by my roommate. I was complaining about not being able to find an attractive, witty, intellectual woman. *Reader* Phone Matches seemed like a good idea.

Denise: We met in the middle of the UTC mall. I'd already met a few other Phone Matches dates there for lunch...it's nice to be able to play it safe like that.

Michael: When I described myself to her, I left out the part about the chainsaw and knives.

Denise: He made me laugh from Day One. A pile of Donald Trump books fell on his head during the first date.

Michael: Luckily, they were paperbacks. I'm extremely eager for approval of any kind.

Denise: I couldn't believe how fast the time went! The date

lasted until 10:00 that evening. No fireworks, though; I just thought he was a nice guy. A perfect gentleman.

Michael: After the first date, we played telephone tag for a week and finally got together to visit the museums in Balboa Park.

Denise: But it wasn't until the night we saw an art film at the Park Theater that I finally decided, "I really like this guy."

Michael: We got engaged in September.

Denise: And married in November. Right in the middle of the UTC mall, with Christmas music playing and little reindeer wandering around annoying people.

Michael: We didn't want anything religious, so we found a nurse who's also licensed to perform weddings.

Denise: She's a dental assistant, a minister and a vasectomy nurse!

Michael: Sort of the ultimate in one-stop shopping: get your teeth cleaned, get married...

Denise: Since then, it's been wonderful... He wines me, he dines me...and when we're broke, he burger

and fries me.

Michael: We're everyone's living nightmare: "The Couple That Gets Along."



**San Diego Reader
Phone Matches**

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98¢ / minute
\$1.98 / first minute

SOCIAL WORKER - LOW OR MFC. Come to work for a leading national organization. We are seeking a social worker for our San Diego office. The position involves providing counseling and support to clients in need. If you are a social worker with a minimum of 2 years experience, please send your resume to: Social Worker, 1100 La Jolla Village Drive, San Diego, CA 92037.

STYLERS. Former stylist looking for a new challenge. I am a former stylist with 10 years experience. I am looking for a new challenge in the styling industry. I am a former stylist with 10 years experience. I am looking for a new challenge in the styling industry. I am a former stylist with 10 years experience. I am looking for a new challenge in the styling industry.

TEACHER. Immediate opening for elementary school teacher. The position involves teaching and supervising students in a classroom. If you are a teacher with a minimum of 2 years experience, please send your resume to: Teacher, 1100 La Jolla Village Drive, San Diego, CA 92037.

STUDENT MANAGERS. Seeking individuals for part-time positions in a retail store. The positions involve assisting customers and managing inventory. If you are a student with a minimum of 1 year experience, please send your resume to: Student Manager, 1100 La Jolla Village Drive, San Diego, CA 92037.

HELP WANTED

DIAL AWAY YOUR BILLS!
EARN UP TO \$15.00 PER HOUR
 National marketing company seeks professionals for public contact positions. Guaranteed part-time AM/afternoon/evening. Competitive testing. For info, A, interview, contact Lynn Davison, Marketing Manager 571-1162, Ext. 10 DIALERICA

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 M.L. Financial, a Fortune 500 leader in the industry for 130 years, has an opportunity available for a Financial Planner. \$41,000 training allowance in a year program. Excellent benefits/commission package. For more information, or to set up an interview time, call **Mya Cully** at **M.L. Financial, 842-9633**

TEXACO IS LOOKING FOR RETAIL ASSISTANT MANAGERS!

TEXACO FOOD MARTS is seeking honest, aggressive, reliable people for the position of Assistant Manager. The position involves managing the store and supervising staff. Must be neat and personable. The ideal candidate will have experience in a retail setting.

- COMPETITIVE STARTING SALARY
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- CREDIT UNION & MORE!

SEEKING REPLY TO: TEXACO FOOD STORES, 620 Main, Bannockburn, IL 60015, or 9640 San Diego Mission Rd., San Diego, CA 92108

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Nationally recognized as the market leader, we are presently seeking professionals for our Southern California operations. Ideal candidates will have a proven track record in business-to-business sales (minimum two years).

If You Want To:

- Be with an industry leader
- Have the potential to earn commissions exceeding \$50,000 annually
- Have national sales territories, and...
- Receive excellent benefits

PLEASE SEND YOUR RESUME FOR CONSIDERATION TO:
Human Resources Dept.
 10770 Rockville #B
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 Attn: Mr. James

TELEPHONE ASSISTANT MANAGER. The ideal candidate will have a minimum of 2 years experience in a retail setting. The position involves managing the store and supervising staff. If you are a manager with a minimum of 2 years experience, please send your resume to: Assistant Manager, 1100 La Jolla Village Drive, San Diego, CA 92037.

TELEMARKETING. Seeking individuals for part-time positions in a call center. The positions involve making sales calls and providing customer support. If you are a telemarketer with a minimum of 1 year experience, please send your resume to: Telemarketer, 1100 La Jolla Village Drive, San Diego, CA 92037.

TELEPHONE SALES. Seeking individuals for part-time positions in a call center. The positions involve making sales calls and providing customer support. If you are a salesperson with a minimum of 1 year experience, please send your resume to: Salesperson, 1100 La Jolla Village Drive, San Diego, CA 92037.

EMPLOYMENT SERVICES

NOTICE OF ADVANCED HOLIDAY DEADLINES. The deadline for the submission of resumes for the position of Assistant Manager is July 15, 1991. The deadline for the submission of resumes for the position of Telemarketer is July 15, 1991. The deadline for the submission of resumes for the position of Salesperson is July 15, 1991.

ADVERTISING SALES. Training and placement services for individuals seeking employment in the advertising industry. The services include resume writing, interview preparation, and job search assistance. For more information, call 1100 La Jolla Village Drive, San Diego, CA 92037.

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If you are motivated by the challenge and demands of nursing practice and would like to be a colleague of nurses like Ann, consider the following available positions:

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 - Director of Education
 - Nurse Manager/Same Day Surgery
 - Day Shift Supervisor/Emergency Dept.
 - Res. CA RN, A.C.C., Current CCRN for 60 days (to appear within 1 year)
 - Res. CA RN, E.C.C., Current CCRN for 60 days (to appear within 1 year)
 - Res. CA RN, M.S.N., Current CCRN for 60 days (to appear within 1 year)
- Staff Nurse Positions
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 - Operating Room
 - Full Part Time
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We offer flexible scheduling, excellent salary, the ability to advance your career, and a supportive work environment. For further information about these and other positions, please send your resume to:

Barbara Preece, RN, BBA
 Nurse Recruiter
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 San Diego, CA 92161
 or call: 619-534-9266

AAAECE

WILLIAMS TO GO. Seeking individuals for part-time positions in a retail store. The positions involve assisting customers and managing inventory. If you are a salesperson with a minimum of 1 year experience, please send your resume to: Salesperson, 1100 La Jolla Village Drive, San Diego, CA 92037.

TELEPHONE SALES. Seeking individuals for part-time positions in a call center. The positions involve making sales calls and providing customer support. If you are a salesperson with a minimum of 1 year experience, please send your resume to: Salesperson, 1100 La Jolla Village Drive, San Diego, CA 92037.

TELEMARKETING. Seeking individuals for part-time positions in a call center. The positions involve making sales calls and providing customer support. If you are a telemarketer with a minimum of 1 year experience, please send your resume to: Telemarketer, 1100 La Jolla Village Drive, San Diego, CA 92037.

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San Diego Reader June 20, 1991

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AURORA HILL DREAMS - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

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INSTRUCTIONS

How To Respond To Phone Matches™

1-900-844-6282

To respond to Reader Phone Matches™ ad, call 1-900-844-MATCH (844-6282) any time, 24 hours a day.

If you choose an ad from the Phone Matches™ column, use the 5-digit mailbox number printed in the ad to listen to the person's introduction and leave a response. (An advertiser may not have recorded an introduction by the time you call. If not, you can still leave a message in his or her mailbox.) The date at the end of the ad is the date to reply to the mailbox. Or you can "browse" through all the introductions and respond to the ones that suit you.

The cost for using the Phone Matches™ response line is only 99 cents per minute, \$1.98 for the first minute. The charge will appear on your phone bill under "DR DATING." If you have any questions, call 235-8206, x268.

If you're calling from a rotary phone, you cannot listen to the host's introductions. To use the system, stay on the line until you hear the rotary phone instructions. After the tone, leave your message including the number of the mailbox you're responding to. Rotary phone users can only respond to one ad per call; you must call back to respond to another ad.

BEAUTIFUL, CLASSY - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

REARSEAR - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

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REARSEAR - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

GOOD LOOKING - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

ATTRACTIVE, ATHLETIC - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

UNUSUAL, LOVE-INSPIRED - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

AVOID CLOSURE - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

ONE'S VERY ATTRACTIVE - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

SCOTTISH, PASSIONATE - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

IT WOULD BE NICE - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

TALL, SPIRITED WOMAN - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

IF YOU CAN'T FIND - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

HAVING A BURNING DROUGHT - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

JEWELRY TRADER - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

THE PERFECT - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

ALMA MATER - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

IF YOU ARE ATTRACTIVE - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

A BEACH AT SUNSET - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

ATTRACTIVE, ORIENTED - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

HOME ALONE - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

SINGLE, SINGLE, BLACK FEMALE - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

CLASSY SCOPPIO - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

STANDARD CLASS - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

VERY ATTRACTIVE - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

WOM I'M - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

YES, I'M PRETTY - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

LET ME PUT - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

SIX SHEETS - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

ATTRACTIVE, ACTIVE - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

EDUCATED - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

I'MZ ATTRACTIVE - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

ADVENTURE INTO - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

PRETTY BLONDE - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

LATVIAN-MADE PETITE - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

ONE MAN WOMAN - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

MYSTERIOUS OSCAR - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

IS A MAN-AMERICAN - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

SECURE NEW REAL - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

TIPOCICAL PETITE - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

OLD-FASHIONED WALKER - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

IS FOR - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

TALL, BLONDE LADY - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

ELEGANT, PREFERRED - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

JUST TURNED - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

ATTRACTIVE, BLONDE - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

LOOKING FOR - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

EUROPEAN, EDUCATED, CULTURED - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

HERES DATING SERVICE - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

HESTER - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

NUMBER 1 - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

PRAYER TO - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

TRAFIC SCHOOL - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

THANK YOU - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

REAL GUY - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

1% OF - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

SACRED HEART - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

SEARS - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

LOVE STARS - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

MAKE YOURS - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

PRESIDENT BILL

By Wm. L. Brown ©1991



I strove to be an example of progressive fatherhood to the nation, giving my family priority over my work. When the children contracted chickenpox and had to check-out from the Vice President Day Care Provider's Preschool Program for the children of my administrative members, I gladly took over my share of the parenting, even though I had pressing presidential affairs. Actually, I was glad for the chance to slow down a bit and spend time with the whole family. I rather liked the notion of working in the Oval Office while my children played in my feet.

ADAMSON YOUR DOOR? - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

ABOUT BEST CASH PRIZES - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

ADOPTED PEOPLE - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

BARNES DOLL - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

BATHS - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

BOYS & IS FOR MOTORCYCLES - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

BUCKET HEAT FOR WAX - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

BY USED LEV'S - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

NOTICE OF ADVANCED HOUSING DEADLINES - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

WANTED - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

SERVICES - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

INJURED! - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

THE LAW OFFICES OF GORDON A. GLENN - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

PERSONAL INJURY & PROFESSIONAL MALPRACTICE - 30-year-old, single, professional, successful, fun-loving, and successful man. I'm looking for a lady who is intelligent, beautiful, and fun-loving. Write to me at the Phone Match.

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SUZUKI SAMURAI, 1988 black soft-top 40K miles, runs and looks great, good for summer. \$3400/Best. Tracing 483-6007

SUZUKI SAMURAI, 1986, 4-cylinder, air conditioning, sunroof, new tires with heavy duty, good, excellent condition. 47K miles. \$4200/Best. 479-9961

TAURUS WAGON, 1990, 38-hp air bag, air conditioning, cruise, folding rear seat, power windows, excellent condition. Excellent business/family car. \$14,550/Best. 268-4458

TRUCK, 1981, 1982, 1983, 1984, 1985, a great deal, used less than 100,000 miles. Paid \$75,000 for one. \$20,000. 270-9122

TIRES WITH RIBS, one 175-15, one 175-14 and one 175-13. \$55. 454-6066 or 459-5848

TIRES, set of four, 185, 175, 155 15, 75% life all around, runs and looks great. \$100. 454-1273

Tires, Four with many treads. 75% standard Chevy Canyon. Also, 1984 Formula motor, tires work. 489-5633, or 484-8636

TIRES, Three 225-70R-15, \$20 each. One 225-70R-14 one 175-70R-13, \$20 each. All excellent with wheels. 274-5113

TOYOTA CAMRY, 1986, 5-speed, cruise control, air conditioning, cruise, cassette, excellent condition. Must sell. \$10,000. 454-6066

TOYOTA CELICA GT, 1986, 5-speed, air conditioning, 16-cylinder, anti-stereo, alarm, chrome, grey, great interior and exterior. \$5500. Must see. 454-6066

TOYOTA CELICA GT, 1986, 5-speed, air conditioning, 16-cylinder, anti-stereo, alarm, chrome, grey, great interior and exterior. \$5500. Must see. 454-6066

TOYOTA COROLLA FX16, 1987, runs very good, 5-speed, black paint, anti-stereo, air conditioning, new tires. Perfect condition. \$4800. 422-2224

TOYOTA COROLLA, 1976, 3-cylinder, coupe, 130K miles, low and best on oil dependability. 4 speed 2 door green. \$600/Best. Dawn 576-4558

TOYOTA COROLLA, 1980, 5-speed, air conditioning, anti-stereo, great, needs only an \$8000.00. Stern 944-0507

TOYOTA HONDA, 1988, coupe, 5-speed, air conditioning, stereo, power windows/locks, moonroof, cruise, speaker, custom car cover. \$5500. Must see. 454-6066

TOYOTA PICKUP LONGBEED, 1985, 5-speed, 4-cylinder, excellent condition, original owner. \$4000. 484-7552, 528-3936

TOYOTA PICKUP, 1986, 45K miles, excellent condition. A good deal at \$3000/Best. 272-8217

TOYOTA TERCEL, 1982, 5-speed, anti-stereo, cassette, sunroof, 164 miles, runs well. \$2500. 483-8416

TRAILER, IDEAL, 7 1/2' excellent condition, 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, 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