

They're coming to take me away, oh no!

Mental Health Court at Work



What makes this court unique is that we're dealing with people who haven't committed crimes, they're ill," said Paul Parris, acting that day as bailiff for mental health court, held in Department 14 in the downtown county courthouse. "When these

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San Diego Reader August 15, 1991

CITY LIGHTS

HARTLEY SEES RED

(Continued from page 4) from the new sales tax on newspapers and the paper's recently announced plans to expand distribution into three additional neighborhoods in Hartley's district: Talmadge, City Heights, and Hillcrest. "They [Jewelry Mart] see us as their competition," Truog says. "They've already tried to hire away our ad director and one of our former ad reps, and they're not thrilled with us moving into Hillcrest, their home base. So I guess they just took the opportunity to hit it just once on us, which is filled with inaccuracies—not the least of which is that we are not exempt from the new sales tax."

The intention of *Upson* is to compete with the *Reader*, not with the *Post*, Cronin responds. "The fact that they're dropping a thousand copies in Hillcrest is no threat to us." Then why complain about it in print? It's the principle, Cronin says. "My question is whether or not a federally funded organization should own a newspaper that's competing for advertising dollars with other media in the private sector."

THE BEST VOTES

(Continued from page 4) votes before a public hearing. But in practice, members of the council often send signals as to how they will vote. "I don't have a problem with that," or "When it comes up, I'll take a hard look at it" are common ways to express support without breaking the law. Roberts may not have directly told SDG&E that he would vote for the facility, but he and aide Paul Grasso at the least sent strong signals to that effect, sources said.

Soon after the vote, Grasso called the utility's top lobbyist, Karen Hutchins, sources said. "Grasso told her that he was looking at a list of SDG&E for an upcoming Roberts fundraiser and that he didn't see her name," or any other SDG&E names, on it. She said, "That's right. And

you're not going to see it either." Company lobbyist told Grasso and Roberts had betrayed them, said a city hall source.

City records show the utility has not contributed a penny to Roberts since the alleged deal fell apart. The company has not neglected other councilmembers, however. Wes Pratt, for example, raised more than \$1000 from SDG&E executives after taking the utility's side on the vote. Bob Filner, absent for the vote, has also received more than \$500 in contributions from SDG&E employees since February. Even new councilman Tom Bahr collected almost \$1000 from SDG&E employees during the same period.

Grasso has been a frequent guest of SDG&E lobbyists at the utility's box seats during Chargers and Padres games. This fact remained unreported on financial disclosure forms usually required by lobbyists and city hall staffers. Sources say Grasso led Nelson and other SDG&E officials to believe they had Roberts' support when, in fact, the councilman may not have yet decided how he would vote. For the record, spokesmen for the councilman and the energy

company insist there never was a rift between the two sides, and if there was one, it has since healed. "Ron doesn't commit nor does he ask anyone else to commit in a vote ahead of time," said Michael Abrams, a spokesman for the councilman. "Ron only votes on what he considers to be the merits of the project."

If SDG&E is unhappy with Roberts, said Abrams, it may be because he opposed the company's unsuccessful merger attempt. Hutchins said the company was disappointed with Roberts' vote, but she does not remember if she ever told Grasso that SDG&E executives would refuse to contribute to the councilman. Nelson and Hutchins said they intended to give to Roberts' campaign sometime before his upcoming re-election bid next month. Hazard, his wife, family members, and employees have contributed more than \$1000 to Roberts since the February vote.

This is the latest in a series of incidents where Roberts has been accused of, at best, changing his mind or, at worst, breaking a promise. Last year, a San Diego Union editorial said Roberts

displayed an "embarrassing degree of confusion" because he switched his vote on a controversial proposal to increase the property tax without a public vote.

In 1989, Democratic activist Lucy Goldman accused Roberts of breaking a promise to support her for a seat on the convention center board of directors. After losing reappointment to the post by one vote, Goldman told the *Union*, "I'm very surprised because Ron Roberts lied." Grasso denied that Roberts had promised to support Goldman. In the same story, he told the *Union*, "I don't know if he made any commitment to anyone."

LAWYER

(Continued from page 4) version of what happened contradicts Shattal's. Mesereau claimed in court that Shattal did all the talking and that the attorney didn't ask him any questions. The judge concluded that "this boils down to a credibility question."

Mesereau, reached by telephone in Los Angeles, refused to comment at all. Shattal, who dropped out of college in order to be on the jury and who works part-time in a gas station, admits he did a stupid thing by chatting with Mesereau but feels the attorney "conned" him. "I really believe [Mesereau] was there in order to say afterwards, 'Yeah, I talked to this juror during the trial, so that the whole thing would be thrown out after the verdict came in.'"

CITY LIGHTS

Among the questions Shattal claims Mesereau asked him: "Are the jurors attentive?" "Do the U.S. Attorneys have a good case?" "Is the case stronger against some defendants than others?" "Who do you think is going to get off?" Mesereau is also alleged to have declared, "You know, the U.S. Attorney doesn't always tell the truth." Shattal says he demurred on most of the questions but really flinched when Mesereau started asking about Stites. Shattal remarked that he had seen pictures of Stites, and he thought the guy was "ugly." "My mistake," Shattal admits now. "I said I thought that in this car accident he was in, Stites had been hit in the legs, not the face. It was just a joke. Then the lawyer starts asking, 'Who testified about the accident?' I said I don't remember." At that point another juror, Samuel Porter, overheard the conversation and

announced Shattal to stop talking to Mesereau. Porter told Shattal he had seen Mesereau in the audience before, which Shattal thought odd, since Mesereau had told him this was his first day observing the trial. As the jurors walked into the courtroom, Shattal mentioned that he was worried and thought he had screwed up by talking to the lawyer outside. Then Shattal looked back and saw Mesereau chatting with one of the defense attorneys. "And they were laughing. I knew right then I had to do something."

He told the court clerk about his encounter with Mesereau. The clerk told the judge, and the judge immediately halted the proceedings, kept the jury out of the courtroom, and put Mesereau on the witness stand for sworn testimony about the incident. Then Shattal and Porter were called in to testify, and

Shattal was replaced by an alternate juror. Judge Newcomer found that there was enough evidence to hold a hearing on whether Mesereau should be found in criminal contempt for tampering with the jury. He ordered that the hearing be held the day after the verdicts came in for the Alliance defendants.

The hearing was held June 26, and again Mesereau and the two jurors testified. The crucial questions were whether Mesereau had asserted that U.S. Attorneys were lying in their presentation of evidence and whether or not he had tried to elicit information on who testified about Stites' traffic accident. The judge noted after the testimony that Mesereau was confronted "with a situation of his own making which places his testimony subject to more question

than it otherwise would be." On the other hand, Shattal "listened to this court instruct him clearly and precisely over and over and over again, day in and day out for the trial, to discuss this case with anybody... One who would ignore the court's express instructions such as that is not as likely to be believed as someone who did not."

The judge acknowledged that if Mesereau's version of what happened is correct, there would be "a very serious question as to whether or not a criminal act had been committed. I hasten to say, however, this was by anybody's version unethical, improper, and possibly criminal. But I can't say in good conscience that I am persuaded beyond a reasonable doubt, which I must be, that this individual, Mr. Mesereau, came into this courtroom on the day in question with the intention to

obstruct justice in some fashion or to in some way influence the jury. I conclude that that is entirely possible, but that's not the test."

"For the reasons I have attempted to articulate, I will therefore find Mr. Mesereau not guilty of criminal contempt, but I shall forward a copy of these proceedings to the State Disciplinary Board of the state of California for appropriate action as they may determine should be taken."

DEBT REDUCTION?

(Continued from page 5) At the time, Wilson's then-campaign manager George Gorton told the *Los Angeles Times* that the candidate would not accept large donations if they came from groups.

(Continued on page 6)

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CITY LIGHTS

(continued from page 7)
having an interest in his possible actions as governor. "We don't know what is like (unemployment), but we know it when we see it," Gorton proclaimed. "We're essentially asking people to contribute up to \$80,000. I can tell you there are no checks I'm aware of that are more than \$25,000."
In addition to Wilson's contributions to the state's Republican party, other political expenses reported by his committee included travel bills run up by the governor's wife Gayle and some of his top aides. In February, Gayle spent \$200 on a trip to Washington, D.C. Before his death in June, aide Otto Biss was a frequent traveler between San Diego and the state capital. And Wilson Chief of Staff Bob White spent \$298 at

San Francisco's Ritz Carlton, \$313 at Irvine's Hyatt Regency, and \$291 at the Ritz Carlton in Washington, D.C. White also ran a \$300 tab at a place called the Cypress Club in San Francisco.
During the second half of this year, the Wilson campaign is said to be gearing up to devote most of its resources to the battle with state Democrats over a new redistricting plan for state and congressional legislative seats. The governor has already established a new campaign committee called Californians Advocating Fair Elections (CAFE), currently financed by his campaign committee and operating from the same office. According to Dan Beck, Wilson's "hopes to raise a million dollars for the redistricting fund." The money, says Beck, would be used for things like "potential legal fees in case there is a court challenge" to the Democrats' redistricting plan. ■

SITE FOR SORE EYES

(continued from page 5)
for corporate contributions." The site offers the benefit of free parking for library users, and the extension of the trolley line through Fashion and Mission Valley enhances the location. "With this waterway, it's unique. This and the Sears site are the only ones with real character," he says, referring to the Hillcrest location that was endorsed for development by many San Diegoans before it was transformed into the Uptown District shopping-and-condo development.
Magnesi reports that city librarian William Sammel would be smiling and enthusiastic after a recent visit to the parcel. And though Sammel would only call

the location "a good site" when interviewed last week, his cautious comments may reflect an unwillingness to appear at odds with his boss, Mayor O'Connor. As Magnesi says, "The power of the mayor politically is forcing a lot of people to not oppose her Lane Field site."
Magnesi has discussed his proposal with several executives at CalMart, a land development corporation that owns the site and surrounding acreage. He says they're open to the proposal, and last week a CalMart spokeswoman confirmed that the company would "consider alternate uses" to the hotels, office buildings, and condos that are now planned for the land. She stressed that CalMart wouldn't donate the site to the city, but Magnesi figures the company would negotiate a price in return

for an opportunity to polish its image and get on the good side of city planners and councilmembers. And if it costs a few million dollars to buy the CalMart land, Magnesi says it's money well spent and a better deal than Lane Field, which is harder to reach, lacks parking, and could be overrun by vagrants. "If the port goes on the land, built the building, and operated it, it would still be a bad deal," he claims. "Because we're talking about a building that could last 30 years, and if people won't use it in 25 years, nobody will remember that it cost a little less."
If O'Connor wins port district support and brings the Lane Field site to the ballots, Magnesi won't give up his plans for Mission Valley. As much as he loves libraries, he pledges to campaign against voter approval of a library at Lane Field or anywhere else downtown. ■

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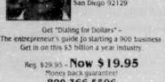


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They're coming

(continued from page 1)

people run, we call them 'cloppers' not 'escapes.' With an escape, when I call for assistance, I will say, 'Don't come in with guns drawn. If they run, you don't tackle them and crank on them like you would an escaping felon. These are sick people, citizens.'

Outside Department 14 is not the ordinary courthouse crowd. Certainly some clothing selections are peculiar — a blue-and-red Madras plaid shirt, for instance, worn with green and gold and tan plaid trousers, and a woman in her late 30s with a bulky moustache falling down over her body, and a big girlish bow stuck inconspicuously at one side of her head, and thin lips over which lipstick is smeared as if a child had colored in a coloring book and gone over the lines. Gestures are odd — exaggerated, even operatic in some cases, and in others, jerky and repetitive. Eyes wander, then fix on empty space as if the eyes see something or someone. Many talk to themselves. And perhaps in many hushes silently, as if in the grip of terrible lethargy.

Seated on one of the wooden benches that line the hall, under windows that look out onto the jail, a pretty young woman wearing a sleeveless blouse lifts her right arm, carefully sniffs her armpit, then lifts her left arm, sniffs that armpit, frowns. She repeats this sniffing, first one armpit, then the other. She breathes in her odor so deeply that the sound of her breathing is audible. A man with a laminated photo ID clipped to his shirt stands near her, at the bench's end. She stops sniffing, presses her arm tightly against her sides, and with eyes suddenly wide open, as if in fright or shock, she asks the ID-clipped man if he may use the bathroom. He says yes, and when she rises to her sandaled feet and in a shuffling, irregular gait walks toward the women's room, the man is right behind her.

Nearly on another bench, a plump-headed male wriggles restlessly. He mumbles into his lap, scratches at his trousers legs, grim into the vacant middle distance. His fingernails are chewed in the quick, and the cusp on each of his fingers is lined with a thin margin of dried blood. Up close he has a sickish, loose, and breakable look. He seems to speak to someone standing before him on the hallway's brown tiles. No one, of course, is there. After a moment's fierce staring and a quiet quibble that is a catenact of wretched ooooh and aaaaah and oh — he turns, asks

Michel believes Mr. Wang would be a danger to others were he in possession of a firearm "because he does have a history of acting out, of being impulsive."



Judge Laura Palmer Holmes

will, for the past three weeks. The red-headed male is manic-depressive; he lives in a locked facility. He and the armpit-sniffing young woman, heading back now from the bathroom to her bench, have been brought here, I'm told, for conservatorship hearings.

Tuesday and Thursday mornings, Department 14 is reserved for conservatorship hearings. In 1968, California's Lanterman-Petris-Short Act (called the LPS by lawyers and mental health professionals) changed the law under which mentally ill persons could be committed to institutions. Before 1968, a document submitted to Superior Court by a psychiatrist, indicating that a person was mentally ill and required hospitalization in a state or private mental hospital, could be enough to put that person away for life.

Mental hospitals were warehouses for the mentally ill, many of whom never left. And once in the hospital, the mentally ill had few legal rights.

LPS superseded standards for commitment, set limits on how long a person can be held without court hearings, required that treatment take place in the least restrictive setting closest to the person's home, and increased in scope and number legal rights left to persons diagnosed as impaired by mental disorder or chronic alcoholism. LPS conservatorship replaces pre-1968 civil commitment. In simplest terms, it gives decisions regarding a person's care to someone other than that person. Approximately 2200 people in San Diego County are LPS conservatees. Of this number, some 100 are in state hospital beds.

(continued on page 12)

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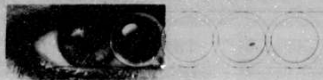
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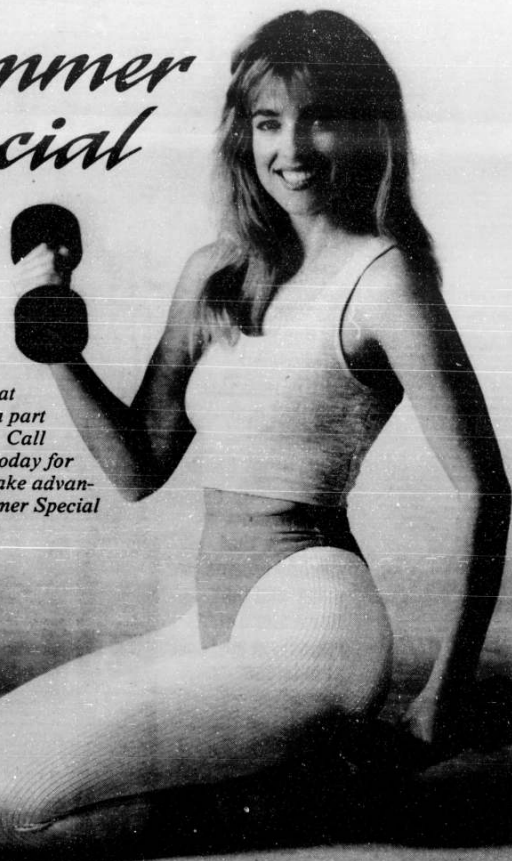


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They're coming

(continued from page 10)

The rest live in the county, either independently or in board-and-care facilities or in one of 22 local hospitals that provide treatment for mental disorders.

A person will not be placed under a conservator's care simply because he is diagnosed as suffering from mental disorder or chronic alcoholism. The Superior Court must also find such a person so gravely disabled as to be unable to provide for his food, clothing, and shelter. And the court must find that no one else is able and willing to meet those needs. As one psychiatrist explained it, "You can be as noisy as a fraiche, but if you can provide food, clothing, and shelter for yourself, you don't have to accept treatment for your disorder, and you can come and go as you please."

Inside Department 14, the spectator section is divided into three rows, each with a dozen seats. This morning, perhaps half these seats are taken. I count half a dozen persons who are subjects of these hearings, including the pretty young woman, seated now in the first row, the continues, although more factually, suffering her armips. Also present are psych techs, assigned to watch those who are here from hospitals, and county transport aides who've driven people to court from board-and-care facilities. Psychiatrists are here to testify as to why a person resident in their hospital should be placed on or kept under conservatorship. A psychologist and a psychiatrist are here from County Mental Health's forensic unit to testify as to the condition of persons already on conservatorship who wish it to be ended or its conditions amended.

Behind the bar sits County Counsel Janice Ingold. County counsel represents the Superior Court's Counselor in Mental Health, the agency that initiates LPS conservatorships, and the Department of Social and Health Services' conservators' unit, whose social workers act as public conservators for the gravely disabled. Of the approximately 2200 people currently living under LPS conservatorships established in San Diego County, some 500 have private conservators. The other 1700 have public conservators.

At what would be the defense table in a criminal trial sit members of the office of public defenders' five-member mental health team. Then there are court clerks, a court reporter, a bailiff.

Superior Court Judge Laura Palmer Hammes addresses those present for conservatorship hearings. She begins by reviewing procedure. "I will listen to the doctor's testimony. I will read reports in your case. I will listen to what you have to say and to any witnesses brought on your behalf. Then I will make a determination as to whether, by reason of mental disorder, you need a conservator to assist you with the daily function of life, that is, food, clothing, and shelter."

A tall, slender redhead with a china doll complexion and delicately modeled features, Judge Hammes was a deputy district attorney in San Diego County from 1972 to 1984. She was appointed to the Municipal Court bench in 1985, to the Superior Court in 1986, and to mental health court in January of 1991. A judge will generally serve one year in this venue.

Judge Hammes leans forward on the bench, speaks conservatorship. "If I

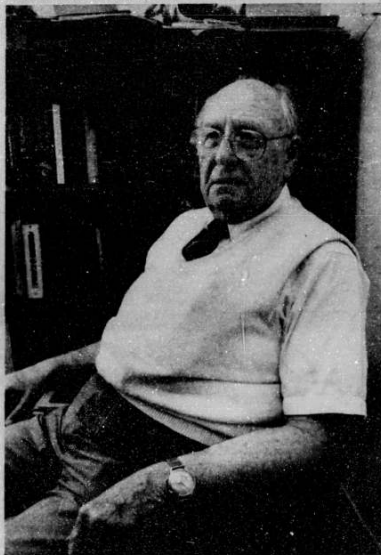
She was, says the psychiatrist, "conversing with astronauts" and "felt that astronauts were in her head and gnawing away at her stomach, that she had worms in her and that there were snot rags lying all around the place."

determine that is the case, then I would appoint a conservator to assist you. The conservator could either be the public conservator or a private conservator—that is, a friend or family member who would assist you with these functions.

"Then I would decide least restrictive placement for your living—that is, the type of living arrangement, not the specific place where you live. That is determined between you and your conservator. That could be anywhere from independent living (that is, living out on your own) all the way up to a closed, locked treatment facility or a state hospital bed."

"I then must determine what rights may have to be restricted in your case—that is, whether or not you should have the right to possess a firearm, to vote, to contract, to make medical decisions that are related or unrelated to your mental disorder."

"You have certain important rights with respect to this morning's hearing. You have the right to contest conservatorship, to say, 'I don't think I need this,' and tell the court



De Bernard F. Hennes

why. You have the right to the assistance of an attorney. If you cannot afford an attorney, then the public defender, who is very skilled in this area, will assist you. If you can afford an attorney and wish to bring your own private attorney, you may do that as well. You also have the right to a

jury trial. After the hearing is over, you may request a jury trial in this matter. "It's important to know that if the conservatorship is established, it will last for only one year and that it must terminate after that one year, unless it is re-established by another court hearing."



Jeff Fisher



Mr. Wang's case is called first. (Although conservatorship hearings are open to the public and a matter of public record, all names of conservators or potential conservators have been changed, as have some details such as physical traits, to disguise identity.)

Gregg A. Michel, Ph.D., a member of County Mental Health's forensic unit and a psychologist in private practice, is called to the stand to testify in behalf of the county.

Mr. Wang—stooped and somewhat waddling, wearing dark trousers, white polo shirt, and beige cardigan—has waited outside in the hall. He is brought in by the bailiff and directed to the defense table, where he's greeted by his attorney, Steve Binder, a member of the public defender's mental health team. In front of Binder on the table are stacked pale blue case files in which clients' records are kept.

Binder several weeks earlier visited the board-and-care in which Mr. Wang lives and talked with him about his re-establishment hearing. Mr. Wang had asked

that Binder get him removed from conservatorship.

Like all judicial proceedings, these hearings follow a course. Testimony drawn out by county counsel, asking either for conservatorship or re-establishment of conservatorship currently in force, is designed to elucidate the person's status as gravely disabled. The defender has the burden of proof. It is his job to show the person not gravely disabled.

County counsel opens by questioning the psychologist or psychiatrist who has evaluated the conservator.

Seated in the witness box, Gregg Michel (pronounced "Machel"), a dark-haired, clean-shaven man in his 40s, is sworn in by the clerk.

County counsel begins, "Doctor, have you had an opportunity to examine Mr. Wang?"

Michel answers in clear, strong tones. "Yes, I did. I saw him here in the courtroom in the forensic evaluation unit."

"Have you formed a diagnosis as to his mental condition?"

"Yes, his current diagnosis consists of what is called schizophrenic disorder. In the past, he's been diagnosed as suffering from schizophrenia and later with bipolar—what used to be called manic-depressive illness. His current treating physician feels that schizophrenic disorder is the most appropriate diagnosis, and I concurred with that assessment."

"As a result of this mental disorder, is it your opinion that he's unable to provide for his own food or clothing or shelter without assistance?"

"Yes, it is."

"What about Mr. Wang's functioning led you to believe that he is unable to provide for his basic needs?"

"The essential situation with this patient is that he tends to decompensate and require acute hospitalizations. When given appropriate medications, he then responds well and stabilizes. There has been a repeated cycle of this occurring."

"The current problems really have to do with his needing more insight into his own needs for treatment... He evidenced some symptomatology that was relatively passive—ill-gal and psychotic thinking, difficulty in sequencing thoughts, some relatively mild depression."

Mr. Wang says Michel, a "bimble" about taking medications and hopeful he may not need them in the future. Further, says Michel, "He indicated that sometime in 1990 he had gone off medication because he didn't like his previous board-and-care. He didn't see judgment problems inherent in that."

Michel notes that Mr. Wang is 38 years old, that he was first diagnosed at 19 as having a mental illness, that he has lived in a series of board-and-care facilities, and that in the past four years he has been hospitalized several times in an acute-care facility. Mr. Wang's ceasing to take medication and subsequent decompensation was a pattern that, according to Michel, is not uncommon. "Patients stabilize and do relatively well and then begin thinking that they can do without medications. When they try to go off them, then you see the cycle continue."

Then begins the litany of questions always asked by county counsel. "Is he capable of operating a motor vehicle?" "Of entering into a contract?" "Making medical decisions unrelated to his mental disorder?" "Completing a voter registration form?"

"Might he be a danger to others in possession of a firearm?"

Michel considers Mr. Wang capable only of making medical decisions unrelated to his mental disorder and filling out a voter

registration form. Michel believes Mr. Wang would be a danger to others were he in possession of a firearm "because he does have a history of acting out, of being impulsive. That is a continuing problem, according to board-and-care staff."

County counsel asks Michel, "In your opinion, at this time what is the least restrictive level of placement for him?"

"At present, my opinion is that a board-and-care facility is appropriate, because he still requires prompting to eat, to take medications, to go to treatment. I think, though, that the goal for him in the very near future should be independent living."

Public defender Binder begins questioning Michel. "You noted that he ceased medications in 1990 in order to get out of the board-and-care in which he was living?"

"Well, he said his reasons for ceasing medications there were because he didn't like the board-and-care."

"He did specifically state that it was dirty and he didn't like being there?"

"Yes."

"Have you been to that particular board-and-care?"

County counsel objects. Judge Hammes overrules the objection, directs Michel to answer. "No," Michel states, "I haven't."

Binder queries Michel about Mr. Wang's recent compliance with taking medication and attending day treatment. Michel notes that Mr. Wang has, with prompting, taken medication, attended treatment.

After more questions from Binder to Michel, questions intended to permit Mr. Wang to establish his ability to live without conservator's supervision.

Mr. Wang is sworn. Binder asks his client, "You understand the doctor's concern that off conservatorship you may cease to take your medications?"

"I would like to explain to the judge that this has occurred in the past, but my mind has stabilized to a point where I am more coherent within myself and in my surroundings. So I am willing to take medication at all costs."

Judge Hammes asks, "What are the costs?"

"I don't know the costs, but at all costs. I mean, it's really destroying your life if you are not taking medication if needed."

Judge Hammes asks, "What do the medications do for you?"

"I am not sure. I know my thinking is not as clear as it used to be. Your Honor, And it seems like maybe the doctor right now has done a little bit high, but I will continue taking my medication, because life is very precious and, you know, I don't have 35 years left on this earth. I want to get a job. I want to work. I have two years of college. There is a lot of free time when you are on disability and it's no fun. I would rather be industrious and do what I have to do and contribute to life."

"What happens," the judge asks, "if you cease your medications?"

"Well, at present, I think it would be unstable. I think I have a good relationship with the doctor. I think he knows me better than myself at times. He's a real fast-acting doctor. I tell him I want to tell him something, but everybody crosses around and starts talking and I can't get through the right amount." Mr. Wang goes on to say that he would like to request a new social worker "because this one doesn't even talk to me sometimes."

Binder asks Mr. Wang, "Why did you stop taking medications?"

"Because I was scared. It's bad—the

(continued on page 14)

(continued from page 13)

County counsel questions Mr. Wang, "Do you have many friends at the board-and-care or in your day treatment?"

"No," Mr. Wang answers, expression hangdog. "That is the problem, how I couldn't resolve the schizophrenia because I don't want to fool around with those people. I mean, you know, it's a bad influence. That is why I ran away from the other board-and-care, because it's a bad influence. I am not comfortable. I run to the doctor. But they should have the board-and-care where I am now checked out because there is no hot water there, and I am scared, Your Honor."

Judge Hammes looks directly at Mr. Wang, whose mouth has turned petulant. 'I understand what you are saying. I understand that you are saying, 'I don't like the side effects of these medications.' At the same time, the history says that when you are taking medications, you don't engage in behaviors that end up getting you picked up by police and brought back to the hospital. I think you know that too, so it's a matter of getting it worked out. You have to live with some unpleasant side effects in order to stop those bad behaviors



his morning, some 20 uncontented nonappearance acts on calendar.

Judge Haines would follow the proceeds with other cases, to run quickly and efficiently. He was a fast-talking attorney who heads the county's public defender's mental health team, and he was a good lawyer. He was able to respond. Unfortunately, he reminded. He actually refused to discuss any of his own or what was being proposed. I am sure that he heard me, but he was not willing to cooperate. When I asked if he wanted to attend court and confer or be involved in some way, he said he was not willing and told me to leave.

Judge Haines glances up from papers upon I leave him, asks, "Why?" He believed it would be in his interest to be in court.

"No. Your Honor. He's blind. He's not ambulatory, very thin and frail, and I think he's a little bit confused."

Other uncontented nonappearance stories for similar. One person in "of limited intelligence" was not appearing in court for a sentence. Another "did not have the capacity to understand what was being proposed and did not participate in the conversation." Another made only one appearance at court.

nocturnal non-appearances. "Miss Preston, this black woman, straightened hair pulled back into a stubby ponytail, comes to the front of the room and says, 'The psychiatrist at Alpine, where Miss Preston is a patient, says the stand. His name is Dr. [redacted] and he's a doctor. The story, as it emerges, is that Miss Preston, 35, was diagnosed with schizophrenia at the Alvarado Parkway Institute's emergency room. She says, the psychiatrist, [redacted] introduced her to the astronauts were in her head and gnawing at her, and she was afraid to go to work. There were two sets of rags lying all around the place.' She was emancipated, [redacted] and she was at all. She left food was poisoned and beverages were poisoned.' Although Miss Preston was diagnosed with schizophrenia at a hospital room, hospital staff insisted she was sane."

Because Miss Preston wishes to be returned to her family in Arkansas, Alpine officials declined to loan her to the show. Says the psychiatrist, "Those people who know Prefontaine to take her in. This Miss Preston manner, and no, he goes on. He believes Miss Preston has no insight into her condition, and when she is discharged, she would refuse medication. However, shortly after her admission to the hospital, she was diagnosed with schizophrenia. The psychiatrist described, 'She became a person who had a very strong personality.' And 'She has been participating in the program at Alpine with good

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They're coming

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conservatorships, and we never hear from them again. But many more come back into the system."

The hope, he said, with LPS conservatorships was that the mentally ill would be taken from mental hospitals and brought back to the community and put into a setting where they could live a more normal life. "What happened was, yes, the liberties and protections did, in fact, occur. The unfortunate thing is the community programs that were to be put in place never, in fact, were. It never got done in the community rights if it had been, there would be many people out there doing better than they are now."

Around every Tuesday and Thursday morning for four weeks, at about 6:30, I made my way through downtown streets, headed for the courthouse to attend conservatorship hearings. Always, before I arrived at the courthouse entrance on Broadway, I would pass men and women dressed in T-shirts and jeans, walking up from the courthouse cardboard boxes and ragged blankets on their feet. Often they were deep in monologue, lip moving rapidly, head bobbing, fretting with dirty sleeves and rubbing dirt further into creases of deeply stained skin. On Union Street, between Broadway and B Street, I would sometimes be greeted by a tall, spindly black man who pushed a shopping cart. Invariably, he was wearing a woman's blond wig set askew on his head, several dresses, a skirt. His feet would be pushed into women's high-heeled shoes, from which several inches of his own bare brown heels protruded. He would lurch toward me, pushing his cart before him like a battering ram and demand that I give him money for breakfast. Further down the block, there's a bus bench at Union and B streets, protected from weather by a second-story corridor that runs from courthouse to jail. Some mornings a middle-aged woman, middle-aged with large, sentimental eyes that she rubbed with knotted fists as if she were recently awakened from sleep, would be sitting on that bench, her filthy dress

hiked well above her knees. She would be raving to herself in a staccato derisive-English. As one after another person passed by her, she would hush her rant and ask for money. Once inside the courthouse, waiting in the hall by the door into Department 14's courtroom and then observing what went on in that courtroom on Tuesday and Thursday mornings, it was impossible not to see and hear likenesses between many people living on the streets and people appearing in mental health court.

Later one morning, a man in his early 20s had been brought from a hospital to the courthouse because he had requested a writ hearing to protest his hospitalization and demand his release. Four male attendants accompanied him. He was seated on one of the wooden benches in the hallway, an attendant on either side of him, two standing in front of him. He was slight in build, young, surely not more than 22, cleanly and even elegantly dressed in silky black turtleneck and beige trousers; he was dark-haired and handsome. Every few seconds he would lunge forward, teeth bared, and bite at his attendants. They would grab at him, hold him down. He would back, growl, lunge. People walking by moved quickly and looked away.

I began to feel how difficult it is for those of us who have little contact with the mentally ill not to feel uneasy in their midst. Our own stability often feels so tenuous. Several mornings when I went to court, I did not sleep well. I was tired, the air was hot and muggy, and the streets around the courthouse seemed an obstacle course of need and craziness. I would begin to feel ill myself, shaky and stained. I'd feel my own often fragile psyche, my dubious hold on things, threatened utterly by the presence around me of what felt to be an abnormal subjectivity or so many and such varied aberrant subjectivities.

And on those mornings, when I felt weary and plagued by a certain dis-ease, what seemed my usual point of view took on an odd cast, a queer bias. Then, the obviously mad people living on the streets and men and women babbling on benches outside Department 14 would feel to me to be carriers, not of physical illness, but of some virus that broke down the psyche's linkages to a here-and-now in which two plus two always equal four.

Tuesday and Thursday mornings, psychiatrists mulled about in the hallways

waiting to testify as to why patients incarcerated in their facilities should or should not be released. Most dressed conservatively, in well-tailored suits. There was one man, beard-like and gray-bearded, who so gravely doubled as he was unable to care for food, clothing, and shelter. She asked, "Who pays the rent?"

"I pay it."

"Do you get a check every month?"

"Yes."

"And how much is that check?"

"Seven hundred and twelve dollars."

"And out of that you have to pay your rent and handle all your other affairs?"

"Yes."

"How do you handle your budgeting?"

"I budget until I have so much money for food, and I don't overspend on anything. And by the way, last month I saved \$300."

All at once, the woman sped up, saying, "And I am not hungry and I am not starving and I have clean clothes and I have a nice clean room and by the way," she stopped, looked about the courtroom, smiled. "I am really a sweet girl."

I thought, at that juncture, "What a terrible moment for an attorney," as the public defender continued, asking, "You were hospitalized in December of last year. Did you take yourself to the hospital for medication?"

"Yes."

"You were suffering from depression?"

But it was all over. The woman had begun what psychiatrists describe as decompensation. She had made the leap from the here-and-now into delusion. "Over my children. That was caused because I had a daughter. I was having trouble with the baby in my body, in other words, I was pregnant." She added, with great innocence, "I can explain how it happened." And then she went on to say, "I plan about three years more in this country because I want to get a degree. I am in college right now. I am studying international relations, dance, and chemical dependency."

Many mornings in conservatorship, I would see and hear that decompensation. There was the woman in her early 40s, diagnosed as schizophrenic, who had been brought, completely naked, by the police into Harborview's emergency room, where, according to Harborview staff, she behaved violently. Previously, she had been in the state hospital at Camarillo and currently

was in a closed, locked ward of a local hospital. She wept, telling the judge her husband had left her, then, when she became ill, she lost custody of her children. She said she had been in and out of hospital but had continued to be unable to care for food, clothing, and shelter. She asked, "Who pays the rent?"

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Mr. O'Toole seemed more like a successful political candidate about to receive the homage of a grateful party than a petitioner come to court to plead for disestablishment of a mental health conservatorship.

psychiatrist from the hospital to which she was first admitted testified as to her condition. She was diagnosed as suffering a major and recurring depression. "During her entire hospitalization with us, which was approximately 55 days, the expression on her face was that she was feeling suicidal, feeling very hopeless and helpless. Frequently the mentioned that, if she had the opportunity, she would kill herself."

Miss Adams was sworn. In a strong voice, she said, "I am not gravely disabled. I can take care of myself as I have in the past. I just need to get myself together. I lost my twins, and I just lost it."

Judge Hammes leaned forward on the bench, asked, "When did you lose your twins?"

"At about five months. And after that was when I came to the hospital. I brought myself to the hospital this last time, so I am able to seek help. I do take my medication, I do believe I should take it."

Miss Adams's testimony completed, Judge Hammes said, "I think her mother would like to speak. I have a little note from the building." Mrs. Adams walked to the witness stand and was sworn.

Mrs. Adams stated that she was not willing at this time for her daughter — Dorothy — to live with her. "I really don't think Dorothy is as well as she thinks she is. It hurts me to say that. She is safe at the hospital. There is not anything there to put stress in her life. She knows her job is destructive. She works at a convalescent home, and in that job she sees death and dying, depression. It depresses her."

"She is more than welcome at my home but not if it is simply going to be a turnaround and in three weeks she is depressed and at the point of death again. If you let her go now, she is going to be where she was three weeks ago. She wants out. But I want her healthy, and she is not going to be healthy if she comes home now. She is not over all that she has gone through. And as I sat there I knew I had to say

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They're coming

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something. I know to her it is a horrible thing, but I know it is the only thing I can say."

Judge Hammes asked, "Is it hard to testify in this way?"

"No, because it's something that I feel it's right. I am worried for her safety. I am worried for her life from now on, not only her safety for three months, but for the rest of her life."

Judge Hammes ruled that Miss Adams remain in a conservatorship in her present facility. Outside in the hallway, the mother and daughter came face to face. The psych tech accompanying the daughter moved aside to let them say their good-byes. The daughter sobbed. Tears rolled down her cheeks. The mother stood dry-eyed, arms at her sides. She opened her mouth as if to speak, then said nothing, turned and headed toward the elevator.

Mr. O'Toole, a broad-shouldered six-footer in his late 30s, looking uncannily like Bert Lancaster in his title role in *Elmer Gantry*, wore a navy-blue suit, pale-blue shirt, red tie, Cuban-heeled black boots. He strode with great bustling confidence from his seat among spectators and took his place next to Steve Binder, the public defender representing him. Mr. O'Toole seemed more like a successful political candidate about to receive the homage of a grateful party than a petitioner come to court to plead for disestablishment of a mental health conservatorship. Psychologist Gregg Michel, who had interviewed Mr. O'Toole earlier that morning, was seers. Questioned by county counsel, Michel noted that Mr. O'Toole "suffers from what we used to call manic depression, now labeled as 'bipolar disorder.'" Mr. O'Toole, Michel went on to say, had been diagnosed as "manic with psychotic features."

"At this time, in your opinion," county counsel asked, "does he continue to be gravely disabled?"

"Yes, in my opinion, he is gravely disabled. During the first 30 minutes that I

spent with the patient today, he had some passive signs of his illness. He became pretty agitated. He was fairly intact, except for orientation. He believed that the year was 1991."

Mr. O'Toole, starting to rise from his chair, shouted out, "I didn't say that. I know that it is 1991."

Michel ignored the outburst, continued. "After approximately 20 to 30 minutes into the interview, he began having more and more difficulty focusing and had to be refocused constantly and became very concerned about the outcome of the exam to the point that it was difficult to conduct it. He has trouble with his attention, concentration."

"At the hospital where he lives he is a management problem. He wishes to sleep in. He looks better than he is. He is not accepting treatment. He doesn't like it."

In the summer of 1990, when he arrived in San Diego, he was extremely decompensated, disheveled, and quite psychotic and required acute hospitalization. He can seem to behave very appropriately, but the psychotic process does come out with this patient to a great degree.

He shows a lack of insight. He was not aware of budgetary need. I could not get him to give me a rational plan as to how he would care for himself, except to say that he might live in cheap hotels, use his SSI, and whatever money he had left over, for food. And then he started talking about how he would enjoy eating in very nice, very expensive restaurants like Tony Roma's."

Mr. O'Toole stood to be sworn. When he raised his right hand, his suit jacket lifted, revealing that his black belt had not been threaded through the belt loops at the back of his trousers.

County counsel asked, "What do you suffer from?"

"Bipolar. But it really is not so much a matter of suffering, as if it is this matter of always being treated."

County counsel asked how Mr. O'Toole came to be hospitalized. He explained he had come to San Diego seeking work, run out of money, lived on the street, was picked up by police and taken to Harborview. "At Harborview, they asked me, did I want a conservatorship? And I said, 'Why not, I've never tried one.'"

He went on to say that he was taking Prolixin, lithium, and "a little blue pill."

I had heard only one person in court claim to be royalty. Did Dr. Hansen hear this claim as often as he did, say, 10 years ago? He thought not. People don't know as much history, he said.

He added, "I feel totally compliant about medication." He assured the court he felt more in control than in November. "I feel able to be a total member of society. I have bought clothes. I am able to dress myself. I go to high-class singlets. At the place where I am staying, I have made friends. The ambulance there, I have fluted his hand in the air, shivered, 'Is not that unbearable.'"

County counsel asked where Mr. O'Toole would live were he permitted to leave the hospital.

"I have a degree in hotel management. I know the whole motel and hotel scene like the back of my hand. All this talk about shelter, I ask you," Mr. O'Toole seemed exasperated, "how many places can one person stay? Food and shelter in the past has not been for me a problem. By September of last year, because I had been living on the street, I had simply become homeless. This, Mr. O'Toole gestured contemptuously toward county counsel, toward Michel, "is just a little song and dance I do when I run out of money."

Binder pleaded, "Mr. O'Toole, however awkward, is able to use community resources. Whether for shelter or the need for a restaurant. He was able to get clothing and food for himself, able to control himself."

"But does he go for Mr. O'Toole. Judge Hammes, noting that Mr. O'Toole "does make a rather good presentation," went on to ask Michel to end his conservatorship. Her refusal appeared to do little to thwart Mr. O'Toole's elation. Psych tech right on his Cuban heels, Mr. O'Toole left the courtroom as would someone who had just received a standing ovation.

Outside Department 14, Mr. Jernigan had towered over the psych tech who accompanied him to the re-establishment hearing.

Mr. Jernigan was in his mid-50s, dangerously thin, and his skin had a blue pallor, the bloodless cast that skin will take on when someone sits in a darkened room watching a television on whose screen some black and white movie is playing. He moved restlessly up and down a small patch in the hall and pulled at the sleeves of his hooded sweatshirt. Once in the courtroom,

alternates between crying and laughter." Rosenberg put his hand down on the table while Dr. Koenig, seated

"He has come up to staff with his fists and threatened to hit them. They believe he would have struck them if they hadn't taken action. This is one of a dozen overall admissions for him. He is having a hard time. He was living at an intermediate nursing facility. I believe they are maintaining very well for him. But about a week before his hospitalization, he began to skip on Las medicines with the result that his psychosis became aggravated, and he was running down the corridors of the nursing home, bumping into elderly patients, demanding cigarettes, going into other people's rooms saying he was King Henry and everybody was his subject. He wasn't sleeping and was very disruptive."

What Mr. Jernigan wanted, Dr. Kuehler said, was to be in out of a locked facility and allowed to live with his brother in North County. Dr. Kuehler said he could recommend only a closed, locked facility for this patient.

His long, scrawny-thin arm stuck in the air. Mr. Jernigan was sworn. Added then by Rosenberg about his medication, Mr. Jernigan growled, "Ooowah, it's bad. God, it's bad. Makes me sleep all the time."

"But does it also help you?" Rosenberg asked, and Mr. Jernigan lifted his head, grinned idiotically, and nodded in the affirmative. Rosenberg went on, "Did you hear the doctor testify that the staff was frightened sometimes of you?"

Then one morning, during questioning about a patient with a history of alcoholism, Dr. Hansen was asked by county counsel if he believed that in the locked facility in which the patient in question was resident, she had been, as reported, consuming "one or two beers a day."

Judge Hammes suddenly leaned forward on the bench, asking Dr. Hansen about the facility. "They don't provide beer, do they?" And Hansen, smiling warmly, had shook his head. "They don't do that. They are not like the French."

He then, that sears his opinion. The offices of the San Diego County Mental Health Service's forensic unit are packed into a first-floor wing of the county courthouse, with large windows overlooking Union Square. I went one afternoon to

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(continues from page 23)

house in the middle of the right and during the day, and she didn't know who they were. And she said my stepdad [Mark] was trying to kill her, and I guess she thought my sister was in on it with him too.

She was sleeping in the closet then. She said my stepdad came to the door with a turban wrapped around his head and nails strapped to his fingers, and he was motioning like this," Tiffany crooked her index finger, wiggled the finger beckoningly, "that he was going to hurt her, and she said she actually saw this, which really scared me."

"She said another time that she heard my sister, I guess having sex on her bed with my sister, and she said them to leave, and I guess they continued, and I said, 'Well, Mom, did you see this?' And she said yes."

"She said she got out of the closet and went and looked, and the two were hunched over the bed, and the girl had a gun. That freaked me out. So I called my sister, she was at school. She wasn't at home."

"Another time, my mom said a helicopter landed in our back yard and the people came inside and were walking around."

"All along, though, she said she was being protected. I said, 'Well, Mom, what are you talking about?' And she said that her lawyer had contacted the FBI and that the FBI men were living in our house, and they were living in the attic and under our floor, and we don't even have a basement, so I don't know where they'd be living."

"She said they were waiting there until Mark came there and tried to kill her. She kept calling it a sting operation, that they had to witness him trying to kill her before they could arrest him. So she said that was what they were waiting for, and I said I was getting really scared, and she kept saying, 'Trust me. Trust Randy. Randy's her divorce lawyer.'"

"Then she said she started watching holograms in her closet, and Mark was good at computers and she had put them there. She said they were movies, and she would sit there and watch them, and most of them were, like, her being tortured. One she said was my stepdad and his sister and they were, like, showing animals up her, and she said she watched these for hours."

"I was getting really scared, I said, 'Well, Mom, when you are watching these movies, are you eating?' And she said, 'Oh, yes, sometimes the movies are really good so I don't want to leave, and when I ask the movies that she needs me, so sometimes I don't end up eating.' So that really scared me too."

"I called her one time and she started talking to people in the same room. I'd be crying and sobbing and saying, 'Mommy, I don't believe you, and she'd be laughing. 'All along it would be, like, the opposite of what it should be. All these months I never cried so much in all my life, and every time I cried, she kinda smiles, like, 'Oh, life is great.'"

"So I was talking to her on the telephone, and she started talking to other people in the same room. 'Mom, I said, 'who are you talking to?' Tiffany lowered her voice, imitating her mother. 'Oh, it's Randy and the FBI men.'"

"And I said, 'Mom, will you please put one of them out on the phone for me?' And then she said, 'Yeah, hold on.' I could hear her go down the hallway and call, 'Randy, Randy, will you please come here? Tiffany doesn't believe that you're here. Will you please come to the phone?'"

"And then she came back, laughing. 'Oh, it was bad timing, Tiffany, they just left!' And I go, 'Oh, my God.'"

"So then I came home from school the next day. She was in the closet trying there. And I put my arm around her, and first she kind of responded, and then I let my arm go and she got really cold, and I don't know, that night was probably the worst night in my life. She was just," Tiffany narrowed her eyes, "stared off into the courtroom as if remembering. 'Like, the whole time she, like, looked at me, and I will never forget how she looked, like she was possessed or something.'"

"She thought, I guess, that I was trying to kill her, you know. How could you think I was trying to hurt her?" It was awful. During the night, she would say, 'Do you hear that?' and I would say, 'No.' And I told her I would stay up all night to make sure that no one comes here and hurts you."

Judge Hammes leaned toward Tiffany. "Can I interrupt you? You can't help your mom right now. It's beyond your sister."

"Well, I don't know, I'm afraid of my stepdad. If she goes to live with him, he could kill me. I don't know, I mean I think in the hospital at least they give her only adults. And it's always the kids who get you. Adults, you figure. Well, by this time their's not much to me, you feel bad, but it's not like a child."

The judge's face was somber as he ordered that Mrs. Raines be placed under conservatorship and remain in her present hospital setting.

In the late afternoon I visited with Judge Hammes in her chambers. She had just returned from meeting with two psychiatrists about an 11-year-old boy in an LPS conservatorship.

"Artistic, bright, looks you right in the eye, and there you read about his background, and you just have to cry. Too horrible to believe! Wandering around the streets at the age of seven because he hadn't had anything to eat for three days. Didn't know where his mother was. Scars all over his body. Placed in a foster home. Brother makes it, he doesn't. He's acting out."

"Of course, a child who reacts in a hostile fashion to abuse and abandonment and neglect can't make it in a foster home, so what happens? The only way that they can get help sometimes is to get into a state mental hospital. It's so sad it's beyond words. It's just awful."

Judge Hammes said that she'd posed a hypothetical question to the psychiatrists. She'd asked, "What if a child came to you, and the evidence was he had a conduct disorder, and you said, 'That's not a mental disorder causing a grave disability.' What could be done?"

"They said that would be horrible, because then you wouldn't have a place for this kid. He would run away from a foster home, destroy a foster home, he would end up on the street, end up as a prostitute somewhere because you didn't bring them into the system where they can get help."

"Well, those are our choices? 'Fuhne!' Before Judge Hammes took over the mental health court in January, did she have any idea the magnitude of problems that would come before her?"

"No, I had talked to some of the judges who had done this, and they had let me know there would be a lot of stress in this department. I was not aware that juveniles would involve law and motion matters. Judge Hammes said that when she asked to be assigned to mental health court, she did so because this was the most practical in the criminal law and motion calendar. About the mental health half of her job, she said, "I really didn't know what I was biting off. Had I known?"

The mental health calendar, she suggested, deserves more time. "Basically, these people are being detained in lockup facilities, and when you consider how many and how fast these decisions are being made, it's really something else."

And preparation is time consuming. "Making sure you get everything read! Every time I jump off the bench, I am back in my office, reading."

Mental health court, she said, is much like small-claims court. "More informal. Lots of hearsay evidence comes in — not at all like the criminal field. And I like this. I think this is closer to pure justice. Actually, I've often thought that small claims is the real, pure justice, because both sides can talk. They are, of course, going to offer you some irrelevant material, but in this often spontaneous way, real important stuff gets told to you that might not get told when somebody's trying to home to miles. So in a much shorter time, you can get a clearer picture than you can when everyone travels these narrow lanes. It's much easier."

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frankly, to get at the truth. "It is hearsay. But it's permitted by statute. I am so schooled in criminal law that I still look at it as hearsay. I still go at this hearing with a little question mark in my brain, and I ask myself, 'Did this really happen?'"

"Things that are important to me are 'How many hospitalizations?' That's usually a verifiable fact. And 'Has this person a long history of hospitalizations?' And 'When they were brought into the hospital, were they brought in by a friend, or by police?' And 'Did the police report they were wandering in traffic?' Because, usually, to get a police officer to pick you up, you have to be doing something pretty extraordinary. These are the kind of hard facts that tend to be most impressive to me."

"What is a person's right to be on the streets?" is another issue that comes into these hearings. You see people who come in here and who want to live on the streets and do not want a conservator, and you are focusing them to live in a home where there's a bed. People from liberal and conservative backgrounds cross in this area. And when I had to sit down and think about it, I came in my own mind to the feeling that I don't personally think that a person should have either the right or the misfortune to be living on the street. Full of lice, without health care, without proper nutrition. So that I don't agree with the side that says if

they choose that, they should have it. I don't think that's a human, rational choice. Even if you sound pretty rational and tell them they would prefer that to some other thing, I don't think they should have that right, if that's what they want to call it."

"I consider all of it a misfortune. I suppose there are some cases where you might call it a choice, but I still have such a hard time dealing with that. I don't think you should have it as a right, and if nothing else, from a cold perspective, I don't think that you do have a right to make it so that when I walk down the street with my kid that I have to explain this horrible situation to my children. I don't think they should see human beings living like that. I think it's such a terrible thing that you just can't do that. You have to find a way to help these people, and if they don't want the help, then you make them. That's what I think."

Did she believe her months on the mental health bench would change her? "It certainly is an eye-opener. You see how vulnerable life makes you. Everybody, all of us. You feel empathy for the people on the other side of that bench, because they could be you or your family member. You feel a little less secure."

So many cases she hears, she said, left her feeling emotionally drained. "You take them home. You can't get them out of your head."

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"Many of these reports coming across my desk show that these schizophrenic women were sexually abused as youngsters, and schizophrenia took hold shortly after that abuse, and now they are mental patients."

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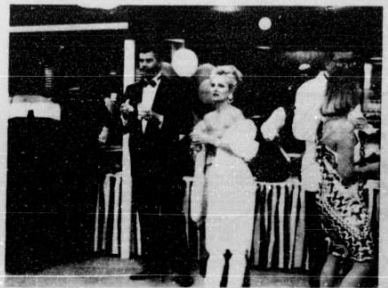
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As friends mingle in the AMERICAN CANCER SOCIETY CLUB lounge, nothing grows social as the ALCOHOL. This summer's CLUB-authorized *Charismatic* by the Bay was streamlined for efficient wine-quaffing: eager mimbos were shuffled, free from tourist-choked parking lots on palm-lined SHERIDAN ISLAND to the swanky *Kona Kai Club* where (tasting miles of wine and beer on countless spillovered bowls). Inside one mimbos, ample evidence of the unique tone that straddles "Southern California" and "Northern California." *KPM* sailing from San Francisco, "Palo Alto" sailing from along blinding things summed together on the seats. One immediately noted the heavy lack of *evolution* that makes these young up-and-comers so... but to be with. Entering the van, a chicken-cluck chickadee roared. "Wow! A free shuttle. This is the first good thing that happened to me all day."

"What had happened?" her solicitor expert inquired.

"I broke my tail."

ON THE LIZ LANG'S TOWN



Just imagine ELEVEN HUNDRED of them on one current terrace with further view! And the high number of eligible doctors and lawyers in the group is a ringing endorsement. Real candid makes every CLUB function a "potentially profitable" occasion. In several rows and beaded quarters, cancer-conscious singles nabbed plastic hospital-type L.D. bracelets and plastic wine cups at the check-in table, passed up a ramp and trotted towards the house.

Milking West French-Italian-style vittages from hither and steel-harvested soil from you, rising cups with cheerily placed pitchers of water and waste buckets, crisscrossing nibbles of CALIFORNIA CUISINE, golden glow goes here here showed a tidy uniformity of dress: your manner, silk ties in splashy retro prints and pour madame, non-dried, virtually cleavage. Notice exception: an ethnic-neckboard and dispenser of artist type covering near the La Crema Winery table. Striking baby-blue behind round lenses in thick black frames, she passed between tips of Sauvignon. It seemed "They're all so white and, they all smell so good..." The wine! (LIZ LANG: Miss baby-blue admitted it was the backdoor).

buckets of our so-called neighbors. Those who did step it on however found the experience, compelling, unique. "Hmmm," considered an onlooker-acting C.F., finding a certain Oregonian Pool Club (it's actually pool) over his tongue, "taste like old farts."

In R.I.C. sales were well placed and pretenses were gaily dropped. Despite the Club's anti-carcinogen credo, a defensive line of SMOKERS formed on the patio. Among the rest, inquisitive outings were to all-out CRUISING. To the untiring strains of a live jazz band, passing business were surreptitiously rubbed, business cards wandered from hand to hand like microbes. A hunky operating room technician explained, "Look, I work sometimes 18 hours at a stretch. I don't have much time to meet people. When I do have time to meet people I don't have much time to chat. You come to one of these functions, you meet eligible people who also don't have



much time. To uh, make time."

Well, time travels in divers power with divers persons... This year's JEWEL BALL, for example, scheduled in a dimension somewhere near the TWILIGHT ZONE. You'd be there to report that few cup-clutching revelers passed in their fevered tracks to empty remnants of Napa in the soil

unconscious/wheeling precariously between the talons, chuffs, satin, lace, all shimmering, shimmering, shimmering.

Seeking refuge behind the stage, we found a dark and hearted stranger by the name of Dragon striking a baby python. "I do it to calm him and help him shed his skin. He's had done and very well. Wanna feel?"

Dragon spoke quietly about his work as a master and snake handler in a variety of films and music videos. Soon his colleague—red-tressed Flame, in studded leather hot pants and thigh boots, eight years' worth of tattoo art on her arms and thighs, vampire both ("No dentist made them for me") and a rhinestone in her nose ("I keep it in with spirit gum") and Throat, tall and demonic in flowing robes—stroled up to chat. A Vegas man in ringmaster uniform stashed by "Miss Flame, Y'm in the?" "What am I supposed to do?" "Just come out with your snakes. Let people come up and touch 'em."

When Flame took the stage, all action stopped. Captains of industry beamed. Ladies of Leisure laughed uncontrollably. Flame grabbed a shiny staff in glasses and propelled him onto the stage.

"Jeans!" screamed his coterie of friends. The hapless volunteer stood as if transfixed of Flame's thigh-high leather boots. "I bet you have boots like this at home!" yanked the strapping M.C. Flame dropped her snakes around the man's arms and neck.

A middle-aged brunette in low, scarfed heels, followed by a casually dressed photographer, approached a man—Rocco, a head-wind cut cat nearly called him—about to give a corn fritter from a straw-battered guy with a box. "Can we take your picture?" the brunette cried, lunging at him. "Hell, he's caught in the act."

"Do you know who this guy is?" "Rocco?" a large friend quipped the reporter. "The former Mexican ambassador?"

"You're Mexican?" squealed the reporter. "Rocco's mouth stuffed with corn, did not respond."

"U.S. Ambassador to Mexico, Tom Nield?" his proud companion exclaimed.

Darkest fell. The glare of floodlights illuminated chains of beaded necks—most, powdered blonde, but black, blue, black, grey, black, dry cleaner fresh or strewn with lint, can hair dust (CONFIDENTIAL: a U.S. Marine found out where John Thornton got fat). The hair glow on people's noses in dim-washed guests betrayed pantyhose waistlines beneath lace-beachwear busts. On stage, a confettist went through her



causing tension with their wives—and the disadvantages of using a microcassette recorder. Stirred by a sudden breeze, the table's centerpiece, three balloons, let Miss Burkhardt be the face.

"You know," she mused, leaning forward confidentially. "I go to two parties a week in Rancho Santa Fe. Every party seems better than the last... I don't know how they do it." "Could it be that there is a certain competitive spirit at work?" She smiled indulgently, all pro to young cash. "No, I don't think it's that. It's just that they like to make their parties as memorable as possible."

At every corner of magnificence, lumpy, diminutive Bert SHIP was on hand, with his side, first smile his scanning eyes that rarely light on you. Asked for tips on who-what-when he'd seen, he said, "Gloria Self... I don't know who else." Ducking heads, we slipped off to one side, where the club's tennis courts had been converted into a giant open-air circus tent during moon. Back Atorvat flooring, silver streamers draped from light posts, orchid-bedecked animal corners of twisted wire and sequins. Animal Crocker box silhouettes danced between pink and black striped patches on the tent walls—bear with rail, lion in a cage, dancer, pummed horse.

Cala going pretty to afford like these make do with what PR flacks offer, which in this case did

Society giant Evelyn Burkhardt of Ranch at Club Magazine collapsed into a tiny chair at a tiny cocktail table, groined eyes aglow to match her guy de la Brette-que brodie. Slating into the boobywood throng around her, Miss Burkhardt nudged on the distance created by the tropical. "It's important for a pretty girl like yourself. You can talk to strange men without

not include clonin. Shedding a tear over the HERBED LAMB LOIN and mini-merry-go-round cases complete, it was said, with dairy white chocolate caramel horses never to touch her tongue. Liz wondered what it takes to rate the Alibi these days.

Then, into the stadium-bright illumination of the "best" stride our Phibos of collage Jeanne Beach Eigner—in her signature Frankentons-shouldered jacket, chestnut tresses gleaming mobile, pumice nostrils delicately flared at the food carts drifting over from the outdoor.



Wichems. She stood there, alone in the light. Her slender beaded hands, usually busy with pad and pen, lay still at her sides. Feeling suddenly cornered and sweetly, this pencil-pusher pulled out her guest list and feeling, chart to use as a list. The fog cleared, the mystery was dissolved. There it was, under the 16, and sporting a La Jolla zip code. JBE: done off duty and on the guest list.

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ART



Untitled (Shams) • Paul Strand

(Continued from page 21)

tion, with the foreground dizzyingly close and practically beneath us, and the rest tilting overprecipitously and receding over rapidly into the pleated distance — all this makes one think not of Biederst but of Taggart, Dali, and Magritte. While Adams has always been a strong public supporter of the timeless, lasting values of the American wilderness (and has used his photographs to further their preservation), it is useful to remind ourselves that he is not a 19th-century artist but a 20th-century one, and that his life and career were contemporary with all the major experiments of modernist art, including surrealism.

White Branches, Mono Lake looks far less like the natural world and far more like an uncanny dream-vision, not comforting and ennobling but almost terrifying. The contrast between the knife-sharp precision of the foreground elements and the ungraspable blur of the mist hovering over the lake surface in the background (itself given an uncanny air of permanence, as though it will never lift) makes this photograph even more surrealistic in its effect — and similar things could be said of a great many Adams photographs, including some of the extremely famous ones that are supposed to make us aware of the beauty and grandeur of the American wilderness. The real beauty and grandeur — and weirdness! — is in the photographs.

Strand shares with Adams the conception of photographs as beautiful works of art and the instinct for extreme formalism in matters of composition. Adams' tendencies toward abstraction and surrealism, however, are generally alien to Strand's far more this-world-centered sensibility. It has been wittily said of Adams that he photographed rocks as though they were people and people as though they were rocks. The second half of this statement is basically true (though a bit exaggerated), as Adams' close-up portrait of Tony Lujan almost comically demonstrates a Native American with a face carved in stone. But Adams' landscapes are not at all like portraits, and his rocks are not at all like people; they inhabit a world that is strangely inorganic in form, in a much deeper way than even the almost total absence of people (and animals!) would suggest.

It is in fact Strand who gives human personality to places and objects, who sees humanity everywhere, even when no people are actually there. Adams shows us a stand of magnificent redwoods in a forest totally unassociated with human beings and totally indifferent to them. Strand shows us an amiable thick forest in Italy, in which the comfortable human presence is indicated by the numerous

bicycles, some draped with jackets or equipped with baskets, that lean with individualistic disorder against the white trunks. In Adams' Silverton, Colorado and Strand's 77, 7732, Shad, Georgia, the clustered houses with their peaked roofs and chimneys are remarkably similar (although Adams insists, far more systematically on symmetry, frontality, and the repeated triangular forms), but whereas the focus of interest in the Adams photograph is on the majestic (and — naturally — triangular) mountain in the background, Strand shows us only the human habitations under a cloudy sky. There are occasional Strand photographs that transcend for a slightly less refined technique) are amazingly Adams-like (the close-up of *Tree Stamp and Pine, Colorado*, or the mysteriously lit *Forest, San Salsito, Mexico*) — but generally one senses a very different human being and artist behind his work, interested in different things and reacting to the world in a different way.

Strand's preoccupation with humanity, with the signs of human habitation, with the products of human activity, and with nature made into a context of human life, is evident everywhere in his photographs — most engagingly, perhaps, in the wonderful series he

made of the Italian village of Luzzara in 1953. There are no people to be seen in *Luzerne Cross*, but he sees the shop where the villagers buy milk, the public square in which they transport it, the potted bushes with which they have decorated the unpaved street in front, and on the peeling plaster of the latter wall the faded painting of the crucified Christ, by which an artist has attempted to remind the community of its religious faith while justifying the shop's name (my favorite example of this slightly bizarre Italian practice is the *Banca di Santo Spirito* — "The Holy Ghost Bank"). The shutters of the neighboring house are closed — perhaps we have come into town during the midday siesta — but we are compelled to feel that any time now the populace will wake up and will begin to appear on the scene. The doors of the dairy are already wide open, inviting us in — an invitation we never receive in the staid, austere, aloof photographs of Ansel Adams.

While he is supremely adept at implying humanity without bringing actual people before us, Strand is also an accomplished portraitist. His people, it need hardly be said, do not look like rocks. He has the quite unAdams-like knack of revealing a full, fascinating, liv-

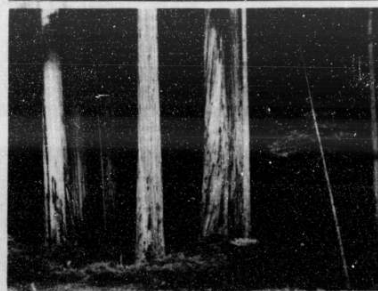
ing personality in the image of a face and a body, and — as the photograph of a smiling, self-confident young woman looking out of a window in China shows — of integrating that personality into the context of dwelling places and objects, of materials and textures, that make up the lived environment of human existence. It is to be remarked that Strand's psychological and social realism are in no way incompatible with his formalism and his desire to create a beautiful picture, as this same photograph demonstrates (note the symmetry, balance, geometrical forms, and dramatically calculated contrasts of black and white).

The motive for Strand's emphasis on human beings (and, above all, on the working class) was doubtless in part his political ideology. He was for much of his life a confirmed Marxist, anti-capitalist, pro-communist, pro-Russia, a member of that warm-hearted, middle-class generation of American artists and intellectuals who religiously deluded themselves about the Soviet Union and its political philosophy. In 1950, for example, he made an overtly propagandistic picture — beautifully composed and technical, of course — showing an array of French Communist Party posters on a wall ("The USSR Wants Peace," and the like), with a lovely little girl, innocent and tiny, standing facing us in the lower-left corner, as though to demand, "Are you going to let my future be determined by imperialistic America or by peace-and-justice-loving communism?" How embarrassing — yet how touching in its naiveté — Strand's stereotypical leftism seems from our perspective, enlightened by four more decades of history.

But ordinarily these specific political views are invisible in Strand's photographs. Far more prominent are those gifts so essential to the greatest of photographers throughout the century and a half of this art: a sympathy for human experience, and a love for the unique, the unique, the irreducible materiality of that surrealism, our being-in-the-world. "The world in general is interesting wherever you stop and really dig into it," Strand comments in a letter to Adams. "The real problem for the artist is to be given the time to dig." A modest and official statement, with little consciousness of how revealing it is of a specific and by no means universal artistic mentality (it is not at all the sort of thing Adams would say).

Hence, if you want to know about Strand's politics, you will have to read the introductory material in the catalogue. Even the letters are mainly apologetic, their chief topics being an exchange of technical information about photography and printing and a discussion of the problems of financial compensa-

ART



Redwoods, Bull Creek Flat, Northern California, Ansel Adams

tion for photographers. The photographs, by and large, radiate human interest, no political propaganda. Strand the artist, as opposed to Strand the ideologue, values people and their lives for their own sake, not for the way they might be used to illustrate a theory.

A typical example of what he does, and how marvelously he does it, is *The Family*, another of the Luzzara series and probably Strand's most famous photograph. There they are, the mother and what one supposes to be her five sons (with a striking family resemblance), each of them so clear, so real, so alive, so full of character, and so expressive of his or her inner being through stance, posture, and the position of the hands. We sense, with overwhelming immediacy, who these individuals are, how they live, how they feel about their world — and we see something of that world itself, in the doornote, in the worn brick and

stucco wall, in the bicycle, in the clothing, in the shoe and naked feet, in the suggestiveness of the house's darkened interior. Strand's photograph has the realism of a painting by Courbet, pushed by the accuracy of the camera to an extreme of persuasiveness. As with most great photographs in the mainstream of photography, it convinces us that we are there, that this is the real thing, undistorted by the artist's interpretation.

Nevertheless, Strand is in fact as present in this photograph of Italian village society as Adams is in his views of the American wilderness. Compare *The Family*, Luzzara, Italy, with anything by Henri Cartier-Bresson, and you will see how distinctive and personal Strand's seeing eye and shaping imagination are. The members of this family have not been caught on the fly, in the middle of their actions and interactions. They have been for-



Worker's Bicycles, the Po, Luzzara, Italy, Paul Strand

mally posed by the photographer, at elements in a rational, orderly, balanced, harmonious composition.

They are not in fact engaged in any activities at all, for this is a photograph not of action but of being, not of what people do but of who they are. Not are they engaged in any meaningful interactions. With the ambiguous exception of the man in the doorway, they do not even look at each other; at least three of them are looking directly at the camera (which is an instrument of the photographer's art, not an element of their everyday lives), and two of them are looking pensively off into space. They belong together, but they do not touch each other or communicate with each other. There is a strange, perfectly rendered, artistically activated solitariness to this, like the saints in a Renaissance *acra* conversation (I think especially of Piero della

Francesca's "Madonna with the Egg" in the Beers Gallery), or — in a different medium — like the characters or settings or sentences of Flaubert, another precise realist who is at the same time a maker of flawlessly formed images with their own autonomous aesthetic validity. These Italian villagers of various ages do not exist in the moment but are timeless embodiments of permanent human types, just as the family itself is shown as an archetype rather than in a specific, transitory moment of its ever-changing functions and its ever-developing interrelations.

In their own way, these photographs of Strand's are as idiosyncratic and as weird as those of Adams. Experiencing their individual strangeness, especially when what you have expected is an "objective" recording of natural reality, is one of the chief delights of this recommended exhibition. □

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When I first started listening to jazz I had this friend a couple years older, couple years' head start on me with the music, who used to insist you could enter a record store blindfolded, hear 'em direct you to the jazz bins, and you'd be right. I thought, "Well, if they'd maybe not all be great but if *sure* they'd at least be good. The premise being — his premise — I imagine in retrospect, that the basic unit of jazz is the whole damn thing, that it's not just the soloing, the improvisation, it's also expansive enough to contextualize (ad hominemize) anything done under its aegis (or on its periphery), that whatever it is that in fact jazz does it *always* does — more or less, more or less. And I thought, "Well, I tried it. I'm not sure how satisfied either of us would've been (in 1963) with the Blind Acid acquisition of some mambo junk by Al Tajder or Brubeck's Disney album or Andre Previn's *Swing for Dummies* or the *Swing for Dummies* day track with nonreturnable copies of Harry Connors or Marcus Roberts or Andreas Vollenweider but I've got admits there re-

mains something appealing about so precious vintage Wilson's wares waste your time and mine with certain obvious clunkers, so how's about I just go buy and review the FIRST ALBUM I SEE IN THE RACKS by, oh, let's see...Warne Marsh, Ornette Coleman, Albert Ayler, Cecil Taylor, Bill Dixon, Bob Bradford, John Zorn, David Sanborn, David Bailey, Albert Ayler...oh, I already said that! Well, all right, the first two by him—just some chance releases by a random sampling of y'know, jazz greats.

The second disc is far more gratified from the sheer at hand so I don't get in "fake" it, falsify the whole biz by making actual (psuh!) selections—I believe I'll send my young-in-Ozzy, give her the last and half an hour, like, Wu!, let's see what she's got...look, li-

(I) **WARNE MARSH**/*Posthumous* (Interplay) — With Stan Getz finally dead, every principal white disciple of Lester Young is now dead. What about Lester? Well, it seems to be Allen Eager dead yet? — Brew Moore certainly is — and Marsh, two years gone, the least well-known if even that well-known, classed usually as an acolyte of pianist Lennie Tristano rather than of Lester, may well have been the greatest of the bunch. (He's easily the greatest tenor player over 50 I ever say perform.) Of all the things Lester gave the world — easy swing, "cool" cerebrality, the technology of direct access to previously unexplored, or submerged, emotional motherlodes — the worst realization of the dream in the northeast of jazz, submerged on our

with Kate's retake on the Copernican Revolution. Its unprecedented narrative of intimacy: the first, Coleman Hawkins' sophisticated and subtle to really "tell stories on his horn"; etc. etc. — maybe the most elusive is his rethinking of song form before the fact, his insistence that even a familiar ballad, *especially* a familiar ballad, be different — totally fresh, totally new — the first time you play it, the theme you know, the lead — not merely come improptise. White Lesterians have tended to get lost in the pretty, and if part of the pretty is the tune qua tune... Lester's musical muse demanded more than that.

Marsh, meantime, was a whiz at coming up with revised melodic lines, and I don't mean he played "on the chords." His lines at times sounded almost like Burroughsonian cutups of the original theme, delightfully playful/exercising, but not necessarily important to the work itself. (Hint: his pretty back-

(2) **Cecil Taylor/Looking (Berlin Version)**
Soleo (T&P) — The strangest musician

I've ever seen live, and here he is live in "81 a couple months after the recording of *Fluorescence* for A&M. Like a goddam force of nature, a veritable Season unto himself, he starts off slow, deliberate, takes four-five minutes to work up a full head of weather: systemic steam, then: PHOOM. Storms, floods, cascades — all that shit — as no other

pianist, my genre, has ever delivered them. No better, no worse, than 99 percent of his recorded outings, which is to say fantastic, incredible, nothing else remotely like it on musical earth -- but still nine-ten notches down, acoustically, from an actual live performance. (At full tumult, he's gotta be a tougher recording prospect than the 1970s Stooges.)

A slightly different configuration than he dealt us before on disc: two half-hour segments followed by five real nice shorties of two-three minutes each.

(3) **BILL DIXON**/Son of *Stryphus* (See Note) — Nine mega-vital, mega-quirky sound pastiches (totalling less than 40 minutes) by a former Taylor co-conspirator, on trumpet and some piano, accompanied by tuba, bass, and drums. Unlike Taylor's, Dixon's is not a room-filling music — too many silences, too little bombast — nor could you exactly call it meditative, not with the tuba farting all over the place, but it does find and fill myriad gaps in a still unfulfilled pre-postmodern jazz agenda without which, I dunno, the world w-

Some astounding breath stuff -- breath-of-life stuff -- on "Schema VI-88"

(4) **STEVE LACY/Futurities Part 1** (Hart Art) – Ten Robert Creeley poems set to music by a string quartet, self-offering. Great, elegant.

by a self-entitled Cecil Armstrong. Arguably the tallest living soprano, the soprano who essentially rediscovered that horn for jazz (and in the process introduced Coltrane to the instrument), Lacy here augments his more or less regular mid-'80s set with guitar, harp, and the underated trombone of the "real Ray Anderson," George Lewis. Pleasantly complicated writing and playing, with far more interesting, and interestingly executed, ensemble textures than Gunther Schuller pulled off with Charles Mingus's *Epitaph*—a first instance. Even the normally nettlesome voice of Irene Aebi, a stormer (when she wants to be) and here the frequently does, less "essentially correct" Nino, is bearable.

(5) **ROSIE MITCHELL** *Singer in the Wind* (Victor) — It isn't humor, it isn't "weirdness" — it's just Mr. Mitchell at work—equals-play. In the hands of anyone but Roscoe, the pedal-driven "wind wand" couldn't help but seem like some cornball Wyndham Hill bullsh*t or John Zorn poverty shriek, but this here's a man with an ear for oddness as sound, as *auditory function* — not merely as expedient tripping for the grand (or not so grand) musical pratfall. Which is not to say it isn't *also* that, the latter, nor that it ain't really "funny" compared to the dotted-line silliness of Chicago colleague Lester Bowie's *Brass Fantasy*; these tracks as

me are more no-holds-barred hilarious, while much less bathetic. Compared, likewise, to recent waxings by the forcibly experimental but rarely (these days) funny Anthony Braxton, a sound-for-sound-saker if ever there (real or imaginary) was one, this 1990 whistls gets the nod there too. In the biophysics of left-field mammal noise, Roscoe takes the CAKE.

(6) **DEREK BAILEY & BARR PHILLIPS**/*Figuring* (Itcus) — The writing equivalent of British guitarist Derek Bailey, the basic line would be something like this: **thingsone THINGthingthing ormaybenoteven tho THUH the**

yeah know yuh YUH/YUH thisn't um
which is to say his single-note placement,
all over the map. Barre Phillips, meantime,
is one of the great masters of volume-
modulated *squeaky* arco bass. This is two-me-
free improvisation till you puke, which is t
y it's some kind of wonderful.

By turns jarring, soothing, nothing -
somewhere between cacophony and ... and
what? — at some stages it sounds sort of like

folk music — like folks warming up to play
folk music — at others like a disembodied
sci-fi soundtrack (or chamber music on acid
(or two kids throwing Tinker Toys around the
garage) — but never on any variety of dotted
y'know, or even not so dotted, line. Goes great
with a teakettle whistling in another room.

(7) **ALBERT AYLER**/*The First Recordings* (Vol. 2) (DW) — Dig this one: four thoroughly fantastic '62 performances, previously available (or maybe not) only in Japan, by the man who took saxophone madness ("expression") as far as it has so far been taken. The fact that he died in '70 probably says something

about the level of courage in jazz-at-large ever since. Is Ayler the most sorely missed of all the '60s trailblazers who failed to survive that still (if anything) underrated decade? Well, yeah — him and maybe Eric Dolphy. Coltrane's legacy — authentic astral revelation side by side w/ willful colleague of Alice McLeod — is just too jumbled.

"Ornette-like," if that's the operative historical plug-in — Sonny Rollins-like?? — than they would later sound. He takes a pair of pop-

warhorses — "Softly as in a Mornin' Sunrise," "I Didn't Know What Time I Was" — and some jazz neo-standards — "Moanin'," "Good Bait" — and just fuckin'

Of more than mild archaeological interest is the same Swedish bassist and drummer (Torbjörn Hultcrantz, Sune Spangberg) that Bud Powell used on the club date of six months prior that would posthumously appear on his five-LP set for SteepleChase, *At the Golden Circle*.

(8) **ALBERT AYLER**/*In Memory of Albert Ayler* (Jazz Door) — Sixty-five minutes a Slug's New Year '66: the sheer ferocity of Albert at his peak with a working unit including brother Donald. Recorded, it would seem, with a concealed (or not so concealed) tape machine on somebody's lap, completely at war conversations. Land shark with a machine gun meets cosmic hoodwink meets Irish wedding/funeral meets a herd of wildebeests meets the tricentennial of the French Revolution: the last time, or close to it, any such gamut was run for REAL with so much impunity.

Plus: drumming by Ronald Shannon Jackson from before he'd figured out how to "do it" (and wasn't up to Sonny Murray yet but was *trying*). Notes by multi-reedist Peter Brötzmann, Europe's loudest living overblower.

(9) ORNETTE COLEMAN & PRIME

TIME/Jazz *Johanne Berlin '88* (Repertoire) — Brion Gysin used to tell this story about Ornette's early-'70s trek up the mountains of Morocco to play with the Joujouka, these musicians who've been wailing all sorts of magical etc. for the last billion centuries. Gysin was there for the umpteenth time; it was Ornette's first (and I believe last). The story,

the punchline, was there's this sequence of notes that's supposed to induce in the listener a given olfactory experience — anybody who hears it will actually smell thus and such — but Ornette, to Gysin's satisfaction, did not appear to have smelt it. Meaning: he may have been blowing all right, wailing even, but he (the goddam FATHER, certainly one of 'em, of modern collective improvisation) wasn't

really listening. It's always been my contention that Ornette has never exactly listened to Prime Time, the backup group which accord-

ing to some interviews (but not others) was originally conceived as an electronic counterpart to the *Joujouka* either. Lots of people disagree with me, claiming to hear this subtle interplay, all this rhythmic/harmonic foreground/background blah blah — but I just can't hear it. To me it's just a third-rate rock band playing one thing, shilling for youth sales underneath — and in lame support of — Ornette's still quite Promethean something totally other.

This release, from an East German radio broadcast, is essentially more of same. Prime Time drone on like a field of trained insects while Ornette, all but ignoring them, plays the fire that if they were flammable would instantly engulf and immolate them. He, considered in isolation — as opposed to heard in same — has rarely sounded better, working up to a pretty good froth and fury on the last couple cuts. 'S a good thing we've at least got some documents of him in such tip-top form, and that he's (who knows?) earning a middle-class living.

(D) **BOBBY BRADFORD WITH THE FRANK SULLIVAN TRIO:** *One Night Stand* (Soul Notes) — A title fraught with more than its seems. The album's title track is an explicit, maybe one of those funk-era type LPs by Donaldson or Baby Face Willette with titles like "Sow Belly Blues" and "Good 'n' Greasy" — which this really ain't in the same planet system as. On the other, aside from being a *master trumpeter/cornetist* in the shadow of whom Wynton Marsalis (et al.) can just pass in a hat and forget it, former *Ornette* accomplice Bradford is this educator, ex-banded in the L.A./Pasadena area, teaching music is his fraging livelihood — which doesn't afford him much op to leave town one night stands. When he does, though — well, this one (w/ a pickup trio in Florida, 1986) is a *hour* of a showcase of basic, honest, meaty affirming 'n' no-frills *ju*-do-it.

Presence to *Control*. Oh, Bradford's live CD from '88 with John Carter, if only because there's no synthesizer this time to even momentarily disrupt (fuck me — I'm a freakin' "purist") the sonic urgency.

Good'uns ... yep. On the evidence of which jazz must look incredibly healthy. Hotstuff is being released, all right, but if you check the

tion of these people, everybody's over 50 or dead: not too many jazz newcomers, or even guys under 40, say, are as visionary or adventurous (or "experimental") — or even just flat-out as good — or half as good. Or if they're good (the Marsalis's and the Courtney Pine's and the Harper Brothers and their pop-star kind are not in fact "bad" — they're just pop stars), they themselves would be hard put to acknowledge any past or present umbilical connectedness to the nurture tube of the

Whole Precious (And Still Ongoing) Goddam Thing. Fire is not something they wanna breathe — and fire doesn't sell — and the biophysics of sound is something for biophysicists — and the biophysical workings of the human (under 30) nervous system have been undermined and enfeebled by MTV — and it's much, much too easy to play for an audience of stupid fucks who don't know or care two shits in hell for anything that happened before they were 15 — who don't even know and certainly wouldn't if told care that the competent but to what pop they're being

Sexus is tougher but a kind of retreat of that sort. SexPUNK is the kind of jackass in this regard that you can't even blame. Before they the stupid jacks were fucking back. Bruce Springsteen and Wynton Marsalis, at both on Columbia Records, think about it. Each knows not the diff between the '50s and '60s — not to save his life — but still knows far more of history than he chooses, wishes, judges safe to "share" with his respective head o' partisans. Give 'em a sexus — a sexus of a sexus of a sexus — and tell them it's original — aboriginal — who's to clue 'em otherwise? (If somehow they get wise to the number, in five years — less — you've got more than nubold of opens back at zero.) Jazz, a 70-year-plus open book slab of ongoing, now shares with rock an aversion to ongoing anything but strategic deception. Diversion. Sooner or later it ain't just the audience that's diverted... destroyed... false.

becomes a norm if it isn't already. History equals instant revisionism. And once we lose sight of the true germplasm of etcetera (none — no more! — of this "in the tradition" bullshit — eat shit, those who once knew better: Archie Shepp, Arthur Blythe, David Mur-

I'm a crabby old crank. □

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QUARTER NOTES

BY JONATHAN BOWLE



CAMERATA QUARTET

It isn't often that a concert anywhere seems to be absolutely perfect, without a single flaw or weakness, and offering not a single opening for a critic's cavils or reservations. All the more delightful to encounter such a concert in a cozy jewelry and efforts of art shop. Jones Jewelry on Prospect Street, where for several Sunday evenings I have been enjoying a series of mainly Baroque chamber music concerts provided over by Susan Barrett and Scott Paulson. The culminating experience was a performance by the Camerata Quartet, in a program of Baroque trio sonatas. If you are wondering why a quartet is needed to perform a trio sonata, the reason is that these works regularly feature two treble instruments (violin, or viola, or flute) plus a continuo (usually the harpsichord) and a lower-range melodic instrument (typically a cello, or a double bass, or a viola da gamba, or a cello). Four instruments, then, but really only three components to the contrapuntal interplay that constitutes the heart of this music. In the present case, the treble instrumentalists were Robert Williams (violin) and Susan Barrett (viola), both of them labious musicians, with polished technique and a deep identification with Baroque style.

Williams, Williams, Holman, Barrett

In the playing of both of them, there was a really superb combination of shapely expressiveness and virtuosic display, even the numerous florid ornamentations being given a suave emotional coloration, as well as being executed with ease and brilliance. What was most gratifying was how well the two were matched, in the quality of their playing and in their approach to the music. One was also constantly aware — as in the best chamber music performances — of the way they were listening to each other, responding to each other, and thereby recreating the living dialogue of improvisation, control, and spontaneity intended by the composers.

The continuo players were of equal prowess. Harpsichordist Stefani Walen, whose work I have admired before, managed to introduce a high degree of textural freedom (broken chords, for example) and rhythmic instrumentalism (along with the flute),

compromising the discipline required for the harpsichord's role as support, underpinning, and framework. She also gave the small, delicate instrument a deceptively big and rich sound. The presence of cellist Jennifer Holman further strengthened the impact of the continuo. Holman providing a good, rich, uninhibited tone of her own, along with an assertive vigor that perfectly matched that of Walen. Holman's contribution to the continuo (and thereby to the

leaving the harpsichordist to carry the continuo alone (oops! — with the best of intentions, a critic will always find a cause for misquoting).

All in all, the Camerata Quartet is as good as any group I have ever heard — in concert or on records — playing this repertoire. They ought to have an international reputation. In the meantime, what a pleasure that they are a local organization, so accessible to San Diego lovers of the Baroque.

... a superb balance of learning and playfulness ...

The excellence of the group was demonstrated with particular force by the variety of their program, and the way they negotiated the quite diverse styles of Baroque trio sonata with a sure sense of the unique shape, spirit, and

LETTERS

(continued from page 3)

Elvis Sighting At Penn Station

How wonderful to open up to the delightful "San Diego Confidential" feature in your latest issue (July 25) and see a photo of one of my favorite delinquent New York City landmarks, Pennsylvania Station!

Undoubtedly the majority of your readers are unable to appreciate the significance and lore of this building. It went up in the period when railroads were America's number-one industry and brought the then-largest railroad in the country (the Pennsylvania) into New York City, where it joined up with the Long Island Railroad.

One of my favorite memories of Penn Station occurred in the mid-'30s, when I saw Elvis Presley in the main waiting room, surrounded

by a hazy of hobo-sones. Elvis was still young and beautiful then, his hair not yet dyed from its natural blond to jet-black.

When Penn Station fell, Manhattan went downhill. I left soon afterwards (1968).

Thank you, thank you, for this wonderful memory!

At Silver
Enclaves

Second Time In 15 Years He Felt Compelled To Write

I am writing in response to the July 25 review in the Reader of the Katie Webster show at the Betty Up.

Perhaps I am overly sensitive, having devoted the past 17 years of my life creating what many consider to be one of the finest live music venues of its size in the country, but I was terribly offended and am still very angry about that review.

It appears that Ms. Mackey is either an extremely lonely and bitter person or just plain vicious. She seemed to take pleasure in personally attacking Ms. Webster and the Betty Up. What possible reason could Ms. Mackey have had for saying, "Her breasts hung loose, her body unconvincing in any sort of flattering fit?" What in the hell could that kind of negative journalism have to do with a musical review? This wasn't a beauty contest, although I personally think Katie Webster is an

attractive woman. Ms. Mackey accuses the Betty Up of being a "nude market." The constant references to people's physical appearances indicates that she is far more attuned to the flesh than the people she stands in judgment of. We feel honored to host such talented artists as Katie Webster. She is an extremely gifted piano player and one of the finest female blues performers we have ever had. I cannot understand what Ms. Mackey was hoping to see that night. If she was looking for a dark, smoky, depressing blues environment, then perhaps she should move back to wherever it is she claims to have experienced the real thing.

I do not expect you to only publish flattering reviews about the Betty Up. I can accept criticism. There have been other less-than-flattering comments made about acts we have hosted, but none have been so offensive to me as this one. This is only the second time in the approximately 15 years that I have

been advertising in your publication that I have felt compelled to write you personally and express my resentment. I can overlook the comments she made about the Betty Up as coming from someone who obviously feels more comfortable in a dark, dank, and smoky blues hall somewhere in urban hell. What I cannot overlook is the attack on Ms. Webster, both artistically and personally.

Apparently Ms. Mackey did not eat in our restaurant. It's the only element of the Betty Up she did not slam.

Dave Hedges
Betty Up Tavern
Solana Beach

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BEDROOM CITY

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We ordered corned beef and cabbage (\$30.95), a Cobb salad (\$30.50), and my nine-year-old's favorite turkey sandwich on French bread (\$8.75). It took another half hour for our food to get to our table. My corned beef was lean and without warm, but the turkey sandwich had leaves of my cabbage, the rest were dead raw and cold. The sandwich was one of the better items, but the potato salad that accompanied it was terrible because it stuck in a sea of sweet potato dressing.

Cobb salad is the most popular item at the Surf Club and for good reason. All of the ingredients are fresh and healthy, and the salad is more or less foolproof. We couldn't eat any bread from our basket — it was stale, and the muffins proved either crushed or so stale that I pecked at them. I was disappointed that since the season had just begun, they had ordered too much bread and they served it unsold.

[illegible]

killers, they survive car
the false move, and he'll need
daughter's wedding."

Stark became ill with grief. My husband
goes to the crapper.

We now begin to leave the grounds, through
fields of discarded programs, torn tickets, and
surprised, smiling, old men who thought the limo
parking lot, down a narrow road, through
sawns lengths of abandoned rail ties, over
a grassy field, and through the trees, was
through a trail created by thousands of stamping
feet on the soft earth. I fall into line and
surprised, smiling, old men who thought the limo
parking lot, down a narrow road, through
sawns lengths of abandoned rail ties, over
a grassy field, and through the trees, was
through a trail created by thousands of stamping
feet on the soft earth. I fall into line and

"My wife says if I go to the races one more
time she'll leave me. Boy, I'm sure going to
go."

In my 30 years of visiting the racetrack, I
never heard at the Turf Club. I've always
enjoyed the racing. I can do things that I
and high heels or cover, a straw hat.
On the following Monday, July 29, I actually do
go to the racetrack. I go to the racetrack.
After parking in the valet lot, I head for my
reserved table with my friend and her grand-
daughter. After speaking to the food service
person, I go to the racetrack. I go to the racetrack.

was gone? My friend asked for the first time, "What's the deal?" I told him that the plan of food sale, requested as soon as the first service, was brought to the table just as the service was about to begin. I had not yet ordered dessert, so we would have been still until the ninth race.

My friend then turned to chief John Borge, the charge of Premier Caters. The Turf Club, approximately 70 waiters, three sous-chefs at the Mexican food station, seven at the hot table, and a few others, were all waiting for the bread. But it's a block's walk from the kitchen to some of the tables, and the number of people waiting for the bread was staggering: 900 to 1,000 in the Turf Club, and possibly 500 to private parties and picnics in the clubhouse opposite.

You can see from these numbers that centralization — that is, depending on one kitchen — cannot possibly work for such an event. The only way to handle the food was to have substations on the top level of the Turf Club, which will accommodate two or three restaurants.

I'm very fond of the Del Mar racetrack and rarely miss attending at least once a season. I was there for the 1980-81 season, and that day, and, I won \$SR. I placed the money in my wallet for good luck in the coming year. But on the day that the food is a winner, you just don't want to go.



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
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
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[illegible]

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Regular hours: 11:00 a.m. to 11:00 p.m. / Sunday: 11:00 a.m. to 11:00 p.m. / Monday: 11:00 a.m. to 11:00 p.m. / Tuesday: 11:00 a.m. to 11:00 p.m. / Wednesday: 11:00 a.m. to 11:00 p.m. / Thursday: 11:00 a.m. to 11:00 p.m. / Friday: 11:00 a.m. to 11:00 p.m. / Saturday: 11:00 a.m. to 11:00 p.m. / Sunday: 11:00 a.m. to 11:00 p.m. / Monday: 11:00 a.m. to 11:00 p.m. / Tuesday: 11:00 a.m. to 11:00 p.m. / Wednesday: 11:00 a.m. to 11:00 p.m. / Thursday: 11:00 a.m. to 11:00 p.m. / Friday: 11:00 a.m. to 11:00 p.m. / Saturday: 11:00 a.m. to 11:00 p.m. / Sunday: 11:00 a.m. to 11:00 p.m. / Monday: 11:00 a.m. to 11:00 p.m. / Tuesday: 11:00 a.m. to 11:00 p.m. / Wednesday: 11:00 a.m. to 11:00 p.m. / Thursday: 11:00 a.m. to 11:00 p.m. / Friday: 11:00 a.m. to 11:00 p.m. / Saturday: 11:00 a.m. to 11:00 p.m. / Sunday: 11:00 a.m. to 11:00 p.m. / Monday: 11:00 a.m. to 11:00 p.m. / Tuesday: 11:00 a.m. to 11:00 p.m. / Wednesday: 11:00 a.m. to 11:00 p.m. / Thursday: 11:00 a.m. to 11:00 p.m. / Friday: 11:00 a.m. 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 Fall in love
this evening with
Savannah's
"**** Rating by Channel 10"
Recommended by
David Nelson of the *L.A. Times*
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"The Pizza Bianca is a knockout!"
- Eleanor Widmer

50% OFF DINNER

50% OFF DINNER
with the purchase of another dinner of equal or greater value.
Not valid Friday and Saturday or with any other offer.
Limit one coupon per table. Exp. 5/29/91

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Korean city integrated 883-1811
47328 Cassinette Mesa Blvd.
(1 mile west of 80th in Diane Village Square)

Open for
Dinner
Two-Three
at 4:30 pm

Major
credit cards
accepted

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D'AMICO'S
Pizza & Italian Restaurant

2 Dinners for \$9.95
Choose from lasagne,
linguini w/ clam sauce,
fettuccini alfredo,
eggplant parmesan
w/ spaghetti.
Includes salad & bread.
(Dine-in only)

**Extra-Large
18" Pizza**
Any 3 toppings:
\$12.95

Large 16" Pizza
Any 3 toppings:
\$7.99
Pick-up or dine-in

2322 El Cajon Blvd. (near Texas St.) 291-5679

Open six days a week. • Assorted Tuckers
Expires 8/28/91 • M/C/VISA • No checks
1 coupon per special

San Diego Reader August 15, 1991

and the beach is just a few steps away. The hotel is a beautiful, modern building with a large swimming pool and a tennis court. The hotel is a great place to stay for a weekend or a week. The hotel is a great place to stay for a weekend or a week.

CHIEF LOAN 1102 Lakeland Avenue, Colorado Springs, CO 80901. (303) 596-1102. This is a new hotel with a large swimming pool and a tennis court. The hotel is a great place to stay for a weekend or a week. The hotel is a great place to stay for a weekend or a week.

RAE'S SOUTH BEACH 1102 Lakeland Avenue, Colorado Springs, CO 80901. (303) 596-1102. This is a new hotel with a large swimming pool and a tennis court. The hotel is a great place to stay for a weekend or a week. The hotel is a great place to stay for a weekend or a week.

THE COAST 1102 Lakeland Avenue, Colorado Springs, CO 80901. (303) 596-1102. This is a new hotel with a large swimming pool and a tennis court. The hotel is a great place to stay for a weekend or a week. The hotel is a great place to stay for a weekend or a week.

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**Sportsmen's
Sea Foods**

FRESH FISH MARKET & RESTAURANT

**WHOLE
BSTER \$15.99**
good Thurs., Avg. 15-Sun., Avg. 18
W/season only
1 am-6 pm - Fri-Sun, 11 am-7 pm - Mon., 11 am-4 pm
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2 PRICE
GISE
FAT • NO CHOLESTEROL
9 CALORIES PER OUNCE
The ultimate frozen dessert!
For medium only. Limit one coupon
per customer. Expires 8/28/92

next to Boney's) • 581-0108

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CARNEY'S • Continental and California cuisine, 802 Fifth Avenue, downtown, 233-4935; to midnight.

**one complimentary
dinner entrée**
a second dinner entrée of equal or
value is purchased. Up to \$9 value.

**Mexican dishes prepared
daily from the freshest**

ingredients.

Established 1960
8199 Claremont Mesa Blvd.
560-4336

Valid any evening
with ad through 8/31/91

Not valid at Ocean Beach location

PASTA
DINNER FOR

DINNER FOR TWO \$14⁹⁵
2 full orders of pasta (pasta & sauces, prepared fresh daily), garlic bread, choice of soup or salad, 60 oz. pitcher of beer or 1/2 carafe of wine.
Expires 8/29/91.
With this coupon.

We're a totally smokin' hot restaurant!

4690 Conroy St., Ste. 111
San Diego, CA 92108

268-CAFE (2233)

[illegible][illegible]

every night except late and Mondays.
OPEN NIGHTS 8:00-11:00 Monday-Friday. Drink specials 10:00-11:00. Live music 10:00-11:00. Free live jazz 11:00-12:00.

A GRAB TAWL, Spanish tapas Friday, 8:00-11:00. Dinner 12:00-2:00. 340-8272. Tasteless Thursday 11:00-12:00. Pilsner and Sars Thursday 11:00-12:00.

DOO'S ITALIAN RESTAURANT, 7252 Broadway, Long Beach 409-8601. Sunday through Thursday 11:00-12:00. Pilsner and Sars Thursday 11:00-12:00.

ITALY, CROCE, 6001 University Avenue, East San Diego 438-2193. To midnight on Thursdays. **LAITRE PIERRE**, 6502 La Tijera Boulevard, La Jolla 498-2111. Open to 11:00 p.m. Monday through Saturday.

KINGSTON'S FIRST AVENUE, 1065 First Avenue, Kingston Hotel between Broadway and C Street, 232-4146. Call for the current hours from 11:00 p.m. Friday and Saturday.

MARDIAN'S CYSARTS, 1546 University Avenue, San Diego 534-1111. Open 11:00 p.m. to 1:00 a.m. Monday through Saturday.

KHYBER PASS
2 for 1 Dinner Special
Buy first entree at regular price, get second of equal or less value free. (Limit up to \$7.2)
Must present ad when ordering.
Live Sitar & Tabla!
Endless & electrifying rhythms await.

renowned tabla player Subhan Chatterjee
with Alok Das Gupta (Sitar) in
Kearny Mesa these nights only

Box locations:
3165 HOLLYCROFT • 724-8000
(at Midway)
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(near Square)

2 coupons per table. Expires 9-26-91 with this ad.

Ashoka

CUISINE OF INDIA
AWARD WINNING

**FREE
DINNER**

When you purchase one of
equal or greater value
(Up to \$10.95 value)
15% gratuity will be added to
check before discount.
Not valid Fri., Sat., F.
Holidays. Exp. 8/21/91.

**ALL-YOU-
CAN-EAT
BUFFET
LUNCH**

\$6.95

Every day with coupon
through 8/21/91.
Reg. \$8.95

Open 7 days lunch & dinner
10000 Camel Ave. #4 6263

(2nd floor corner of lower Girard and Prospect St.)

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Try our new
dinner menu
prepared
by chef Jim Hill

Perfect for before &
after the theater.

Complimentary valet
parking after 5 pm.

939 Fourth Avenue
231-8500
Across from
Horton Plaza in the historic
Goswami Quarter

Offer expires 8-31-01. No cash-out.

**ALL-YOU-EAT
SUSHI PLATE**
\$12⁹⁵
per person
5-9 pm nightly

**DINNER
SPECIAL**
\$8⁹⁵

FORK DUMPLING.
DIED GOZAKS...
**California Club
Sushi Bar
and Restaurant**
5522 El Camino Blvd. 287 1593
Monday-Saturday
Sun-Thurs 11am-2pm
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for 2 people
El Camino Blvd.
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OPEN UNTIL 3 AM

76°
ChickenNest

FREE
Buy 12 meat chicken dinners for \$9.99 and get 2nd dinner FREE. Each dinner includes half-chicken, soup or salad, green beans, rice, roll & butter.
Not valid with any other discount. Served 11 am-8 pm.
Expires 8-29-91
Dinner for one only

STUDENT SPECIAL
1/4 roast chicken, soup or salad, rice, vegetable, roll & butter
Lunch \$3.99 Dinner \$4.99
Not valid with any other discount.
Expires 8-29-91
Dinner for one only

6940 Alvarado Road • La Mesa

(I-8 at 70th Street) • 582-8207
Open 11 am-9 pm every day

[illegible]

EX-MEX
BATTER FOR TWO!
\$10.95 \$16.95 value



**HARBROILED CHICKENS,
MEXI-FRIES, 2 CRISPY TACOS
OR CHANGAS, 2 FLAUTAS,
CHADAS AND 2 PLATES OF
TAMIS, TORTILLAS & SALSA.**

Only one to go gets the substitution.
Other offers that valid during hours.

TEX-MEX *Plus*
\$9.95
from
**HALF-
PRICED**
Margaritas
(maximum of 2 per person)

Red Onion
MEX GRILL

**SAN DIEGO, Belmont Park
3125 Ocean Front Walk
(619) 488-9040**

OFFER VALID AUGUST 2 - AUGUST 29, 1991

LARGE PIZZA
with any two toppings only
\$7.99*

Each additional topping \$1.20
Expires 9/15/91

*40¢ pizza box plus sales tax.

Sanfilippo's
Italian Cuisine
Dining under five stars

3515 5th Ave., San Diego, CA 299-6080

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CATERING ... | Visit our



lunch, dinner or delicious hors d'oeuvres at Your Place or Ours. Call for information.

SUNDAY MARGARITA BRUNCH

\$5.95

Your Choice of 9 Delicious Entrees.
Includes complimentary Margarita or Bloody Mary

CASA MACHADO

Montgomery Airport 282-1571

Beautifully Decorated Enclosed Patio - A Great Place for Meetings, Receptions, Birthdays, Weddings, Etc.



San Diego Reader August 15, 1991 43

SIZZLING SUMMER SPECIALS!

...BE GUEST-READY!

EASY — CONTEMPORARY — HEALTHY
NOW MORE AFFORDABLE...NOW MORE APPEALING

FOAM FLIP-OUT\$59
AIR BEDS\$99

A SOFA THAT'S A BED THAT'S A LOUNGE

\$99

Single reg. \$139

STUDIO III
Versatile and
affordable, converts
from sofa to lounge to
bed in seconds. All
three functions, one
low price. Priced with
futon. Available in
single, twin, full,
queen & king.

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HUGE SELECTION!
Choose from a wide variety of styles, colors, materials
and to materials. No other store offers you
such a selection.

FINEST MATERIALS!
Only the highest quality fabrics, colors, and fiber
materials are used in Zep's furniture production. The result
is a premium quality product that will give you years of
pleasure and enjoyment.

CRAFTSMANSHIP
Since 1960, Zep's has been producing and selling
furniture to thousands of satisfied customers.
Futons made of: Cotton • Cotton/Osborn
Long Staple Cotton • Cotton/Wool Blend

FUTONS

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**IMMEDIATE DELIVERY
AVAILABLE!**

EXTENDED SUMMER HOURS

LAGUNA SOFA SLEEPER
LAGUNA SWING FRAME
Exotic hardwood and traditional futon.

\$299

reg. \$399

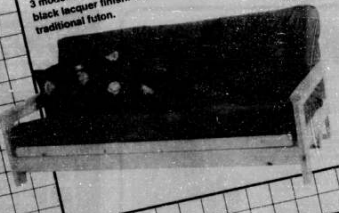


KIDS' BUNK BEDS — SOLID OAK\$399
ROCKING SLING CHAIRS\$89

OAK SOFA SLEEPER
LA COSTA SOFA SLEEPER
3 models. Solid oak frame, natural &
black lacquer finish. Price includes
traditional futon.

\$299

reg. \$399.95



**THE BEST PRICES ON THE LARGEST SELECTION OF
QUALITY FUTONS AND FUTON FRAMES IN SAN DIEGO**

PACIFIC BEACH
1453 Garnet
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NORTH PARK
3081 University
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MIRAMAR
7050 Miramar
Near Production
Next to Winjaka
549-7373

CHULA VISTA
118 Broadway
586-7910

OCEANSIDE
2216 El Camino
Real
721-5477

SAN MARCOS
730 Nordahl Pk.
Next to Basin Robbins
432-2082

**90 DAYS
SAME AS CASH
FINANCING
AVAILABLE**

SECTION TWO EVENTS THEATER MUSIC & FILM



A WING AND A PRAYER

Continuing Report on Sol III, to
Bendgate High Council, from
Special Envoy

I have further disturbing details
about the cultural level of this
planet, to add to my previous
negative reports.

I have discovered a particularly
heinous institution called the "air
show." The immediate occasion
for my investigation is an annual
air show at a location called
Monterey in San Diego, California,
USA, North America, to be held
this weekend. Apparently other
such shows are regularly held
elsewhere on the planet as well.
The very existence of these shows
reveals what the people of Sol III
are really like.

Airplanes, I should explain, are
flying machines propelled by fossil
fuels. Each flight uses huge
quantities of these irreplaceable
resources and pollutes the planet's
atmosphere with poisons. Since
the chief aim of "human beings"
seems to be to deplete and ruin
their natural environment, they
are particularly fond of airplanes,
which accomplish both ends so
efficiently. One of the purposes of
air shows is to celebrate this
spectacularly wasteful and
destructive activity.

It is even more destructive than
you might think. The population of
Sol III is divided into
"nations," each of which

(continued on page 3, col. 1)

KING BASIL

Suppose you're in low but
terribly broke. Should you borrow
money for a candlelight dinner,
hook your computer to buy a gift,
stay up all night trying to
compose a significant poem?
None of these sacrifices is
necessary. Just hot-foot it to your
nearest vegetable market and
purchase a sprig of fresh basil.

Then present it with a flourish
and remark in lofty tones, "The
better to love you with, my dear."
From the days of antiquity, basil
has been regarded as an
aphrodisiac whose very aroma
would send the loved one
swooning — physicians warned
that its scent could addle the
brain. When ingested, it not only
cleansed the breath but in effect
was considered ravishing.

Basil was also linked to both
pagan and Christian rituals. Its
name derives from the Greek
basilikos, which means "kingly,"
and in some places only the king
himself cut the first basil of the
season with a golden sickle.
The Greeks, who claimed to
have a word and a use for
everything, regarded basil as
suitable for lovemaking,
morning, and embalming.
Egyptians combined basil with
myrrh and incense for an offering
to the gods, while in Morocco it
was planted around doors to keep
out mosquitoes.

As a kitchen herb (related to
mint), it has allegedly been in use
since A.D. 800, when a Greek

(continued on page 3, col. 2)

ROPE-A-DOPE

At the last big fight in the
Spens Arena, Muhammad Ali
still had his muscles. Howard
Cosell hadn't yet renounced
professional boxing, and Ken
Norris was a contender. It was
March 31, 1973,
and Norton broke
Ali's jaw in the
first round, then
won a split
decision in the
non-title bout.
Although Cosell,
the ringside
announcer for
ABC, later ripped
Norton as "a
third-rate club
fighter," the
San Diego Union
claimed that the
11,884 bystanders
saw "the highest
drama ever
witnessed in a
local fighting
pit." Norton
credited part of
his success to his
hypnotist,
Dr. Michael
Dean, which gave
a boost to Dean's
nightclub novelty
act. But knowing
wise, it's all been
(continued on
page 4, col. 1)



Terry Norris, Brett Lally

CALLING A SHOVEL A SPADE

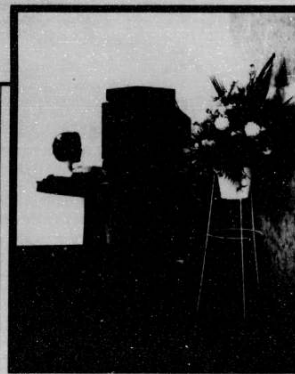
PS. 1, a New York gallery-cum-
performance-space, burst into
prominence during the early
1980s, when the whole nation
was gripped by the gallery-cum-
performance-space craze of the
Soho Gallery in downtown
New York.

It was the availability
of these spaces, more than any
other factor, that encouraged the
decade's boom in performance art,
installation art, and other big-
concept projects that blurred the
line between gallery exhibitions
and theater.

As spillover from these spaces,
every subway station and alleyway
soon had its own little man-
gled exhibit — black-paint
silhouettes of men and dogs
poking minimalist guitars who
stood stock-still on subway steps
and played the same chord for
hours on end. Keith Haring's
chalk-scribbles of radiant babies.

This sort of work seems linked
inextricably to urban grime, thus
it comes as a bit of a jolt to think
of such a radically PS. 1 exhibit
as David Hammons's *Raining the
Bubble* being featured at the very
dick, very tidy San Diego
Museum of Contemporary Art.

Hammons is the fellow who puts
Coke bottles on bushes and
(continued on page 6, col. 3)



A Fan

HELP KEEP FREE

NEWSPAPERS FREE.

Oppose unfair sales taxes now!

This publication, like many free distribution newspapers throughout California, is in danger of being taxed out of existence by this discriminatory new sales tax law (AB-2181) recently enacted by the Governor and legislature. Publications like this one – and NO OTHER MEDIA – are now taxed on paper, ink, photographs and labor used in the printing process! We are not opposed to paying our fair share of taxes. But we are outraged by, and vehemently against, any tax that strikes at the heart of the freedom of the press.

By singling out free publications such as this one – along with college newspapers, ethnic publications and other free distribution local community papers – in effect the state has censured and weakened newspapers that cannot pass the costs of the tax along to their readers. Radio, television and local cable TV are not taxed under this new levy. Free newspapers are taxed at a rate up to approximately 400% more than media giants like daily newspapers.

Ironically, junk-mail advertising and "shopper" papers that have no news at all are exempt from the tax – but advertising inserts placed in free publications ARE taxed! Many large daily newspapers have already raised their subscription prices to more than cover their discounted tax on circulation revenue. **THESE DAILY NEWSPAPERS PAY NO TAXES** on paper, ink, photographs or labor.

If you want to preserve your right to receive and read this newspaper, **PLEASE ACT NOW!**

We'd like you to join us by calling or writing Governor Pete Wilson, your state senator and your assemblyperson.

Tell them you want them to support Assembly Bill No. 23 (Burton AB-23). This bill was introduced by Assemblyman John Burton and will exempt the Reader and all other local free newspapers and periodicals from the sales tax. Please help us in keeping the free and independent press truly free.

Thank You

GOVERNOR PETE WILSON
PHONE: (916) 445-2841 or (916) 445-2864
WRITE: State Capitol, Sacramento, CA 95814

SENATOR WADIE DEDDEH
(State Revenue & Tax Committee)
PHONE: (619) 427-7080 Fax: (619) 426-7369
WRITE: 430 Davidson Street, Suite C, Chula Vista, CA 91910

ASSEMBLYPERSON TRICIA HUNTER
(Assembly Revenue & Tax Committee)
PHONE: (619) 489-8924 Fax: (619) 237-7121
WRITE: 365 West 2nd Avenue, Suite 208, Escondido, CA 92025

A WING AND A PRAYER

(continued from page 6)
consider itself better than all the others. The nations demonstrate their superiority by killing each other with mechanical weapons, many of which are carried by airplanes. The sponsor of the Minuteman Air Show is in fact a branch of the national killing-structure ("the military"), and the site is a "naval air station." Professional navy pilots, organized in a group called the Blue Angels, will take part in the show, flying military airplanes such as the "jet fighters, F-4 Phantom" and many other kinds of fast planes) in



tricky maneuvers called "aerobatic acts." Such maneuvers, which are aimed at entertaining the crowd of approximately one million people, are of course extremely dangerous. The spectators, who are representative of their species, become highly excited at any contact with speed, with machines, and with danger; that

is why they come to these shows. My mind-mechanics have indicated that in most of their minds, sometimes overtly and sometimes in a hidden fashion, the spectators are waiting for an airplane crash, if possible a fatal one, which will destroy the pilots as well as a considerable segment of the onlookers. Such crashes do in fact take place from time to time. In addition to the military displays, there are similarly dangerous flying acts by civilians in stunt planes like Red Light Air Force, the Roll Models, the Sierra Aces, and others. These can also result in exciting crashes.

One of the reasons the military forces sponsor air shows is to whip up the enthusiasm of ordinary citizens, so that they will approve the huge amounts of money the national government spends on airplanes and weapons of destruction. The nation USA

recently could itself in military expenses during a short "war" (a name for extensive legitimated murder) aimed at a distant nation. This war consisted in the killing of large numbers of people and the demolition of much of their country, in order to restore a repressive feudal monarch to his throne in another nation.

Citizens of the USA are terribly proud of themselves for this achievement, and the forthcoming air show will attempt to capitalize on their pride and bloodthirstiness by displaying (on six acres of the base) some of the weapons used in the recent triumph: the F-117A Stealth fighter and the Patriot missile "Scudbuster." Other airplanes, used in previous wars and (as the sponsor and spectators hope) to be used in future wars, will also be shown.

The advertisement for this primitive festival of animal

aggression characterizes it as "the summer's best bet for family fun." I strongly recommend that the Beleguene High Council short its project of making friendly contact with Sol III. Let us return to this planet at some time in the future, when the human race will have acquired some of the basic characteristics of civilization. Two million years seems reasonable.

If the Council needs precise details: the NAS Minuteman Air Show will take place Saturday, August 17, and Sunday, August 18, at the Minuteman Naval Air Station. The aerobatic displays (Blue Angels), skydiving, and other spectacular events will begin at 10:30 a.m. on Saturday

(continued on page 6)

MORE BANK FOR THE BUCK.



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College is expensive enough as it is. That's why Wells Fargo has designed Student ATM Checking® just for you – at only \$4.50 per month. Do all your banking through the Wells Fargo Express® ATM and you'll get:

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Open a checking account or apply for a credit card now, and we'll toss in a free poster. Sign up for both, and you'll get a free T-shirt.

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San Diego Reader August 15, 1991 3

(continued from page 3)
Parking and admission are free. For further information, residents of Earth should phone 537-4119. For information about a bus tour to the show from downtown, they may phone 293-3480.

—Scott Sturtevant,
Special Envoys

ROPE-ADOPE

(continued from page 6)
downhill in San Diego ever since. The fight was a turning point for Ali, who Coell and most other "experts" claimed was washed up after his San Diego defeat. Ali went on to beat Normie in a rematch five months later, then vanquished Joe Frazier in New York, K.O. George Foreman to regain the heavyweight championship in



Zaire's "Rumble in the Jungle," and knocked out Frazier two years later in the "Thrilla in Manila," proving once again that for sporting greats, San Diego is a place best seen in a mirror-image.

This truman will be tested Saturday night, when WBC Super

Welterweight Champion Terry Norris defends his title against Brent Lally in the first world championship bout held in San Diego since 1908. Norris, who lives in Alpine, has streaked into boxing history by dispatching three legends within a year: John "The Bear" Mugger, "Sugar" Ray Leonard, and Donald Curry. The "experts" are not giving the underdog Lally much of a chance, which means it may be a good fight.

The match will be a crucial gauge of San Diego's suitability as a venue for major slugs. Scott Woodworth, a native San Diego, who is co-promoting the fight with Dan Gossens, a nationally known boxing promoter, declares, "The stakes are high. It would be very difficult to bring a show like this to San Diego if we didn't get a good turnout for this." The

promoters are hoping to draw fans from both Mexico and Los Angeles, as well as from here. And to help ensure a packed house, Woodworth says tickets have been priced low — a relative term in the boxing world. Ringside seats, which are all sold out, were for \$300. The other ticket prices range from \$40, through \$150, \$100, \$50, \$40, and a block of 4000 seats at \$25. (Ringside seats for fights in Las Vegas go for \$600.) Woodworth hopes that when HBO, which is televising the main event, pans around the arena, there will not be a sea of empty chairs to prove the nation what a crappy sports town this is. To help avoid such an embarrassment, the arena will be the last hour in the Coliseum, in December, 1979, the glory days

(continued on page 6)

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Discover Great Expectations ... a wonderfully easy, unpressured alternative to the Single Scene.

How We Work

Great Expectations is designed for people who want to enlarge their circle of prospective partners. We make meeting qualified single people easier. Our exclusive video viewing services give you a look at the person you want to meet, in comfort and privacy. You can meet about them even before you want to meet, and when they're in "Mutual Consent" Great Expectations will put the two of you in touch. Your name and telephone number are given only to those whom you want to meet and who want to meet you!

Why We Work

Our exclusive video viewing service reduces your apprehensions, risks and search time in dating. You can see prospective partners in our up-to-date video library of single men and women in unpressured privacy. At your leisure, you evaluate their appearance, character, intelligence, sense of humor... that's what you want to know. Some of our highest members were extremely skeptical when they first learned about us, but they were soon convinced enough to want to see for themselves what we had to offer. Over 1,200 members have met and married through G.E., and our reputation continues to grow!

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Fun, fun, and more fun. When you use our services, you get to spend time with the right person, rather than looking for the right person. That makes the more exciting. We won't try to match-make or second-guess you. We believe that the best person to find someone is YOU. Our track record is conclusive. We believe that you will be fascinated by both the process and the results. You are gaining a sophisticated, successful, confidential resource for meeting the kind of person you are looking for in a relaxed, comfortable, professional environment that puts you at ease.

See for Yourself

Meeting someone wonderful is not important to leave to chance! We provide a relaxed, comfortable professional environment that puts you at ease. No more awkward blind dates or crummy single bars. No more wasted time with the wrong people. Now you have the option of choosing only those fascinating singles who appeal to you the most. Please take a few minutes to complete the questionnaire and drop it in the mail box. Join over 100,000 members of our 27 centers who have our system of screening people dignified and extremely successful.

How to Mail

1. Cut page out of newspaper along cut marks.
2. Fold back, down center.
3. Following fold marks, fold three times with short flap tucked inside, and tape to close securely.
4. Be sure you attach Business Reply Address Stamp is visible.

Barry Manilow

Boxing (Not in 1991)
September 12, 13

Shoreline
September 14

San Diego
September 15

San Diego
September 16

San Diego
September 17

San Diego
September 18

San Diego
September 19

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September 26

San Diego
September 27

San Diego
September 28

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September 29

San Diego
September 30

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(from a flat or balloon)

- Being a friend and receive 10% off
- Voice included
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Call Bungee for reservations (619) 432-8817

New 72-foot freefall
Viso • M/C • Am Ex • Qalima
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TOWERING Tent Sale!

Saturday, August 24 ■ 8:00 am - 5:00 pm

This is it — Road Runner Sports' tent sale extravaganza! Your chance to enjoy the biggest savings of the year on running & fitnesswear!

1,000s of ITEMS MARKED WAY BELOW COST!

Whatever your sport — running, walking, hiking, swimming, volleyball, aerobics, weightlifting or tennis — you'll find what you need at our massive tent sale. Save \$\$\$ on every item in our gigantic inventory!

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SUMMERFEST

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ONLY WEST COAST APPEARANCE THIS YEAR!

presented by **André Previn Jazz Trio**

André Previn, piano;
Ray Brown, bass;
Mundell Lowe, guitar

Special Benefit Concert
Saturday, August 24, 8:00 p.m.
Copley Symphony Hall
1245 Seventh Avenue
San Diego

Tickets from \$12.50 to \$125 are on sale now. Proceeds benefit SummerFest.

André Previn will also be performing and conducting chamber music for SummerFest on the following dates:
• Friday, August 23, 8 p.m. • Tuesday, August 27, 8 p.m.
• Friday, August 30, 8 p.m.

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"As our relationship has developed, our love for each other has grown deeper and stronger. We're looking forward to a life full of love and happiness. It would not have been possible without Great Expectations. Thanks for helping us together!"

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"I've asked so many how to meet someone on December 31, 1991 and I've said 'I don't know' but I've found the answer. I've found a great woman. I've found a great man. I've found a great relationship. I've found a great future."

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Great Expectations Confidential Profile Form

Please tell me more about how GREAT EXPECTATIONS can help me enlarge my circle of prospective partners. So you may evaluate my requirements and my personal qualifications, I have completed the Confidential Preliminary Profile Form below. Understand all information will be held in strictest confidence and that I may view your special introductory videotape without cost or obligation.

About The Person You Are Seeking—Preliminary Profile

Age: From _____ To _____
☐ Does not matter
 Appearance: ☐ Very attractive ☐ Attractive ☐ Average ☐ Does not matter
 Ethnicity: ☐ White ☐ No ☐ Does not matter
 Religion: ☐ Protestant ☐ Catholic ☐ Jewish ☐ None ☐ Other (Please specify) _____
 Where They Live: ☐ Within 5 miles ☐ Within 10 miles ☐ Does not matter
 Education: ☐ Advanced Degree ☐ Masters ☐ 4-year College/University ☐ J.K. College ☐ High School
 Occupation: ☐ Professional ☐ Managerial ☐ Technical ☐ Skilled/Office ☐ Arts/Entertainment ☐ Unemployed
 Athletic Interests: ☐ Very active ☐ Active ☐ Occasionally ☐ Does not matter

About Yourself—Preliminary Profile

My Social Situation Is As Follows:
☐ I am new to this area
☐ I do not meet enough quality people
☐ I am too busy to look for people
☐ I have not been dating in _____ months
 I Have: ☐ Never been married ☐ Been divorced _____ years _____ months ☐ Been separated _____ years _____ months ☐ Been widowed _____ years _____ months
 My Annual Income Is: ☐ Under \$12,000 ☐ \$12,000 to \$15,000 ☐ \$15,000 to \$20,000 ☐ \$20,000 to \$25,000 ☐ \$25,000 to \$30,000 ☐ \$30,000 to \$35,000 ☐ \$35,000 to \$40,000 ☐ \$40,000 to \$45,000 ☐ \$45,000 to \$50,000 ☐ \$50,000 to \$55,000 ☐ \$55,000 to \$60,000 ☐ \$60,000 to \$65,000 ☐ \$65,000 to \$70,000 ☐ \$70,000 to \$75,000 ☐ \$75,000 to \$80,000 ☐ \$80,000 to \$85,000 ☐ \$85,000 to \$90,000 ☐ \$90,000 to \$95,000 ☐ \$95,000 to \$100,000 ☐ \$100,000 to \$105,000 ☐ \$105,000 to \$110,000 ☐ \$110,000 to \$115,000 ☐ \$115,000 to \$120,000 ☐ \$120,000 to \$125,000 ☐ \$125,000 to \$130,000 ☐ \$130,000 to \$135,000 ☐ \$135,000 to \$140,000 ☐ \$140,000 to \$145,000 ☐ \$145,000 to \$150,000 ☐ \$150,000 to \$155,000 ☐ \$155,000 to \$160,000 ☐ \$160,000 to \$165,000 ☐ \$165,000 to \$170,000 ☐ \$170,000 to \$175,000 ☐ \$175,000 to \$180,000 ☐ \$180,000 to \$185,000 ☐ \$185,000 to \$190,000 ☐ \$190,000 to \$195,000 ☐ \$195,000 to \$200,000 ☐ \$200,000 to \$205,000 ☐ \$205,000 to 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(continued from page 4)
were long gone. The Coliseum is now a retail furniture store, and Spud Murphy is dead, killed two years ago during a sparring session in his father's gym at 11th and Broadway.

Local boxing has not had a permanent venue since the Coliseum closed. Roller rinks, theaters, convention centers, even the San Diego Stadium parking lot have played host to the sparse crowds of diehards who last for the passion of men trying to beat one another senseless. The pugilistic prospects — Kanchen, Mitchell, Aguine, Deluca, and many others — have come and gone (mostly gone), while the promoters have lost more money than they'll admit.

The one place everyone agreed should have boxing was the Sports Arena, but it was always too expensive to rent. Two years ago, that changed with new arena management, and several fight cards have been presented, to less than massive turnout. Now, finally, fight fans have what they say they always wanted: a major fight, including glitter (Gene Hackman, Tony Danza, George Foreman, hey, you gotta start somewhere), and national

television exposure. Will the hometown crowd lay down the cash for it? And even if the fight is well attended and more major fights follow, how many times can a person spend 100 bucks on a fight ticket, especially when the main event is available for much less on HBO?

In the upcoming event, two other championship titles will be on the line in the undercard, including the NABF cruiserweight crown, which will go to either Orlan Norris, Terry's big brother, or Jesse Shesby. Gabriel Ruelas will be defending his junior lightweight belt. In all, there will be three 12-round bouts, one 10-round, and two stand-by fights in case of an early knockout. The fight begins at 5:35 p.m.; the main event will probably start at about 7:00. For more information, call the Sports Arena box office at 234-4176.

— Neal Matthews

CALLING A SHOVEL A SPADE

(continued from page 3)

uturns on trees, makes "body prints" of his mangrove-measured body, and builds elaborate installations out of basketballs, human hair, mud, and deep-fried chicken wings.

One thing that should heighten the level of ambience: gubbins is a that the museum is uncharacteristically inviting the general public to the Hammons opening Saturday night. It looks to be more street festival than art reception. The museum will be selling food and drinks and entertaining us with live jazz and a troupe of basketball players.

Basketball players? Well, yes — basketball is a favorite Hammons motif. The artist is a 45-year-old 5'8" African-American who spent his childhood as a basketball addict. "[Basketball] wasn't about height then," he told Sports Illustrated last December. "When it became all about being tall, it took me out of the game. This is my revenge."

This "revenge" refers to one of Hammons's best-known pieces,



"Bird"

Higher Goals, a 1986 installation consisting of a series of basketball hoops and backboards set atop telephone poles 20 to 30 feet high. He originally erected his hoops in dirt lots in Harlem and Brooklyn. When SI asked him to explain their social relevance, he replied: "It's an antibasketball

sculpture. Basketball has become a problem in the black community because kids aren't getting an education.... You should have higher goals in life than basketball."

If all Hammons did were basketball sculptures, it would be possible to dismiss him as a sort of gallery-space Clarence Thomas. But the messages are subtler than the sly artist is willing to let on. Take A Pin — an assemblage consisting of a palm-leaf fan, a table, and a TV and VCR playing a tape of Malcolm X. The word played on "fan," like the politically charged content of the video, distances us from the mundanity simple joke the TV watcher (a player head) is less alone than the image of the dead man on the tube.

Hammons's puns and takeoffs on African-American themes tease us into thinking he's making some profound, inscrutable statement about race. But then you look at a dozen more pieces, and the penny drops: Hey! This isn't ethnic art at all. It's neo-surrealism, satirical in form, and with a pop-artistic content that happens to be drawn from black urban America.

Hammons plans his work with (continued on page 9)

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The North County Jitterbug Club is 3 hours of Jitterbug and West Coast Swing dancing held every Sunday night from 7:00 to 10:00pm at the La Jolla Fire House. Open to the Public. Non-smoking Environment. Plenty of Parking. Free Dance Lesson at 7:30. Admission is \$5. The La Jolla Fire House is located at 7877 Herschel Ave. in downtown La Jolla, one block East of Prospect Ave. at the intersection of Wall Street.

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— Margot Sheehan

— Eleanor Widmer

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cooler days, interspersed with occasional heat waves brought on by Santa Ana conditions — dry, hot winds that sweep down the mountain slopes from the interior.

"Out of Kensington," Walkabout International is sponsoring a one-and-a-half- to two-hour walk around Kensington on Friday, August 16, at 6:30 p.m. Meet in front of the library

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8:30 a.m., at the Casa de Balboa building in Balboa Park (street level). A guide from the society will provide a historical perspective on the buildings along El Prado. Day-of-even entry will take place at the Casa de Balboa; there is a fee to participate.

San Diego Reader August 15, 1993

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Animation Festival, Spike and Mike's sixth annual Best of the Festival of Animation Summer Show continues at the San Diego Museum

Join Justin Hayward,
John Lodge and the rest

San Diego Reader August 15, 1991

San Diego Reader August 15, 1991

READER'S GUIDE TO LOCAL EVENTS

"Bugsy" Sanctions, the San Diego Public Library's Monday Night Film Series continues on August 19, with director Akira Kurosawa's 1943 story of the rise of yakuza in Japan to justice in 19th-century Japan. It will show in the third floor auditorium of the San Diego Public Library, beginning at 7 p.m. The main library is located at 820 E. Street, downtown. Admission is free. Call 246-5489 for more information.

"Wisdom of the Dream," the second part of a British television series that introduces concepts to the work of psychologist Carl Jung will be shown at the Friends of Jung Center, 3521 Front Street, Hillcrest, Wednesday, August 21, at 7 p.m. This installment compares a series of interviews with Marie-Louise von Flatt, Robert Johnson, James Hillman, and others that reveal Jung's enduring influence. For ticket information, call 294-0364.

"Last Tango in Paris," the San Diego Museum of Contemporary Art's "Bernardo Bertolucci: Four Early Works" film festival continues on Wednesday, August 21, at 7:30 p.m., with a screening of the director's controversial 1972 effort starring Marlon Brando as a man coming to terms with the primal nature of relationships. It will be shown in the museum's Sherman Auditorium, 1300 Prospect Street, La Jolla. For ticket information, call 494-5541.

"Our Revolution," a documentary film pertaining to the post-Communist cultural area scene in Praha, Czechoslovakia, will be shown next Thursday, August 22, at 8 p.m., in the third floor auditorium at the main public library, 820 E. Street, downtown. The movie was made by Martin Tereš, art consultant for the San Diego Commission of Art and Culture, on an official trip to Eastern Europe to record the cultural changes taking place in Praha after the "Velvet Revolution" — the overthrow of the Communist regime. Czechoslovakian President Václav Havel, will be present at 7 p.m. to comment on the film and present Tereš's upcoming collection of articles, jokes, and publications of the revolution (called "The Transition Zone") that will be on view later the month at the Installation Gallery. Admission is free. Call 232-4953 for more information.

MUSIC

The Symphony in Sonnet the San Diego Symphony's "SummerTape" concert series continues Friday and Saturday, August 16 and 17, with "On Your Feet," offering classical dance music selections, including Frederic's *Ballet* and Jullia's *Chaconne*. Tickets \$10-\$25.

Stearns's Festival Suite Cynthia Gregory and other members of the American Ballet Theatre will dance, with conductor Norman Lenden leading the symphony and the San Diego Symphony Big Band. Chaconne through a program of big-band dance music featuring solos by Glenn Miller, Benny Goodman, Tommy Dorsey, and Artie Shaw.

A SummerTape EXTRA concert on Monday, August 19, will feature flutist Jean-Pierre Rampel and harpist Michelle Norman. On Wednesday and Thursday, August 21 and 22, SummerTape showcases three young stars: Isabelle Lappi will perform *Chaconne*; Concerto in D Major for Violin and Orchestra; Steven Meyer will offer Mozart's *Concerto No. 21 in C Major* for Piano and Orchestra; and principal flutist Christine Boudi-Hall will perform Ravel's arrangement of *Ballets* Brunnelle on Thomas from Bart's *Carmen*. Each performance will take place at Imbarraden: Marina Park South, downtown, beginning at 7:30 p.m., and will conclude with fireworks (except Monday's). For ticket information, call 375-8497.

Just in the Park, the Cathedral Arts Office' "TUTT! Just in the Park" series continues on Friday, August 16, at 6 p.m., with a performance by the Italian Chamber Music Society. The series will be performed by the Italian Chamber Music Society. The series will be performed by the Italian Chamber Music Society.

Classical Series, the La Jolla Chamber Music Society's "SummerTape '91" begins this Friday, August 16, at 8 p.m., with three performances: Mozart's *Piano Trio in B-flat Major* will be performed by David Golub (piano), Stanley Hengeman (violin), and Ronald Leonard (cello). Barber's *Sonata for Cello and Piano* will be performed by Ralph Kinchbaum (cello) and David Golub (piano). Schubert's *Trout Quintet* will be performed by Stanley Hengeman (violin), Ede Hoffman (cello), Ronald Leonard (cello), Nina Abordado (double bass), and David Golub (piano). On Sunday, August 18, Weber's *Six Bagatelles* and Langsam's *Six* will be performed by the Ridge Quartet. Back's *Six* Suite No. 4 will be performed by pianist Ralph Kinchbaum and Berthel's *Six* Suite No. 4 will be performed by the Ridge Quartet. On Tuesday, August 20, Hachewski's *Six* for Two Violins and Piano and Brahms's *String Quartet No. 1* in F Major will be performed by the Ridge Quartet. On Thursday, August 22, Heidegger's *Chaconne* will be performed by the Ridge Quartet. On Friday, August 23, Ravel's *Chaconne* will be performed by the Ridge Quartet. On Saturday, August 24, Ravel's *Chaconne* will be performed by the Ridge Quartet. On Sunday, August 25, Ravel's *Chaconne* will be performed by the Ridge Quartet.

More Park Fest, the fourth annual Summer Fest Festival at the Old Ferry Landing in Coronado continues on Sunday, August 17, at 2 p.m., at the music, located in Balboa Park. You must pay admission to the museum to hear the music. Call 232-7931 for more information.

New-Age Music, Patricia Miller and the New Creation Band will perform a program of inspirational music (not necessarily religious) at the North County Church of Religious Science, 2210 Encinitas Boulevard in Encinitas, 11 a.m. to 3 p.m., Sunday, August 18. The public is invited to hear groups that will be performing in the festival. Admission is free. Call 299-1190 for more information.

Organ Concert, San Diego civic organist Robert Thompson and guest Michael Morgan (bass) and Marco

Marachi Music, a private concert for the third annual ALBA 80 Society Marcha Festival to be held later this month will take place at the First Baptist Hall, 1140 Broadway, Chula Vista, from 1 p.m. to 3 p.m., Sunday, August 18. The public is invited to hear groups that will be performing in the festival. Admission is free. Call 299-1190 for more information.

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| Mon., Aug. 26 8:30 PM "BEACHES" starring Bette Midler & Barbara Hershey | Tues., Aug. 27 8:30 PM "SPLASH" starring Tom Hanks & Daryl Hannah | Wed., Aug. 28 8:30 PM "SOME LIKE IT HOT" starring Marilyn Monroe | Thurs., Aug. 29 8:30 PM "OPERATION PETTICOAT" starring Cary Grant | Fri., Aug. 30 8:30 PM "JAWS" starring Richard Dreyfus |
| Sat., Aug. 31 8:30 PM "STAR TREK IV" The Voyage Home | Sun., Sept. 1 8:30 PM "FIELD OF DREAMS" starring Kevin Costner | Mon., Sept. 2 8:30 PM "ENDLESS SUMMER" Bruce Brown's classic surfing adventure | Tues., Sept. 3 8:30 PM "THE GODFATHER" starring Al Pacino | Wed., Sept. 4 8:30 PM "THE GODFATHER PART II" starring Al Pacino |

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READER'S GUIDE TO LOCAL EVENTS

Classical Concert Two, Susan Barrett (violin), Jane Zakheim (violin), Mary Oliver (violin), and Louis Kikali (violin/cello) will perform music by Mozart, Paganini, Beethoven, Brahms, and Haydn, Sunday, August 18, at the "Music, '92 and Sunday Evening" concert to take place at Jones Jewish and Fine Arts, 1280 Powers Street (at the Corner of Main, mid-level), La Jolla. It will begin at 8 p.m. For ticket information, call 491-2473.

Movie Music in the Big Park, the Serrano Cigar Society's Summer Cigar Festival continues on Monday, August 19, with a performance starting at 7 p.m. at the Serrano Cigar Society's Summer Cigar Festival in Philadelphia. The program will include "Toccata" by J.S. Bach, "Dona Juan" by Agni Bimba by Adams, and "Mozart's Fantasy." The concert will take place beginning at 7 p.m. in the Serrano Cigar Pavilion in Balboa Park. Admission is free. Call 226-0819 for more information.

Best Beat, Terry Bishner will perform collage music on steel drums on Tuesday, August 20, from 6:30 p.m. to 7:30 p.m. at the Escondido Certified Farmers Market Festival, on Grand Avenue between Kalmia and Maple streets. Admission is free. Call 145-7526 for more information.

One More Park Concert, Balboa Park's 11th annual "Twilight in the Park" summer concert series continues on Tuesday, August 20, with a performance by the San Diego Coastal Band, and by Harvey and 52nd Street Jazz on Wednesday, August 21. All concerts will begin at 6:30 p.m., at the Serrano Cigar Pavilion in Balboa Park. Call 226-0819 for more information.

Jazz, Lori Bell and Dave Mackay will perform at the San Diego City College Theatre, on C Street between 13th and 15th streets, downtown, Tuesday, August 20, beginning at 7 p.m. Doors will open at 7:45 p.m. Admission is free, as is parking on lots 7 and 8 for the college. It's being sponsored by SDSU (call 594-1833). Call 234-1062 or 230-2480 for more information.

Approximately 6:30 p.m., admission is free, before then, you have to get in. Call 755-1141 for more information.

LECTURES
"Adults in a Sea of Piss: Modernism" a panel discussion at the San Diego Art Institute in Balboa Park tonight, Thursday, August 15, will "attempt to settle all the world's art problems." Speakers include John Aldrich, artist and art historian; Glen Crooks, artist; Dick Robinson, San Diego State College art professor; Lilla Swann, slide curator at SDSU's art department; and John Miano, SDSU art graduate. Admission is free. It starts at 7 p.m. Call 234-5946 for more information.

Art Discussions, artist Mowry Baden will conduct a walk-through tour of his exhibition of installation pieces, drawings, and related works now on view at the San Diego Museum of Contemporary Art, Sunday, August 16, at 11 a.m., at the museum, 200 Prospect Street, La Jolla. At 2 p.m. the same day, Tim Finkelstein, curator of the museum's concurrent exhibition of the works of David White, founder of A Place for Us, Jan Carpenter, former president of the Ingers and Nancy Brown, president of Multi-Artists of Southern California. Admission is free. A family picnic will immediately follow the event (see special listings). Call 461-4970 for more information.

On Spirituality, Nueva Vida (an acronym for "New Vision") is sponsoring a "Heaven on Earth" talk by Mother Maria and Maria Indira Devi, Sunday, August 16, from 5 p.m. to 7 p.m. at the ballroom of the Call Del Rey Motel in Balboa Park. The two will address the direction of spirituality in the coming years. Admission is by donation. Call 491-0101 for more information.

"Putting Faces on Fossils" artist Bill Martin of Altamonte Images will discuss the "Faces on Fossils" exhibition at the Museum of Man in Balboa Park, Monday, August 19. Miano will describe the methods he uses to create the lifelike figures of our ancestors. The lecture begins at noon; you have to pay admission to the museum to attend. Call 239-2001 for more information.

On Flower Arranging, a flower arranger will instruct as to how to combine fresh cut flowers and growing plants, Monday, August 19, at 7 p.m., at "Flowers, Scapes, and Gifts, 499-A South Santa Fe Avenue, Vista. Admission is free, but call 940-6001 for reservations.

"Behind Enemy Lines: New Pictures from the Gulf War" photographer Patrick Downes of the Los Angeles Times and John McCann of the San Diego Union will present some never-before-seen images of the Persian Gulf War on Tuesday, August 20, at the Levee Theatre in Horton Plaza, downtown. It's being sponsored by the American Society of Magazine Photographers. For ticket information, call 542-0207.

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September 17: Chicago vs. Raiders
September 18: Club MTV Tour
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San Diego Reader August 15, 1991 15

READERS GUIDE TO LOCAL EVENTS

on Sunday, August 18, from 10 a.m. to 10:30 p.m. on Fifth Avenue, between University Avenue and Ivy Street. Hilarious. More than 300 bands will exhibit art and craft works, and there will be water music (learning at noon), a wine tasting, live musical entertainment featuring a performance by local jazz vocalist Kevin Leno (on the jazz stage, Fifth and Robinson streets, from 5 p.m. to 6 p.m.), fun for the kiddies, a dance (from 6:30 p.m. to 10:30 p.m.), and lots of food and drink. Admission is free. Call 277-5200 for more information.

A Look in the Park, the San Diego Japanese Friendship Garden in Balboa Park will be the site of a summer festival that will include singing, dancing, and dance demonstrations. Sunday, August 18, from 2 p.m. to 7 p.m. There is a fee for entering the garden. Call 232-2780 for more information.

An Ethnic Affair, the House of Hungry at the International Cottages in Balboa Park will present a late program featuring the music and dance of the country (in the St. Stephen's celebration, commemorating the first king of Hungary), Sunday, August 18, from noon to 4 p.m. Admission is free. Call 789-1360 for more information.

Picnic at the Bay, a chapter of the Multicultural Americans will hold an annual picnic on Sunday, August 18, from 10 a.m. to 5 p.m. in Mission Bay Park. The event will offer food, fun, and games. The public is invited to attend. Call 527-2850 for ticket information.

Library Centennial, the Chula Vista Library will celebrate its 100th year on Sunday, August 18, beginning at 6:30 p.m. at the library, located at 365 F Street in Chula Vista. There will be exhibits pertaining to the library's history, a reading of the 100th anniversary speech, an exhibition of clinking from its beginning days, and

lots of food. Admission is one book now or one book later. In paperback, the same admission as when the library opened. Call 422-3896 for more information.

"Summer in the City" Fest, this summertime fest will offer summertime music by local and calypso bands and an exhibition of surfing photos. Monday, August 19, beginning at 11:30 a.m. at Horton Plaza. Admission is free. Call 238-8180 for more information.

"A Taste of Main Street", samplings of cuisine from 25 Encinitas restaurants will be offered from Thursday, August 21, from 5 p.m. to 9 p.m. beginning on First Street, between Encinitas Boulevard and K Street in Encinitas in downtown Encinitas. Participants will be entertained by the Calceos a cappella quartet, Encinitas Police Live de la Fila, boogie woogie piano Sue Palmer, and others. Pans 14 in Encinitas, take Encinitas Boulevard east on Coast Highway 92 (which is First Street in downtown Encinitas) turn left onto First Street heading south. The participating restaurants are all located along both sides of First Street, from Moonlight Plaza to the Lumberyard. Parking is available on First and Second streets, as well as on side streets in the area. For more information, call 943-9590.

San Jacinto Creek Social will be sponsored by the North Park Community Association and will take

place near Thursday, August 22, at 7:30 p.m., at the North Park Community Center, 2171 North Park Avenue, North Park. Call 263-9973 for more information.

"FOR KIDS" Puppet Shows, the Marie Hinchcock Marionettes will perform on Friday, August 16, at 10:30 a.m., and on Saturday and Sunday, August 17 and 18, at 11 a.m., 1 p.m., and 2:30 p.m., and at 10:30 a.m., Wednesday and Thursday, August 21 and 22, at the Marie Hinchcock Puppet Theatre, located in the Palisades area near the Adventure Center at Balboa Park. The shows are sponsored by the San Diego Parks and Recreation Department. For ticket information, call 466-7128.

Another Puppet Show, Don Aze will perform with his string-attached friends on Friday, August 16, at 10:30 a.m., at the University Heights Library, 4093 Park Boulevard, University Heights. Admission is free. Call 992-4912 for more information.

"Meet a Desert Desert", local naturalist Barbara Moore will provide information on the desert terrain, and she will bring an endangered desert tortoise and a Hawkfish as

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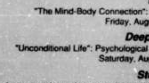
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I have just a few seats left in a course called **Ending Self Sabotage and How to Use Hypnosis**. It's being held Monday, August 26 from 7 pm until 10 pm at the Red Lion Inn. The investment for the course is just \$49 and there is a 100% money back guarantee. In three hours I will teach you how to instantly turn the things that used to frustrate you into things that empower you. I will give you the strategies that will allow you to quickly remove fear and become unstoppable in your focus in life. I will also answer all of your questions about hypnosis and self-hypnosis and give you the power to take charge of your life. I demonstrate many examples of hypnosis and will hypnotize subjects from the group to actually walk on broken glass!!!

I know you now want more information, and it's easy for you to get what you want. Pick up the phone right now and call my office at 753-8070. I am thrilled that you have chosen me to help you change the quality of your life. I will talk to you soon and see you on the 26th!

HYPNOTIST MARSHALL SYLVER



San Diego Reader August 15, 1991

READER'S GUIDE TO LOCAL EVENTS

appearance of many museums from only a few fragments of bone. The display is both contemporary and historic and includes one reconstruction methods that show the way social population can influence scientific interpretation.

An exhibit of ritual and folk art from Indonesia, "Tumbulu and the Sacred Dances: Tribal Art of Indonesia," will be on display through the end of the year. The exhibit includes dozens of rare pieces from the 19th and 20th centuries, such as gold necklaces and headdresses, ear plugs with silver ornaments, wooden staff masks, head-hunting swords, cooking and weaving utensils, beaded baby

carriers decorated with brass bells and teeth, ritual stencils and combs, 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 40 pieces by various artists and sculptures and includes paintings on glass, oil paintings on canvas, Chinese silk, batik, silkscreen prints, and watercolor paintings.

Also on view is the exhibition "Javanese: Ritual and Folk Art of Indonesia," which consists of 40 color photographs by Roger Camp (with accompanying text by Lisa Collins) depicting a brief history of Javanese Indonesian culture for any form of medicine derived from the plants, grasses, minerals, fungi, and bark of Indonesia's tropical forest. It will run through September 2.

The Museum of Man is located in Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. 239-3203.

Museum of San Diego History, currently on exhibit is "Visions of Paradise: The Selling of San Diego," which comprises photographs, artifacts, posters, and other paraphernalia 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 1915 Exposition. On exhibit until October 20 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 developments from the 1850s to the 1950s with 68 works by 50 artists. Highlights of the exhibition include a portrait of Roscoe Bonville Aquino by Leonardo Barber painted in 1870, the first known work of fine art ever produced 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 Tuesday of each month. Call 232-6203 for more information.

Natural History Museum, on view through November 1 is "Unearthed," a vast collection of fossil remains representing 16 million years of San Diego's natural history, back to the time when San Diego was completely underwater. The exhibit displays fossils from five different geological time periods, including, fossilized footprints, and skeletons and you will create the atmosphere of a construction site where close to 99 percent of the museum's vertebrate fossils have been found. Large articulated skeletons will be placed in the sand and you in position similar to those in which they were originally found. Each group will have a mound 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. Also on exhibit is a reconstruction of a moose tunnel filled with gems and minerals, offering visitors a glimpse of the treasures still being uncovered by local prospectors today. The exhibit features an idealized gem pocket, one of the largest ever constructed, filled with gemstones, stones, pearls, and other crystals perfectly formed with all the clay minerals. Also in the exhibit is a "touch pocket" that lets visitors reach in and feel real fossilized, beetle, quartz, and feldspar. The museum, located in Balboa Park, is open from 10 a.m. to 3 p.m. daily. Call 231-1821 for more information.

Reuben H. Fleet Space Theater and Science Center, now showing is the OMNIMAX space film "Blue Planet." Filmed by astronauts on several shuttle missions, the film covers the full of space flight with panoramic views of Earth that include images of active volcanoes, the destruction of

rain forests, eroding beaches, and other changes to our home planet that threaten its and our existence. Also on view is a new OMNIMAX 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 ring the Pacific Ocean. Though the Eye of Hubble, a multimedia planetarium show about discoveries being made with the new space telescope, is being presented along with Ring of Fire, both shows run through the summer. It shows at 10 a.m., noon, 1 p.m., 3 p.m., 4 p.m., 6 p.m., and 8 p.m.

"Pink Floyd: The Wall," a laser show featuring music from the rock group, shows at 10:30 p.m. daily, except Sunday.

Also screening at 9:15 p.m. daily is the Laserium show "The Show," featuring the music of the Jim Morrison rock and roll quartet from the 1960s.

The theater and science center are located in Balboa Park. The Reuben H. Fleet Science Center (near the Space Theater) is open free of charge the first Tuesday of the month. For current show listings, call 238-1668 or 238-1233. The science center is open from 9:30 a.m. to 9:30 p.m. daily. Shows are extended to 10:30 p.m. on Friday and Saturday.

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5th STREET & FIFTH AVENUE DOWNTOWN SAN DIEGO

San Diego Reader August 15, 1991

READER'S GUIDE TO LOCAL EVENTS

Western Art by the members of the Chicano Raza Art Group will be on view through August at the gallery located at 845 Main Street, Rancho. Viewing hours are 12 a.m. to 4:30 p.m. Tuesday through Saturday. 289-5651.

"Northwest Focus: Jewels from the State of Washington," Tabco Studio, 701 Eighth Avenue, downtown, is hosting an exhibition of jewelry works by Candace Boush, Pam Boush, Kim Cori, Laurie Hall, Ron Hill, Laurie Kest, Kim Simmons, through August 21. Viewing hours 11 a.m. to 5:30 p.m. Tuesday through Saturday. 696-0255.

"Hold Everything!" an exhibition devoted exclusively to artistic creations that build something on the capacity to do so on view at the Saginaw Gallery, 3035 Fifth Avenue, Hillcrest, through August 24. The show is highlighted by the works of Brenda Behrens and also features the ceramic, basket, enamel, fiber, and linoleum forms works of six other artists.

Paintings and Sculpture by Chinese artist Jiang Tianshi will be on view at South Pole Arts, 861 Fifth Avenue, downtown, through September 10. Jiang is the father of the famous Chinese of contemporary art; his work was once considered as style. His work features the forms of animals, objects, and models, which are drawn from the mythology of the diverse ethnic groups of China's Yunnan Province. Also included in the exhibit is a full-size horse sculpture. A reception for the artist will take place on Saturday, August 24, from 7 p.m. to 10 p.m. Viewing hours are 11 a.m. to 9 p.m. Monday through Saturday and noon to 5 p.m. Sunday. 395-4150.

A Multimedia Joint Exhibition of members of the Artists Council of the San Diego Museum of Art is on view through August 26 at the Locust

Theater Gallery 79 Horton Plaza, downtown. Viewing hours are 9 a.m. to 5 p.m. 231-3546.

"Manifold/Luminate Sculptures," a collection of abstract pieces by Michael Hansen that deal with the beauty of light as it is manipulated through time and space are on view at the Arroyo Gallery at 4225 Sycamore Square Drive, La Jolla in the University Tower Center, through the end of August. Works include "Aurora Palace," a hollow-walled glass cylinder filled with shards of phosphorus-coated glass and argon gas, suspended mid-air within the 24-foot floor-to-ceiling glass plate balcony; and "Luminate Serpentine," which has its illuminated lines and loops reflected in its hologram-etched mirrored acrylic surface. Viewing hours are from 11 a.m. to 2 p.m. Monday through Friday; or can be seen anytime through the all-glass building. Call 531-9888 for more information.

"The Theater of Art," traditional still life watercolor paintings by Mary Em Lockwood and tempera prints and paintings by Mary Em Lockwood and tempera prints and paintings by Mary Em Lockwood are on view at Gallery Vista, 215 East Broadway, downtown Vista, through August 31. Viewing hours are from 10 a.m. to 9 p.m. Tuesday through Saturday. 565-5258.

"Fits, Flatters, and Flamines," the artist's collection featuring an exhibition of functional and decorative objects made by Jan Valente-Priestly through August 31. The show is highlighted by the works of Brenda Behrens and also features the ceramic, basket, enamel, fiber, and linoleum forms works of six other artists.

Group Show, works by Scholander Duvall, Fanny Gorman, Mark Lattin, Simon Marston, Luis Moya, Duane Schmitt, W. House O'Connell, and other member artists of the Chicano Raza Art Group are on view at the Chicano Raza Art Group, 111 Eighth Avenue, downtown, Friday through August 31. Viewing hours are from 11 a.m. to 5 p.m. Tuesday through Saturday. 696-0252.

Recent Monoprints by La Jolla artist Cathy Collins are on view at the Art Scene, 430 Mission Boulevard, Pacific Beach, through August 31. The exhibit will conclude August 31. Viewing hours are from 11 a.m. to 5 p.m. Tuesday through Saturday. 443-7400.

"Points of View," the Combined Organizations for the Visual Arts and the MarketPlace are sponsoring an exhibition of artworks by local artists, joined by Main College Art Gallery director Kathleen Boush, in spot 287 next to the

HELL.A.

PLACES OF MUSIC AND MODERN IN SAN DIEGO

Owning your own home in Southern California does not necessarily mean that you've become King of your Castle. Though you might have united up \$400,000, you will have signed an agreement that prevents you from painting your dashboard and stereo components any other color than that salmon-orange that permeates the entire "planned" neighborhood.

Individualism, apparently, threatens Los Angeles. Even today, at the heart of the millennium. Even in a garage-plugged barrio in the Echo Park hills.

Gary Leonard has fashioned his hillside shack made and out with the useless remnants of late 20th-century consumer culture, stuff that would ordinarily be lying fallow in a landfill. Rusted bicycle wheels, smashed television tubes, desecrated doll heads, dingy neon signs, short ends of wire, plastic tubes, and a thousand other things that everyone else is too anxious not to use. Gary then assembles these disparate bits of garbage into tortuous paths, mazes, and devices, and in a seeming attempt at confabulation, he explains that he with green and yellow paint. At "Gary's Growing Garbage Garden" (actual graffiti here), Fred Seinfeld meets Jackson Pollock.

Neighbors have been protesting Gary Leonard's "eyesore" for years and have finally gotten a toehold. Gary must relocate this month.

The folky garbage monument can only be properly explained by a folk philosopher. Gerardo Villaverde scrawled these words on Gary Leonard's wall: "This place is the shrine built to honor technology and its derivatives. We live in a society which conforms to its beliefs (we individuals) can't be different. Gary is different because he can't conform to the society which rules the rest of us. He is doing what many of us can't do and that is to be different."

(2446 Echo Park Ave., one and a half miles north of Sunset)

By ADAM PARFREY



Photograph by Ted Olson

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MarketPlace Cafe at the MarketPlace at the Ocean shopping center located at Highway 94 and College Avenue in College Ocean. The exhibit will conclude August 31. Viewing hours are from 10 a.m. to 6 p.m. Friday, 10 a.m. to 6 p.m. Saturday, and noon to 6 p.m. Sunday. 234-0928 or 583-5112.

"Images of California," Art Site Inc. is hosting an exhibition of photographs by Anita Cade and Mike Cade and 20 other local artists through August 31. The gallery is located at 643 O Street, downtown. 235-8255.

"A Journey in the Figurative," a one-artist figurative pop art exhibition is on view at Optima, the Alternatives Gallery, 744 O Street, near 101st Street, through September 1. Participating artists are L.A. artists, Ted Washington, and Barry Gordon. Gallery hours are from 10 a.m. to 5 p.m. Monday through Friday and Saturday from noon to 5 p.m. Sunday. 723-1330.

"The Home Adorned," the International Gallery is hosting an exhibition of contemporary crafts, textiles, and folk and primitive art arranged in an interior design setting that includes furniture, ceramic and glass vessels, turned wooden bowls, architectural pieces, primitive masks, and many other items. The exhibit will conclude September 1. Viewing hours are from 10 a.m. to 6 p.m. Monday through Saturday and 11:30 a.m. to 4:30 p.m. Sunday. The gallery is located at 643 O Street, downtown. 235-8255.

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READER'S GUIDE TO THE THEATER

Theater brings and conveys as by Jeff Smith. Information is accurate according to material given to me. It is always used to please the theater for any and all reasons. I am not responsible for its accuracy. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

BREAKING THE CODE
The North Coast Repertory Theatre presents Hugh Whittemore's drama "Breaking the Code" through August 14. The play is a historical fiction about the life of a young man who is a member of the Navajo Nation. The play is a historical fiction about the life of a young man who is a member of the Navajo Nation. The play is a historical fiction about the life of a young man who is a member of the Navajo Nation.

THE CURIOUS CAT
The newly formed Fritz Theatre presents a new production of "The Curious Cat" through August 14. The play is a historical fiction about the life of a young man who is a member of the Navajo Nation. The play is a historical fiction about the life of a young man who is a member of the Navajo Nation. The play is a historical fiction about the life of a young man who is a member of the Navajo Nation.

DRIVING MISS DAISY
Chicago Productions presents "Driving Miss Daisy" through August 14. The play is a historical fiction about the life of a young man who is a member of the Navajo Nation. The play is a historical fiction about the life of a young man who is a member of the Navajo Nation. The play is a historical fiction about the life of a young man who is a member of the Navajo Nation.

EVITA
The Musical Theatre Company presents "Evita" through August 14. The play is a historical fiction about the life of a young man who is a member of the Navajo Nation. The play is a historical fiction about the life of a young man who is a member of the Navajo Nation. The play is a historical fiction about the life of a young man who is a member of the Navajo Nation.

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THE FOREIGNER

by Larry Shue
Come on downtown for the best laugh of your summer! At the Lyceum thru Sept. 1.

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THE FOREIGNER

The new production of "The Foreigner" by Larry Shue is a comedy that is a satire on the American way of life. The play is a historical fiction about the life of a young man who is a member of the Navajo Nation. The play is a historical fiction about the life of a young man who is a member of the Navajo Nation. The play is a historical fiction about the life of a young man who is a member of the Navajo Nation.

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Traveler in the Dark
directed by Deborah Gilmore Smyth
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San Diego Reader August 15, 1991

the Beatles on *The Ed Sullivan Show* smashed into them. Miraculously, none of the teens were hurt. Forever Plaid, however, was killed instantly. They have been in live shows for 15 years. In 1995, five years later, the Plaida have been allowed one last live performance at the Old Globe Theatre. Can they remember

FRESH DISH For *City Productions*, in association with *Sushi*, Inc. presents a series of diverse works exploring the issues of politics, sexuality and spirituality reflective of contemporary lesbian and gay culture in a multicultural context. The performances include narrative, musical, comic, and dance. *City Productions* Sushi Performance Gallery, through August 24, Friday, August 23, and Saturday, August 24, at 8:00 pm. Tickets \$23.

THE CHOST ROSES
Interpreted Theatre Workshop, a new theatre group sponsored by the La Jolla Community Foundation, is presenting a thrillingly & deeply symbolic drama, *The Chost Roses*, at the La Jolla Playert Auditorium, 730 Neatlands Street, La Jolla, California, 92037, on August 18. Thursday through Sunday at 8:00 p.m. Tickets are \$200 per seat. For information call 454-8776.

GRAND HOTEL
The Grand Hotel Theatre Series presents a new production of the musical that was five Tony Awards in 1954. *Grand Hotel* is a celebration of the theatrical profession, both by Tommy Leary, who wrote it, and by the cast of the Grand Hotel, where sound and vision are combined in the order of the day.

SAVING PRIVATE RYAN
Theatre of the People presents a new production of the musical that was five Tony Awards in 1954. *Saving Private Ryan* is a celebration of the theatrical profession, both by Tommy Leary, who wrote it, and by the cast of the Grand Hotel, where sound and vision are combined in the order of the day.

August 18: Thursday through Saturday at 8:00 p.m.; Sunday at 7:30 p.m.; Matinee Saturday and Sunday at 2:00 p.m.

THE HELIOTROPE BOOGEYER
 BY SCOTT JOPLIN AND LOUIS CHAGVIN
 The La Jolla Playhouse presents the West Coast premiere of Eric Dornheim's

to die. Atomic tests nearby have fried the brains of Kurt Milhausen (William Brooks), owner of the establishment, whose sultry wife Veronica (Jeanne Savarisaki) — as in the movie *The Posner Atomic Party* (Rue) — is just being fooling around with Jack Sweeney (Clay Downcast, *newsradio*). Enter

stream of rapid raptures," as Dante wrote of two musicians, one famous (Cecilia) and one obscure (Luca Chavini). "I never only because he collaborated on a song..." The Heliotropes Quartet—just what Joplin, Stan Wojcicki, etc., has been waiting for.

Mendell Weiss From, UCSD, through September 15, Tuesday through Sunday 8:00-9:00 pm, Saturday and Sunday at 2:00 pm.

JULIE EISEN
THE HATED AND DESPISED COMPANY

offering Shakespearean dramas of political intrigue and murder in ancient Rome. Christopher R. has directed the production, which will run in repertory with *The Tiresias* at Balboa Park's Zero Gardens. Zero Gardens, Balboa Park (directly west of the Reuben H. Fleet Space Theatre), through September 22, Saturday and Sunday at 4:00 pm. For information call 782-2222.

KILLING MR. WITHERS
Hollywood has cut out of the Death Valley: the Death and Veeps Tour but has made an unscheduled stop. Owing to the recent release of the movie, Sharon Ronan (Patricia Harris Smith), the tourites find themselves at the Last Days of the Death Valley Tour, a new of whackos plot for silver mines, a bevy of actors with lethal weaponry, and a quest to murder poor Mr. Withers (James Penehalta), a corrupt savings and loan officer whose only crime is that he is a Jew.

Reuben E. Lee boathouse/restaurant on Harbor Island. The suspects are a gaggle of contestants who have come to compete at Vinnie's Belly Laugh, "a comedy club on the wrong side of town." The club is having a contest. The winner will be named Head Chuckle and will have a four-week stay at the club. Now the job

may not be due to die for — but to kill for!

Along with a sleazy master of ceremonies, the constants are a suspicious hypnotist, a woman who accuses her husband of incest (a fine) bimbo dressed like the American flag who does a baton act, a flamboyant guy with a lip-synching poolside name: Fifi, a tough-talking comedienne, and a handsome, charming, and a little bit of a prate guy. One of them, it turns out, killed Vinnie, owner of the Betty Laugh, and the audience at the Reuben E. Lee is encouraged to participate in detecting the murderer. The show ends with a party meal (entrées, pasta primavera, Chicken Dijonaise, and fresh fish of the day) served by the cast in character. On the night I saw the show, it was more funny than real, and the cast did a fine time, a villain was named, seemingly at random — but it was very funny. The main reason is that, not counting ad lib bits from the audience (many of which were

improvises. Reactions by the cast are much stronger than the script's "action." In particular, Judy Milstein's brash Rory Barn is a scream. Milstein must have one of the quickest comedic minds in town. Stanley Madruga, Jr., has a field day as the ornate lan Wayne. And Ann Richardson's Lotta Verboten, the Garbo figure, thinks she's in a musical. She takes song cues from everyday speech and swings into a tune. Johnny Warriner, James Kresser, Susan Bennett, and Monty Jordan make useful contributions. Director Will Robertson—who, no note, *Knoxville* isn't fixed with Tom

called and somehow produces the winning cards.

Lawrence Welk Resort Theatre, through September 1: Tuesday and Thursday through Saturday at 8:00 p.m. Matinee Tuesday through Thursday, and Sunday.

NECESSITIES

In Yelina Hulse Houston's *Necessities*, now in its world premiere at the Caspian Center Centre Stage, Zaida Kelly is such a successful movie producer she's called the "queen of the autism blockbuster." Her private life, however, is much less regal. She's married to a husband Daniel is against the idea, has a sudden urge for a baby. Her biographical clock has passed the milestone of an adoption agencies have told her she's too old, so Zaida opts for "private adoption" — a euphemism for baby-buying — through newspaper ads in Phoenix. When she interviews prospective mothers in a posh hotel, Zaida finds herself in a real-life movie like none she's ever made. The strength of *Necessities* is its depiction of the three mothers. Although they smack of a convenient cross-sectional sampling, nonetheless Houston has

written the women with genuine feeling. With these sharply etched, humanly aching portraits, *Persepolis* illuminates an issue as complex as it is important. But the play also has problems. Even though Houston has tried to round out Zaida's character where possible, Zaida is little more than an acquisitive machine, unable — for the first time — to purchase immediate gratification of her wants and needs. She's a monster, in

many ways more of a child than the children she wants to buy. And even an actress as talented as Jennifer Savidge has difficulties finding Zelda's positive features. Part of the problem is having to play a self-confessed "empty"

[illegible]

OPEN ALL NIGHT AND PACKING
These two one-act comedies, written by Cathryn Plaisant and performed by the Left Ventricles, a new company, are about the need, and often the inability, to break old patterns in one's life. The first, *Open All Night*, is written and directed by Dana Holzer, in which a woman recalls a dream loaded with meanings she can't interpret. In effect, the dream

about the movie. Packing is a nicely subversive, even ironic, metaphor for resistance to change and, like *Open All Night*, is well acted by Hooley, as are the *Indecent Aids*, and Plaisant, as her lesbian roommate's friend Connie. Although one could quibble that while the two women are in a fight of wits, they are not really. You don't get very drunk. Tom Holzer's direction is quite good overall. And the upstairs space at the North Park Coffee

Book's

Company — seven tables at most — makes for a comfortable, very intimate place to do theater.

Could appeal.

North Park Coffee Company, 3028 University (near 30th Street), North

Bowery Theatre, Tuesday, August 20, through August 28, Tuesday and Wednesday at 8:00 pm. For information call 221-7126.

THE RENAISSANCE REVELS

REBEL WITHOUT A CAR
DeW-World Productions presents four one-person performances of Jesse Haywood's popular one-person show, *Rebel Without a Car*, featuring Haywood with his original music by Stu Shames. Rebel, Haywood's journey through life as a gay man, has new material for this presentation.

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Honda

his cast on the far side of the forest, and to water the plant's roots. *When the Day After Tomorrow* director James Foley-Denis (who's also a writer) has a lot to say about the color of the water. Foley-Denis's sign is an effective one.

THE FLYING DUTCHMAN
8:00 P.M. • Live Shakespeare Theatre, 200 E. Main St., New Haven, Conn. For information, call 783-0800. Run time: 120 minutes.

A LION'S LAY
Lionheart Productions has extended its world premiere of *David's Day*, a new play by David Ivers, to the Lyric. She has invited her friends to meet her family for the first time. "That's not an ordinary family," says Mr. Kevin P. Mullin (she divorced).

Thursday Quarter Theatre 347 Fourth Street, New Haven, Conn. 783-0800. Thursday through Saturday 8:00 P.M. Sunday 7:00 P.M. Matinee Sunday at 2:00 P.M.

WINTER AT THE CAPE NOIR
The Mystery Cafe, the nation's largest mystery-themed restaurant, is presenting a report of its "Mystery Singers" at a new location, the Lyric. The show is a new production, the Lyric's first. The show is a new production, the Lyric's first. The show is a new production, the Lyric's first.

THE RISCIBAN
The Lawrence M. Reed Theatre is staging *Menendez Wilson's* popular musical about the life of small-town life in 1912. *Flame* Wilson is depicted. *Menendez Wilson's* popular musical about the life of small-town life in 1912. *Flame* Wilson is depicted.



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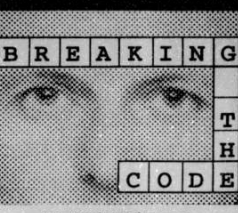
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TICKETMASTER
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Black Cherry, Tumblerow, Trouble City, In Vision, and Freeway Spirit, Friday, August 23, 8 p.m., 1230 Barnes Avenue, Bay Park, 276-3960.

Cash Eckert with Bruce Paulson, Joe La Barbera, Chris Conner, and John O'Leary. Palace Bar Friday, August 23, 8:30 p.m., Horton Grand Hotel, 311 Island Avenue, Gateway Quarter, downtown, 544-1886.

The Blazers and the Capitanes: Bode's, Friday, August 23, 8:30 p.m., 528 F Street, downtown, 236-8885.

"New Sounds of the '80s Pre-Party" with the Mazamallow Overcast, the 27 Veritas, Deadbolt, and the Shamblers. Cade's, Friday, August 23, 9 p.m., 2812 Ketterer Boulevard, 294-9033.

Aaron Tippin: Bacchanal, Friday, August 23, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

"New Sounds of the '60s" featuring the Marshmallow Overcast, the 27 Veritas, the Hoops, Marnal Bran, the Vintage Youth, the Hells, Color Blind, the Shamblers, the Fannablers, the Lord Ofers, the New Breed, the Joe Kalle Connection, the Witch Doctors, Repeat, the Others, the Odd Numbers, Miniature, the Third Eye, the Troubadours, Neighborhood Bully, the Jigawatts, Repeat, the Imperialists, and the Beantown S.M.A. Saturday, August 24, 12 noon, 555 Union Street, downtown, 236-7662.

Dennis Aguilera: Catholic Community Church, Saturday, August 24, 7 p.m., 3175 Harding Street, Carlsbad, 436-6455.

Blowfly, Blower 'n' Bays, Steiner Life, Felipe House Truck Band, and Lendear. Spirit, Saturday, August 24, 8 p.m., 1030 Bacon Avenue, Bay Park, 276-3960.

The Andie Previa Jazz Trio: Copley Symphony Hall, Saturday, August 24, 12:45, Seventh Avenue, downtown, 459-3774.

The Buffalo and the Hoagland: Bode's, Saturday, August 24, 8:30 p.m., 528 F Street, downtown, 236-8885.

Beantown Marauders: Humphrey's, Sunday, August 25, 7 p.m., 2241 Shelter Island Drive, Shelter Island, 523-3100.



STEPHEN ESMEDINA

The starting resurgence in Nat "King" Cole's popularity, due primarily to daughter Natalie's splendid homage collection *Unforgettable*, has also rekindled interest in younger brother *Freddie Cole's* career. This fine pianist and admirably self-effacing about being overshadowed by his famous elder sibling — his attitude has always been that, in every family, there can truly only be one celebrated brother.

That is why none of his records have the same high premium value on the open market as Nat's, they have long been estimated to hold more interest as curios or novelty items. (If there remains record bins at Woodworth or K-Mart, you could probably find his out-rare gems stocked aptly.) But time has a strange way of making that which was once considered dispensable or uninteresting take on an exotic, historic value.

Hold on to Freddie's *Songs I Love to Sing Alone* — it may one day be as valuable as Cole's *Sings Again!* This talented little brother will be at Elan's on Saturday and Sunday evenings.

The Clayton Brothers with Jeff Hamilton and Eric Beck: Palace Bar, Saturday, August 24, 8:30 p.m., Horton Grand Hotel, 311 Island Avenue, Gateway Quarter, downtown, 544-1886.

Bury Black and Rob Elton: Elan's, Saturday, August 24, and Sunday, August 25, 5:30 and 10:30 p.m., Summer House Inn, 7905 La Jolla Shores Drive, La Jolla, 459-0441.

Gato Barbetti: Bacchanal, Saturday, August 24, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

Yokai: Fashion Valley Shopping Center, Sunday, August 25, 1 p.m., Fashion Valley.

Beantown Marauders: Humphrey's, Sunday, August 25, 7 p.m., 2241 Shelter Island Drive, Shelter Island, 523-3100.

Dave Mason: Bacchanal, Sunday, August 25, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

The Pharoahe and Third Eye: Cade's, Sunday, August 25, 9 p.m., 2812 Ketterer Boulevard, 294-9033.

John Allen Woodard and Showdown Circle D: Cade's, Sunday, August 25, 9 and 11 p.m., 3023 Broadway, El Cajon, 444-7443.

The Van Reed Network and Secret Society: Bacchanal, Sunday, August 27, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

Uwe Kropfshki and David Friesen: Elan's, Sunday, August 27, and Wednesday, August 28, 8:30 p.m., and 9:30 p.m., Summer House Inn, 7905 La Jolla Shores Drive, La Jolla, 459-0441.

L.K. Datto and Ted & Mary: Holly Up Tavern, Sunday, August 27, 9 p.m., 143 South Cedros Avenue, Solana Beach, 441-8022.

China Dolls: Cade's, Sunday, August 27, 9 p.m., 2812 Ketterer Boulevard, 294-9033.

Sheila E. and Pete Escovedo: Bacchanal, Wednesday, August 28, 8:30 and 10:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

Jimmy Cliff and Common Sense: Holly Up Tavern, Wednesday, August 28, 8 p.m., 143 South Cedros Avenue, Solana Beach, 441-8022.

Klause and Debra: Bacchanal, Thursday, August 29, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

The Grandmothers and David Bradley and the Mantle Band: Holly Up Tavern, Thursday, August 29, 9 p.m., 143 South Cedros Avenue, Solana Beach, 441-8022.

The Plus Johnsons Quartet: Elan's, Thursday, August 29, through Sunday, September 1, 8:30 p.m. and 10:30 p.m., Summer House Inn, 7905 La Jolla Shores Drive, La Jolla, 459-0441.

"Summer Heat, Part IV" with Daddy Longlegs, Dano Macabre, Fabrice, Drive Like Jaws, and Psyche Son: SOMA, Friday, August 30, 7:30 p.m., 555 Union Street, downtown, 236-7662.

"ALBA 80 Society Mariachi Festival" with Lucha Villa, Los Camperos de Nati Cam, Mariachi Vargas de Traillón, Mariachi Sol de Mexico, and Jose Jose: Cade's Theatre, Friday, August 30, 8 p.m., 202 C Street, downtown, 278-TIXS.

Ronnie Dawson: Bode's, Friday, August 30, 8:30 p.m., 528 F Street, downtown, 236-8885.

Brian Lynch with Holly Hoffman, Mike Wolford, and Bob Magnusson: Palace Bar, Friday, August 30, and Saturday, August 31, 8:30 p.m., Horton Grand Hotel, 311 Island Avenue, Gateway Quarter, downtown, 544-1886.

Obituary and Seasoned Cade's, Friday, August 30, 9 p.m., 2812 Ketterer Boulevard, 294-9033.

Nick Woods and his Rockabilly: Crown The Bar and Grille, Friday, August 30, and Saturday, August 31, 9 p.m., 810 Fifth Avenue, downtown, 236-8885.

Jose Jose: Cade's Theatre, Saturday, August 31, 1 p.m., 202 C Street, downtown, 278-TIXS.

"Benefit for the American Leprosy Society" with the Letterman Theatre East, Saturday, August 31, 7 p.m., East County Performing Arts Center, 230 East Main Street, El Cajon, 440-2272.

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- DASH RIP ROCK
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- EEK-A-MOUSE
- THE BONEDADDYS
- TEXAS TORNADOS*
- JOE "KING" CARRASCO*
- BRAVE COMBO*
- MITCH RYDER & the Detroit Wheels
- RARE EARTH
- THE MAR DELS
- BUDDY GUY*
- OTIS CLAY & the Chicago Fire*
- KOKO TAYLOR & Her Blues Machine*
- NATHAN & the ZYDECO CHA CHAS*
- THE BLUERUNNERS*
- WADE PRESTON*
- MINGO SALDIVAR y 4 Espadas*
- SANTIAGO JIMENEZ, Jr.*
- QUEEN IDA & Her Zydeco Band*
- FIVE BLIND BOYS OF ALABAMA*
- JOHN DELAFOSE*

SATURDAY SEPT. 7th

- B.B. KING*
- BOBBY "BLUE" BLAND*
- LARRY "ARKANSAS" DAVIS*
- ERIC BURDON/ BRIAN AUGER BAND*
- THE CHARLIE MUSSELWHITE BAND*
- PATO BANTON & the Reggae Revolution
- JELLYFISH
- NO DOUBT
- RICHARD ELLIOT & the Reggae Revolution
- STRUNZ & FARAH
- BELA FLECK & the Flecktones
- KANDA BONGO MAN*
- LES TETES BRULEES*
- HIGHWAY 101
- DIAMOND RIO
- LINDA RAE & Breakheart Pass
- ZACHARY RICHARD*
- MARCIA BALL*
- THE BLUERUNNERS*
- TERRANCE SIMIEN & the Mallet Playboys*
- BRAVE COMBO*

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SEPT. 11 YELLOWMAN & THE SACRITARIUS BAND
SEPT. 12 MOUNTAIN FEATURING LESLIE WEST
SEPT. 20 MIKE REILLY BAND WITH SPECIAL GUEST GREGG ALLMAN
SEPT. 21 HENRY KAPON & THE SAME WORLD BAND
SEPT. 25 DREAD ZEPPELIN
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John Ray and Steppenwolf
Bachman, Saturday, August 31, 8:30
p.m., 8022 Chalmers Mesa
Boulevard, Chalmers, 560-8022 or
278-TIXS.

T.G. Shephard: Let's Little Hit of
Country, Sunday, September 1, 8:30
p.m. and 8:30 p.m., 880 W. San
Marcos Boulevard, San Marcos,
744-4130.

The Double Brothers and Joe
Wahle: 23rd Street Navel Station,
Sunday, September 1, 7 p.m. 278-TIXS
or 556-5568.

David Zappella: Bachman, Sunday,
September 1, 8:30 p.m., 8022
Chalmers Mesa Boulevard,
Chalmers, 560-8022 or 278-TIXS.

"Brazil on the Bay '91" with the Rio
Ting, Sunday, September 1, 8:30
p.m. and 8:30 p.m., 880 W. San
Marcos Boulevard, San Marcos,
744-4130.

The Philadelphia Billy Up Tunes,
Sunday, September 1, 9 p.m., 143
South Center Avenue, Solana Beach,
485-9022.

Foghat and Pat Travers: J's Hot
Rock, Sunday, September 1, 9 p.m.,
8022 Chalmers Mesa Boulevard,
Chalmers, 560-8022 or 278-TIXS.

Special: Humphrey's, Sunday,
September 1, 7 and 9 p.m., 2241
Shelter Island Drive, Shelter Island,
523-1010.

Santana: Starlight Bowl, Wednesday,
September 4, 7:30 p.m., Babo Park,
278-TIXS.

Mike Zieg and the Last: Bachman,
Wednesday, September 4, 8:30 p.m.,
8022 Chalmers Mesa Boulevard,
Chalmers, 560-8022 or 278-TIXS.

"Hollywood Street Scene '91"
Guldsby Quartet: Friday, September
6, with Bruce Combs, Joe "King"
Carnegie and the Cinema, and the
Tome Tornadoes, Seventh and I
Street, San Diego, 278-TIXS.

Mike Zieg and the Last: Bachman,
Wednesday, September 4, 8:30 p.m.,
8022 Chalmers Mesa Boulevard,
Chalmers, 560-8022 or 278-TIXS.



SMASHING PUMPKINS

Chicago's Smashing Pumpkins are either at the front of a new alternative
guitar-rock vanguard or at the back of the same-old-same-old alternative
guitar-rock line, depending on how you want to look at it. My
roommates the college slacker lines, but, as with the Pumpkins' hometown
colleagues and longtime lovers U2, I find certain aspects of their
sound U2-like and strangely original and at once the same. It's a matter of
your basic furious underground rock songs with an early "the boogie
guitar energy, combined with a more modern, more beautiful. Songs like
"I Am One," "Crush," and the highly enigmatic ballad "Rhinoceros"
contain various good things—noise, poetry, etc.—but a good alternative
band should have, but despite that fact, the Pumpkins don't seem to have
an overpowering point of view. Admittedly, the absence of philosophy
does, in itself, seem to be a prominent feature of present-day life, so
maybe they're what one is supposed to relate to here. Oh well!

At least the dual-guitar assault of Billy Corgan and James Iha and Corgan's
brooding vocal line work for the kind of intimate sonic intensity that
occurs alternative rock acts excel at providing. The Smashing Pumpkins
also contributed a funny and wistful version of the old Chuck Morrison
cover-album "Jackie Blue" to the Private Records compilation 20
Exquisite Dynamic: Super Smash Hit Exquisite, which is well worth a
listen. They play the Cribbar tonight with *W* and *Liquid Tension*.

GINA ARNOLD

Zedek Band, and the Five Blind
Boys from Alabama, Third and I
Street, the Wade Preston Band,
Nathan and the Zedek Cha Cha,
and the Bluegrass, Fourth and
I Street, the Robert Gray Band,
featuring the Memphis Horns, and
the Road Farmers, Third and I
Street, John DeLorenzo and the Panics
Phonics, Queen Ma and Her

and the Chicago Five, Robin Taylor
and Her Blues Machine, and Buddy
Gus, Fifth and I Street; Taffie the
Uppity Blues Women, Larry
"Huffman" Danks, and John
Campbell, Kansas City Steak House,
525 Fifth Avenue, the Bessie Walker
Quartet, Harry Pickens, and the
Bessie Walker Quartet, 444
Fourth Avenue, 268-9025.

Barry Matthews Copley Symphonic
Hall, Thursday, September 12, Friday,
September 13, and Saturday,
September 14, 8 p.m., 1245 Seward
Avenue, downtown, 278-TIXS.

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

The Dave Brubeck Quartet: Palmer
College Theatre, Friday, September 13,
8 p.m., 1440 West Mission Road, San
Marcos, 744-1150 or 757-7525, ext.
2732.

The Vagabonds, the Redwaxers, and
Florida Slim: Cabbie, Saturday,
September 14, 9 p.m., 2812 Kettner
Boulevard, 294-9033.

Special EPK: Bachman, Saturday,
September 14, 9:30 p.m., 8022
Chalmers Mesa Boulevard,
Chalmers, 560-8022 or 278-TIXS.

K.S. Cabbie: Theatre East, Monday,
September 16, 8 p.m., East County
Performing Arts Center, 210 East Main
Street, El Cajon, 440-2277.

Chet Atkins and Stanley Jordan:
Humphrey's, Wednesday, September
18, 6 and 8:30 p.m., 2241 Shelter
Island Drive, Shelter Island, 523-1010.

Helena Wachsberger: Onondaga Pier
Piano Bar, Thursday, September
20, 8 p.m., 200 North Street,
966-4250.

Voodoo Cabbie: Cabbie, Thursday,
September 19, 9 p.m., 2812 Kettner
Boulevard, 294-9033.

The Bessie Walker Quartet:
September 20, 9 p.m., 2812 Kettner
Boulevard, 294-9033.

The Mike Bailey Band with David
Albano: Bachman, Friday, September
20, 9:30 p.m., 8022 Chalmers Mesa
Boulevard, Chalmers, 560-8022 or
278-TIXS.

Heavy Exposure and the Stone World
Band: Bachman, Saturday, September
21, 9:30 p.m., 8022 Chalmers Mesa
Boulevard, Chalmers, 560-8022 or
278-TIXS.

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

David Wilson, Jimmy Paulson, Bob
Carmichael, and Paul Thompson:
Spreckels Historic Lodge, Sunday,
September 22, 8 p.m., 3058 Point
Street, 294-6660.

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966-4250.

Voodoo Cabbie: Cabbie, Thursday,
September 19, 9 p.m., 2812 Kettner
Boulevard, 294-9033.

The Bessie Walker Quartet:
September 20, 9 p.m., 2812 Kettner
Boulevard, 294-9033.

The Mike Bailey Band with David
Albano: Bachman, Friday, September
20, 9:30 p.m., 8022 Chalmers Mesa
Boulevard, Chalmers, 560-8022 or
278-TIXS.

Heavy Exposure and the Stone World
Band: Bachman, Saturday, September
21, 9:30 p.m., 8022 Chalmers Mesa
Boulevard, Chalmers, 560-8022 or
278-TIXS.

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

David Wilson, Jimmy Paulson, Bob
Carmichael, and Paul Thompson:
Spreckels Historic Lodge, Sunday,
September 22, 8 p.m., 3058 Point
Street, 294-6660.

Barry Matthews Copley Symphonic
Hall, Thursday, September 12, Friday,
September 13, and Saturday,
September 14, 8 p.m., 1245 Seward
Avenue, downtown, 278-TIXS.

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

The Dave Brubeck Quartet: Palmer
College Theatre, Friday, September 13,
8 p.m., 1440 West Mission Road, San
Marcos, 744-1150 or 757-7525, ext.
2732.

The Vagabonds, the Redwaxers, and
Florida Slim: Cabbie, Saturday,
September 14, 9 p.m., 2812 Kettner
Boulevard, 294-9033.

Special EPK: Bachman, Saturday,
September 14, 9:30 p.m., 8022
Chalmers Mesa Boulevard,
Chalmers, 560-8022 or 278-TIXS.

K.S. Cabbie: Theatre East, Monday,
September 16, 8 p.m., East County
Performing Arts Center, 210 East Main
Street, El Cajon, 440-2277.

Chet Atkins and Stanley Jordan:
Humphrey's, Wednesday, September
18, 6 and 8:30 p.m., 2241 Shelter
Island Drive, Shelter Island, 523-1010.

Helena Wachsberger: Onondaga Pier
Piano Bar, Thursday, September
20, 8 p.m., 200 North Street,
966-4250.

Voodoo Cabbie: Cabbie, Thursday,
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Boulevard, 294-9033.

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Drive, Shelter Island, 523-1010.

JVC AND VHS PRESENT

BONNIE RAITT

WITH VERY SPECIAL GUEST JOHN PRINE

OCTOBER 8 - 7:30 PM
STARLIGHT BOWL

ON SALE SATURDAY

SEPTEMBER 4 - 7:30 PM
STARLIGHT BOWL

CROWDED HOUSE

with special guest
RICHARD THOMPSON

SEPTEMBER 8 - 7:30 PM
COPELY SYMPHONY HALL

ON SALE NOW!

THE SHOWMAN
OF OUR GENERATION
IS BACK

WITH AN ALL NEW SHOW
BARRY MANLOW
SHOWSTOPPERS

SEP. 12 & 13 - 6:00 PM
COPELY SYMPHONY HALL

Diana Ron

SEPTEMBER 28 - 8:00 PM
STARLIGHT BOWL

ON SALE NOW!

First time in San Diego in 9 years!

Tickets available at all ticket centers including May Co., Tower Records, Music Plus
and select Wherehouse locations. To charge by phone call 278-TIXS. For more information call the
Bill Silva Presents Concert Line: 570-1222.

POP MUSIC

GLOBAL TOUR

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TONY! TONI! TONE!

C&C MUSIC/FACTORY

GERARDO

COLOR ME BADD

TARA KEMP

USE THIS TONIGHT AS A
35 OFF COUPON AT THE
BOX OFFICE ONLY.
MAXIMUM 5 TICKETS
PER PERSON

WATCH
ON

AMY GRANT

HEART IN MOT-02

WITH SPECIAL GUESTS
KIM HILL & WES KING

AUGUST 20 - 8:00 PM
SAN DIEGO SPORTS ARENA

PRESENTED BY
TARGET

A NIGHT ON THE TOWN

Produced by LARRY BAILEY

The Super Group Of The Summer!
One Night! One Stage!

James Ingram Vocals

Patti Austin Vocals

George Howard Sax

Keiko Matsui Keyboards

Alex Bugnon Keyboards

Kazu Matsui Shakuhachi

Ricardo Silveira Guitar

Vail Johnson - Bass, Bruce Carter - Drums
(Members of Kenny G Band)

Leonard Gibbs - Percussion

AUGUST 21 - 7 PM
COPELY SYMPHONY HALL

KIFM FM98

THIS WEDNESDAY

Tickets available at all ticket centers including May Co., Tower Records, Music Plus
and select Wherehouse locations. To charge by phone call 278-TIXS. For more information call the
Bill Silva Presents Concert Line: 570-1222.

SECURITY PACIFIC BANK

HUMPHREY'S CONCERTS

10th ANNIVERSARY SEASON!

Lee Ritenour

Friday, August 16
(7:00 & 9:30 pm)

Diiane Schuur/Yellowjackets

Sunday, August 18
(6:00 & 8:30 pm)

THE NYLONS

Thursday, August 22
(7:00 & 9:00 pm)

BRANFORD MARSALS

Sunday, August 25 (one show: 7:00 pm)

RUSS FREEMAN & THE RIPPINGTONS

Friday, September 13 (7:00 & 9:00 pm)

CHET ATKINS/STANLEY JORDAN

Wednesday, September 18
(6:00 & 8:30 pm)

ALL AGES WELCOME • DINNER SHOW PACKAGE AVAILABLE
NON-SMOKING VENUE

HUMPHREY'S INDOOR JAZZ

CHANGE BY PHONE
(619) 278-TIXS • (619) 278-8097

Sunday, Aug. 16: THE CUTTING EDGE w/AMBER Monday, Aug. 17: HANK EASTON

TICKETS ALSO AVAILABLE AT HUMPHREY'S • HUMPHREY'S CONCERT LINE: 523-1010

HUMPHREY'S • 2241 SHELTER ISLAND DRIVE

Hiroshima: Humphrey's, Wednesday, September 25, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, 523-5055.

Diana Ross: Starlight Bowl, Thursday, September 26, 8 p.m., Balboa Park, 278-7555.

Dianne Warfield: Humphrey's, Thursday, September 26, and Friday, September 27, 8 p.m., 2241 Shelter Island Drive, 523-5055.

Don Williams: Levi's Little 166 or Country, Sunday, September 29, 4:30 p.m. and 8:30 p.m., 680 W. San Marcos Boulevard, San Marcos, 744-4120.

Tom Jones: Humphrey's, Sunday, September 29, 7 and 9 p.m., 2241 Shelter Island Drive, 523-5055.

LOCAL MUSIC

Club listings are compiled by Ben Jennings. If you wish to be included, please call 261-6300. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

The Allen: 421 Grand Avenue, Carlsbad, 434-1173. Larry Kane, 8 p.m. to midnight. Thursday through Sunday. John Kelly, contemporary, folk, and various, 8 p.m. to midnight. Wednesday and 4 p.m. to 8 p.m., Sunday.

Brazil Street Cafe: 576 North Highway 101, Encinitas, 942-5545. Live music, jazz and ballads, 7:30 p.m., Friday. The Bull Street Band, call society dinner, 7:30 p.m., Saturday.

Beverly Hills: 1291 E. East Valley Parkway, Encinitas, 746-7008. Live music, country, Wednesday through Sunday.

Billy's Taps: 143 South Cedros Avenue, Solana Beach, 485-9022. Delaney Brundage, rock and roll, Thursday. Buddy Blue, singer, rock and roll and rhythm and blues, Friday. "The Boss Harmonica" Jay, blues and rhythm and blues, and Jerry McCann and the Band of Giants, blues and rhythm and blues, Friday. Po Mo, reggae, Saturday. Live party five, 8 p.m. to 10 p.m., Sunday.

Midnight Soul Patrol: Rhythm, blues, and soul, Monday. Fatsa, West African dance music, Monday. The Dirty Doves Blues Band, New Orleans rhythm and blues, Wednesday. Afternoon Concerts, the Chicago 4, 4 p.m., Sunday.

Barbours: singer, rhythm and blues, 5 p.m. to 8 p.m., Saturday. Scary Mary and the Thyme, country rock and roll, 8 p.m. to 8:30 p.m., Monday. Robin Hunter and Blues 90, singer, blues and rhythm and blues, 8 p.m. to 8:30 p.m., Wednesday.

Ben and Jerry's Ice Cream Parlor: 16761 Bernardo Center Drive, Rancho Bernardo, 453-3339. Party, pop, folk, and country, 7 p.m. to 9 p.m., Sunday.

BookWorm/Panella Collections: 2670 Via de la Valle, Power 188 Mall, Del Mar, 755-3752. The Bill McPherson Trio, jazz, 8 p.m., Friday.

Bonelli's Back Room: 2877 Via Pico, Encinitas, 721-0400. Vaughn Miller and Authentic, contemporary, Sunday through Saturday.

Roger's Speakeasy: 340 East Grand Avenue, Encinitas, 741-0930. Live rock and roll, 8 p.m., Friday and Saturday.

The Camelot Inn: 817 San Marcos Boulevard, San Marcos, 744-1223. Strong Winds host an Irish music, Saturday night, live music, Saturday, call club for information.

Carlisle Murphy's: 240 East Via Rancho Parkway, Suite A1 on the North County Fair shopping mall, Encinitas, 485-9022. Live music, Wednesday and Thursday, call club for information. Tom Arnold, contemporary, Friday and Saturday. Open-air night, Monday. The Shimmer Singers, audience participation, singing, entertainment, Tuesday. Open-air night, Monday.

The Carmel Highland Golf and Tennis Resort: 14455 Palomares Drive, Rancho Palos Verdes, 472-6800. In the Club Double Eagle, live music, 8:30 p.m. to 12:30 a.m., Friday and Saturday, call club for information. Sunday, 6:30 to 8:30 p.m., Barbours Blues nites a variety of dance music from 11 a.m. to 2 a.m., Sunday.

Coco Palms Restaurant: 2550 North Highway 101, Encinitas, 942-1444. Pop, Lush, jazz and blues, 8 p.m. to 10 p.m., Sunday. Sunday, Barbours Blues nites a variety of dance music from 11 a.m. to 2 a.m., Sunday.

Coco Palms Restaurant: 2550 North Highway 101, Encinitas, 942-1444. Pop, Lush, jazz and blues, 8 p.m. to 10 p.m., Sunday. Sunday, Barbours Blues nites a variety of dance music from 11 a.m. to 2 a.m., Sunday.

The Del Mar Country Store: 2054 Lake Drive, Encinitas, 745-9720. The Grovers, country music, 9 p.m. to midnight, Friday and Saturday.

Del Mar Plaza: 1551 Camino Del Mar, Del Mar, 762-7281. Baby Boogie, contemporary, 1 to 3 p.m., Friday and Saturday.

Elva's: 2290 Carlsbad Avenue, Carlsbad, 434-6000. Karaoke singing with baby Anna, Wednesday.

The Earthquake Cafe: 1020-1030 San Diego Boulevard, San Marcos, 475-1222. The Sun Brothers, rock and roll, Thursday. Bud Martin, country rock and roll, Monday. Shish, reggae, Wednesday.

El Canto: 12342 Power Road, Poway, 486-1010. Greg Hartline, contemporary music, Friday. Happy hour, Don Dunn, pop, country, Friday and Saturday.

El Torito Restaurant: 16373 Torreyana Center Drive, Rancho Bernardo, 485-1905. Miguel Lopez, on the Pangloss harp, and Felipe Villalobos, entertainment during the Sunday brunch.

Freddie Long's: 429 West Washington Avenue, Encinitas, 745-0070. "Road" contemporary, Tuesday through Saturday. Greg Hartline, contemporary, Sunday.

The Flying Bricks: 1082 North 188 Street, Encinitas, 722-1994. Billy Fowler and Susan Emery, contemporary, Sunday through Saturday. Don Tinsman, country and contemporary, Sunday and Monday.

Peggy's Pub: 243 West 23 North Parkway, Encinitas, 753-9141. Live music, 8 p.m. to midnight, 8 p.m. to 10 p.m., Sunday. Barbours Blues nites a variety of dance music from 11 a.m. to 2 a.m., Sunday.

The Frank Connection: 9822 Camell Canyon Road, Scripps Mission Ranch, 566-4000. Shonda and the Source, rock and roll and Top 40 music, Thursday through Saturday.

Full House Saloon: 485 First Street, Encinitas, 436-7977. Ruby and the Reddies, jazz and rhythm and blues, 4 to 8 p.m., Sunday.

Geofferson's Choice: 2037 West San Marcos Boulevard, San Marcos, 434-1173. John Kelly, contemporary, folk, and variety, Friday and Saturday.

Gilbey's: 145 West Valley Parkway, Encinitas, 480-0020. Live Latin dance music, Thursday through Sunday, call club for information.

Hennsey's Tavern: 2777 Rossmore Street, Carlsbad, 726-0931. Live rock and roll, Saturday night, call club for information. Pineda, jazz, Sunday, beginning at 4 p.m.

Henry's: 364 Elm Street, Carlsbad, 729-0244. The Tony Cannon Trio, contemporary, Sunday through Saturday. The Elder Bros., singer, rock, Sunday and Monday.

Illow River: 15575 Jimmy Durante Boulevard, Del Mar, 795-0300. In the Derby Lounge and Central Bar, The Bob Long Trio, pop, boogie, and swing, Thursday and Friday. Tobacco Road, singer, jazz, swing, and lounge music, Saturday. Camille's Ca-Motion, Saturday. Dale Armstrong on blues, jazz, blues, and Top 40 dance music, Wednesday. Karaoke night with Robin Naves, Sunday. John Cray performs a variety of piano music from 10 a.m. to 2 p.m., Sunday.

The Hungry Hunter: 11940 Bernardo Plaza Drive, Rancho Bernardo, 485-1242 or 566-2400. Doug Raboin, contemporary, Thursday, Friday, and Saturday.

San Luis Obispo Del Mar: 2400 Camino Del Mar, Del Mar, 258-1221. Dining and dancing to Jubilee Live, with Scott Chamberlin on vocals, offering a blend of standards, singer, rock and roll, and contemporary music, 8 p.m. to midnight, Friday, and with Lu Chamberlin, 8 p.m. to midnight, Saturday. Ron Singer offers a variety of show tunes, light classics, and pop.

SUICIDAL TENDENCIES

WITH SPECIAL GUEST ARMORED SAINT

8:00 SAT AUG 17

Open Air Theatre

DON'T MISS ARMORED SAINT AT TOWER RECORDS, 798 FLETCHER PARKWAY IN EL CAJON THIS SATURDAY 1 PM LISTEN TO ROCK 102.1 FOR DETAILS!

Tickets available at all **SDS** ticket centers including May Co., Tower Records, Music Plus, Perkins Book Worm, Arts Tix, all non-mail Warehouse locations and the Aztec Center ticket office. No containers of any kind or alcoholic beverages permitted on or around the facility. SDSU student discount available at the Aztec Center ticket office. To charge by phone call 278-TIXS.

Stevie Nicks

WITH SPECIAL GUEST BILLY FALCON

8:00 SAT AUG 18

CYNDI SKINYRD 1991

WITH SPECIAL GUESTS JUNKYARD AND LITTLE CAESAR

7:00 FRI AUG 30

DON HENLEY

8:00 FRI SEP 13

THE MOODY BLUES

ON SALE NOW! 8:00 FRI SEP 6

RAT

ON SALE NOW! 7:30 SAT SEP 14

L.A. GUNS

7:30 SAT SEP 14

DON HENLEY

8:00 FRI SEP 13

RAT

ON SALE NOW! 8:00 SUN OCT 13

L.A. GUNS

8:00 SUN OCT 13

LIVE IN CONCERT:
The Doobie Brothers-Joe Walsh
 Presented at Naval Station San Diego Athletic Field
 Sunday, September 1, 1991 - Gates open at 5:30 p.m., Showtime at 7:00 p.m.
 Tickets: \$5 military, \$8 civilian - Open to the public
 On sale at: All San Diego Military Base Ticket Offices and **PERKINS BOOK WORM**
 Festival seating - blankets and sand chairs only.
 No food, beverages, video, photo or tape equipment.
 For concert information call: 556-5568.

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SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

Marlboro
 PRESENTED BY
 MARLBORO RED CIGARETTES

MARISOL NIGHTCLUB
 presents
Live Salsa Band
 Direct from L.A.

ORQUESTA MAZACOTE
 featuring Catherine Ruiz Robinson,
 Also, DJ Julio Martinez
Wednesday, Aug. 21, 8 pm
 Must be 21+ Dress to Impress
 Corner of Broadway & Main St., Chula Vista
 For ticket info call:
429-8045 or 421-0405

PRESTO
 BAR • GRILL • PIZZA • PASTA

presents
GREASY PETES
 Thursday, August 15 9:30 pm-1:30 am
 Saturday, August 17 10:00 pm-1:30 am

PRIVATE DOMAIN
 Friday, August 16
 9:00 pm-1:00 am

DR. CHICO'S ISLAND SOUNDS
 Wednesday, August 21
 8:30 pm-12:30 am

Special Appearance!
INDRA LESMANA & JAWA JAZZ
 Saturday, August 17 12 noon-3 pm
 Sunday, August 18 12 noon-3 pm & 6 pm-9 pm
 1055 Prospect St., La Jolla • 454-9711

San Diego Reader August 15, 1991 37

House McGillicuddy's, 1105 Garrett Avenue, Pacific Beach, 222-2323. De Chien Island Sounds, aka, cyprip, and reggae, Monday.

W.D. Pabst and Co., 2901 North Boulevard at Broomfield, Point Loma, 224-3655. Three-hand rock and roll showcase Thursday, call club for information; live rock and roll, Friday, Saturday, and Monday, call club for information; three-hand rock and roll showcase Wednesday, call club for information.

Proctor's Sports Club, 4620 Alhambra Street, Pacific Beach, 270-0294. Live music, nightly call club for information.

Proctor's Restaurant, 1025 Prospect Street, La Jolla, 454-9712. De Chien Island Sounds, aka, cyprip, and reggae, 8:30 p.m., Wednesday.

Pacific Cultural Center, 900 Prospect Street, La Jolla, 454-2381. Cultural House performs Latin jazz, and classical selections from 7 to 10 p.m., Friday and Saturday, and from 11 a.m. to 2 p.m., Sunday.

The Salome House, 2700 Quincey Way, Marina Village, 222-2234. Big Fun, vintage rock and roll, Thursday, Friday, and the Seawards, tropical rock and roll, Saturday, Wednesday, Friday, and Saturday with the Devereaux Gorman Rock and Soul Show, vintage rock and roll, and reggae, Wednesday, the Time Transfers, classic rock and roll of the 50s through '70s, Sunday.

The Seaside Lounge, 270 North Mission Bay Drive, Pacific Beach, 490-3280. Pianos with Don Tomson and Elizabeth White, contemporary and country, Wednesday through Saturday. Showers Bar at the La Jolla Village Inn, 2200 Kinding Court, La Jolla, 587-0717. Mark Oestly plays a variety of music on the piano and guitar from 7 to 11 p.m., Monday through Thursday, and from 9 p.m. to midnight, Friday and Saturday.

Three Tachones, 4070 Wilshire Street, Ocean Beach, 222-0991. Tonight, Chatter, Blues and rhythm and blues, Thursday; live music is offered most other nights of the week, call club for information.

Top of the Cove, 1268 Prospect Street, La Jolla, 454-7778. Great Rock, surf, and pop classics on the piano accompanied with vocals, 8 p.m., Wednesday through Sunday.

The Venetian Restaurant, 3861 Wilshire Street, Ocean Beach, 222-0391. Robert Lattimer, romantic, virtuoso guitarist, performs from 7:30 to 10:30 p.m., Friday and Saturday.

Winebar, 1021 Bacon Street, Ocean Beach, 222-6822. Shish, reggae, Thursday; Roughneck Pianos, reggae, Friday; Corvino Sense, reggae, Saturday; Earl Thomas and the Blues Ambassadors, Blues and rhythm blues, 4 to 8 p.m., Sunday, followed by New Blues, rock and roll music of the Coastal Road, 9 p.m., Sun 1 a.m., R. White, Mariachi, and

Amalgam, rock and roll showcase, Monday; the Incredible Impassioned, country, rock and roll, Tuesday; First Bananas, tropical rock and roll, Wednesday.

Zen Bakery, 107 Grand Avenue, Pacific Beach, 424-8408. Babes Anonymous, Thursday through Saturday call club for information.

Calahan's Pub and Brewery, 5280-A Mira Mesa Boulevard at the Mira Mesa Shopping Center, Mira Mesa, 578-1882. Live music, Saturday call club for information.

Club Max, at the Red Line Hotel, 7450 Hazard Center Drive, Mission Valley, 297-5446. R&B, contemporary rock and roll, Thursday and Friday; Dr. Foghorn and the Intimates of Love, lounge, Friday and Saturday; House Chills, rock and roll, Sunday and Wednesday.

Club 950 at the Rindley Hotel and Country Club, 950 Hotel Circle North, Mission Valley, 296-0511. The People Movers, contemporary Wednesday through Saturday. The Studio Club hosts a karaoke singalong from 4:30 to 8:30 p.m., Thursday.

Dante's, 3279 Mira Mesa Boulevard, Mira Mesa, 953-3332. Live Brazilian entertainment with piano music beginning at 7 p.m., Thursday through Saturday.

Blue Bayou Lounge, 2237 Chalmers Drive, Clairemont, 276-0901. Chet Fort, rock and roll, Tuesday; First Bananas, tropical rock and roll, Wednesday.

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Calahan's Pub and Brewery, 5280-A Mira Mesa Boulevard at the Mira Mesa Shopping Center, Mira Mesa, 578-1882. Live music, Saturday call club for information.

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PARK PLACE

TONIGHT THROUGH SATURDAY
NEMESIS

Sun. & Mon., Aug. 18 & 19 - **THE HOMBRES**

| | |
|-----------------------|--------|
| Tues. Mon. Aug. 20-26 | FRANCE |
|-----------------------|--------|

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| Sunday | Monday | Tuesday |
| \$1.75 | \$1.50 | \$2.00 |
| Margaritas | Well | Iced Teas |

NO COVER SUN.-THURS.

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

KELLY'S OLD TOWN PUB

Wednesday night
**A TRIBUTE TO ELVIS
DR. ELVIS & THE
IMMORTALS**

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| Thursday | Friday | Saturday |
| BRIAN WHITAKER | DOG BEACH | KARAOKE You be the star |

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Just 1 block south of Old Town Ave.

R. P. M. ALL STARS

Rock 'n' Roll
Rhythm
Jazz

Thursdays, Fridays & Saturdays

**MINI-SKIRT CONTEST
SUMMER CLASSIC
\$150 CASH**
Monday 9 p.m. - For information call 223-9158

KARAOKE NIGHT SING ALONG
Thursdays - Fridays for the best singer!

GAME ROOM
5 pool tables - 12" TV screen
8 p.m. - 8 p.m. - 8 p.m.

THE LANDING
4250 W. Point Loma Blvd. • 223-0158

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THURSDAY
NITE \$1.50 COORS LIGHT
FREE CALIFORNIA EMERALD WATER FOR DESIGNATED DRIVERS

FRIDAY
75¢ DRAFTS \$1 WELLS ALL NITE
\$1.50 COORS LIGHT
ALL NITE
ALL DRINKS \$1 BEFORE 10 PM

SUNDAY/TUESDAY
\$1 NITE - \$1 EVERYTHING!

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JAZZ!
KIRK BATES
& FRIENDS

Charcoal House

LIVE ROCK'N'ROLL MUSIC THURS., FRI., SAT.

CONNELL'S

Thurs., Aug. 15
Fri., Aug. 16 & Sat., Aug. 17

**CRAWLIN' KINGSLAKES
COLD FUSION**

1310 MORENO BLVD. 276-5637
POOL DARTS GAMES

Tuba Man's

Rock 'n' roll, Friday & Saturday, 9 p.m.

**THE BREWDOGS
\$1 BEER NIGHT**

Mon. - Coors • Tues. - Miller • Thurs. - Bud

Friday High Society Jazz Band 5:30 p.m.
Sunday & Wednesday Karaoke sing-along
with Rick Gassay 9 p.m.

2551 University • North Park • 295-9428
Cordelia & Gable

Ocean View Happy Hour

Now featured 7 days a week, 4-6 p.m.
(Sun deck only)

75¢ Draft Beer

We'll also be offering:
\$1.25 house wine
\$1.50 well drinks
\$1.75 frozen margaritas & 1/2 price appetizers

Breakfast • Lunch • Dinner
Cocktails • Fresh fish
Breakfast Special \$2.85
Dinner Specials from \$7.95

722 Grand Ave., Pacific Beach
Free parking in the rear
272-1999

VOYAGER

Come enjoy this exciting new bar with a spectacular ocean view, located on Shelter Island, next to the Kona Kai.

Friday & Saturday, August 16 & 17

BIG BANG

HAPPY HOUR: MONDAY-FRIDAY 4:30-6:00 p.m.
Plus... Sports viewing • Billiards
Video games • Juice box • Free parking
Mon.-Thurs. 3 pm-11 pm
Fri. 3 pm-1 am • Sat. 11 am-1 am
Sunday 10 am-11 pm

1901 Shelter Island Drive
Telephone: (619) 222-1191, Ext. 394

BODIE'S

230-8988
528 F Street - Downtown

Friday, August 16
HONEY GLAZE

Saturday, August 17
ROYAL CROWN REVUE

CANDICE KANE & THE SHEIKS OF SHANE

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Monday, August 19
BLUES PHAROHS

Tuesday, August 20
TOMCAT COURTNEY & THE BLUES DUSTERS

Wednesday, August 21
WILLIE JAYE

Thursday, August 22
THE BLAZERS

Friday, August 23
THE GHENTERS

Saturday, August 24
THE RUFFLECKS

Sunday, August 25
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Thursday, August 15
Music begins at 9:00 p.m.

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Friday & Saturday, August 16 & 17
Signature Fashion Auction
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San Diego Reader August 15, 1991 47

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Charles McKeown and the Harry
Fickens Trio Jazz Nite
Nightclub/the Loft at Diego's
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The Nightly Wag: J&B's
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Jonathan Murray: the Colony House
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 Basil's Ragtime Revue: U.S. Grant Hotel
 The Dave Scott Dance Holiday
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 Soul & Mary U.S. Grant Hotel
 Second Address: B Street California Grill
 and Jazz Bar
 The Sugar Traps Harry's Bar at the San
 Diego Hotel
 Clark Terry and the George Robert All
 Stars: Glamis
 Thani Thomas's Big Band Swing: the
 Mission Inn
 Joe Thurnstone: Poseidon Restaurant

Tobacco Road: *Hotel del Coronado*
Dorothy Langford at the Del Mar Cannibals
U.S. Grand Hotel
Jalisco Valley: El Street California Grill
and Quetz, Don Remonda Intermountain
and Jalisco Valley Renaissance with Shores
Assault; Barnett's Cote at the
Embassy Suites Hotel/Boulevard
Windward, featuring Bobby Eagleman
and Jalisco Valley Renaissance with Shores
World Beat: El Street California Grill on
Jazz Bar
Hank Young and Wayne Jarvi: Gabriel's
Critic, Imperial Palace

Comedy and Music

"Chuckle", Andy Roper/Crossroads
Steve Hudson/Harmonies at the Shelter
Island Marquee Inn
Beat the Crazy Man: Phillips Pub
Hollywood: Monterey Day Centers
San Diego: The Comedy Club
Oh! Ridgely: La Hacienda Comedia

Piano Bar and Classical

Barbara Banks: *Carmel Highland Golf and Tennis Resort*
Jim Bischel: *Vincent's Four Seasons*
Ray Biss: *The Meridian Hotel*
Buddy Boecker: *Dallas Hotel*
Lori Bruchman: *Daniel's*
Joe Calves: *Princess of Wales British Pub and Restaurant*
Dennis Calkins: *Windsor Lakeside*
Trevor Clark: *Princess of Wales British Pub and Restaurant*
Diego Correntin: *New Age Music*
John DeLoe: *Marican Village*
Humphrey's: *Cafe del Mar*
Bill Curtis: *Hilton Hawaii Reg*
John DeLoe: *Pearl Reef Hotel*
Don Farns: *Spice Rack*
Bryan Finkelstein: *Kelly O'Neil's*
John Finkelstein: *Spice Rack*
Paul Glick: *Bonobono Restaurant*
Don Greenwald: *Molly's Son Diego Norbert*
John Gorman: *Kelly's Steak House, Doolake*
Jim Gorman: *Hilton del Coronado*
Don Greenwald: *Peppermill at the Colonial Inn*
Linda Hille: *Better World Bookery and Art*
John Schaefer: *House Shopping and Art*

Robert Lattimer: the *Iteration*
 Robert Lattimer: *Mean Line*
 Robert Lattimer/Ted Combs
 George "The Tree" Lee: *Doubs*
 Bob MacLeod: *La Volucina Hula*, *Hula Hula*
 Vicki McMaster: the *Excuse*
 Jerry Melnick: *Hula of the Canoe*
 Kevin Mellus: *Omni International Hula*
 Robert Melnick: *Hula's First Avenue*
 Nedra Melnick
 Rita Moa: *Lila's Plot at the Marriot Hotel*, *dum-dum*
 Carlo Varracoe: *Cafe del Rey Morn*, *Kelly's Stash House*
 Doug Nye: *Am I'scheube*
 Mark Overby: *Shore's Lounge at the La Villa Village Inn*
 Gil O'Neil: the *Common Room*
 Dale Pearson: *Kelly's Stash House*
 Peter Pappado: *Shore's Lounge*
 Janet Bether: *Seven Seas Restaurant*
 George Rogers: *Amor*
 Gary Rich: *Seven Seas Lodge*
 Kristi Rich: *Top of the Cone, Gournes Lounge*
 Rick Robinson: *Hula*
 Peter Roshchek: *Common Room*

Rick Boreas: *Hampshire's*
Milk Bones, Calf Horn Appetit
 Charlie Butterfield: *Miligan's*
Restaurant
 Michael Sanders: *South Bay Restaurant*
 Ryan Seibach: *Falcio's*
 Ben Slanger: *Am Clabugee Del Mar*
 Scott Smith: *Hill Farms*
 Jeanne Soriano: *Cafe Seattle*
 Archie Thompson: *Marinamus at the*
Shelter Island Marina Inn
 Jo Trueman: *the Hindsfoot*
 Julie Overstreet: *Julie World*
Bookshop and Art Gallery
 Jo Urbancus: *Miligan's Restaurant*
 Peter Verheide: *Cafe Elm Appetit*
 Dale Vernon: *Gourmet Room*
 Christopher Vitae: *Better World*
Bookshop and Art Gallery
 Deborah Williams: *French La*
Croix Hotel and Spa
 Michael White: *Better World Bookshop*
and Art Gallery
 David White: *Princess of Wales Bar and*
Grill
 Woodstock Village: *Espresso Express*
Cafe

All reviews are by *Dimitris*. *Firearms* are indicated by *F* and *amusements* by the *bl*. *movies* are for *new* unless noted.

Backdraft — Some good fire, swirling and undulating, almost a shifting-sand sort of subtlety. Also, no foreign images. The bl—when any One-Man-Army bazooka rocket into the ammo dump. And while you with spectacular accuracy approximately the height on the speedway, the bl by an equal or greater ridiculousness. *Offensive*—understandably a lot of bl felt to be needed to be charisma of the professor in anyone's eyes but the male presently in the bl want to be a hero—no

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bigger-is-better Arthur
of Russell, William B
De Niro, Jennifer Jac
De Moray, Donald Se
By Ron Howard. 1991.
• (Dolby)

**Bill and Ted's Magna-
EXCELLENT ADVANCE
unexpectably big hit.**

CURRENT MOVIES

City Slickers: Paasalee advances to a state of America's consistently funny actors, Jack Palance. His role here is rare intentionally funny one, as distasteful as it may seem. He's a cowboy, or Castro; is CHEF, a hard-bitten trail boss and inmate of Joe Marston (a leading match for his over-the-top cackling). He's a cowboy, a trail boss, leading vacationing Yuppers on an authentic cattle drive from New Mexico to Colorado. It's a measure of the comedy that Palance brings to the screen. Co., however, that the movie spends half an hour establishing the reasons why a middle male might want to be a cowboy, and another half an hour, that, establishing a cliché: he's an hour waiting for Jack Palance's entrance. It's a solid comedy, but not the comic scene that, with another hour still left in the movie, Palance is shrouded under a mound of dirt and a cowboy hat, and a cowboy hat, Billy Crystal, whose veneer of self-protection and alienation might be acceptable in the best of TV award shows, but not in a movie. Palance's character, With Bruno Kirby and David Stern, 1991.

Deflection — A soap-opera writer grins across the board and dreams he's the fictional Ashford Falls among his fictional cast of characters, on BEYOND OUR DREAMS. There's no real knack for parody — no sense of what goes in daytime soaps as distinct from prime time — and there's no consistent point of view. The writer couldn't so much as the experience, in luck-driven manner, by tapping it out on his typewriter; but there's a rival writer throwing in his own two cents' worth and the result is a show that deprives to information made available the viewer. John Candy characteristically quashes any impulse to turn a rhyme with "daddy." Marie Helmington, Emma Samms, Reginald Barr, directed by Tom Mankiewicz. 1990.

© (Carousell Cinema 6; Cinerama 6; Hazard Center 7; Mira Mesa 6; Oceanade 8; Sports Arena 6;

• (Cathleen Cinema 6; Cinemas 6 & 7; Fashion Village, La Jolla Village; Miramax 7; New Valley Drive In; Ranches Bernardo 7; San Marcos Cinemas; Santa Monica 7; Spaulding 7; Sweetwater 6; Town and Country; Wiegand Plaza 6)

The Doctor — Becomes a patient. Becomes a better doctor because of Ratched scrubbing his hair in a less acidic solution. William L.M. Hurt is terribly persuasive as either the carefree doctor at the beginning or warm and caring doctor at the end, but he's a little bit off-kilter as the temperamental patient in between. Rande Haines, who directed *Hart to Hart* in *CHILDREN OF A LESSER GOD*, is a solid, solid director. The film is not even goofy: the Zorba-esque dance in the desert at sunset with a terminal brain-tumor patient. *Play Like Lady*, Mandy Patinkin. 1991.

• (Cinema 21; Flower Hill Cinemas; Grand Village; La Jolla Village; La Jolla Village 6; Ranches Bernardo 6; Sweetwater 6)

Don't Tell Mom the Babysitter's Dead — And Mom's away in Australia for two months! A growing experience for the five kids, a shocking experience for the mother. *Play Like Lady*, Mandy Patinkin. 1991.

Drowning by Numbers — Peter Greenaway's 1988 black comedy about wives murdering husbands, with Jo Plowright and Juliet Stevenson. (Ken, 8/16 through 23)

things, such as his PhD specialty, German Impressionism?" (Klimt?), DAG, Rauschenb?, (He says he's determined to finish the thesis before he goes to the States, but he'd like to waste his time.) His pronunciation of Polish-born pianist Arthur Rubinstein is fun too. "Arthur" with a firm "3" in his R. Miller, if you took out all head shots – tokens of director Joe Roth's cynicism and acuity – the movie would run about fifteen minutes. With Campbell Scott, coal-dealer Dewhurst Scott's mother, in real life, and Elia Kazan, who has a very big impression in two brief scenes, Robert's big-voiced mother, 1930's (Vogue)

Hot Shots—The first couple of tilted and mistimed shots aboard an aircraft. As the plane is captured what was most ludicrous

TOP GUN. But after the credits the business of joke-making gets into its driving mode. Best notion for a row the heavenly forested landscape of the bay as he strides across the water toward his final falcon [a black cat] crosses his path, he and his wife live in the past. The purest of the pure. Dream House, he's kept conclusive evidence on the Kennedy assassination tracked safely in his pocket. The film is a study in the typically airy Charlie Sheen. Valeria Golino, Lieke Martens, directed by Jim Abrahams. 1990.

C. Cascaesi Cinema 6; Center 3 Cinemas; Cinemara 6; Flower Hill Cinemas; La Jolla Village; Mike's Movie Palace; Northridge; Palmdale; South Bay Drive-In. (From 8/16)

Jungle Fever — Spike Lee's tenderly engaging even on the level of a talk show (a girl-friend scene) shows women identifying the shorn hair of a man who had been identified as THE OPRAH WINFREY SHOW. Not on the level of fiction. The men glancing around with a look of what the central relations between a married black architect and an Italian "temp" — is an unspecified time period. The film actually goes into it. It never stops

down from the realm of the abstract. Lee was, nevertheless, shrewd enough to have avoided blander and blonder possible emblems of whiteness and instead to have enlisted an actress (Annabella Sciorra) who would all on her own bring a modicum of individuality and humanity and ethnicity. The last of these

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NUMBER**


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AUGUST 22 & 24. **SEEK** / AUGUST 23. **WARMY WADS**
AUGUST 27. **INCREDIBLE HAYSEEDS** / AUGUST 28. **TRAVEL AGENTS**

Bingo — A dog and his owner, when the latter's father-in-law is accused of murdering his wife. (Directed by Peter Hewitt)

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South: A small-town hinges to an extreme town's unlikely citizen-haired vegetarian dips in the lake, peace scare the deer away repeatedly through the gear. Michael J. Fox, Woody Harrelson, Ben directed by Michael G.

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—Pat Collins, WMOG-TV

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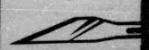











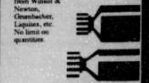


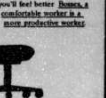
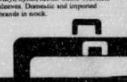


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INSTRUCTIONS

FREE & PAID CLASSIFIED ADS

Free Classifieds

Free classifieds are available to private parties and to nonprofit organizations that do not charge for their services. Only one ad will be accepted per week. Each ad must be typed on a 3x5 card (mailed inside an envelope) or on a post card. Free classifieds are limited to 25 words or less. Classifieds of more than 25 words cost \$6 per extra word, and payment must accompany ad. Roommate ads are no longer free. Please turn to the Roommate category for details.

PAID Classifieds

Business (including paid services or functions, real estate, roommate ads, and ongoing, profit-making enterprises) may pay in advance for classified ads at the rate of \$20 for 25 words or less plus 75¢ per extra word. Discounts for consecutive weekly ads and early placement of copy will be quoted upon request. The Reader will not be responsible for failure to run an ad or for errors in an ad except to the extent of the cost of the first insertion of the ad.

MAILING DEADLINE Paid classifieds must be received by 7am Monday, three days in advance of the intended issue. Reader Classified, PO Box 8580, San Diego, CA 92168-5803. No free ads will be accepted at the Reader office or over the phone.

LATE CLASSIFIEDS Private parties and nonprofit organizations may place classifieds over the phone or at the Reader office, 1703 India Street (at Date), at the rate of \$16 for 25 words or less plus \$6 per extra word. The deadline is 5pm Tuesday.

DON'T CALL US Due to the large volume of free classifieds, the Reader cannot handle voice or phone inquiries concerning them. Please do not call us to ask how to place free classifieds, to attempt to cancel classifieds, or to request information from free ads seen in past issues. The Reader reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

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(size 26 x 1 1/4, others slightly higher)

San Diego Reader August 15, 1999

San Diego Reader August 15, 1991 47

COVER, beautiful, custom. Honda Prelude, 1981-1982 models, with lock and cable, never used. \$700/est. Frank, 282-3513.

COVER, Honda Civic sedan, 4 door, gray, new, rap, clean, black and lock; \$70. Pat, 529-5961.

COVER, standard Nissan Sentra, blue-gray, clean, barely used, good condition, asking \$500/est. Bob, 579-3625.

DATSUM 2000X, 1982, 5-speed, A/C conditioning, power brakes/steering, electric windows/mirrors, voice warning system, stereo cassette, high miles. Good condition. \$1495. 946-7670.

DATSUM 2000X, 1981, 5-speed, A/C conditioning, stereo cassette, power windows, 1 owner, great riding. \$2400. 529-5776.

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Our tune-up includes a lot more than just 32 checks, it includes:

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| <ul style="list-style-type: none"> 1. Spark plug 2. Spark plug wires 3. Conductor 4. Spark plug 5. Adjust engine 6. Check oil level 7. Check brakes 8. Check coolant 9. Check battery 10. Check belts 11. Check engine 12. Check oil level 13. Check engine 14. Check oil level 15. Check engine 16. Check oil level 17. Check engine 18. Check oil level 19. Check engine 20. Check oil level | <ul style="list-style-type: none"> 21. Check engine 22. Check engine 23. Check engine 24. Check engine 25. Check engine 26. Check engine 27. Check engine 28. Check engine 29. Check engine 30. Check engine 31. Check engine 32. Check engine 33. Check engine 34. Check engine 35. Check engine 36. Check engine 37. Check engine 38. Check engine 39. Check engine 40. Check engine |
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35-point Major Service Special \$69* (reg. \$150)

Lots of top repairs. Our major tune-up includes:

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| <ul style="list-style-type: none"> 1. Compression test 2. Valve adjustment 3. Spark plug 4. Spark plug wires 5. Conductor 6. Spark plug 7. Adjust engine 8. Check oil level 9. Check brakes 10. Check coolant 11. Check battery 12. Check belts 13. Check engine 14. Check oil level 15. Check engine 16. Check oil level 17. Check engine 18. Check oil level 19. Check engine 20. Check oil level | <ul style="list-style-type: none"> 21. Check engine 22. Check engine 23. Check engine 24. Check engine 25. Check engine 26. Check engine 27. Check engine 28. Check engine 29. Check engine 30. Check engine 31. Check engine 32. Check engine 33. Check engine 34. Check engine 35. Check engine 36. Check engine 37. Check engine 38. Check engine 39. Check engine 40. Check engine |
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*New For 6-cylinder cars and 875
*Toyota, Suzuki and Geo. *Suzuki 1600cc and 8-cylinder engine only. \$25.

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We replace:

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Brake Job Special \$39* (reg. \$40)

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from **\$195.00**
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|  <p>CAMRY 1984, 454042, 4 speed, 100,000 miles, 1000 cc. 1984 Toyota Camry</p> |  <p>TOYOTA CELICA 1988, 454042, 4 speed, 100,000 miles, 1000 cc. 1988 Toyota Celica</p> |  <p>TOYOTA CELICA 1987, 454042, 4 speed, 100,000 miles, 1000 cc. 1987 Toyota Celica</p> |
|  <p>COROLLA 1984, 454042, 4 speed, 100,000 miles, 1000 cc. 1984 Toyota Corolla</p> |  <p>TOYOTA EXTRA CAB 1988, 454042, 4 speed, 100,000 miles, 1000 cc. 1988 Toyota Extra Cab</p> |  <p>TOYOTA MR2 1991, 454042, 4 speed, 100,000 miles, 1000 cc. 1991 Toyota MR2</p> |

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Power windows, A/C, AM/FM stereo, wheel covers, cloth interior
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Power windows, A/C, AM/FM stereo, wheel covers, cloth interior
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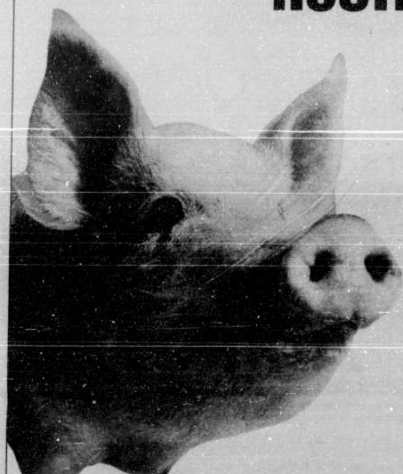
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