

# THE BACK PAGE

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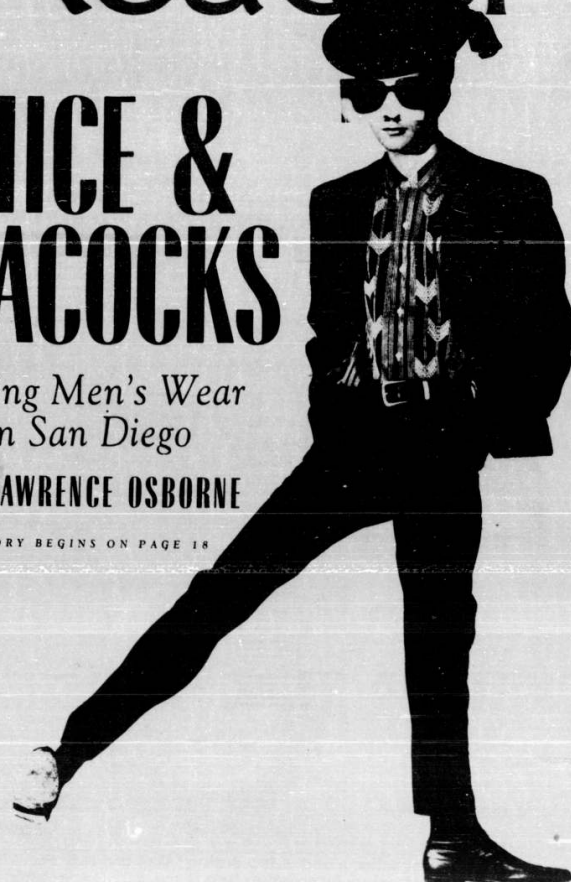
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CUBBISON IN HOUSTON: OFF THE FLOOR WITH GEORGE - PAGE 5

# Reader MICE & PEACOCKS

Selling Men's Wear  
in San Diego  
BY LAWRENCE OSBORNE

STORY BEGINS ON PAGE 18





# S·I·N·G·L·E·?

## SOME THINGS DO NOT GET BETTER WITH AGE!

SINGLES BAR 1982



SINGLES BAR 1992



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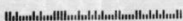
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Confidential

Curious about Great Expectations and video dating? Call the G.E. Fun Line at 1-900-4GE-FUNN \$1.98 per minute. Preview interesting San Diego Singles including our members.

## LETTERS

The Reader welcomes letters for publication. You may phone them in by calling 525-3015; address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803; or fax them to 231-0489. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

### Rather Disgusting

Goah, I'm impressed with this "Through the Belly of the Beast" article (August 20). My God, can you people put yourselves on the back at being able to just perpetuate stereotypes about AIDS. It's really impressive you do just such a great job in the yellow journalism field. I'm impressed, I really am. This article's rather disgusting. You know, you guys should really be ashamed of yourselves for printing it. But you know, it goes along with all the other crap you guys print—so what can I say?

Name Withheld By Request

### Maybe Not So Tragic

I would just like to thank you people for publishing your ground-breaking cover story "Through the Belly of the Beast." What an excellent example of exploding tired old stereotypes of "people with AIDS." The virus is, as you said, certainly no respecter of politics. It's truly tragic, or maybe not so tragic in the case of this Nazi, that some people think that their ideology can protect them from disease! This jerk obviously thought that because he was not a "left-wing egotist" that he would be safe from AIDS. How wrong! Even macho National Socialists with delusions of grandeur can die of this horrible illness. I hope that your article woke up many of the ignorant, self-deluding military types who call San Diego home! AIDS threatens us ALL! Thank you, Rickie Piper, Santee

### Poster Child For Existential Despair

Although I very much appreciate the thoughtfulness and sensitivity shown by Michael Levy ("Go Down to the Water," August 13), there were, however, a number of unfortunate distortions that I feel compelled to comment upon. Quite a few artistic liberties have been taken in the piece, but perhaps the most damaging had to do with the way Rabbi Rivkin and the Chabad movement were portrayed. A stiff, insensitive edge seems to have been drawn to Rabbi Rivkin's character, which really doesn't jive with my experience with him. Let it be said that if I didn't sense some basic warmth, wisdom, and sincerity on his part I would have never been able to have such a lengthy conversation with him in the first place. And, as skit-

tish as I was at the time about the clergy, I certainly would never have consented to work with him. His comment, "Well, it happens" speaks more, I think, to his comfort with spiritual matters than to any deficits he may have had as a counselor. He also had a pretty good sense of humor, which I really appreciated at the time, particularly after having experienced ego death.

At some point I did, in fact, come to the realization that maybe I wasn't really cut out to be a Chabad Hasid, but that probably lies in more with my fears of losing my individuality than with any difficulties I may have had with the movement. Even though I have left their particular path, I am grateful for their being there for me and I will always have warm memories of Rabbi Rivkin, who did a great job under some difficult circumstances.

The front cover makes me feel like the poster child for "Existential Despair," and it's also been a bit unnerving to imagine thousands of me lying face down in 7-11s all over town. But these things can be worked through.

Max La Hulla

### Freudy Anne Slip?

Finally a civilized cover story ("Go Down to the Water"). Your editorial staff has erased a little bit of the scourge the Reader has become to San Diego with this article. However, you would never make the mistake of printing the head of the Tri-lateral Commission's name as Rocky Feller, so as well, there is no Yogi Nanda, there is Yogananda of the Self-Realization Fellowship.

Name Withheld By Request San Diego

### Mothers Of Invention

This is an open letter to Max: I read with interest about your quest in the article "Go Down to the Water" and found it to be both inspiring and thought-provoking. Besides wanting to push you well, Max, I would like to add a few comments about the statement that a Jew is a few by matrilineal descent and explore what this means as far as the Torah is concerned.

Let's start with the 12 tribes of Israel. Certainly they were all Hebrews or Jews, but let's take a look at their mothers and their wives. Jacob had six boys and a girl named Dinah by his first wife Leah. But two more boys were by Zilpah, Leah's maid-servant. Jacob had two boys by his second wife Rachel. And Jacob also had two more boys by Rachel's maid-servant Bilhah. One could argue that the maid-servants were of the same tribe as their mistresses; but this is about as likely as Abraham's wife Sarah and her maid-servant Hagar being both Hebrews. Abraham would have kept Ishmael and raised him in the first place. And, as skit-

## Reader

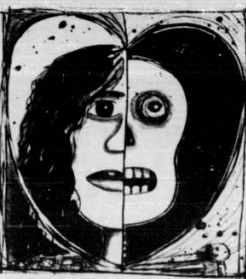
SAN DIEGO'S WEEKLY



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Help wanted, instruction, services, sports and fitness, rental/real estate, and automotive

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Illustration by [unintelligible]

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Byers' hit-and-run conviction was later overturned and her case dismissed. But she says she was not given the opportunity to be reinstated on the force. "I was a victim of politics," she says. "They

wanted to get rid of Richard, and I was guilty by association." Involved in a number of lawsuits since her termination, Byers' latest court battle is a breach-of-contract suit against the San Diego Police Officers Association, which she says never supported her during her hit-and-run trial, or since.

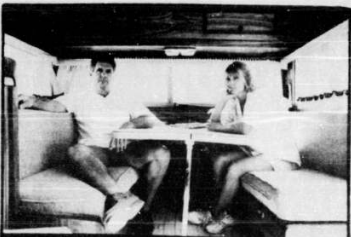
"I've been involved in so many lawsuits I have a phobia now of courthouses. I get physically ill every time I walk into one. The last five years have been hell. I'm surprised I'm still alive."

When Byers was sworn in as a police officer in October 1982, she says she was idealistic and eager to hit the streets. "I wanted to make a difference," she says. "I wanted to help people. I was at that time a positive, creative, and ambitious person."

Soon after she became a cop, however, she says she began being sexually harassed by a sergeant and a fellow officer, who offered advancement in return for sexual favors. After months of trying to cope with the harassment, she says, she became severely stressed and mentally deranged.

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continued on page 9



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Yes and no, truth be told — the old approach/avoidance conflict. On the one hand, it's an opportunity to take the mound against the world's bravest hitter. On the other, it's a chance to get shelled and sent to the showers — if not waived out of the league — by coming off as, say, an alibi, a whiner, or an overwedded suck-up.

"Hell, yes," I declare, not wanting to betray any self-doubts. "Damn straight. What time? Where? Who else is gonna be there?"

"Well, it'll be sometime around 1:30 at Bush's hotel. I'm not sure about the rest of it. But I'll find out for you."

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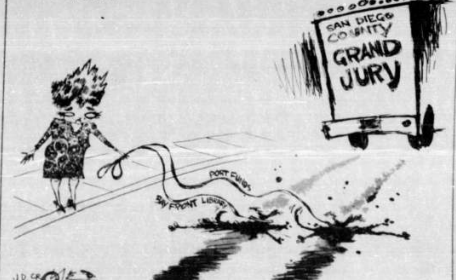
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"Well, honey, we got the best barbecue in the whole world down here. I hope they get a taste of that."

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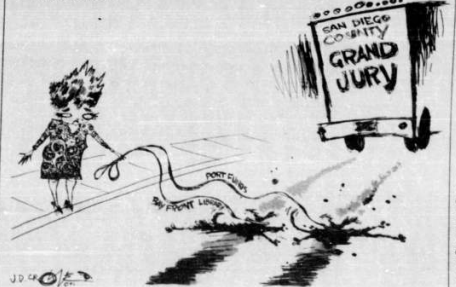
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Continued from page 11

was aware of him, sure. I knew him; I had arrested him in the past, and I had told other officers to look out for him. He was a drug dealer, a sleazebag. But I had nothing to do with his death."

In February 1988, Draper and Byers, who were off duty

at the time, were driving home in their pickup truck when they were allegedly cut off on I-8. Draper proceeded to chase the driver — Scott McMillan, then a 20-year-old San Diego State student — at high speeds for 27 miles before capturing him.

Draper says it was clearly

an assault with a deadly weapon. "He deliberately drove off the road," he says. "We were lucky we didn't completely lose control of the truck and flip over. I chased him and arrested him like any good cop would and should."

Draper arrested McMillan on suspicion of assault with a

deadly weapon for allegedly trying to use his truck to smother Draper and Byers. McMillan in turn filed a civil lawsuit contending the police department knew of Draper's alleged pattern of "excessively forceful arrests." McMillan's lawsuit was settled out of court, and the district attorney decided

not to file charges against McMillan or Draper. (The D.A. did submit a letter during Draper's civil service hearing saying that Draper had broken no laws.) But the freeway incident proved to be Draper's downfall.

Draper is convinced that if he had the funds for adequate

legal counsel, he would be back on the force today. "Police work was my life," he says. "I was still depressed about losing my job. It's all I ever wanted to do." There are two kinds of cops, Draper says, reactive and pro-active. "I was always a pro-active cop. You have to be if you want to be a good police officer. You can't sit around and wait for things to happen. I was aggressive, yes, and that's why there were complaints about me. I never did anything illegal in my entire career as a police officer. I was the good guy, the aggressive cop who was out there really protecting you."

Draper is now enrolled in the University of San Diego's lawyer assistant program, from which he graduates tomorrow.

Ironically, he was originally assigned to Boese's law office for his paralegal internship. "I asked a friend of mine in the class to trade lawyers with me," he says, grinning. "He's a nice guy, I'm sure, and he's a good lawyer. I just don't happen to like him."

Because of a worker's compensation stress case Draper filed before he was removed from the force, the city is paying for his education and for his expenses: approximately \$3000 in tuition and \$900 a month in temporary disability. But Draper adds, the city has been reluctant to pay.

"This is an accelerated three-month course. I'm here [at USD] every day, all day, so right now the financial aid is my livelihood," he says. "The city has conveniently modified my checks, and they mail my checks late. They're making it difficult." Draper says he's getting on with his life. "I have some jobs lined up. I have no choice. But Sandy isn't to that point yet. She's still fighting for back pay and still hoping for some justice. She won't stop and I don't blame her."

The PCA's Bobbitt doesn't rule out the possibility that Byers was a political victim. It is unlikely, he says, "but it is possible. I've seen no evidence of that, and I never hear anything, but there have been cases in the past in which cops have been political targets. If she has any evidence of that, she should certainly bring it forward. But the fact is, as far as the hit-and-run, she was guilty."

As for Draper, Bobbitt thinks he might still be on the force if he had learned how to play politics. If after the 1988 incident Draper had come to court more apologetic and humble, Bobbitt says, instead of coming in with his head up, that he did absolutely nothing wrong, he might not have been terminated. There have been police officers involved in much more serious incidents than Draper's who are still on the force. A lot of people will tell you that he was a

Continued on page 14

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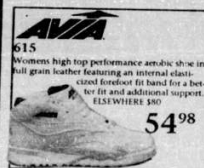
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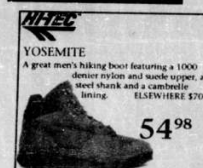
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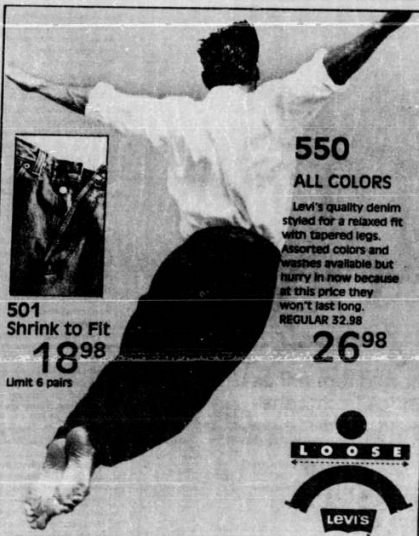
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continued from page 12

very good cop. He was highly intelligent and aggressive. But he's proud, and humble is not in his repertoire. I'm not sure the best decision was to terminate him."

Meanwhile, Byers remains mired in lawsuits and depression. She spends most of her

time alone in her claustrophobic trailer, where she awaits an as-yet-unscheduled civil service hearing that will determine if she'll be reinstated as a police officer and whether or not she'll receive back pay. "I can't get on with my life, because this is my life," she says. "It's consuming me. I

have to settle this before I can concentrate on anything else." She doesn't expect or even want to be reinstated on the police force at this point; she just wants justice, she says. "I've lost everything. Richard and I are still together, but it's hard. My life is ruined because of all this. I was happy when I

was younger. I was an athlete, a softball player, and a cheerleader in school. I was a creative, happy person, and I really wanted to be a good cop. Now, I'm dead inside."

## Party Favors

continued from page 1  
Madison Square Garden, where the Democrats pitched their convention, the Astrodome offers our Potomac Broadcasting gallery plenty of

air conditioning, wide-open spaces, and separation from the Village idiot Factor. The only time eyebrows rise is when rapper TRQ pops in, head swathed in a star-spangled bandana, to tape a get-out-the-vote public service announcement.

Covering the floor of the convention is another story altogether. "It's a real hassle the way they've got it set up," says Keven Duffy, a producer for VH-1, one of the Viacom Cable networks such as MTV, Comedy Central, and the Nostalgia Channel that share facilities with KNBS-TV's, Gillett Group and others. "It took [MTV's] Tabitha Soren almost half an hour to get from here all the way over to there, down to where the press entrance is, and then back over to right here where the California delegation is," she adds. "Tabitha's working this with Ted Nugent—the Motor City Madman. He lives real near my parents in Michigan."

"Is he politically astute?" I ask. "Well, he's an NRA member. I do know that. Very big on hunting." Duffy rolls her eyes, disapprovingly. "But (politically) astute? I should it. No problem. Not many of our viewers are either."

Outside a men's room in the Astrohall, I strike up an idle chat with Norman Males. Dressed in a tan, short-sleeved safari suit with a canvas bag slung over one shoulder, he tells me he's on assignment from *Vanity Fair*. "I was with the Democrats in New York last month."

"You ever get tired of covering political conventions?" I ask.

"I better not," he wheezes in a husky voice. "Actually, these are my first in 12 years."

"What do you think so far?"

"I don't think they're quite as interesting as they used to be. At least not as interesting as I remember them to be."

"Why not?"

"Oh, well, uh, uh..." Males replies, cautiously now. "Off the record?"

"Uh, sure."

His eyebrows furrow and he studies my credentials, apparently deciding against getting bogged down in further conversation. Why give away prized insights?

"Hey, tell you what," he says, finally. "We're both in the media. We really shouldn't be interviewing each other."

"Right," I say, sheepishly, feeling a bit crazy at having tried to angle quotes from The Famous Writer. "Good luck. Can't wait to read your story."

We shake hands, and Males sets off to angle for quotes of his own. ■

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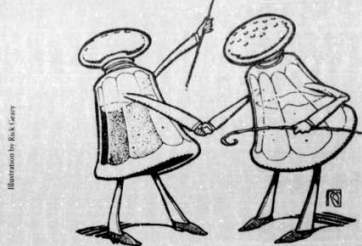
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## STRAIGHT FROM THE HIP

BY MATTHEW ALICE



Dear Matthew Alice:  
If you look on any restaurant table or any dinner table in the Western world, you'll probably find salt and pepper. Why salt and pepper? Why not oregano and thyme or some other spices or condiments?

— Ruthie and Bob, San Diego

Salt's been a food preservative for eons in virtually every culture, and it was once prized highly enough to be used as legal tender. Physiologically, we have one whole set of taste buds devoted to tasting only salt and salt, in moderation, is a necessary nutrient. Pepper was only one of many popular spices for centuries B.C., but really came into its own when Europeans in the Middle Ages found that its zingy and more or less "neutral" taste covered the flavor of rotten meat very well.

Researchers into the psychology of cuisine (I'm not kidding...) have determined that omnivores (that's us) might be capable of eating almost anything (a good survival characteristic) but have an innate suspicion of "new" food, which protects us from scarfing up just anything and everything and keeling over from a poisonous culinary adventure. Researchers say this built-in caution is part of what shapes the taste characteristics of various cuisines, most particularly the choice of spices and condiments. So it seems that we were doomed to drag salt and pepper with us through the generations in part because of their cozy familiarity.

Dear Matthew Alice:  
What is the origin of the superstition among theater people about the play Macbeth? It's supposed to be bad luck for an actor to mention the name or for anyone to quote a line from it in a theater.

— Andrea, North Park

The so-called curse of Macbeth (I hope you're not reading this backstage — if you are, please go outside immediately...) Anyway, the curse of that Scottish play, as many actors call it, goes back to its origins, around 1606. Actor/author Richard Huggitt has 50 exhausting pages about the history of the curse in his chatty book *Supernatural on Stage*.

Seems that King James I of England commissioned Shakespeare to write a play to entertain a visiting brother-in-law. The busy Bard scribbled down *Macbeth* in a big hurry, fashioning the relatively simple plot to please his dotting patron. James was thoroughly neurotic and was morbidly fascinated by witchcraft and demonology. He had even written a book on the subject. So Shakespeare chose witchcraft as a major plot element for his new play, borrowing directly from well-known cases and conjuring of the day. Then he added the requisite gore and mayhem to round out the stage business. Unfortunately, among James's neuroses was a profound fear of blood, swords, knives, and anything that smacked of violence. Obviously, nobody told that to Shakespeare.

Huggitt suggests that James hated the play. But even more significant was the gloomy nature of *Macbeth*, packed with weak and evil characters and unrelieved by any significant heroic ones. And the play suffered from a small, too thorough grounding in witchcraft. Another theater legend says that during one early performance, when Banquo's ghost got his cue, a real ghost appeared onstage. All this taken together "curse" the play in the eyes of most actors. So *Macbeth* had problems virtually from opening night.

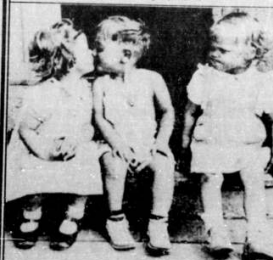
And once an idea like that is placed in people's minds, they'll look for "proof" in every nook and cranny. Huggitt certainly does in his book. He documents centuries of natural disasters, stage accidents, traffic accidents, injuries, deaths (of actors, actors' children, actors' pets), all with some link to the staging of *Macbeth*. It's well known that a young Laurence Olivier was nearly killed by a falling stage weight during his first appearance in the play. During the first foreign-language production of *Macbeth* in Amsterdam, there was an onstage murder. The actor playing Macbeth had it in for the actor playing Duncan, so he substituted a real dagger for the stage prop and literally killed off Duncan before the audiences' eyes. The oddest event was probably the time in 1955 when Charlton Heston, playing Macbeth, was sent fleeing from the stage, ripping off his tights as he went, convinced his legs were on fire. It was later learned that somehow the tights had been saturated with kerosene, though they were dry when he dressed for the evening's performance. Hot lights and perspiration reactivated the caustic liquid, prompting Heston's premature exit.

Thoughtfully, Huggitt passes on a bit more theatrical superstition and reveals the two traditional antidotes to the *Macbeth* curse. The *Merchant of Venice* is supposed to be Shakespeare's "lucky" play; quoting a line from it ("Fair thoughts and happy hours attend on you") will neutralize the bad *Macbeth* vibes. Or, if you have more time, try cursebuster number two. Go out of the room in which you said the play's name or quoted a line, turn around three times, spit, knock on the door three times, and ask to be readmitted. Now don't snicker. Remember we're dealing with show folk here. Stuff like this is all in a day's work for them.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 231-0489.

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# MICE & PEACOCKS

Modern man does not want to be a peacock. He wants to be a groomed, quietly dis-

tinguished (but sexy) mouse.

Until recently San Diego could boast no Saville Row, no Place des Victoires. It was content to have a few designer shops dispersed among its pastoral malls and the odd British tailor tucked away in a safe, comfortable place. Eventually, however, the city decided that its sartorial philistinism was no longer a joke and decided to open a fashion mall downtown. The Paladion, a block south of Broadway. The result, it is hoped, will be a gradual mass conversion to style.

The Paladion itself does not take its style lightly. In fact it wears it heavily on its own sleeve. As you enter the inner courtyard, between the Dunhill and Ferragamo boutiques (which is to say that you enter through a voluptuous corridor of windows filled with 1987 Harvest Crop cigars, traveling backgammon sets, and Stern watches), the first thing you see is a gigantic statue of a nymph standing in the center of a buffet restaurant, surrounded

by carts laden with salamis and walnut salads. She is in the Second Empire style (swimming, snake-bitten, or organic, one never knows). Beneath her splendidly Greek anatomy, a pianist is hammering away at the "Funeral March" on a Steinway, tossing his head this way and that.

Virtually no one is there. Are they all in the luxury fashion shops round about, or are they elsewhere altogether, supremely unconcerned? One can only say with certainty that, all in all, pianists plus nymphs equals Style. And if fashion in San Diego had ever wanted a wondrous, gaudy temple, this is it. There is nowhere better to forget your troubles in the Lethé of luxury. And at least — unlike the new malls in Vegas — there are no walking, talking statues of Aphrodite and Bacchus. Only Chopin and credit card machines.

The Paladion's opening was well advertised to the Mexican market. Indeed it is rumored that there were two separate openings

**BY LAWRENCE OSBORNE**  
Photo Illustrations by David Nahill

last November, one for Americans and one for Mexicans, so important are the wealthy snappy dressers from across the border. In fact, fashion is one of the few areas in which the usual logic of U.S.-Mexican tourism is roundly reversed. The American designer shops depend on Mexican business.

"It's about 50 percent Mexican here," the sales staff at Ferragamo admitted. "They come from all over Mexico, not just Tijuana — Mexico City, Monterrey, Guadalajara, all over. Some of them fly up especially for the clothes and nothing else. They can't buy this stuff down there. You couldn't buy it here outside of L.A. until we opened. Now San Diego is the closest place for them to stock up on the really exquisite European clothes. Mexicans are now making clothes trips to this city because of the Paladion. That was the idea."

The Mexican male, it would appear, feels quite comfortable in the midst of all this indiscreet opulence. The native male, though, is going to be a bit shy. Is he really going to wander around this sultry maze of mirrors and glass, feeling at his ease among the gold alligator skin Versace jackets, the Ferragamo pillows with their patterns of reclining tigers, the leopard motif towels, and the intricately tricky displays of ties and hanzelons? Those sleek little black

Versace boxes (what do they contain — designer bombs?) seem to bode ill for the cautious spendthrift. And what happens when this same cautious intruder — perhaps used to buying the odd Natural Style in Updated Design at Nordstrom across the road but nothing, well, excessive — takes a look at the price tag on that gold-and-black Versace thing, which looks from a distance like a beautifully dyed hide? Two thousand dollars? Will he be able to control his face, let alone his mouth? Will he be able to walk upright out of the store, frantically clutching his wallet?

Now it is well known that Versace has the most beautiful salespeople in the world. How is the terrified Updated Design guy going to actually parade himself in that yellow thing in front of the mirrors and look as if he can bring it off? The average man will have no idea in these situations whether he looks like Karl Lagerfeld or a cat's dinner. Two thousand dollars! Yellow reptile pattern! He will merely purse his lips in anguish, quietly take the exotic object off, and sneak out of the boutique praying that no one will see him. It will have mattered nothing that the gorgeous saleswoman in her haute couture suit has declared that it is "really you." The truth is that modern man does not want to be a peacock.

(continued on page 20)





# PEACOCKS

(continued from page 19)

cock. He wants to be a groomed, quietly distinguished (but sexy) mouse. And a mouse is never yellow (that would attract too much attention); he is always grey, brown, or black. The colors of the prudent mammal.

However, it was not always so. In pre-industrial societies, it is nearly always the male who is the dresser, the self-displaying bird of paradise. The German ethnologist Eibl-Eibesfeldt has called the greying of male dress in industrial societies *Vermasungung* — that is, "greying like a mouse." "Man conforms to mass society," he writes, "by depriving himself of virile and imposing displays." Today, he notes, "Women have a monopoly of beauty," while men have become plain, without decoration. Just as it is women who paint their mouths (in imitation, so it is said, of the rosy hue of a primate's genitals), so it is they who display their sexuality in dress. It is difficult to remember the male extravagance and coquetry of, say, the Versailles court (the very word coquetry comes from *coq*, a cock). Or the cosmetic exuberance of men in medieval Japan. Samurai actually took makeup kits with them into battle, rouging their lips in preparation for a beautiful death. Yukio Mishima so detested the androgynous aesthetic of the classic woodblock artists that he lamented that in these traditional pictures it was impossible to tell men from women because their clothes and makeup were the same.

Only in the 19th Century did this change. As women became more sexually identified and therefore more self-parading, so men became more chafed to the sobriety of industrial work. Woman became the peacock and man the mouse. And as the homogeneous culture that underlay this male dominance in the matter of beauty in both Europe and Japan was suppressed, so the dress of men and women became more and more differentiated.

Designers like Versace, Guaiter, and Miyake have certainly broken down the monochrome, tailored male image, lining their fluid garments with lush silk prints, importing an elegant femininity into their lines, using rich color schemes or billowing effects in their shirts and, in the case of Versace, allowing languorous tigers and leopards to make an appearance in their accessories — the towels, pillows, and sheets that men use as intimately as they do their clothes.

What this kind of clothing tries to do is to furnish the Dandy. The Dandy is a figure continually at war with the suburban English gentleman who has provided the model of male grey dress for the last century or so. And even if the true Versace client is not a Beau Brummel, that brilliant fanatic who showed that clothes are far more important than sanity, he will certainly be a Dandy. And the Dandy is a serious skeptic; he understands, at least, that clothes are not things that keep off the rain and snow. They are the very stuff of a person's identity.

At least at the Ascot the Southern Californian man can anchor himself in a mythic past that soars above the scruffy present world of flapping beachwear, sloganized baseball caps, and demagogic crop-tops.

Beau Brummel died in a lunatic asylum in Normandy, having perhaps taken his way of life to its logical conclusion. Some people would not approve of such monstrosity. The people who run the Ascot Shop, for example — one of San Diego's oldest men's clothing stores and tailors. For here the suburban Englishman gentleman is king, and not the Dandy.

The Ascot, in La Jolla, was founded in 1950 by one Jack Metzinger, an exile from Chicago, and quickly set in motion a fashion for the "soft shoulder," ultra-traditional English look, which had been curiously unknown here until the end of the 1940s. Unlike the Palladian, Ascot relies on a San Diego County clientele that

remains loyal to the imperturbable cachet suggested by its name. As anyone born on the other side of the lake, a terrible vision of badly dressed aristocrats in silly hats eating their champagne pines in the back seats of their gaudy Rolls-Royces.

The clients here are treated as life-long customers, and their vital statistics are stored on the premises in files. These are altered gradually as age and girth increase. In this way, Ascot delicately avoids hurting their feelings and makes them feel that they belong, not to some clothes mail-order list or to an anonymous crowd in a mall, but to an exclusive, cultish club of impeccable dressers whose very flesh is lightly scented with mahogany.

The windows announce at once the quiet, refined La Jolla image that the boutique aims to preserve. Bottles of Royal Bathman all-purpose lotion sit with Panama hats, L.B. Evans slippers, bottles of malt, Yale University tankards, and little yellowed 19th-century cartographic globes. A discreet and polished nostalgia for a distant world of ivy-clad prep schools and cultured leisure reigns here. Surrounding the toiletries are vellum-spined books of the kind that must line the shelves of a thousand gentlemanly grand fathers: Graham and Dodd's *Security Analysis*, *A History of Russia*, etc. And under them, plans of St. Andrew's legendary golf course and phials of Wood's of Windsor cologne.

The whole display encapsulates a sphere of male camaraderie, of father-son intimacy, that finds its most sacred expression in the handing down of a tradition. "Especially for you, Father," reads the card with the picture of the swimming duck (soon to be shirt). Clothes are the cement that bonds this handing of tradition from father to son. One can imagine the young boy taken by his father for his first fitting — an initiation into manhood like the circumcisions of African tribes. And some vague, sentimental racial memory stirs at the sight of those British Byford socks, those Trafalgar braces, and Corbin belts — not to mention the dapper safari suits on display. They epitomize not a way of dressing but a way of life.

As for Ascot's tailoring philosophy, it is essentially one based on the supertuitive bedazzlement of materials. "What our customer wants," the head assistant in the shop explains, "is a definite feel to the fabric he's wearing. The fabric is everything. It expresses by itself everything that he wants to express about himself. A custom-made suit begins with a swatch, that is, a fabric sample that the customer feels with great care. Take the cotton shirts, for example. Giltman in New Jersey makes our shirts, with a cotton from Georgia known as Sea Island. The climate and soil of Georgia make for what we think is the best cotton in the world.

"But every cotton has a different dener or thickness. This is determined by the number of yarns contained in each square inch

of fabric. The higher the count, the thinner, the more refined the cotton is. And therefore the more expensive it is. From 80 denier up, a shirt can cost about \$125, though usually people settle for a slightly thicker dener working out at around \$70 to \$90.

"Or consider the material used for our suits. If you take an all-wool tropical, the length and twist of the yarn in that wool determines the 'hand' that it has. Now, Southwick in Lawrence, Massachusetts, make our suits with an Australian wool woven by the Zegna mill in Italy. It's the best there is. It feels like no other wool, and we can get it for you for \$1300. I don't think the designers can match that kind of quality in the material for the prices they charge. We can also make small and very individual alterations to every article of clothing we sell because we have four tailors working on the premises.

"If you buy a shirt, you can actually choose the kind of collar you want." He opens a catalog devoted solely to collars. "You can select your cotton and then your collar — a curved pinstriped, an English spread, a straight pointer, or a brass tab. You can order for yourself exactly the shirt you want, with no compromises. Because what matters to us is not the designer, but the customer. It's what the customer sees in his mind's eye that counts, not the almighty creativity of the designer."

Whatever he sees in his mind's eye the aforementioned champagne picnic?, the Ascot client will be able to be acquainted with a fairly formidable technical vocabulary. It is not enough for him to know his chambray from his poplin, his vegetable-dyed madras from his seersucker. Nor is it enough for him to know his brass tabs from his denims. He will also have to know his fabric patterns, his sharkskins, shadows, and glens, his old school buttons, his British regimental ties and that unnameable quality that makes an Alan Paine cashmere sweater superior to all others.

These ties, for example. In Britain itself, the wearing of the wrong tie at the wrong place at the wrong time can be a social catastrophe for the wearer that will instantly mark him out as a malodorous Hun, a dirty barbarian such as might well have sacked the Great Library of Alexandria. To avoid this terrible outcome, and to spare the unwitting American tie-wearer who just happened to like the pretty colors from being spat on by enraged ex-Regimentals at the Ritz, the stripes in the U.S. are reversed. Thus Robert Talbot, king of tie-makers, has turned the proud colors of the Argentine and Sutherland Highlanders, the Royal Dragon 8th, and the Lushams and Border Horse into innocuous fashion accessories for the California cognoscenti of Rancho Santa Fe and La Jolla. Ascot, however, draws the line at collegiate ties. Inverting the colors of an Old World regiment is more chic. It fits more snugly into the English feel of the place.

"Oh yes," the assistant goes on, "the British feel is very important. It's an association with a lack of hurry, a deliberateness in the way we do things. (He is not referring to British sloth.) We can make up a suit in four to six weeks, but we'd never hurry the customer himself. That's unthinkable. No one here earns a commission. There's no pressure on any of us to sell anything. That's not how it works. The customer knows what he wants, and we just help him arrive at it. We're like an armistice. And we sell a timeless style to a loyal clientele. None of our customers is going to be a Michaelangelo.

There are areas of this country where it is impossible to sell a brown suit. In New York or Boston, for example. Why? Because brown was the color worn by the peasants in England hundreds of years ago."

ing to come here to experiment with anything. Our regular colors never change. True, olive is the color of the moment right now, but the old dark blues, greys, and glen plaids are right where they've always been. Only black has dropped out of it — too funeral."

Not many people even in La Jolla can be seen strutting about in a beautiful Southwick two-piece, but at least here the Southern Californian man can anchor himself in a mythic past that soars above the scruffy present world of flapping beachwear, sloganized baseball caps, and demagogic crop-tops. And the whiff of inoffensive English public schools, of hallowed regimental messes, of plodding punts on the Cam and the soggy snobberies of elite race-

courses is irresistible. In fact, isn't it enough to be grateful for any rebellion against the tyranny of baseball caps (that universal sign of mental debility)? Isn't it enough to be grateful for the smallest resistance against the ever-encroaching aesthetic of the Dancing Gangster?

And there is one more thing that Ascot gives us that is irreplaceable. It gives the wearer of a Giltman shirt to which a few animal alterations have been made the sweet illusion that — in this department if in nothing else — he is as unique and individual as being as Michelangelo.

That the elusive "average male" harbours a secret dread of buying his clothes in public seems to be a universal assumption among sensitive tailors. One of the most sensitive of the sensitive tailors is the Tom James Company, which has its San Diego offices on C Street. Tom James has long known that man is a timid animal when it comes to style and feels a certain anguish when it comes to making a decision, as it were, under the bright lights. And so they send their prospective customers a bright and breezy letter full of exclamations and capital letters, which goes rather like this:

Dear Sir,  
I have heard some very nice things about you. Including the fact that you are an incredibly busy man as well as very sharp DRESSER (our client needs to be reassured about this last point). This is an application for the job of your CLOTHIER. My service is focused on people like yourself who are extremely BUSY and don't have the TIME to go shopping, or for that matter the INCLINATION. For twenty-five years now...

And so on.  
With this letter will come a Tom James color catalog that explains the clothing philosophy of both company and San Diego general manager, Walter Erikson. "Servicing your apparel needs at your convenience is the cornerstone on which our company is built. We Come To You!" The company, in other words, takes its wares to the man, not the other way round. The customer, faced with this bewildering gamut of Allen-Edwards brogues, Investment Collection suits, and 19th-century Civil War Classic sport coats, will make his nerve-racking decision in complete privacy. No mirrors, no sneering beauties laughing behind his back, no superior clients adjusting him sarcastic little looks as he peruses in front of his suitting wife in a lumpy pair of fathomable "classy" golf pants with adjustable side tabs. Complete solitude. Under relief.

(continued on page 22)

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# PEACOCKS

(continued from page 21)

The burly, affable manager, descendant (or so he jokes) of that redoubtable Viking who discovered America in the 10th Century, explains it thus: "It's not just that they don't have the time. It's something else. It's that they actively dislike being in a public space for so intimate a function — I mean, buying or being measured for clothes. They may well not have the confidence. And there is definitely a desire in men to talk things over confidentially with his tailor or fitter. It's one of the few intimate things a man has."

"On the other hand, what we deliver for the most part is not a custom suit as such. What we offer is made to measure. That is, not a suit that has been built up from the scratch up, but a suit adapted to the peculiarities of each individual. We process all our clients' vital statistics through a computer — it's like the cold-calling used by insurance salesmen. It's very detailed. We even include different figures for measurements made before and after lunch. We then add the preferences and adjustments needed on-screen. Before anything is done. Six weeks later, the client has his customized suit for anything from \$500 to \$3600. In other words, the system is so efficient, so sophisticated, that it bypasses traditional custom tailoring."

"We can get 70 percent of our clothing right on the first fitting. And so, in all, you get the choice between, on the one hand, a customized fit and, on the other, good designers that you might really want in your wardrobe. Why not wear a Ralph Lauren or a Brioni suit if it can be perfectly adapted to your figure? And of course, we do make up shirts and suits from swatches. In fact, we have hundreds of them. The point really is that even if a man isn't ordering a custom suit from the scratch up, he likes to be measured in private. Men don't like shops, period, because they make them feel anonymous. And, as they say, clothes are the man. Who wants to be anonymous?"

The James Company now has over 300 salesmen in the U.S. and 67 outlets in 26 states. Its "cold-calling" insurance man techniques are cunningly aimed at male insecurities. Take, for example, the little leaflet it puts at random to prospective clients entitled "How to Tie Classic Knots." The unknown client-to-be gets this indispensable document through the mail and discovers that, after all, he has no idea whatsoever how to tie, say, a bow tie or an ascot. Enter the magazine. If James know-how. Six diagrams take

him through the half-Windsor knot, the four-in-hand, and the dreaded ascot. More exoterically, it tells him how to make the elusive dimple. "The perfect knot," it says, "should have just below it an oval-shaped indentation known as a dimple." A subtle operation involving the forefinger is explained, and we are given to understand without a perfectly executed dimple a man is, well, quite simply naked. A naked ape.

"We do anything to get a man interested," Erikson admits. "We

**"It's very difficult to make men's clothes in San Diego and make a profit. Like most designers, I've given up on men's wear here."**

know how to educate men without making them feel humiliated. Why not learn how to tie a knot properly? So we tell them, discreetly, how to tie a correct ascot. And then we give them detailed advice on the color scheme that will go with their skin tone and hair color. Most people don't think about color, but color is a rather precise science. And also heavy with social history. Did you know that there are areas of this country where it is impossible to sell a brown suit? In New York or Boston, for example. Why? Because brown was the color worn by the peasants in England hundreds of years ago. Somehow they haven't forgotten it, even if only subconsciously. They'll wear brown in winter in the Midwest (but not in summer), and year-round, sometimes, in California or the Southeast. But on the East Coast, never. Too close to England! Brown equals peas-

ant and that's that. It's the kiss of death."

If ever Ebb-Eibensfeldt needed proof for his daring theory, the Tom James "Pattern and Color Guide for the Well-Dressed Man" would be it. We are taken through six male types, from Fair Skin (with freckles) and Dark, Blood Hair to Olive, to Black or Very Fair (pink tone) with Black Hair. For each type, there is a palette of acceptable colors for suits, shirts, and sport coats. Men with little or no hair are discreetly informed that "we need to use eye colors." For example, a man with "brownish pink" skin or freckles with light skin, bald with blue eyes would need to choose a suit in midnight blue or beige, a shirt in light salmon or light cream, a sport coat in camel or burnt brown, and a light-blue shirt with stripes or checks. Grey, he is advised, "is not your best color."

Erikson goes on, "San Diego is not a sophisticated city in toto. There are pockets of sophistication. Only now is the fashion landscape beginning to shift a little. Grey is our most acceptable and popular color, but there is a move now towards patterns and away from solids, towards stripes and windowpanes; olive is now as popular as anything. Men are beginning to feel more comfortable with clothes, and as they do, they feel they can venture away from a classic solid grey."

"Fashion in San Diego will basically follow the city's development. If the city really develops itself, becomes more aware of itself, more cosmopolitan, builds more museums and galleries and concert halls, and attracts money from the Midwest or the East — I mean money invested in culture — then so the clothing industry here will flourish and find a new local market. If none of that happens, then it probably won't."

"Personally, I stay in touch with the East and with Europe. I go to London almost every year. Fine place. Wonderful Scottish oysters. I had lunch in a restaurant with Robert Wagner once. What was it called... ah, let me see... a place near Horton's."

As Mr. Erikson tries to remember where he had lunch with Robert Wagner, you might well take a sly look around his office, where you will be amazed to see a videotape library devoted solely to garments, the titles as exotic as those in any sex shop: *The Effects of Incoherent Shoulder and Incline Readings*, *The British Delivery of Huddersfield Best Wool*, *Viewing a Coat that Is More Square Than the Client*, and so on. And it is suddenly made clear to you what a preoccupation these tailors are. Like the Sanhedrin, they speak a language unintelligible to the uninitiated. Mr. Erikson has given up on the elusive London restaurant, but he does suddenly lean over and say rather triumphantly, "Did you know that Leif

Erikson discovered America?"

And he leans back majestically, fingering the edges of a beautiful poplin suit. Leif Erikson, at least, never wore one of those.

The Tom James company may well be confident that its computerized systems have superseded the subtle masculine intimacy that bonds a client to his personal tailor. But the mystique of the latter is still very strong. The rich and powerful of this country are never without one: Robert Krawnow, the chairman of Elektra Entertainment, says, "Your tailor reads you." Frank Mariani, Ronald Reagan's tailor since 1937, confesses, "I don't see swatches. I see faces." "The image-conscious," says the tailor Lewis Faber, "just love to say, 'I can't talk now, my tailor is here.'" Tailors like Alan Flosser, who clothes celebrities and power lawyers, know exactly how to nurture this confidential and cozy rapport. What the wealthy client is paying for is not just a piece of cloth, but also a singular luxury — that of being dressed, like some preening courtier, by another human being.

But in San Diego, the ritual of dress rarely reaches this level of self-idolatry. Indeed, the city at first glance seems one that is unsure of whether it ought to dress at all. As a beach city, its male style never seems to wander far from the brown-skin-and-tee look of the beach. Baja Henleys and ripped Stokers, Gorkha shorts, cow-print denims, Los Mochis shirts are what you see perambulating under the palm trees, and the sexual bravura they emit has nothing to do with Roman streets. The tank top, for example, that classic exercise in planned self-exposure (the garment equivalent of Brut after shave) has not been designed to clothe the bared pecs and arms it is attached to so much as to surround them, frame them, and glorify them. The clothing itself fades away into insignificance. Why was Lycra invented if not to make possible the strange conjuring act of being both naked and clothed at the same time? Why were side-mesh shorts devised if not, as the manufacturers would have it, to "give well-sculpted legs great visibility?"

Kym Milburn, one of the city's bright young designers, who works out of a small shop on K Street, laments its lack of male fashion.

"It's very difficult to make men's clothes in San Diego and make a profit at the same time. There just isn't the depth as far as the market goes — you wouldn't be able to sell enough pieces. Like most designers, I've given up on men's wear here. If I move to New York eventually, then perhaps I'll take it up again. But here I'd go bankrupt."

Another young designer, Romy Moine, who works in La Jolla,

agrees. "I've stopped doing men's stuff because I couldn't get the customers. Men in San Diego generally like the tailored look. They are rarely going to take a leap into the concepts of a designer who is very individual in the way that women do happily. Women simply wear more clothes, wear more daring clothes, experiment more, and are not afraid of boldness. That is what they are brought up to do."

But even if this is true, the Southern California male does find his center of gravity — where he is comfortable and swaggering — in the aesthetic of the gym and Great Outdoors. And there are places that serve up what he wants. International Male on

makes its business.

The hippie beach aesthetic gets its airing in the piles of Khyber, San Benito, and Fimo psychedelic beads, the braided saris and canvas espadilles, the madras gauze shirts and fish-print drawstring pants. But side by side with this is a fantastic repertoire of male boudoir frills: opulent lace squarecuts and sultry thonges, semi-transparent leopard bowers, an incredible ultra-sheer polyester leopard-pattern chifon robe ("patterned after the animal in you"), that you could certainly wear with the insolent little matching leopard thong, fundushes, fishnet bikinis, Buns bikinis, Italian cut-aways, and silk panties.

The boutique calls this section of its business "Animal Instincts," and here more than anywhere the joys of sartorial androgyny are celebrated. A man may be wearing hunky beachwear and jeans on the outside, but who knows if inside he is wearing a pair of those scandalous fishnet briefs or — even better — a chifon leopardskin thong? Who knows, for that matter, what percentage of the San Diego male population is secretly wearing these filmy provocations under their tailored Southwick suits, happy in the knowledge that the inner animal and the outer suit-wearer are not always the same thing?

The assistant at I.M. laughs and says, "You never know. Of course, there is a gay presence in this kind of clothing, because gays are not bound by the same fears and restraints when it comes to clothes. Self-exhibition and peacocking are not exceptional. On the other hand, as you can see, there are plenty of grandmothers here buying underwear for their husbands. I can tell you that the French thongs and the Buns line are immensely popular across the board, as is the Calvin Klein underwear. The fringed buckskin swimwear doesn't do too badly either. I would say that people in this part of the world dress much more extravagantly on the level of underwear than they do on the level of appearances. Perhaps that's what they feel comfortable with, I don't know. Perhaps it's the only area they feel they can really let go with. 'The Animal Inside!'"

In the cheerful gaudiness of International Male, at least, the California man doesn't have to spend money he would rather be spending on his car or his surfboard. He can creep into the boudoir of his own making and know all the feelings that female skin is usually familiar with. He can step out of his tailored male image and wear the spots of imaginary chifon leopards. He can become a sex object and an androgyne. He can lose his mouse-like grey and step into the dangerous world of color. And best of all, like the samurai of medieval Japan, he can dress like a peacock (even if only with his underwear) until the day he dies. Perhaps one day he will even wear those lacy briefs in public. ■

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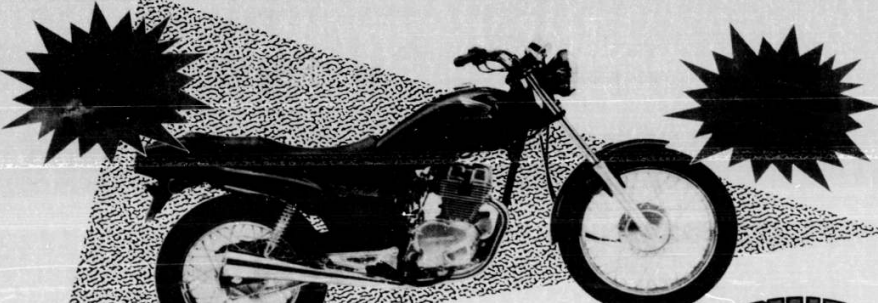
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THE MAN, THE MIND,  
THE UNIVERSE

BY MARY LANG  
PHOTOS BY JOE KLEIN

ramchette. Gail, a sweet-smiled brunette, opens the door, attended by a Dberman pincher to whom I am introduced — "Dobie." Mrs. Bronner, frail and distracted, appears briefly from a back room to say hello. Down the hall we hear a creaky, heavily accented voice. Gail rubs to assist Dr. Bronner. He makes his way toward us by feeling along a wall with one hand.

Gail guides him into the shadowy living room and installs him in a comfortable armchair. He directs her to get me a chair, directs her to bring me product samples, more copies of letters, more copies of his "Essene Scroll" (38-inch-long papers detailing his philosophy). She acknowledges each command with a polite "Yes, Dr. Bronner." She carries out his orders quickly. A plastic bag is placed at my feet containing quart bottles of Peppermint Oil, Mild Baby-Castile, Super-Concentrated Sal Suds, Eucalyptus, Almond Oil, and Lavender soaps, a jar of Balanced Mineral

Bouillon, a bag each of Calcium Lemonettes, Corn Sesame Snack Chips, and Cheeson Corn Snacks.

Dr. Bronner's protectors — the pretty young female assistants, his two sons — have grown wary of journalists, who tend to present Bronner as a lovable, conniving old eccentric, ridicule Bronner's religious-philosophical meanderings, and pry into his complicated personal history. His sons and assistants prefer to emphasize the wonder of Dr. Bronner's health foods and soaps. They have sent me testimonial letters, articles from *Goodman's Quarterly*, *Der Rider*, and *Sassy*. Dr. Bronner, however, isn't shy. "Dad has stayed Dad," Ralph, the businessman son, told me later. "We haven't tried to muzzle him."

He sits bent over and frail, shaking. Black plastic sunglasses, the lenses peeked with gradual holes, obscure his eyes. Bird-thin arms poke out from a white polyester zip-front shirt, the kind



HE RAMBLES, THE WAY ENERGETIC INTELLECTUALS WHO'VE NEVER BEEN CHALLENGED, TOLD "NO," TEND TO DO.

doctors wear. A safety pin is pinned through each tab of the shirt's collar. Long, bony thighs jiggle inside his brown polyester trousers. I ask him what he's up to these days. His tax troubles were resolved last year, when the IRS sent a letter to Bronner's accountant notifying

him that the government had overcharged him and that refund checks for "several overpayments of liabilities" would be forthcoming. About the same time, symptoms of Parkinson's disease he'd begun to suffer from intensified. The soap business does well in the hands of his sons, who net-

## BRONNER'S PLANS FOR CONTRACEPTION AND POPULATION CONTROL RANGE FROM THE ROMANTIC TO THE BARBARIC.

ted \$3 million in soap sales alone last year, every health and natural food store coast-to-coast carries Bronner products. He has held on to a thousand acres of land near Rancho California, which he intends to will to Palomar College on the condition they make rainforest out of it.

"The most important thing I used to be concerned about," Bronner begins, "was to replace Communism and Nazism with social action in the United States of God Spaceship Earth."

His crusades of the moment, however, are environmentalism and population control. In the '40s, Bronner devoted his energies to a Universal Peace Plan. In the '50s, he protested conditions in psychiatric hospitals. In the '60s, he campaigned against fluoridation. Each cause was vociferously laid out in leaflets, magazine articles, and letters to editors. Beneath them all is the complicated philosophy spawned, he says, by the teachings of Rabbi Hillel: what Bronner calls "The Moral ABC."

What Dr. Bronner wants to do is expound on his philosophy. He rambles, the way energetic intellectuals who've never been challenged, told "No," tend to do. The ramblings sound clearer and less psychotic than they read on the label of his quart-sized Peppermint Soap. The grammatical confusion makes more sense in his German-accented speech: the periodic, repetitive exclamations — "All One! All One!" — do not. Just when you're giving up on following his train of thought, he punctuates his solipsistic rhetoric with a wry comment, drawing you back in. Your attention wanders, your eyes keep drifting over to the living room dog. He scowls, leans forward, sending a waft of peppermint oil and old man's sweat to tickle your nose. "Pay attention!" he reprimands. "This is very important!"

He was born a German Jew, born there in 1908. His father made soap; soap had been the family business for 60 years. Young Bronner also learned how to make soap. Politically outspoken, he quarreled with his father, whom he felt was blind to the threats of rising Nazism and Communism. His father dismissed him from the soap factory. He came to the United States in 1929, went into business as a soap maker. The Nazis murdered his family. He went on a crusade to save the world through his soap.

Bronner's plans for contraception and popu-

lation control range from the romantic to the barbaric. "Sex cannot be outlawed. Sex is most essential. We should teach how to love. Any age can have ten minutes of sex, but only man absolute-clean, reciting poetry, can enjoy hours and hours of loving self-discipline."

Bronner has written many stanzas of what might be called "contraceptive verse." He instructs me to find the text of one of his poems on the almond soap label while he recites it aloud.

Who else but God gave man Love that can spark mere dust to life! Poetry uniting all-one, all-grace, all-life! Who else but God! Like a beacon breaking through dark clouds that pass, your deep embrace, your sensuous kiss. Who else but God can make love last!

"When a man recites that poem," Bronner says, "concentration requires that the blood remains in his head! The result is that he lasts an hour or two."

Such measures must be used in combination with his "Essene and Chinese birth controls." A woman inserts a combination of organic substances into her vagina to lower the pH balance to the point where conception is impossible. Twenty-four hours after sex, the woman douches with a quart of soapy water, restoring the proper pH balance. (See Dr. Bronner's soap labels for details.)

If people can't control their breeding in this manner, he also advocates mandatory abortion. "If we keep on multiplying, we're all dead. In Turkey, Atatürk, 78 years ago, had instant medical abortions. Within an hour a woman was taken care of. He changed the fate of that country. He was a great man."

"He was brutal."

"Brutal is not the right word."

"Rapid, then, Strut."

"Look at it this way. It is absolutely essential for the survival of the earth's population that it be kept below three billion. Where you gonna start if you don't start with yourself?"

"We must reduce births by 50 percent. We got to reduce the population, which will be 6 billion by the year 2020, to 3 billion. Otherwise the earth cannot rejuvenate its resources. We've got to unite and we've got to stop polluting the earth." His liquid soap is "a step in the right direction" because it does not pollute.

(continued on page 26)

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# A LONG DEEP KISS

## Women in Love with Heroin

BY FRASER MILLS • ILLUSTRATION BY PETER HANNAN

his story was primarily written because of thoughts and feelings I have about female addicts. I have been a heroin addict for 20 years. I am on my fourth prison term because of my need to steal to support my addiction. I have deep regrets about wasting all of my life. I was disowned by my family. I have no wife or children, and I own nothing of value. I, however, do not feel particularly sorry for myself. I'm a man and I made the choices in my life. They were bad choices, so I must pay the consequences.

I am familiar with women's liberation and their desire to be equal with men in all areas. For the most part I am in agreement with them. I do not believe, though, that they are equal with men when it comes to drugs. I have found very few men who were introduced to drugs by a woman. On the other hand, most women were turned on to drugs by a man. And in many cases they were turned out by a man (induced into prostitution). Men generally steal or deal to support their habit. In some cases women do too, but the majority of women end up selling their bodies for drugs. They are degraded in body and spirit much more than male addicts. It's also much more difficult for society

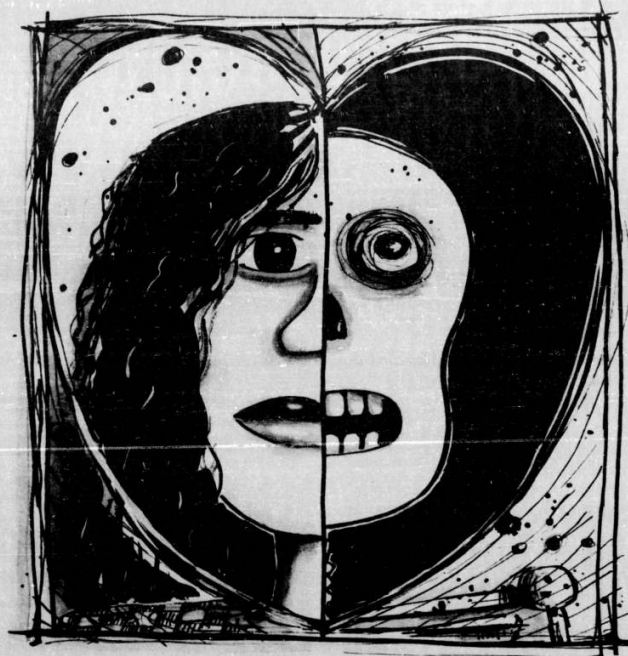
to accept them back if they clean up. I see them as victims to a greater degree than their male counterparts.

I believe your readers will find this story extremely interesting. I've always been amazed by straight people's curiosity and fascination with drugs. For years I have been asked over and over to describe what it's like being an addict. This story gives an accurate portrayal of addiction. I am uniquely qualified to write this story, as using and abusing drugs has been my lifelong pursuit.

A young girl, perhaps 20. Her face is still pretty, waist-length, flowing black hair, beautiful though lacking luster. The body is appealing but undernourished, all sharp planes and right angles, an effect achieved from starvation rather than any fashionable diet. Brown eyes contain a certain brightness. This light, however, isn't from mischievousness or any girlish gaiety. There is no fun or playfulness in them. It is the consuming fire of the addict. The ever-aware hustler. Fire without warmth. Only the cold narrow beam from a burglar's flashlight. She was my friend, a Mayan princess on skid row.

I was released from the Los Angeles County Jail after doing seven months. I had received a one-year sentence for the crime of auto burglary. Just dope fiend action, no big-time crime. Made worse by the fact what I took for a box of tools turned out to be a pet carrier. But that is behind me now.

I walk the two miles to the truck stop on Alameda. I have a couple of hundred dollars in my pocket. This from selling candy and smokes on the line. As I arrive at the truck stop, Linda is the



first person I spot. She has seen me also. She rushes up to greet me, "Where've you been, mi hijo?"

"You're lookin' good," I respond. "I've been in the county, on some ol' popcorn case. Where can we get some good drugs at?"

Without having to give it much thought, Linda tells me, "The stuff is good up on Seventh and San Julian, but we'll have to get the coke on Sixth and Ceres." I digest that for a minute.

"All right, let's walk up to Ceres first and

then swing by San Julian." Linda is agreeable to this but says, "I've got my works stashed in the bathroom. Let me get them real quick."

After she retrieves the works, we walk up to Sixth Street towards Ceres. I ask her if she has a new set of works for me. She looks at me

accusingly. "Why don't you think you can share my outfit? I ain't got no AIDS."

"Nah, it ain't that, it's just that it ain't safe nowadays, Linda. I'll buy us both a new set of works, okay?" She still seems offended, so I

(continued on page 30)



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# KISS

(continued from page 29)

It's not exactly like a little girl setting up for a tea party.

change the subject to something more pleasant. "Hey, is there any other wash coke?" Linda brightens at once. "Yeah, Antonia's got other wash. It's got a good rush." About the time she completes this remark, we arrive at our destination: Ceres, a street that would warm any addict's heart. People selling drugs as far as the eye can see.

Some of the dealers that know me come and greet me. How are you doing, Huerto? You got some muscle on you now. I smile and

joke with them for a couple of minutes until Linda tugs on my arm. "There's Antonia." As soon as she says this, Antonia walks up and gives me a quick hug. "Hey, Huerto, what you bring me?"

I answer, "Nothing right now. I just got out."

"You got any money then?"

"Yeah, I got money. Why don't you give me three and three for 35?"

Antonia looks pained. "That ain't enough, mi hijo. I need 45."

Feigning regret I tell her, "I guess I'll just get it from someone else." Sensing the loss of a sale, she immediately becomes more agreeable. "Three and three for 40. I got good dope, and you bring me a VCR and a gun when you get them."

Agreeing to her terms, I pass her two 20s. She splits some balloons out of her mouth and counts me out three yellow and three green ones. I take them from her hand, wipe them on my pant leg, and pop them into my mouth. The transaction complete, I ask Linda, "Do you got any water?"

"Yeah, I got water, but I thought you were going to get the stuff on San Julian."

"They got tar up there."

"All they got down here is Kool-Aid!"

"Yeah, but I want to fix right now. I got more money. I'll walk up there later. Let's go up behind the Lincoln and get down."

Linda teases me. "Don't you want to buy a new outfit first?"

"Look, Linda, I want to fuckin' fix. C'mon, let's go."

"Okay, okay, but don't fuckin' yell at me."

After this exchange we walk up the alley to

a spot directly behind the Lincoln Hotel. I notice they have hunked in the narrow space between the back of the Lincoln and the rear wall. They've also topped it with barbed wire to keep the junkies from fixing back there.

"When the fuck did they do this, Linda?"

"A while back. We can still get over."

I watch her grab a piece of rusty iron protruding from the wall. She pulls herself up and brings her foot up on a jutting brick. This gives her enough leverage to make it to the top and over. I figure, what the hell, if she can do it so can I. So up and over I go. Linda has already begun to set up for our little party. It's not exactly like a little girl setting up for a tea party, though. For one thing, the impicments are different, and there's nothing childish or sweet about what she has spread out. On top of an old milk crate she has unfurled a dirty red bandana. Inside the bandana are three or four used syringes, a wine cap, a cigarette filter, and an aspirin bottle containing water. The bandana also serves as a tie-off and to wipe up the blood from needle punctures. Linda apologizes for having only one cooker. I tell her it's all right 'cause we'll just cook my fix and hers together.

I remove the balloons from my mouth.

"Hey, Linda, which is the coke and which is the grow? I forgot to ask Antonia!"

"The green is stuff, and the yellow's coke," Linda answers.

Linda hands me the wine top, into which I empty two of the green balloons. Linda has meanwhile drawn up about 40 units of water in one of the syringes. I squirt the water into the cap with the dope in it. Linda hands me a lighter set on its highest setting. She also hands

me a pair of nail clippers to hold the wine cap. I hold the tip of the flame to the bottom of the cooker, gently heating its contents. Within a matter of seconds it comes to a boil. The cut in it has given the stuff a purplish tinge; hence the nickname "Kool-Aid." Anticipating my next move, Linda hands me the syringe with 20 units of water in it. I empty this into the cooker to cool the heroin before adding the cocaine (hot water ruins coke). I drop a balled-up piece of cigarette filter in the mixture. I put the end of the needle in the middle of the cotton, so as to filter impurities when I draw the drug up. I draw up 30 units and hand it to Linda. With another syringe I draw up the remainder for myself. I can afford to be generous: I'm clean, it won't take much to get me off.

Linda takes the bandana and ties it on her upper arm to bring up a vein. I remove the belt from my Levis to use for the same purpose. We both withdraw into our own private ritual of trying to fix the last few months. I've been lifting weights for the last few months. It's still hard to find a register. Twenty years of using have pretty well collapsed all my veins. Linda is having a hard time too. She has only been using for maybe three or four years. Only 20 years old and already burned out her veins, she uses like she's in the last stages of addiction. She won't last as I have, maybe not even an other year, but now I'm thinking she's more fortunate than me. She's already found a register. I watch the rush wash over her, watch her gasping for breath. For a moment I'm jealous, then I see the blood flow up into my own outfit. I don't tease the plunger slowly back and forth as Linda did. I depress the plunger all the way down to the hub. All of a sudden I feel the

"Why don't you think you can share my outfit? I ain't got no AIDS."

top of my head blow off. I jump to my feet blowing mouthful dragon breath from my mouth. My heart is trip-hammering in my chest; for a minute I think it will explode. Soon the heroin kicks in, taking the edge off the coke rush.

Now I can sit back down. Linda and I look into each other's eyes like we'd just achieved

simultaneous orgasm. To further complete the similarity of a successful sexual union, I ask Linda for a cigarette. She lights one and hands it to me. I take a drag and remove the cigarette from my mouth. Linda reaches over and gives me a long, deep kiss. I kiss her back, enjoying the kiss, but not wanting it to go any further. I'm wrapped up in my high right now, and I don't want to waste it. I tell Linda to go and do what she's gotta do. I tell her I'm going to steal a car and make some more money. Linda asks me if I don't want to go back to her place and kick back for a while.

"I've got a trailer in back of the auto body shop," Linda says.

"Nah, Linda, not now. It was after 11 when I got out, it must be almost 5 in the morning now."

"Yeah, you're right, but come by later, okay?"

"Sure, Linda, I'll come by later."

After getting our few things together, I help Linda back over the wall. Then I climb over myself. Some quick "See you later," and we go our separate ways. Me to go get a car and pull a burglary. Her to go out and turn a trick or hustle somebody out of some money.

I was successful that day. I found both a car and a house to burglarize. I guess I should de-

fine my meaning of success: Avoiding Arrest. So with that definition in mind I was "successful" for nine or ten months before I was unsuccessful.

During these months I was in and out of the hospital five or six times. I had a blood infection. I got this from using contaminated gutter water to fix with. When they arrested me they did me a favor. I had a temperature of 104 and open sores on my arms and legs. So I received hospitalization in the jail ward, which probably saved my life.

When I was well enough, I was moved to the main jail. From there I went to my court proceedings. After much haggling I settled for a deal of 9 years out of a possible 20. I'll do 5 years on that. Doing 5 years in prison isn't on my top ten list of fun things to do, but in comparison to Linda, I feel lucky. My body and mind are healthy now. I have a future to look forward to. I have a chance to make it.

Now that I'm capable of feeling again, I find myself wondering about Linda. Is she alive or dead? Does she have AIDS? She wasn't really a very hard girl; none of them are. She just learned to wear a mask. You can still see the real her if you care to look. I remember a particular incident. I took her to a neighborhood she wasn't familiar with.

We went there to buy an eight ball — an eighth of an ounce of coke. It was a hot neighborhood, and we got separated dodging the police. I found her about two hours later. She was sitting on a bus stop crying. In retrospect she looked like a lost little girl in some not very fun amusement park. At the time I didn't think that though. I asked her, "What the hell's the matter with you?" She responded, "You left me all alone!" I answered this with, "Stupid. I had to get away from the cops, didn't I?" I wish now I had lost the power of speech before uttering that heartless remark.

If I could go back in time, I would do it a lot differently. I would hold her in my arms and kiss her hair and her eyes. I would rock her and comfort her. I would cry with her. I would tell her over and over, "Everything is going to be all right." I would physically restrain her from using drugs and never let anything hurt her again.

I was never her lover, but I wish I could have been loving to her. I don't have any children; she could have been my daughter. Nobody else wants her. She's a hurt, lost little girl. They're all hurt, lost little girls. My God, won't somebody show them some love and help them? ■

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# KISS

(continued from page 29)

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"Okay, okay, but don't fuckin' yell at me." After this exchange we walk up the alley to

a spot directly behind the Lincoln Hotel. I notice they have bricked in the narrow space between the back of the Lincoln and the rear wall. They've also topped it with barred wire to keep the junkies from fixing back there.

"When the fuck did they do this, Linda?"

"A while back. We can still get over."

I watch her grab a piece of rusty iron protruding from the wall. She pulls herself up and brings her foot up on a jutting brick. This gives her enough leverage to make it to the top and over. I figure, what the hell, if she can do it so can I. So up and over I go. Linda has already begun to set up for our little party. It's not exactly like a little girl setting up for a tea party, though. For one thing, the implements are different, and there's nothing childish or sweet about what she has spread out. On top of an old milk crate she has unfolded a dirty red bandana. Inside the bandana are three or four used syringes, a wick cap, a cigarette filter, and an aspirin bottle containing water. The bandana also serves as a tie-off and to wipe up the blood from needle punctures. Linda apologizes for having only one cooker. I tell her it's all right 'cause we'll just cook my fix and hers together.

I remove the balloons from my mouth.

"Hey, Linda, which is the coke and which is the gun? I forgot to ask Antonia."

"The green is stuff, and the yellow's coke," Linda answers.

Linda hands me the wick cap, into which I empty two of the green balloons. Linda has meanwhile drawn up about 40 units of water in one of the syringes. I squirt the water into the cap with the dope in it. Linda hands me a tighter set on its highest setting. She also hands

me a pair of nail clippers to hold the wick cap. I hold the tip of the flame to the bottom of the cooker, gently heating its contents. Within a matter of seconds it comes to a boil. The cut in it has given the stuff a purplish tinge, hence the nickname "Kool-Aid." Anticipating my next move, Linda hands me the syringe with 20 units of water in it. I empty this into the cooker to cool the heroin before adding the cocaine (but water runs coke). I drop a balled-up piece of cigarette filter in the mixture. I put the end of the needle in the middle of the cotton, so as to filter impurities when I draw the drug up. I draw up 30 units and hand it to Linda. With another syringe I draw up the remainder for myself. I can afford to be generous: I'm clean, it won't take much to get me off.

Linda takes the bandana and ties it on her upper arm to bring up a vein. I remove the belt from my Levis to use for the same purpose.

We both withdraw into our own private ritual of trying to find a vein. Even though I've been hitting weights for the last few months, it's still hard to find a register. Twenty years of using have pretty well collapsed all my veins. Linda is having a hard time too. She has only been using for maybe three or four years. Only 20 years old and already burned out her veins, she uses like she's in the last stages of addiction.

She won't last as I have, maybe not even an other year, but now I'm thinking she's more fortunate than me. She's already found a register. I watch the rush wash over her, watch her gasping for breath. For a moment I'm jealous, then I see the blood flow up into my own outfit. I don't tease the plunger slowly back and forth as Linda did. I depress the plunger all the way down to the hub. All of a sudden I feel the

"Why don't you think you can share my outfit? I ain't got no AIDS."

top of my head blow off. I jump to my feet blowing menthol dragon breath from my mouth. My heart is thumping in my chest, for a minute I think it will explode. Soon the heroin kicks in, taking the edge off the coke rush.

Now I can sit back down. Linda and I look into each other's eyes like we'd just achieved

simultaneous orgasm. To further complete the similarity of a successful sexual union, I ask Linda for a cigarette. She lights one and hands it to me. I take a drag and remove the cigarette from my mouth. Linda reaches over and gives me a long, deep kiss. I kiss her back, enjoying the kiss, but not wanting it to go any further. I'm wrapped up in my high right now, and I don't want to waste it. I tell Linda to go and do what she's gotta do. I tell her I'm going to steal a car and make some more money. Linda asks me if I don't want to go back to her place and kick back for a while.

"I've got a trailer in back of the auto body shop," Linda says.

"Nah, Linda, not now. It was after 11 when I got out, it must be almost 5 in the morning now."

"Yeah, you're right, but come by later, okay?"

"Sure, Linda, I'll come by later."

After getting our few things together, I help Linda back over the wall. Then I climb over myself. Some quick "See you later's," and we go our separate ways. Me to go get a car and pull a burglary. Her to go out and turn a trick or hustle somebody out of some money.

I was successful that day. I found both a car and a house to burglarize. I guess I should de-

fine my meaning of success: Avoiding Arrest. So with that definition in mind I was "successful" for nine or ten months before I was unsuccessful.

During those months I was in and out of the hospital five or six times. I had a blood infection. I got this from using contaminated gutter water to fix with. When they arrested me they did me a favor. I had a temperature of 104 and open sores on my arms and legs. So I received hospitalization in the jail ward, which probably saved my life.

When I was well enough, I was moved to the main jail. From there I went to my court proceedings. After much haggling I settled for a deal of 9 years out of a possible 20. I'll do 5 years on that. Doing 5 years in prison isn't on my top-ten list of fun things to do, but in comparison to Linda, I feel lucky. My body and mind are healthy now. I have a future to look forward to. I have a chance to make it.

Now that I'm capable of feeling again, I find myself wondering about Linda. Is she alive or dead? Does she have AIDS? She wasn't really a very hard girl; none of them are. She just learned to wear a mask. You can still see the real her if you care to look.

I remember a particular incident. I took her to a neighborhood she was a familiar with.

We went there to buy an eight ball — an eighth of an ounce of coke. It was a hot neighborhood, and we got separated dodging the police. I found her about two hours later. She was sitting on a bus stop crying. In retrospect she looked like a lost little girl in some not very fun amusement park. At the time I didn't think that though. I asked her, "What the hell's the matter with you?" She responded, "You left me all alone!" I answered this with "Stupid, I had to get away from the cops, didn't I?" I wish now I had lost the power of speech before uttering that heartless remark.

If I could go back in time, I would do it a lot differently. I would hold her in my arms and kiss her hair and her eyes. I would rock her and comfort her. I would cry with her. I would tell her over and over, "Everything is going to be all right." I would physically restrain her from using drugs and never let anything hurt her again.

I was never her lover, but I wish I could have been loving to her. I don't have any children, she could have been my daughter. Nobody else wants her. She's a hurt, lost little girl. They're all hurt, lost little girls. My God, won't somebody show them some love and help them? ■

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## What they saw, what they said

On the outskirts of just about any city in America is a place like National City, just a few minutes from uptown San Diego. Nasty City, the residents call it. It's the kind of place that reassures you if you've been getting paranoid about America's impotence. When you begin to think that the Cuban Coast Guard might just decide to capture everything south of Illinois.

National City will take care of that for you if you just walk into any saloon on the boulevard, where you'll no-

Ray Wood was a lawyer in National City, a young guy with busted teeth who looked like a beanbag chair and dressed like an all-night poker game at the Elks' Lodge. He looked like the

Joseph Wambaugh  
*Lines and Shadows*  
1984

tails of horses, is very rough, the ends of the hairs sticking out all over it, and these, it is said, the snake dislikes, as they probably irritate his

petition. In what was coming to be known as Enzyme Valley — the biochip equivalent of Silicon Valley — at least six companies had set up facilities in and around La Jolla.

divided for space with three- and four-story apartment buildings and condominiums along curving, sloping streets. Bicyclists and the perennial loggers wore brightly colored jumpsuits to ward off the

to No.  
past  
spare  
past  
resur

to North Torrey Pines Road, past the Salk Institute with its spare concrete architecture, past the dozens of new and resurrected research centers

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


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## OUT OF CONTEXT

continued from page 33  
haggling around the stairs down to Windansea Beach, La Jolla, California, about 11 a.m., and they all look at the black feet, which are a woman's pair of black street shoes, out of which stick a pair of old veiny white ankles, which lead up like a senile come to a fudge of tallow, edematous flesh, her thighs, squeezing out of her bathing suit, with old faded yellow bruises on them, which she probably got from running eight feet to catch a bus or something. She is standing with her old work-a-hubby, who has on sandals you know, a pair of navy-blue ankle socks and these sandals with big, wide, new-smelling tan straps going this way and that, for keeps. Man, they look like orthopedic sandals, if one can imagine that. Obviously, these people come from Tucson or Albuquerque or one of those hinky adobe towns. All these hinky, crumbling black feet come to La Jolla by the sea from the adobe towns for the weekend. They even drive in cars all full of thermos bottles and mayonnaise and

wiches and some kind of latticework wooden-back support for the old crock who drives and Venetian blinds on the back window.  
"The black panther."  
"Pan-thu."  
"Poon-thu."  
"Mee-dah."  
Nobody says it to the two old crocks directly. God, they must be practically 50 years old.

[The Pump House itself is] a concrete block, 15 feet high, full of machinery for the La Jolla water system. The surfers around the Pump House use that word, mysterioso, quite a lot. It refers to the mystery of the Oh-Mighty Humping Pacific Ocean and everything. Sometimes a guy will stare at the surf and say, "Mysterioso." They keep telling the story of Bob Simmons' wipeout, and everybody else ran down the ocean, yelling Mee-dah.

[Phil Edwards] may be an old guy, he is 28 years old, but he and Bruce Brown, who is even older, 30, and John Severson, 32, and Hobie Alter, 29, never haired out to the square wave even though

people with and organize huge beer orgies with. They have their own complete, bona-fide phone number in La Jolla. They have Mac Media Destruction Company deals. They stick them on phone booths, on cars, any place.

But the big thing is the parties, the "conventions." Anybody can join, any kid, anybody can come, as long as they've heard about it, and they can only hear about it by word of mouth. One was in the Sorrento Valley, in the gulches and arroyos, and the fuzzi came, and so the older guys put the young ones and the basket cases, the ones just too stoned out of their gourd, into the tule grass, and the cops shined their searchlights and all they saw was tule grass, while the basket cases moaned scarlet and oozed on their bellies like reptiles and everybody else ran down the ocean, yelling Mee-dah.

[The Mac Media Destruction Company is] an underground society that started in La Jolla about three years ago. Nobody can remember exactly how they have arguments about it. Anyhow, it is mainly something to bug

they make thousands. Hair refers to courage. A guy who "has a lot of hair" is courageous, a guy who "has no hair" is yellow.

Tom Wolfe  
The Pump House Gang  
1966

The last thing I remember was walking along Broadway in downtown San Diego near Horton Plaza. Interesting area. Here's this beautiful multi-level shopping mall with brightly colored architecture and lots of near trendy shops — fronted by a little park filled with dozens of down-and-outers.

Anyway, it was mid-morning and I'd just biked here from my place in Del Mar, about twenty-five miles up the coast. Don't know why, on a Wednesday. I had this urge to see preoccupied men and women in proper business attire scurry in and out of office buildings, or to cross streets crammed with cars, trucks, taxis, and buses. It usually happens about as often as Qaddafi goes to a bar mitzvah.

So, after locking my bike in front of the plaza, there I was, waiting to cross Fourth Avenue, surrounded by lots of the aforementioned wage slaves, three down-and-outers, and a young male Chinese with the world's biggest and loudest dual-speaker Sony radio superglued to the side of his head.

That's it.  
Mike Sirota  
Bicycling through Space  
and Time  
1991

[The Navy ordered Win Spencer] to San Diego in February 1917. He was placed in charge of training cadets at North Island. The naval air station there had come about as a result of a joint Army and Navy board report, the training school was named Rockwell Field on July 20, 1917. Potash fields of kelp were commandeered, and hangars, construction works buildings, bungalows, and offices were tastefully erected. On August 20, 1917, the War Department took complete control. On September 4 the Navy moved in, occupying

two old buildings and the Curtiss seaplane hangar. There were 413 officers, 111 cadet officer trainees, and 1576 civilian enlistees at North Island.

[The Spencers arrived in Los Angeles and then took the train on November 8, 1917, to San Diego, a pleasant, sleepy town of 100,000 people with a paradisaical winter climate on the edge of the blue-gray Pacific. The palm trees reminded [Win's wife] Wallis of Florida, but the colors were more subdued and delicate. Wallis and Win moved into the rambling Hotel del Coronado, a hodgepodge of Victorian gingerbread with rich African mahogany fixtures and a driver-equipped Otis cage elevator of ancient vintage. The semicircular dining room was handsome, and the rooms, including the Spencers', looked over rolling lawns and dwarf palms to the sea.

While Win spent his days at offices downtown, Wallis looked for an apartment. Eventually, she found 104, the Palomar, 536 Maple Street, with a fine view of an imitation Spanish fountain patio and Balboa Park, which

## OUT OF CONTEXT

still had many signs of the big 1915 Exposition...

Win and Wallis moved of ten those months — an indication that they were restless and unhappy. They went back to the Hotel del Coronado, the second floor of which was commandeered as officer quarters by the Navy, and then to Pine Cottage, later renamed Redwood Cottage, at 1115 Flora Avenue. With its 12, 102-foot long living room, sun porch, and its quaint, gabled exterior, it was like a witch's house in a Grimm's fairy tale.

They went on to the slightly larger 1029 Encino Row and then to 1143 Alameda Street, their home for over three years. The cottage is virtually unaltered today. With a slanting, vaulted roof of heavy shingles, it stood on the corner of a quiet, sleepy intersection. The porch, darkened now with ivy and Virginia creepers, was in those days open to sunlight. The front door let the visitor into the side of the 34-foot living room with its vaulted, 16-foot ceiling and its high

dormer window. To the left as one entered were British-style windows with window seats. The floors were fine hardwood, and the ceiling pitch was pine beamed. The small dining area to the right led to a Spanish-tiled kitchen with fir-wood closets, and there was a small but sunny barbecue yard. The furniture was all pinewood early California or oak and chintz quasi-British.

Wallis celebrated her twenty-second birthday on June 19, 1917. [She] began to make friends in San Diego, including Katherine Bigelow, whose husband had been killed in action in France; Rhoda Fulmar, daughter of a naval officer later a rear admiral; Mrs. Claus Spreckels, rich in land and sugar interests; young Marianna Sanders; and Grace Flood Robert.

On November 11, 1918, the San Diego Union was delivered, along with the milk bottle, to the doorstep of Wallis's house. She picked it up and read the news that the war had ended in Europe.

Hundreds of San Diegans ran from their homes in night attire, screaming and yelling. Wallis joined the crowd that rang bells, set off firecrackers, blew whistles, and danced as the sixty-piece U.S. Navy training camp band under Win's command led a sailor parade carrying scores of flags through the streets, followed by the sailors' band of the battleship Oregon. Win led the naval air servicemen, the California Women's Army Corps, the Boy Scouts, the city employees, and the doughboys. By midnight the city had run out of confetti, and the still cheering crowds stripped the druggists of talcum powder and shook it over one another.

On December 8, 1919, [Henry] Mustin took command of the air detachment, Pacific Fleet. He had moved to Coronado about of this wife, also Wallis's favorite cousin, Corinne, who followed in mid-January 1920. Wallis replied in Corinne's presence in Coronado. Wallis also became a close friend of Lily, the attractive wife of John Henry Towers, known to everyone as Jack, one of the most dominating figures

of the early years of naval aviation...

The Mustins, the Spencers, and the Towerses filled the long, blank evenings of naval-base life at the Hotel del Coronado playing bridge, benique, and backgammon. On April 7, 1920, a big event took place. The Prince of Wales was in San Diego with his cousin Louis Mountbatten on his way to Australia aboard the battle cruiser *Renown*. He arrived early in the morning and received the San Diego mayor, L. J. Wilde, and the governor of California, William E. Stephens, along with the press, on the boat deck. Addressed by Wilde as "Your Royal Highness," he told him to "cut out that stuff," in an odd, half-American, half-Cockney accent he had developed because he hated the plummy diction of the British upper classes.

Wallis must have been deeply galled by the fact that she was not invited to the elaborate luncheon held on board the battleship *New Mexico* in honor of the prince, followed by reception

tions aboard the *Arctostok* and the HMS *Renown*. The guests were taken out to the vessel by minesweeper...

Slim, short, golden-haired, charming and informal, the young prince conquered San Diego at once. He came ashore with Mountbatten at 2:30 p.m., shook hands with the war veterans, and addressed some 25,000 people at the Stadium, while close to 70,000 thronged the sidewalks to watch him in the motorcade.

Wallis was in attendance with Win that night at the Hotel del Coronado for the mayor's ball. But in another major blow to her pride, she was not included on the banquet guest list. She and the Mustins were among the thousand guests who thronged the ballroom, which was hung with native California wildflowers and the British and American flags. The band of the USS Mexico played current hits; a local adagio dance team performed exhibition waltzes and the Whirlwind One-Step. And the men in full-dress uniforms and girls

in expensive gowns soon joined them on the floor, forming, according to the San Diego Union's somewhat overwrought society correspondent, "a scene of kaleidoscopic gaiety."

Wallis only saw the prince far off, in Royal Navy tropical whites, shaking hundreds of hands. He left early, in go, according to some eyewitnesses, to Tijuana to sample the local pleasures. That was typical of him, he hated receptions and banquets and wanted only to enjoy life.

Charles Higham  
The Duchess of Windsor: The Secret Life  
1988

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	50-59	137	133	94	73		50-59	270	278	221	171
	60-69	142	138	104	82		60-69	275	283	226	176
	70-79	147	142	114	91		70-79	280	288	231	181
	80-89	152	147	124	100		80-89	285	293	236	186
	90-99	157	152	134	109		90-99	290	298	241	191
Subscriber & Spouse	Under 30	197	142	104	82	Children Only	Under 30	85	86	42	35
	30-39	204	147	114	91		30-39	86	87	43	36
	40-49	209	152	124	100		40-49	87	88	44	37
	50-59	214	157	134	109		50-59	88	89	45	38
	60-69	219	162	144	118		60-69	89	90	46	39
	70-79	224	167	154	127		70-79	90	91	47	40
	80-89	229	172	164	136		80-89	91	92	48	41
	90-99	234	177	174	145		90-99	92	93	49	42
Subscriber & Child	Under 30	184	133	95	81	Children Only	Under 30	110	111	55	45
	30-39	191	140	104	90		30-39	111	112	56	46
	40-49	196	145	114	99		40-49	112	113	57	47
	50-59	201	150	124	108		50-59	113	114	58	48
	60-69	206	155	134	117		60-69	114	115	59	49
	70-79	211	160	144	126		70-79	115	116	60	50
	80-89	216	165	154	135		80-89	116	117	61	51
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## LETTERS

continued from page 1  
 His household if it had not been for a nagging wife. Also, since Jacob had 13 children and not 12, why were there not 13 tribes of Israel? Where was Dinah's tribe?

Let's move to Genesis chapter 18 and read about Leah's son Judah. This is the one who gave the Jews their name. Whom did he pick to be the mother of his children? Chapter 38 says that he chose a

Canaanite woman named Shua. He had three boys by her: Er, Onan, and Shimon. Judah also chose a wife for his son Er. Her name was Tamar. Since Jacob and his family were living in the land of Canaan, Tamar most likely was a Canaanite also. Jacob had to leave the country to find his Hebrew wives, but his brother Esau stayed at home and married the local girls.

Joseph was already in Egypt when his family arrived. His wife was an Egyptian girl named Asenath (Genesis 41:45). Joseph had two boys by her. Did the families of these two boys represent the tribe of Joseph when Moses led them out of Egypt? I think so.

The Torah says that Jacob's household, which included the wives and children of his sons, numbered 66 people when they went to Egypt. When they arrived in Egypt they added 4 to include Joseph and his wife and their two sons, making a total of 70. Everyone was included no matter who their mother was. They left Egypt three generations and 215 years later with over a million

people. When Moses took the census in the book of Numbers, he did not include them. My best guess which includes men, women, children and immigrants was about 1.4 million. To the person who can fit this number into a 14-trillion descent pattern, I can only say that your arithmetic is better than mine.

A brief comment on the 10th chapter of the book of Judges is helpful here. The sons of Benjamin killed the concubine of a Levite by raping her to death. The other 11 tribes made war on the sons of Benjamin and finally overpowered them. They slaughtered the women and children and even the domestic animals of the tribe of Benjamin. Only 600 men escaped. The tribes decided not to pursue and kill the remaining 600 men because the tribe of Benjamin would retain its status. Since the 11 tribes had all sworn to God that they would not provide Benjamin with weapons, they had a problem. The solution was discovered when they found out that one house of Israel had not been a party to their actions and we had not sworn not to give weapons to Benjamin. So the sons of Benjamin killed off this house of Israel, but saved 400 virgin girls as wives for the sons of Benjamin. But since there were 600 sons of Benjamin who

needed wives, they needed 200 more wives. This problem was solved by telling the 200 sons of Benjamin to take by force 200 wives from their closest non-Israelite neighbors. What I have been trying to show is that the concept of matrilineal descent is inconsistent with the Torah as well as the rest of the Bible.

This is made crystal clear in the book of Ruth. Boaz and Ruth were the great grandparents of King David. Ruth was a Moabite. Moab was part of the Canaanite enemies of Israel (Judges chapter 3). If Jews are Jews by matrilineal descent, the Bible would certainly have ended right there. No King David, no Solomon, and no Joseph to marry Mary. They all came through Boaz and Ruth.

A man became a part of the house of Israel in several ways. An Israelite was determined primarily by whom he prayed to and whom he declared his people to be. This usually meant an Israelite father, but not always. But if the person was a male, it always meant he was circumcised. And in the case of women, like Ruth as he told Naomi, "Thy people shall be my people and thy God my God."

While we are in the book of Judges, let's look at chapter four and see who God chose to judge Israel at that time. Her name was Deborah a prophetess, the wife of Lappidoth. Not only did she judge Israel, but she went with Israel into battle, but saved 400 virgin girls as wives for the sons of Benjamin. But since there were 600 sons of Benjamin who

needed wives, they needed 200 more wives. This problem was solved by telling the 200 sons of Benjamin to take by force 200 wives from their closest non-Israelite neighbors. What I have been trying to show is that the concept of matrilineal descent is inconsistent with the Torah as well as the rest of the Bible.

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READER'S GUIDE TO **MOVIES**

not-imagined experiment, and starts to grow by leaps and bounds. ("Your son's engaged, and he's over fifty! Get it?") "That's impossible. My son's only fourteen feet tall." The irony with scale and perspective is intrinsically fun — and intrinsically cinematic — as well as a reasonable discussion of two-year-old terrorism. With Rick Moran and Maria Bello, directed by Randall Klosser, 1992.

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READER'S GUIDE TO **MOVIES**

**shot heard officers near the end of the first two stories seems certain to be an end-stage in the last one: a good deal of curiosity, if not suspense, is worked up about this, "Stories," however, is perhaps too grandiose a word for these movies. The first, which has no direct connection to the ensuing two, concerns a couple of traditional Japanese youths on a rock-and-roll pilgrimage across America. (To Minsk, Elvis is still the king, but he holds out for Carl Perkins.) The next two stories are more intimately interconnected: one about a newly widowed Italian (Nicola Pignatelli) who shares a hotel room with a newly unmarried local woman, and to whom the ghost of Elvis appears in the middle of the night; the other about the shared British boyfriend (Lee Strummer) of an American local woman, presently in the throes of a nervous breakdown or homicidal or both. The quickly humorous is a reflexive and hard-boiled as the deadpan surface can bear. And it would not be too hard to imagine more satisfyingly developed and satisfyingly interrelated stories being plugged into the same structure. But, considering the state of the cinema at the end of the 1980s, you may as well settle for what little you can get. 1989.**

★ ★ ★ **HAZARD CENTER 7: POWAY THEATER, SWEETWATER 6.**

**because each of them on its own is too near a zero. And too near a dead end. The best part of each segment falls outside the story-line: mini-essays of static shots introducing each city — L.A., New York, Paris, Rome, Helsinki — as well as some along the way "nighttime" shots of what ever area the cab happens to be passing through. In common with some of the most mysterious and portentous of urban photographs (those of Atget, those of Abbott), there is the sense about these shots that, outside their spatial and temporal frame, some ungraspable story might now be taking place, or already have taken place, or be just about to take place. And at any of these spots we might wish we could order the cab to pull over, let us out, and allow us to enter a different movie. Preferably one by a different moviemaker. Winona Ryder, Gene Hackman, Armin Mueller-Stahl, Rebecca Pidgeon, Roberto Benigni. 1992.**

★ ★ ★ **HAZARD CENTER 7: POWAY THEATER, SWEETWATER 6.**

**Patriot Games** — The same hero from *The Hunt for Red October* (though without the same actor in the role you'll never know him) is enjoying a working holiday in London with his wife and daughter when a terrorist strike against a cousin of the Royal Family unfolds in front of his and their very eyes. The ex-Marine, ex-CIA agent, and current Professor of History at Annapolis cannot just stand by and spectate, but wades in — as one of his colleagues will later put it — "like John Wayne." In the result, he kills one of the terrorists, who happens to have been the younger brother of another of them. From then on, it's personal. Among a hefty arsenal of gripping scenes, the tight grip of its critical success may have had less to do with its intrinsic scariness than with its usefulness as a discussion starter: a conversational ice-breaker. More like *dam breaker*. It gives the critic an opening to sound off all libelous on the heels of *Nineteen Eighty-Four*, and it gives him a "maverick" moviemaker (or "renegade" or "reagan" or "rebel" moviemaker) around whom to rally with a show of warm fellow feeling. Even the less predisposed onlooker ought to be able to find here numerous opportunities to murmur a word of asseveration to that of the James Bond books that this is a different degree and a different direction.

★ ★ ★ **HAZARD CENTER 7: POWAY THEATER, SWEETWATER 6.**

**Pet Sematary Two** — Horror script with Edward Furlong, Anthony Edwards, and Clancy Brown, directed by Mary Lamberg. CAROLINA CINEMA 8, CENTER 3 CINEMAS, FLOWER HILL CINEMAS, GROVE 9, MIRA MESA 4, NEW VALLEY DRIVE IN, NICKELODEON 8, PLAZA CINEMAS, SAN MARCOS CINEMAS, SPORTS ARENA 6, SWEETWATER 6, LA HORTON PLAZA 7, UNIVERSITY TOWNE CENTRE, WEGAND PLAZA 6, FIRM 8, 28.

★ ★ ★ **HAZARD CENTER 7: POWAY THEATER, SWEETWATER 6.**

**ly impressive is the infrared aerial photography, viewed as a sort of video game in the CIA war room, of the assault on a command training camp in the North African desert.** And there is a visualization of the work of the mind — the calling up of the subconscious — that outdoes that master of Freudian problem solving, Dario Argento. Harrison Ford, Anne Archer, James Earl Jones, Richard Harris, directed by Philip Noyce. 1992.

★ ★ ★ **HAZARD CENTER 7: POWAY THEATER, SWEETWATER 6.**

**night on earth** — In Jim Jarmusch's previous project, *Mystery Train*, the structure of this one fairly lays out at us: five consecutive train rides in different cities of the world, all after dark. It sounds like an idea for a movie, or at least like the different of an idea for a movie — a sort of *back to back* of *Night*, transforming the traditional cinematic idea, more precisely, an omnibus. But the film for this structure is unforgivingly didactic, contrived little anecdotal one-acters that add up to much.

★ ★ ★ **HAZARD CENTER 7: POWAY THEATER, SWEETWATER 6.**

**Monterey Blue** — Faridolously manicured French thriller, underplayed (it's from a Stendhal novel) and overplayed, so that heavy significance gets piled onto very little. It revolves around a homicide manhunt with the sadback face of a silent era detective who spends his evenings springing on his noble neighbor (with his photograph) the stick in one passage of *Rebecca* (pg. 25, piano quartet), and who is suspected of the murder of another young woman. When a lightning flash reveals the people's presence to the people (to speak), the legend to flit with him, bring in wait and spilling a sack of tomatoes at his feet, etc. Some very real character revelations (the protagonist at the risk of the latter, at the bowling alley, scoring strikes both backwards and blindfolded) fill the time until the satisfactory resolution of the denouement. With Michel Blanc, and some drive Bonnaire directed by Patrice Leconte. 1990.

★ ★ ★ **HAZARD CENTER 7: POWAY THEATER, SWEETWATER 6.**

**Monty Python and the Holy Grail** — Monty Python's films — sometimes funny, always silly illustrations of human stupidity — are strong together here into a more or less linear narrative, spoofing King Arthur in Old England. The picaresque journey (traveling lightly and quickly) through spots that are never returned to again, although many of the jokes are brought up, in slightly altered guises, over and over (permits the Python group to say off-the-cuff inspiration, to turn off in any direction, some of which turns out to be profitable (the man-eating white rabbit, the Black Knight who won't concede defeat while he loses arms and legs, left and right — "It's only a flesh wound!" — and some of which turn out to be dead ends (fatalism) unambiguously. Directed by Terry Jones and Terry Gilliam. 1975.

★ ★ ★ **HAZARD CENTER 7: POWAY THEATER, SWEETWATER 6.**

**Lethal Weapon 3** — This series is an anomaly among movie series in that it has started out as something to do with a world of later who was coaxed back to the screen by the help of his new, *James*, and then, as the series became a hit, it was not only comedy with just intermingled

★ ★ ★ **HAZARD CENTER 7: POWAY THEATER, SWEETWATER 6.**

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18 completely different films

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Sat., Aug. 29 - Midnight

**Fri., Sept. 4 - 7:15, 9:30, Midnight**  
**Sat., Sept. 5 - 7:15, 9:30, Midnight**  
**Sun., Sept. 6 - 6:15, 8:45**  
"Sick & Twisted" - 18 and over only

**Check dates and times "closely" as schedules vary. Full weekend screenings resume in Sept.**

Win tickets to the Festival at the next **Reader Phone Matches Party**  
84th Aero Squadron  
Wednesday, Sept. 2, 6:00-8:30 pm

**Admission: Best of the Fest: \$10 advance, \$12 on the door. For more info, call: 591-0274. Night of Shows only: \$10 advance, \$12 on the door. For more info, call: 591-0274. Night of Shows only: \$10 advance, \$12 on the door. For more info, call: 591-0274. Night of Shows only: \$10 advance, \$12 on the door. For more info, call: 591-0274.**

**Sick & Twisted**  
Art • Humor • No Culture  
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**Move Over, Rocky Horror!**

**Performance Art starring Chastity B.-B.**  
by Brandon McKinney

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**Win tickets to the Festival at the next Reader Phone Matches Party**  
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READER'S GUIDE TO **LOCAL EVENTS**

**Drag Show**

Vintage Hot Rods  
Gleam in Silence

**Drag Show**  
Vintage Hot Rods  
Gleam in Silence  
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**Resurrected With Rage**  
How the Brutal  
White Patriarchy  
Conspired to  
Undervalue the  
Wildly Talented  
Sofonisba  
Anguissola  
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**Father Burped Flaming Rocks**  
Come and Write a  
Poem about Your  
Favorite Pet, Wild  
Animal, or Mythical  
Creature  
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**Events Listings**  
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In 1957 a teenaged Andy Bekech paid \$400 for a 1932 Model B Ford Victoria and spent another \$4700 rebuilding it from the ground up. All his spare time and money went into his 310-horsepower hot rod. Thirty-five years and one major rebuild later, he still dotes on the Victoria, though it's now worth a good deal more and is a show car, not a dragster. Bekech is a member of the Prowlers car club, one of the oldest in the U.S., formed in San Diego in 1947. This Sunday, Bekech and a dozen or so club members will be showing off their cars at the San Diego Automotive Museum in Balboa Park.

According to club historian Bekech, "When the fellows came back after World War II, they wanted to return to the sports and hobbies they had prior to leaving. Before the war, they had raced on the dry lakes above Victorville, but that was taken over by Edwards Air Force Base. So racing was moved to El Mirage. But at El Mirage they only ran roadsters—cars that had no tops. So somebody formed an organization called the Rosetta Timing Association to oversee drag

racing for coupes and sedans, and the Prowlers organized locally in order to enter their cars in RTA events.

"At the time the club was formed, Fords were about the only cars participating in drag racing. In '32 Ford had come out with one of the first V-8 engines, so you had a little extra power that some other cars of the period did not have. And so the Prowlers club was just for Fords. In 1949, Ford changed its car design completely and kind of got away from the fat-fendered street rod look. So the Prowlers made the cutoff date for members' cars 1948. All the cars in the Prowlers still are Fords, '48 and older.

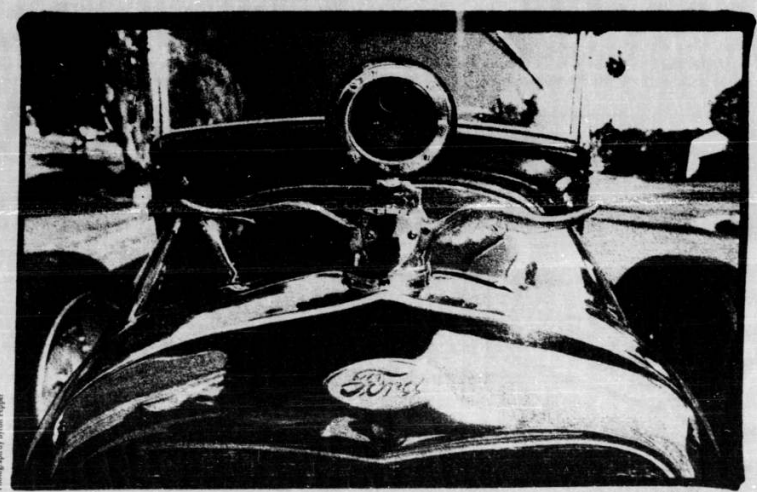
"They're what's known as street rods. One of the problems in the early years was that the fellows didn't have the money to have a car for drag racing and another car to run on the street, so they had one car that did both. They'd have to drive their car to the drag strip and race it and then drive it home. It was a efficient either way. Eventually the cars evolved away from drag racing and into cars that were just to be run on the street.

"Later on this became more necessary because the amount of money that went into the cars was so high. The cars are so rare now that they're not raced at all. Insurance companies won't cover you for racing."

Bekech's 1932 Ford Victoria, which has been featured in such publications as *Car Craft*, *Hot Rod*, and *Custom Car*, will be among the street rods on display for one day only, this Sunday, August 30, outdoors behind the San Diego Automotive Museum, in the Pan American Plaza area of Balboa Park. Inside the museum, visitors can see a preview of the show that will run through February of 1993—a tribute to Route 66. Eighteen specialty commissioned murals will depict highlights of the famous route, which covered 2450 miles and was opened in 1926. Signs and memorabilia from the highway also will be included. Among the several dozen cars in the exhibit will be a 1942 Ford woodie wagon, a 1930 Model A Ford beer truck, a 1940 Graham Hollywood, and a '47 Ford coupe police car.

**Prowlers car club show**  
Sunday, August 30, 10:00 a.m. to 4:00 p.m.  
Outdoors, behind the San Diego Automotive Museum, Balboa Park  
Viewing is free  
231-2886

— Lydia McRae



Photography by Brian Pepper

Ford Model A hot rod

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# Resurrected With Rage

## How the Brutal White Patriarchy Conspired to Undervalue the Wildly Talented Sofonisba Anguissola

Not to sound like a spoiled crank or anything, but on the radio right now is a female commentator interviewing a female musician about her feminist music ensemble and its performance of the works of a dead, largely ignored female composer (of the Baroque period, I think). I'm a girl, too, and I'm sitting here writing about a female art historian scholar and the lecture she's giving on a dead, largely ignored female painter (Renaissance).

Kinda gets the old feminist ire 'up, hearing the stories of these ignored historical females and the travails of their contemporary female champions. Kinda stokes ye olde feminist rage. Iya Sandra Perlingieri, the local scholar who will be lecturing on the dead, largely ignored female painter (Renaissance), is angry too. On the phone, we probably talked as much about that as about her subject, her love,



Portrait of the Artist's Sister Minerva by Sofonisba Anguissola

the object of her research for 16 years. Sofonisba Anguissola, Perlingieri teaches a course on women artists through SDSU's Department of Women's Studies, rather than through its art department. She disagrees with the notion that "women's art" studies promote mediocrity, causing attention to be paid to second- and third-rate artists simply because they're female. "We've been studying fourth- and fifth-rate male artists for years," she sighs.

Perlingieri's work on Anguissola nonetheless was discouraged from the first. "My male professors in graduate school said, 'Work on Holbein, work on Durer. We don't need to know anything about an obscure woman,'" Perlingieri ignored their advice and persevered for 16 years, and although her work has not led to Anguissola's recognition as a major Renaissance artist

by scholars, the prestigious art publishing house Rizzoli two months ago brought out Perlingieri's lavishly illustrated book on Anguissola. Perlingieri doled out for the lacunae color plates herself. Anguissola is definitely obscure, or at least has become so. (Perlingieri says the artist was quite

stiffness, but a notable small-scale refinement in execution." In Perlingieri's assessment, Anguissola is no second-rate dabbler. "She was the first great woman artist of the Renaissance. There's a signed painting from 1555, depicting three of Sofonisba's sisters sitting around a chessboard laughing. This is a 'genre painting,' almost unheard of at the time. A hundred years later, Dutch and Flemish painters did these informal family scenes. Even her court portraits are alive. They have the warmth a woman would understand. She painted a lady-in-waiting, for example, with the lady's two-year-old daughter holding onto mommy's thumb." Anguissola's greatest historical importance, apparently, is that she is a link between Michelangelo's work and court portraiture in Spain.

Anguissola was born in 1532 into a wealthy family in Cremona, Italy. Her noble father saw that all six of his daughters were educated; their drawing masters included Bernardino Campi and Bernardino Gatti, both noted painters. When Anguissola was in her late teens, she studied under Michelangelo. (Among Perlingieri's scholarly coups, she says, was finding "lovely letters" from Anguissola pore to Michelangelo, thanking him for his instruction of Sofonisba.)

The Duke of Alba, who was living in Milan, brought Anguissola to the attention of King Philip II of Spain, and he called her to his court. She went. She was unmarried, in her 20s. She became the

King's personal painter, a great favorite, an influential figure, and godmother to the Infanta Isabella Claudia Eugenia. She stayed at court for some 20 years. In her old age, she married a nobleman, retired to Palermo, was widowed. Dying her time between Genoa and Palermo, she maintained a famous salon, consoled with rivals and distinguished artists. She went blind. A very young Van Dyck visited her shortly before her death in her 90th year. He noted in his sketchbook, "While I painted her portrait, she gave me advice as to the light, which should not be directed from too high as not to cause too strong a shadow on her wrinkles, and many more good speeches, as well as telling me parts of her life story in which she told me that she was a wonderful painter after nature...."

— Mary Lang

**Lecture on "Sofonisba Anguissola: The first great woman artist of the Renaissance"** by Iya Sandra Perlingieri  
Wednesday, September 2, 7:30 p.m.  
San Diego State University, Room 400  
Free

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# Father Burped Flaming Rocks

## Come and Write a Poem about Your Favorite Pet, Wild Animal, or Mythical Creature

A CHILD'S GARDEN OF NIFTY ANIMALS

At the wedding of Typhon and Echidna

The guests ran and hid. Echidna was half snake and half Marilyn.

When she ate men raw they weren't carlin'.

If you met her, they'd take you away in a heave.

And Typhon was worse. Considering their natural propensity to murderous abuse, I would have advised this couple not to reproduce.

But they just went on engendering gay-yous and gal-yous.

Still, they did believe in family values.

They didn't need pets to accompany their jags.

Since both their heads had the heads of dogs.

Even in the matter of heads these fighting brothers could not agree.

Orpheus had two, but Cerberus had three.

By dint of hard working Typhon learned to tolerate her boys' quipsome barking.

But it wasn't an easy task. As for the girls, don't ask.

Daughter Chimera sported a dragon's tail, a goat's midsection, and a lion's head.

She was reputed to be terrible in bed.

As a livestock investment, this three-species cude would be expensive and unlovely.

Besides, she breathed fire and her odor was awful.

Buying a Chimera will cost you dear.

Similarly, her sister, the many-headed water serpent Hydra, would not taste good whether breakfast or fonda.

Breakfast time in this household would have made you lose your socks.

Chimera smoked, Hydra spat, and their father burped flaming rocks.

But the nastiest of the Typhon-Echidna brood (I think)



was the Sphinx. Made up of woman, lion, serpent, and eagle. She was imposing, but not authentically regal. To compliment her, as she was

snacking on killer whales. People used to say she had her father's wings and her mother's scales. When it came to being terrifying, no other member of this tightly knit family could equal her claims. Especially when she was playing rousing games. If you think hating the Sphinx to entertain will make your birthday party hot, Better not.

— Homer, age five (last name not given)

**"Animals: Real and Imaginary" — a poetry workshop for children**  
Come and write a poem about your favorite pet, wild animal, or mythical creature. No background in poetry needed.  
Sunday, August 30, 2:15 to 3:15 p.m.  
Children's Room, Chula Vista Public Library (820 E Street)  
Free  
328-5628

# EVENTS LISTINGS

Contributions to the Reader's Guide to Events must be received no later than the Friday preceding the Thursday issue in order to be considered for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m.

Do not phone. The Events Editor reserves the right to edit all material, including a description of the event, the date and time it is to be held, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to READER. EVENTS EDITOR, P.O. Box 80803, San Diego CA 92186-5803.

# BAJA

**Canto Nuevo**, Oscar Chavez sings popular and traditional Mexican music. Friday, August 28, at 8:30 p.m., at the Tierras Cultural Center, Paseo de los Heroes and Mina Street. Admission \$25. For more information, call 011-52-66-84-11, 11 x802, bilingual.

**Over-the-Line**, Rosendo Beach is the location for a two-day tournament for men's and women's teams, Saturday and Sunday, August 29 and 30, beginning at 7:30 a.m. The entry deadline is past, but viewing is free.

**Seafest 1992**, Baja chefs prepare their best seafood dishes for this event, Sunday, August 30, from noon to 8 p.m., in the parking lot of the downtown building, the Plaza Municipal. Houses and Aqua Lante, Tierras Admissions, which includes four food samples and four drinks, is \$15. Information can be had by calling the Tierras Chamber of Restaurants at 011-52-66-82-87-44.

# "Sunset Cinema Film Festival"

Featuring the "Floating Cinema," a 30-foot rear-projection movie screen and sound system mounted on a barge, which will present classic films to you, seated on magnificent Port District park land. The "Floating Cinema" will sail into five ports in San Diego, Coronado, Chula Vista, National City and Imperial Beach. Bring your family, blankets, lawnchairs and coolers and enjoy these classic films on the water and under the stars... for FREE!



SAN DIEGO Imperial Beach Park (Dashed Support Village)	CORONADO Imperial Beach	CHULA VISTA Imperial Beach	NATIONAL CITY Imperial Beach	IMPERIAL BEACH Imperial Beach
Sun, August 23 "MOONSTRUCK" Starring Cher and Nicolas Cage Thank You	Mon, August 24 "CITY SLICKERS" Starring Billy Crystal and Jack Palance Thank You	Tues, August 25 "WILLY WONKA & THE CHOCOLATE FACTORY" Starring Gene Wilder and Jack Albertson Thank You	Wed, August 26 "50th Anniversary of 'CASABLANCA'" Starring Humphrey Bogart and Ingrid Bergman Thank You	Thurs, August 27 "AMERICAN GRAFFITI" Starring Ron Howard and Richard Dreyfuss Thank You
Fri, August 28 "JAILHOUSE ROCK" Starring Elvis Presley Thank You	Sat, August 29 "GHOST" Starring Patrick Swayze, Demi Moore & Whoopi Goldberg Thank You	Sun, August 30 "EDWARD SCISSORHANDS" Starring Johnny Depp & Winona Ryder Thank You		

The third annual "Sunset Cinema Film Festival" also sponsored by Seaport Village, Coronado Performing Arts Foundation, City of Chula Vista, National City Chamber of Commerce, Imperial Beach Chamber of Commerce, The Doubletree Hotel at Horton Plaza. For general information call 1-800-339-8483.



# READER'S GUIDE TO LOCAL EVENTS

**Bullfights**, the next corrida of the season at the downtown Plaza Monumental is scheduled for Sunday, August 30, beginning at 4 p.m. Boulevard Agua Caliente, Tijuana. Ticket prices are \$5 to \$22. For ticket information, call 232-5049 or 011-52-66-85-22-10.

**The Eighth Annual California Fair**, featuring cultural, commercial, and artistic exhibitions, rides and games, musical presentations, cock-fighting, and more, continues in the Agua Caliente Racetrack parking lot, Tijuana, through Sunday, August 30. Gates will be open Monday through Friday, 4 to 11 p.m.; Saturday 3 to 11 p.m.; and Sunday, 2 to 11 p.m.

Admission is about \$3.50. For more information, call 011-52-66-84-04-81 (bilingual).

**Pequeños Héroes** are enacting their ritual ceremonies of the first season, in which they "die" to earth attached by ropes to a high, slender pole, throughout the summer, at the Tiuna Cultural Center, Paseo de las Heras and Mina Street. They perform Thursday and Friday at 3 p.m. No admission charge.

Still more Héroes are performing daily through September 20 at Mexico. Tiuna's showcase of lifelike 1:25-scale architectural replicas. The

attraction is located three blocks east of Revolution, between Second and Third streets. Summer hours are Tuesday through Friday, noon to 10 p.m.; weekends 10 a.m. to 10 p.m. Admission is \$8.50 for adults, \$7.50 for seniors, free for children 12 and under. Showtimes for the Héroes and other performances change daily; call 531-1112.

**Chimarras Films**, *Antarctica* is now showing in the dome theater at the Tiuna Cultural Center Monday and Tuesday at 3, 5, 7, and 9 p.m.; Wednesday through Friday at 3, 5, and 7 p.m.; and weekends at 11 a.m., 1, 3, 5, 7, and 9 p.m. The center is located at Paseo de las Heras and Mina Street in the inner zone. Admission is \$4. The film *People of the Sun* continues to screen in English daily at 2 p.m. For more information, call 011-52-66-84-11-11-3302.

**Art Exhibit**, XEWI, Channel 12, is hosting an exhibition of works by Mexican artists Alberto Mancera and Rodrigo Pimentel through August. Bizarre works with sand, marble powder, collage materials, and paint in fashioning his mostly abstract, sometimes figurative paintings. Pimentel paints monkeys, jaguars, and birds in a style derived from pre-Columbian styles. The exhibit is mounted at the station, located atop Mount San Antonio, Tijuana. For more information (in Spanish), call 011-52-66-84-04-43.

## OUTDOORS

**Boating Instruction**, a week Public Boating Clinic will be offered by the Helix Tower Squadron on consecutive Wednesdays beginning September 9, at Helix High School, 7123 University Avenue, La Mesa. The classes run from 7:00 p.m. to 9:00 p.m. each evening, and are held in the rooms 1810 of the Aberdeen Building. Call 296-2832 or 296-9670 for more information.

**Shore Birds** migrating southward are beginning to arrive in San Diego County. Through fall and winter, various ducks, sandpipers, and plovers will be spotted in increased numbers in the county's remaining coastal wetlands, but bird-watching spots include the Tijuana River estuary, south San Diego Bay, the San Diego River flood channel, Pecosquito Lagoon, San Elijo Lagoon, and Punta Vista Lagoon.

**Jasmine's Thick, Sweet Odor** waits on the night breeze at this time of year, especially throughout the older, well-landscaped neighborhoods of San Diego. The exotic, odor is produced by the flowers of true jasmine (*genus Jasminum*), as opposed to the so-called "star jasmine" (*genus Trachelium*) that blooms in the late spring and early summer.

**Towering Thunderheads** have been seen hovering over the wall of mountains east of San Diego in recent weeks. Afternoon rain showers have already dampened Palomar, Carrizosa, and Mount Laguna on several occasions, and more of the same could come during the next couple of weeks. Usually this kind of activity ceases by sunset, and clearing skies usher in a cloud-free night. The marked contrast between the sunny but bland weather along the coast and the more lively and unpredictable mountain weather is one illustration of San Diego County's "geography of contrast."

**Snorkeling Excursions**, Scripps Aquarium naturists will lead divers on a "face-to-mask" adventure with marine life Saturday, August 29, from 8 to 10 a.m. at the underwater park near the La Jolla cove. This is the final season of the season. Fee is \$20 per person, and reservations are necessary. Call 534-1331.

**A Mixed Bag**, Offshoot Tours will offer in monthly postcard stroll, an hour-long walk sampling the best of their history walk, palm walk, tree walk, and desert walk. Join the group on Saturday, August 28, at 10 a.m., starting at the Botanical Building in Balboa Park. Free. Call 235-1114 for more information.

**Mellow Reggae** played by Ska Jax will be featured in a free afternoon concert at the Chula Vista Nature Interpretive Center on Sunday, August 30, from 2 to 4 p.m. Enjoy the music while watching wildlife at the Sweetwater Marsh. Seating is

available, but you should bring a lawn chair if you wish to sit in the shade. Reservations are not required. The Center is located at the foot of Street, just west of I-5, in Chula Vista. For more details, call 422-2481.

**Narcissus, Jonquil, and Anemone** are beautiful flowers and are also beautiful sights in the Loma Portal area. Enjoy a free Sunday stroll with Walkabout walkers on August 29 at 3:15 p.m. This will be a one-and-a-half-hour casual stroll with no steep hills. Meet at the Sailer in the shopping center at Midway and Kensington. The walk is free, but bring money for an optional dinner afterwards if you're interested. For more details, call 223-9255.

## DANCE

**"Unidentified,"** a Tina Turner Danceworks performance, runs from Friday, August 28, through Sunday, August 30, at 8 p.m. Under the umbrella of a multimedia performance with choreography by Tina Turner, divided into five parts, using movement to explore issues of prejudice and power. The performances take place at Isaac, McCall & Daniels, 3255 Fifth Avenue, Hillcrest. Tickets are \$9 general, \$8 for students and seniors. For more details, call 296-9523.

# READER'S GUIDE TO LOCAL EVENTS

**Exposition Sessions** are being held on an ongoing basis in San Diego. These sessions feature West African drumming and dance forms, to develop rhythmic process, physical power, and grace. All skill levels are welcome; extra drums and instruments are provided. Loose, comfortable clothing is recommended. Dance is led by Charnice Renata, and drumming is led by Paulo Matos. The workshops take place on Saturday evenings; pro-level drumming takes place at 6 p.m., open drumming begins at 7 p.m., and drumming and dance begin at 9 p.m. The cost is \$8 for open drumming, \$8 for open dance, or both for \$12. Advanced and pro-level classes are \$10. For more information, call 499-734-DURUM.

**The Old Time String Band** will be providing music for the next New England-style contra and square dance, on Friday, August 28, at 8 p.m. Martha Wild will be calling the dance. Newcomers are always welcome, an introductory session begins at 7:45 p.m., and all dances throughout the evening will be taught. Admission is \$4. The event takes place at the Trinity United Methodist Church, 3030 Thorne Street, North Park. For more details, call 273-5553.

**Ballet Repertoire** will be offered on Saturday, August 29, at 6 p.m., and Sunday, August 30, at 2 p.m. by the Ballet Conservatory Ensemble of Chula Vista, at San Diego City College, 1313 12th Avenue, downtown San Diego. The program includes the ballets *Faust*, *Les Partisans*, and *A Swan Alarming*, among others. Tickets are \$6 in advance (call 482-3174 to arrange these tickets) or \$7 at the door. Call 482-3174 for further information.

**Sail Dancing**, open sessions are held every Monday beginning at 7:30 p.m. at the Mission Hills First Congregational Church, 40470 Jackdaw Street, Mission Hills, and every Friday beginning at 7:30 p.m. at the Old Cardiff Church, 230 Birmingham Drive, Cardiff. Admission is by donation. Call 295-9677 for more information.

**Flamenco Dancing**, including sevillanas, rumba, boleros, and algarín, is being offered every Tuesday evening from 6:30 to 8:30 p.m. at Café Sevilla, 555 Fourth Avenue, downtown San Diego. Admission is \$20 for dinner and the dancing, or a \$4 cover charge without the dinner. 235-5079.

**International Folk Dances**, a series of classes for beginners interested in ethnic dances from around the world is being offered by the Cabrillo International Folk Dance Club, Thursdays, from 7:30 to 10 p.m., at the Rectal Hall, across from the Federal Building, Balboa Park. No partners are needed. The group also hosts intermediate dance sessions every Tuesday from 7 to 10 p.m. Admission is \$12. Call 445-5995 for more details.

## FILM

**Sanest Cinema Film Festival** is an outdoor event that features a special floating cinema—a rear-projection movie screen and sound system mounted on a barge—presenting films under the stars. This year's offerings begin tonight, Thursday, August 27, at Chula Vista Bayshore Park with a screening of *American Graffiti*, and Friday, August 28, with *Julien's Rock* at the same location.

To reach the park, take the I Street exit from I-5, over right onto Marina Parkway, turn left onto Sandpiper Way, which will lead to the park. The show moves to Pet Park in National City, Saturday.

August 29, featuring Ghost Pepper Park can be found by going west on 24th, turning left on Tidelands Avenue, and driving to the end of that street. The final show takes place on Sunday, August 30, with a screening of *Edward Scissorhands*, at the

Imperial Beach Pier Plaza. To get to the pier plaza, take Palm Avenue off of I-5, go west until hitting the ocean, turn left on Seawater, and then you are. All of the programs are free and begin at 8 p.m. For more details, call 454-7573.

**"Images"** will be this week's offering at the Garden Cinema, an outdoor theater. Robert Altman directed *Savannah* York in this portrayal of a woman who may or may not be going mad. Vilmos Zsigmond's cinematography helps the film work on

various levels is a portrait of a marriage, a probe of a woman's psyche, and a study of schizophrenia. The film will screen tonight, Thursday, August 27, Friday, August 28, and Saturday, August 29, at 8:30 p.m.

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8-52 11/1 **TRACY CHAPMAN** 11/1  
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**T. Jones** 10/4 **S. Stryker** 10/4 **G. Benson** 10/5 **R. Charles** 10/6  
**L. Howard** 10/7 **A. Green** 10/8 **P. Porter** 10/9 **H. Hershfield** 10/10

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# READER'S GUIDE TO LOCAL EVENTS

The theater is located at 4040 Goldfinch Street, Mission Hills. Tickets are \$5, \$25, \$42.

**"The Longest Trail"** recounts the settlement of the New World by people migrating across the Bering Strait land bridge thousands of years ago, will be shown on Friday, August 26, at noon in the administration building of the San Diego Museum of Man, Balboa Park. The cost, which includes admission to the museum, is \$3 for adults, \$1 for ages 12 to 18, 25 cents for ages 6 to 11, 6 and under, free. For more information, call 239-2001.

**Silents Under the Stars**, the tenth annual "Summer Silents" series concludes with a film on Friday, August 28, at 8 p.m. in the amphitheater at MiraCosta College's San Elijo campus. This week's film is *East of Eden*, with Wallace Lister, Jack Pickford, and Harry Myers. Admission is \$4. Planting Philip Carl will provide accompaniment for the film.

The campus is located at 3333 Manchester Avenue, Cardiff. For further information, call 757-2121/2777, or call toll-free from San Diego, 755-5155/5777.

**Animated Standouts**, Spike and Mike's "Best of the Festival of Animation," a collection of animated short films spanning 50 years, continues on weekends through the end of September at the Museum of Contemporary Art, San Diego, 700 Prospect Street in La Jolla. Tickets are \$6.50 in advance, \$7 at the door. For exact showtimes, call 551-9274. Through September 26 the Festival of Animation's Sick and Twisted Show will also screen Fridays and Saturdays at midnight and some Sundays at 8:45 p.m. Audience members must be over 18.

**"Paperhouse"** is the Monday night film this week at the downtown library. It stars Charlotte Burke, Glenn Headly, and Ben Cross, and was directed by Bernard Rose. It is the story of a lonely, misanthropic 11-year-old girl whose fantasy and dreams subvert her real world. The film will be screened in the San Diego Public Library's third floor auditorium at 7 p.m. on Monday, August 21. Free. The library is located at 808 E. Street, downtown, 236-5800.

**"Godzilla vs. Monster Zero"** is the featured film in the Sherwood Auditorium of the Museum of Contemporary Art on Wednesday, September 2, at 7:30 p.m. Godzilla and Rodan save the world from the deadly Monster Zero. It stars Nick Adams and is presented in conjunction with the exhibition of artwork by Noboru Tsukuba currently on view at the museum, which is located at 700 Prospect Street, La Jolla. Admission is \$4 general, \$3 for museum members, 434-3541.

**A Mexican Film Series** will be part of the Mexican Cultural Festival occurring during the months of September and October at various locations around the city. This week's film is *Felic*, starring Felicia Huerta, directed by Maria Novaro, which will screen next Thursday, September 3, at 7 p.m. All of the films in this series are in Spanish with English subtitles. The cost is \$5 per movie or \$25 for the series of six films. Screenings are at the Bay Theatre, 330 National City Boulevard, National City. For more information, call 434-3613.

**Reuben H. Fleet Space Theater**, the first IMAX concert film ever made — *The Rolling Stones: At the Max* — continues to show through August. It features the aged but still formidable rock quartet performing hits like "Satellite," "Ruby Tuesday," and "Jumpin' Jack Flash" in an 80-minute-long concert filmed on the group's 1980 "Steel Wheels/Urban Jungle" European tour.

Also showing are *Chronos*, an OMNIMAX film comprising images and sounds designed to capture the story of Western Civilization through the use of time-lapse photography; *Antarctica*, which takes viewers to the world's southernmost continent; and *Ring of Fire*, a portrait of the people and volcanoes of the Pacific Rim.

Admission is adults \$5.50, seniors \$4, and \$3 to 15. For daily showtimes, call 238-1233. The space theater is located in Balboa Park.

## LECTURES

**Trek to Reel** to hear Chas Edwards, local photographer and world traveler, present an evening of story, telling, music, and photographs from his 45-day solo trek in the Himalayas. His presentation will be at REI tonight, Thursday, August 27, at 7 p.m. Free. The REI store is located at 3029 University Avenue, North Park. For more information, call 295-7700.

**"Bleeding Hearts: What It Means to Be a Liberal"** is the topic of a lecture on Friday, August 28, at 2 p.m. by Michael Kuttman, professor of philosophy. Free. San Diego Mesa College, room 11-118, 7250 Mesa College Drive, San Diego. For more details, call 627-2873.

# READER'S GUIDE TO LOCAL EVENTS

**Fire the Mohel**, John Stark, an anti-circus activist from Seattle, will explain why he's against circuses and why he thinks you should be too. All this talk is sponsored by the Humane Society of San Diego and happens on Friday, August 28, at 7:30 p.m. at the Henry George Center, 2240 Morley Street (near Comstock), Linda Vista. Free. For more information, call 401-8042.

**"Sustainable Landscape: Environmentally Sensitive Planning"** is the subject of a lecture by Glen Schmidt on Friday, August 28, at 7:30 p.m. at the Athenaeum. This lecture is given in conjunction with the art exhibit "New Directions in Landscape Architecture" currently at the Athenaeum. Tickets are \$8 for members, \$10 for non-members. Call 454-5872 for reservations and information. The Athenaeum is located at 1008 Wall Street, La Jolla.

**Art Talk**, in conjunction with his current exhibit at the Soma Gallery, Garter Tullis will be giving a lecture and exhibit walk-through on Saturday, August 29, at 3 p.m. Tullis has been experimenting and revolutionizing printmaking since 1961. He is known for his innovations in handmade paper and emphasis on mono-

type as a printing method. Reservations are necessary for this event. The Soma Gallery is located at 343 Fourth Avenue, downtown San Diego. For reservations and more information, dial 232-3955.

**The Sky Tonight** is the subject of a lecture and "tour" under the giant space theater dome of the stars, constellations, and planets visible at this time over San Diego. It takes place at the Reuben H. Fleet Space Theater and Science Center, on Tuesday, September 1, at 7 p.m. A Fleet center astronomer will lead the program.

After the show, view the wonders of the real sky through telescopes set up by the staff in front of the center. Cost for the program is \$2.25 for adults and seniors, \$1 for juniors (ages 3 through 15). Admission includes entrance to the science center. It's located in Balboa Park. For more details, call 238-1233.

**Comedy**, Great Scott is the headliner at Comedy Nine, tonight, Thursday, August 27, through Sunday, August 30, with Howard Leff and Dave Cortez opening. John Fox headlines on Tuesday and Wednesday, September 1 and 2, with Bob Kubota and Debra Swisher opening the show. Comedy Nine is located at 2216 El Camino Real, Suite 100, Oceanside. Showtime is 8:30 p.m. Tuesday, Wednesday, Thursday and Sunday; 8:30 p.m. and 10:30 p.m. Friday and 9 p.m. and 10 p.m. Saturday. Call 757-2177 for ticket information.

**More Laughs**, Improvisation Flip Out takes its stage at the Improv tonight, Thursday, August 27, through Sunday, August 30. Vic Dunlop will be in for shows on Tuesday and Wednesday, September 1 and 2, with Bob Kubota and Debra Swisher opening the show. Comedy Nine is located at 2216 El Camino Real, Suite 100, Oceanside. Showtime is 8:30 p.m. Tuesday, Wednesday, Thursday and Sunday; 8:30 p.m. and 10:30 p.m. Friday and 9 p.m. and 10 p.m. Saturday. Call 757-2177 for ticket information.

## IN PERSON

**Just for Laughs**, Tommy Blaze will be the star performer at Bahia Hotel's Comedy Club tonight, Thursday, August 27, through Sunday, August 30.

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day, September 1 and 2. Showtime is 8:30 p.m. Sunday through Thursday, 8:30 p.m. and 10:30 p.m. Friday and Saturday, and 10:30 p.m. on Sunday. The Improv is located at 652 Garner Avenue, Pacific Beach 92109. Call 254-4322.

"Indian Tunes," a performance piece by James Luna, will be presented on Friday the 20th of August, and Saturday the 21st, at the Centro Cultural de la Raza, Luna is from the La Jolla Indian Reservation and gives hard-hitting insight into his cultural heritage. Tickets are \$7. The Centro is located on Park Boulevard just north of Stevenson Way in Balboa Park. For reservations and information, call 254-6135.

Mission Hills He-He, Better World features comedy and jazz, with performers on Friday, August 26, and Saturday the 27th by comedians Ralph Waxman, Karen Kozlowski. Along with the comedy there will be performances by the Jazz Tigs. It will begin at 11 p.m. There is no cover charge. The Gate is located at 4010 Goldfield Street in Mission Hills. For more information, call 260-9007.

Stories Behind the Stories will be held on Saturday, August 29, at Greenways for Murder Bookstore. Authors Marilyn Wallace, Gillian Roberts, and Wendy Hornsby will be present to discuss where they get

their ideas and how the ideas get into the books. A book signing will take place from 6:30 to 7:30 p.m. and the talk will run from 7:30 to 8:30 p.m. Free. The bookstore is located at 5287 Adams Avenue, Normal Heights. Call 248-4136 for more details.

The same three authors will return on Monday, August 31, at 7 p.m. at Warwick's, 7812 Girard Avenue, La Jolla. This discussion is also free. For information on the Warwick's appearance, call 454-0347.

An Evening of Poetry and Art will take place on Saturday, August 29, at 7 p.m. Dana Garcia, a performance artist and fiction writer, will perform works as a Latina Chicana finding her "self" within two cultures. Robert Sathoff, a poet, will read works from an early childhood spent in Kenya and Uganda and later wrote poetry in East County. The performance will be held at the Hart-Larl Foundation, San Diego Hardware Building, 848 Fifth Avenue, downtown. Admission is \$5, or bring a beverage, flowers, or dessert. Call 253-5543 for more information.

Improvational Comedy by the Grunion Theater Players is presented every Sunday night at the Ocean Beach Pier Cafe, located in the middle of the Ocean Beach Pier. It runs on Sunday, August 29, from 6 to 8:30 p.m. No cover charge through August 30.

although donations are appreciated. For more information, call 225-1753 on weekdays, and dial 226-3474 nights and weekends.

"Perverted Preachers" is the title of the book by local writer Marsh Cassidy, who will be at the Blue Door Bookstore on Wednesday, September 2, at 7:30 p.m. for a reading and book signing. There are no prizes with elements of romance, humor, sex, and parody. The reading is free. The Blue Door is located at 3823 Hills Avenue, Hillcrest. For more details, call 268-8610.

**RADIO & TV**

"American Tongues" is the P.O.V. offering this week, on Friday, August 28, at noon. This film explores the disparities between regional speech patterns, noting that accents characterize, among ethnic, racial, or economic groups often become the focus of prejudice or hatred by other groups. It can be seen on KPBS, Channel 35.

"The Case Against Women Scientists in the Courts" examines how many women are fighting to retrieve their children and obtain adequate child support despite sexist attitudes in the U.S. court system. It airs on Sunday, August 29, from 6 to 8:30 p.m. on KPBS (35.3 FM).

"Jazz Roots" this week features two great gospel singers for this Sunday's edition. Old-time music means Latin Carlini, the show's host, will drop in on 78 by Blind Willie Johnson and Washington Phillips. Live on August 30 from 9 to 10:30 p.m. on KNIS, FM (88.3), 851 North La Jolla Village Road, San Diego.

Padre Baseball, local games from St. Louis will be broadcast Monday, August 31, through Wednesday, September 2, at 7:30 p.m. on Monday and at 8 p.m. on Tuesday and Wednesday. You can catch them on KFSB, 760 AM or in Spanish on XNN, 14.20 AM. Spanish games will also be relayed on KLN, 92.3 FM.

"Your Loan Is Denied" is the topic of Soapwatch on Monday, August 31, from 9:30 to 10 p.m. Mortgage lending discrimination remains a systematic problem in America's financial institutions, in spite of federal regulations to ensure fair lending. A month's edited Federal Reserve Board study shows that across the nation, African Americans and Hispanics are turned down for mortgage loans two to three times more often than whites at the same level. Get the lowdown on KPBS (35.3 FM).

## SPORTS

Get Out the Sunscreen and Join the eighth annual Oceanside Longboard Surfing Club contest, beginning on Friday, August 28, and running through Sunday, August 30. The competition is made by taking the Mission Avenue exit from I-5 and heading west to Pacific Street, where the contest site is. Competition begins at 7 a.m. each morning, running until roughly 5 p.m. on Friday, 4 p.m. on Saturday, and 3:30 p.m. on Sunday. On Saturday, the festivities continue into the evening with a late featuring food, music, a slide show, and entertainment. Tickets are \$7 per person, and the event supports youth of the pier, at the Sunbath. For more details, call 434-1486.

The Mazda Tennis Classic is being held at the La Costa Resort and Spa through Sunday, August 30. This event features the world's top women professional tennis players. Matches will be played at 11 a.m. and 7 p.m. today, Thursday, August 27, and Friday, August 28, with the doubles final and singles semi-finals scheduled for Saturday, August 29, beginning at noon. The singles final will be played at 11 a.m. on Sunday, August 30.

Southall for Charity, the single exhibition, slow pitch tournament being played at the Rancho Bernardo Community Center fields will benefit the Easter Seal Society. The event will be held Saturday, August 29, from 8 a.m. to 5 p.m. At 12:30 p.m., there will be an exhibition game featuring 75-year-old pitcher Dennis Milap, who has played in over 7000 games and reportedly will have a hole-in-one. The ball fields are located at 18102 West Bernardo Avenue. Viewing is free. 541-0991.

Tickets may be purchased at the event, but it is advisable to call ahead to check on availability, as some matches may be sold out. Ticket prices range from \$12 to \$25. La Costa Resort and Spa is located at Costa Del Mar in Carlsbad. For tickets and more information, call 438-5683.

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### Neil Young

September 23

Bravo  
Springsteen  
September 24, 25, 28

Melissa Etheridge  
September 29

Mozart Tannis  
September 30

Special  
Phish & Norah Jones  
October 1-2

### B-52's

October 25

Morrissey  
October 27

David Byrne  
October 28

Patino  
Chargers  
October 29

Tracy Chapman  
October 30

Eric Clapton  
October 31

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Coronado Bike Ride, American Youth Hosts will hold an easy ride and Coronado this Saturday, August 29, beginning at 8:45 a.m. at the Coronado ferry landing. Bring money for a lunch stop in town. For more information on the two-hour jaunt, call 239-2644.

Valleyville Benefits, a mixed doubles draw tournament to benefit Procter Concern, an international children's charity, will be played Saturday, August 29, beginning at 9 a.m. in North Beach, at Vista de la Valle, in Del Mar. Teams in two divisions (advanced and intermediate) will raise prizes and play for trophies and prizes. Registration deadline is past, but viewing is free. 278-1000.

Riding in the Valley, an easy 5.5-mile ride in Mission Valley is being sponsored by the San Diego Recreational Sports Network, Saturday, August 29, beginning at 10 a.m. Meet at the southeast corner of the Mission Valley Shopping Center parking lot. A free safety check will be provided. No charge to participate. Riders of all levels welcome. 223-3072.

Crickets, the San Diego Cricket Club is holding a six-hour match against the Caribbean Cricket Club from Los Angeles, Saturday, August 29, beginning at 11 a.m., at the Chargers practice field at the north end of the USCS campus (take the Genesee exit from 5). Viewing is free, but there is a \$35 on-campus parking fee. For more information, call 583-4900.

Pony Stacks, members, sportsman, and street stacks are scheduled to race this weekend at Cañon Speedway, Saturday, August 29. Qualifying runs start at 6:15 p.m. The first race is at 7:15. The 3/8-mile oval is located next to Gillespie Field in El Cajon. To reach the track, take I-8 to Highway 67, and get off at the Bradley Avenue exit. Go left two blocks to Wing Street, then right one block to the track entrance. For more information, call 448-8900.

Clean Bay 10K and 2-mile Run, the locally based Environmental Health Coalition is the beneficiary of this event, to be held on Sunday, August 30, beginning at 7:30 a.m. Both events begin and end at the boardwalk in back of the San Diego Convention Center, Harbor Drive, downtown. The route goes along the waterfront to Harbor Island. Educational displays are posted along the route. Day-of-event registration will be held from 6 a.m. to 7:15 a.m. in the Marina Park at the foot of Eighth Avenue, downtown. 236-0942.

Pride of the Pacific, the first of three rounds of competition between the U.S., New Zealand, and Australia will take place at the Crystal Ballroom in Pacific Beach, Sunday, August 30, at 11:30 a.m. The five-man teams are traditionally used for sight-seeing. The remaining two rounds will be held in New Zealand in November and in Australia in December. Viewing is free.

Polo Day, spend Sunday, August 30, at the Rancho Santa Fe Polo Club for a day of polo, barbecue, and music. The festivities begin at 1 p.m., with the polo match running from 2 to 4 p.m., and the Mar Telly and BEST radio will be providing music during the day. The Polo Club is located at Vista de la Valle and El Camino Real, Rancho Santa Fe. Tickets are \$15.50 per person and must be received by the end of Friday, August 28. For more details and reservations, call 755-4844.

Movie Racing, the Tuesday evening summer racing series continues at the San Diego Velodrome starting at 6:30 p.m. Free viewing. The velodrome is located in the Movie Field

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# READER'S GUIDE TO LOCAL EVENTS

Sports Complex, Upas Street, Balboa Park. For more information, call 286-3345.

**Thoroughbred Racing** continues through September 16 at the Del Mar Fairgrounds, Highway 101, just off I-5 at Via de la Valle, Del Mar. The betting menu again features a \$2 exacta in every race \$2 daily doubles on races 1, 2, 4 and 9, \$3 trifles on races 3, 5 and 6, a \$2 Pick Six on races 2 to 7, and straight win, place, and show wagers on each of the day's nine races. In addition, two trifectas (in which the bettor must pick the first three finishers in the correct order) will be offered on the fifth and ninth races.

The track is open daily except Tuesdays with first post time at 2 p.m. Clubhouse admission is \$5, grandstand \$2, reserved seats \$3.50. Active military personnel are admitted free. For more information, call 755-1141.

## SPECIAL

**Summer Walking Tour**, a tour of the UCSD campus, including some of the Stuart outdoor sculpture collection, will be offered tonight, Thursday, August 27, at 6 p.m. The walk is designed for adults who would like general information about the

campus as an educational and cultural resource. Tours leave from the information pavilion on Gilman Drive. The walking tours are free, although there is a minimal parking fee. Wear your walking shoes. For more information and reservations, call 534-4414.

**Gene Fair** '92, a wide array of gems, minerals, jewelry, and fossils will be on display and for sale at the Scottish Rite Center, 1895 Camino del Rio South, Mission Valley, beginning on Friday, August 28, and running through Sunday, August 30. Events include art of Palms Impressions will be giving lectures on where and how to find fossils, and John Polak will

speak on the healing power of crystals. General admission is \$5, seniors \$2.50 for the weekend. Times for the fair are Friday from noon to 7 p.m., Saturday from 10 a.m. to 7 p.m., and Sunday from 10 a.m. to 5 p.m., 297-0395.

**All-Medium Night**, psychic readings will be given on Friday, August 28, beginning at 7 p.m., at the First Spiritualist Church. The cost is \$15 per reading. The church is located at 1777 42nd Street, San Diego. 284-4646.

**Book Sale**, the Athenaeum Music and Arts Library will hold a book sale in its front garden on Saturdays, August 29, from 10 a.m. to 4 p.m.

Materials for sale include books, periodicals, records, and sheet music. The Athenaeum is located at 1908 Vial Street, La Jolla. 534-3872.

**The San Diego Turtle and Tortoise Society** invites you to its annual turtle and tortoise exhibition at the Casa del Prado in Balboa Park on Saturday, August 29, and Sunday, August 30, from 10 a.m. until 3 p.m., both days. The society is dedicated to providing educational material for the care, treatment, and preservation of turtles and tortoises. For more details, call 525-7159.

**A "Thank You Barbecue"** will be held at Morley Field, sponsored by the North Park Community Association.

The public will have a chance to express appreciation for the work done by the San Diego Police Department, fire department, and paramedics. It all happens on Saturday, August 29, from 11 a.m. to 2 p.m., at Morley Field, at Upas and Laenciana Streets, North Park. Tickets are \$3.50 and children under 12 are free. For more information, call 282-2174.

**Subtropical Fruit** will be the topic of a program at Quail Botanical Gardens on Saturday, August 29, at 10 a.m. Carol Free Graham, a director at Quail Gardens, will discuss some of the exotic fruits that can be grown in Southern California home land-

# READER'S GUIDE TO LOCAL EVENTS

scaping, with particular attention paid to efficient water usage. Following the presentation there will be a tour of the Subtropical Fruit Demonstration Garden. This is the most mature garden of its kind on public display in San Diego County. Admission is free, parking costs \$1. Quail Botanical Gardens is located at 2390 Quail Gardens Drive, Encinitas. 436-3036.

**Sleds on the Pouch**, take your dog to the Project Wildlife dog wash on Saturday, August 29, from 11 a.m. until 4 p.m. Project Wildlife is dedicated to the rescue, rehabilitation, and release of native wildlife. The cost is variable, \$3 per small dog, \$4

per medium dog, \$5 for large dogs. All that wet fur will be in the courtyard of Pet People, 4170 Oceanwide Boulevard, Oceanside. Call 236-0842 for more details.

**A Dog and Pony Show**, Canine Companions for Independence will host its Day at the Races fundraising event on Saturday, August 29. This show will feature both puppies in training and CCI graduates, at the Del Mar Racetrack. The dogs will demonstrate their abilities and how they assist their disabled owners in everyday tasks. All proceeds go to CCI. The tickets are \$20 and include entrance to the track, a private barbecue lunch at the Infield Pacific

Pavilion, a private betting window, and a closed-circuit TV for easy viewing of the races all day long. The event will begin at 11:30 a.m., and continue until the races end at approximately 6:15 p.m. Call 431-4785 or 473-0287 for tickets and more information.

**Cemetery Tours**, the Historic Shrine Foundation, in conjunction with San Diego Heritage Tours, is conducting walking tours of El Campo Santo, Old Town's Catholic cemetery, and the Old Adobe Church, every Saturday and Sunday at 11:30 a.m. and 2:30 p.m. through September 6. Meet at the Whaley House front porch, 2482 San Diego Avenue, Old Town. \$3 per person, 491-0110.

**Travel Back in Time** in Old Town on Saturday, August 29, to join the Boosters of Old Town in their second annual Fandango. This year's fandango theme will be a welcoming party in 1853 for Mrs. Thomas Whaley, who arrived in San Diego from New York as a new bride in that year. Festivities begin at 4 p.m. on the plaza in Old Town and move inside Casa de Estudillo (on Wallace Street), a social center of old San Diego. San Diegans from the past will be portrayed by costumed docents. Period attire for guests is optional. Admission is \$25 and includes dinner. Proceeds from the event support the Boosters of Old Town's educational programs.

Advance reservations are recommended, but some tickets will be available at the door. 223-3751.

**Natsu Matsuri** is the second annual summer festival at the Japanese Friendship Garden in Balboa Park. The festivities will include traditional dance groups and the Yatai drummers. Authentic cuisine will be for sale. This event celebrates the second anniversary of the garden. Sunday, August 30, from 1 to 6 p.m. Tickets are \$2 for adults, \$1 for children, military, and seniors, or \$5 per family. The garden is located adjacent to the Organ Pavilion in Balboa Park. For more information, call 232-2786.

**"The Last Voyage"**, Cabrillo National Monument is offering a dramatization of three different views of Juan Cabrillo's voyage—that of a soldier, a priest, and a native American—every Sunday through the end of August at Land 2369 m. Admission is free with the usual park entrance fee of \$3 per vehicle. Seating in the auditorium is limited to 120. For more information, call 557-5430.

**It's Not Just Where the Canal Is**, salute Panama on Sunday, August 31, with the House of Panama in Balboa Park. The event will run from 8:30 a.m. until 5 p.m., with a lawn program beginning at

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# READER'S GUIDE TO LOCAL EVENTS

2 p.m., featuring Panamanian dance performed in native costumes, guitar selections, and food for sale. The house is one of the members of the House of Pacific Relations in Balboa Park. For more details, call 579-9521.

**Dancing in the Street** will be a major part of the 10th annual "Off the Wall" block party to be held on Sunday, August 30, from 4 to 8 p.m., at Wall Street and Hirschfeld in La Jolla. The festivities include games, live music, dancing, and food. Proceeds benefit the UCSD School of Medicine and Medical Center. Tickets are \$20 for adults and \$7.50 for children 3 to 12. Call 534-1503 for more information.

**Come to the Cat House**, Frances Mosney and Bob Walker invite you to visit their home, which they've turned into a feline-friendly place.

Over a hundred ten feet of interior catwalk allow the resident cats to pass through walls and roofs on their own seven-foot high elevated expressway. The open house takes place on Sunday, August 30, from 4 to 8 p.m. \$5 per person. All proceeds from the open house benefit the National Cat Protection Society, a retirement placement center devoted to the protection of all cats. The Cat House address is 9010 Northwestern Avenue. Call 757-2121-2286.

To reach the house, exit from I-5 on the Claremont Drive exit, right on Ruggles Boulevard, proceed right at the "Y" (becomes Milton Street) right on Northwestern Avenue. For more information, call 253-9100.

**Grange Expectations** is the theme for the MiraCosta College Foundation's upcoming fundraiser—a wine tasting and auction to be held on Tuesday, September 1, from 5 to 10 p.m.

7:30 p.m. Proceeds benefit the Foundation's scholarship fund, the Student Center fund, and a fund for a student center for the San Elijo campus. Tickets are \$30 and include tasting the wines of local vintners, a complimentary wine glass, and attendance at the auction. The event takes place on the upper deck at Del Mar Plaza, 1555 Camino Del Mar, Del Mar. For further information, call 757-2121-2286.

**"Ranchall Americana"** is the name of the largest touring collection of baseball memorabilia outside the baseball Hall of Fame in Cooperstown. It's at One America Plaza, 400 West Broadway, downtown San Diego. The exhibit is organized chronologically and focuses on the people and legends who have been associated with the game for the past 155 years. There are historic photos and memorabilia including a complete 1952 Tigers baseball card set that has the \$31,500 Mickey Mantle rookie card. Cofferly hours are Monday through Thursday, 10 a.m. to 7 p.m.; Friday and Saturday from 10 a.m. to 5 p.m. The exhibit runs through November 10. Admission is \$5 for adults, \$4 for seniors and military, \$3 for children under 12. Children under 6 are free. For more details, call 534-5541.

**"The Three Wishes"** will be performed by the Puppet Express Friday, August 24, at 10:30 p.m.; Saturday and Sunday, August 29 and 30, at 11 a.m. and 2:30 p.m. in the Marie Hitchcock Puppet Theatre, located near the Amphitheater Center in Balboa Park. Adults \$15; children \$5. See 712-1221.

**"The Moon Street Marm"**, an original drama depicting the story of Mary Chase Walker, one of San Diego's earliest schoolteachers, is being enacted at 2 p.m. Fridays, Saturdays, and Wednesdays, through out the summer on the stage of the Theatre in Old Town, 4040 Twigg Street. For ticket and other information, call 254-5541.

**Spets Clinic** taught by some of California's best athletes will be the highlight of a "Snack and Field Day" sponsored by KCCLL, a local outdoor fields and tracks. Kids can attend open sports clinics conducted throughout the day by Bill Walden, Randy Jones, Paul Dougherty, Anne Johnson, Laranya Sheffield, Hal Veen, David Schiller, and Anne Bakken. There will be an educational animal show, a magic show, a dunking booth, rules, and contests. Registration begins at 9:30 a.m. on Saturday, August 29, and the

activities continue until 3 p.m. Admission for two is free with two Keebler proof-of-purchase certificates, or \$5 per adult, \$1.50 per child under 13, or \$5 per family. A portion of the proceeds will be donated to the Special Olympics. For more information, call 829-0929.

**"It's Electrifying!"** is the name of workshops for kindergartners, first, and second graders, exploring the world of electricity. Learns about static electricity, lightning, and conductivity. You'll harness electricity to build a simple electronic game to take home. All the activities will happen for kindergartners on Saturdays, August 28, from 10 a.m. to noon. First and second graders gather from 1 to 3 p.m. on the same day. The cost is \$15 for members, \$20 for non-members. The workshop takes place at the Redwood II, Fleet Space Theatre & Science Center. For information and registration for this and other science-oriented programs, call 238-1233 x47 or x83. The center is located in Balboa Park.

**Dive Into Poetry** for a three-part workshop for children from kindergarten on up, in the Children's Room of the San Diego Public Library, 800 F Street, downtown San Diego. Adults \$5; children under 13 free. 232-2202.

**San Diego Automotive Museum**, more than 80 automobiles and motorcycles from horseless carriages to future prototypes are included in the museum's permanent collection. A one-day show on Sunday, August 30, will show the Powers Club, with old hot rods on display. A new exhibit opens on Tuesday, September 1, highlighting Route 66. The museum will remodel its main floor with a serpentine highway to highlight roadside architecture, signs, and other memorabilia of the time, as well as landmarks of the time. The Route 66 exhibit will run through February 1993. Located in Balboa Park near the Starlight Hotel, the museum is open from 10 a.m. to 4:30 p.m. daily. Adults \$4; military, seniors, and students \$3; children 13 to 17, \$2.50; 6 to 12, \$1. 251-2886.

**Command Museum of MCRD**, artifacts from the beginning of the Marine Corps to the present are displayed, with special rooms dedicated to ribbons and medals and to the Boxer Rebellion. Hours are Tuesday through Friday from 10 a.m. to 4 p.m. and weekends from 10 a.m. to 5 p.m. Free. The museum is located in Building 26, just inside Gate 4, off Pacific Highway, 524-6038.

**San Diego Hall of Champions Sports Museum** is presenting "Sports Illustrated '92," photographs by Thom Villaender of San Diego athletes both yesterday and today, through September 30. A new permanent exhibit on view is a Thoroughbred racing exhibit, with trophies from some of the world's most famous horsemen, a pair of Bill Shoemaker's boots, and other artifacts. The museum is located at 1649 El Prado, Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. Adults \$3; under 12 \$1. 254-2544.

**San Diego Museum of Man**, "Life and Death on the Nile: Sea Gods and Mummies in Ancient Egypt" includes coffin and mummy masks, sacred animals, faience deities, mummified falcons, and a human mummy of the Ptolemaic period, along with art and statuary of daily life in the Amarna Period, from 1368 to 1351 B.C.

Also on view through January 17, 1993, is "Welcome the Caribou Man," featuring masks and sculptures by Grand Rondeur Tewa-Apina and his wife Yola'kia. Adults \$5; children under 13 free. 232-2202.

**Sea Diego Model Railroad Museum**, "Women and the American Railroad" is the newest exhibit, featuring historical and contemporary photographs, posters, and graphics dating back to 1855. It examines the work women did with the railroads during World War I. Four large-scale models of railroads of the Southwest, past and present, and other toy train layouts also are on view, as well as a working semaphore at the entrance that cycles every five minutes. The museum is located at 1649 El Prado, Balboa Park, is open 11 a.m. to 4 p.m. on weekdays through Friday, and Saturday and Sunday from 11 a.m. to 5 p.m. Free. The museum is located in Building 26, just inside Gate 4, off Pacific Highway, 524-6038.

# READER'S GUIDE TO LOCAL EVENTS

**"Aladdin and the Magic Lamp"** will be performed by the Steele Mariottes on Wednesday and Thursday, September 2 and 3, at 10:30 a.m., in the Marie Hitchcock Puppet Theatre, near the Amphitheater Center in Balboa Park. Adults \$15; children \$5. For more information, call 866-7128.

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**EXTENDED THRU SEPT. 6!**

Winner of 4 Tony Awards!

# Camelot

August 19-September 6  
Starlight Bowl, Balboa Park

25% off for kids & students  
Group Discounts Available  
544-7800

Discount Coupons available  
at San Diego County



**ORDER TODAY**  
278-TIXS  
**STARLIGHT**  
MUSICAL THEATRE

**LA JOLLA PLAYHOUSE**  
Mandell Weiss Center

AT THE LYCEUM STAGE DOWNTOWN AT HORTON PLAZA

**THROUGH OCTOBER 2**



**Written and Directed by**  
**ATHOL FUGARD**

For more than thirty years, South African playwright Athol Fugard has shined a light on the souls of his countrymen, showing the world the personal cost of an unspeakable human dilemma. In past seasons his work at the Playhouse — *My Children! My Africa!* in 1990 and *A Lesson From Aloes* in 1991 — has touched the hearts of thousands of San Diegans.

The La Jolla Playhouse is proud to present the American premiere of Athol Fugard's newest work, *Playland*, at the Lyceum Stage downtown at Horton Plaza.

**MUST CLOSE OCTOBER 4!**

**The Who's**  
**TOMMY**

Composed and Written by  
**Pete Townshend**

Adapted for the Stage by  
Pete Townshend and Des McAnuff

**"DELICIOUS"**  
Walter Jones  
San Diego Union-Tribune

**WHAT THE BUTTLER SAW**

By Joe Orton  
Directed by Michael Greif

FOR TICKETS TO PLAYLAND CALL THE LYCEUM: 235-8025  
FOR TOMMY AND WHAT THE BUTTLER SAW CALL THE PLAYHOUSE: 534-3960

## READER'S GUIDE TO

## THEATER

### More Perplexities Than Certainties



James Brennan, Peter Browne

#### REVIEW

Here's an inventive solution to what was an old problem. When it opened at the Majestic Theatre on December 3, 1960, Alan Jay Lerner and Frederick Loewe's *Camelot* drew very mixed responses from the critics. Those familiar with T.H. White's *Once and Future King*, upon which *Camelot* is based, objected to the ways the musical turned the novel's villains — Mordred, in particular — into comic figures. And they had a point. The majority of critics, however, wanted a repeat of Lerner and Loewe's previous smash hit, *My Fair Lady*, and complained that *Camelot* wasn't in the same class. Brooks Atkinson led the charge, claiming that *Camelot* "lacked the freshness and resonance" of *My Fair Lady*. The reviews were murky, at best. So what was a producer to do? How about the unprecedented? Lerner, Loewe, and co-producer/director Moss Hart talked Ed Sullivan into having much of the musical's first act performed on his Sunday night TV show. The move not only transcended the reviews, it also led, as a program note for the Starlight Musical

**Brennan's Arthur retains an innocence that becomes deeply touching as the world closes in.**

reached the Bretters' apartment. The show's only comic arena is its reducing a very dated "old present" to a present. Comicomic, realizations can't hide the fact that you can take the play from 1960, but you can't take it from 1960 to the 1990s.

**Work a try.** Lerner's *When Thetis*, through September 12, Wednesday and Thursday at 7:30 p.m., Friday and Saturday at 8:00 p.m.

**Ready, Set, Part 2** (the laughter continues) For eight shows only, Chicago's Most Famous and the Spickeys. The great present Sherry's comedy, which is being hailed as the "Number 1 black stage play in America."

**Rehearse** The Theatre in Old Town is presenting an encore production of a very popular show that played earlier this year. The title of this musical is not a joke, based on the female groups and vocalists of

*Camelot* by Alan Jay Lerner and Frederick Loewe. Starlight Musical Theatre, Starlight Bowl, Balboa Park. Directed and choreographed by Don and Bonnie Ward. Costume coordinator, Marilyn Prince; lighting design, Gregory Allen Hirsch; sound design, Bill Lewis; musical director/conductor, Lloyd Cooper. Cast: James Brennan, Gordon Goodman, Ann Winkowski, Ron Choulaton, Peter Browne, Scott Dreier, Shirley McQuarrie. Playing through September 6; Thursday through Sunday at 8:00 p.m.

## READER'S GUIDE TO THEATER

continued from previous page

splenic view of humanity, after the musical opened Moss Hart redirected several scenes. He also followed the suggestion of critic John Chapman and made the ending much more optimistic. Instead of emphasizing the dark ages that follow in White's pessimistic version (which gets even bleaker in White's *Book of Merlin*, the final book of *The Once and Future King*), Hart stressed the "one bright shining moment," when everything jelled at Camelot.

The Starlight Musical Theatre is conducting its summer season with a Camelot that is a mixture of strengths and weaknesses. The main strength, the reason for seeing the show in spite of its shortcomings, is James Brennan's King Arthur. One question that boggles productions of *Camelot* is how to play Arthur. Imitate Richard Burton? Or — gosh! — Richard Harris in the movie? Brennan's response is to go back to the text and build the character anew. His is not a heroic, larger-than-life Arthur swaggering across the stage and knocking everything out of kilter. This is increasingly maturing versions of the young Arthur, "Wart," from *The Sword in the Stone*, always trying not to dominate but simply to make sense of things. This Arthur has more perplexities than certainties. Brennan always keeps young "Wart" in the character. In doing so, his Arthur retains an innocence that becomes deeply moving as the world closes in around it.

Brennan does a neat thing with that innocence when Arthur sings "Camelot." Guenevere, whom he has just met and who is thinking of returning home. Brennan begins the song as a Chamber of Commerce piece, illustrating the virtues of the region (the log's gone by 8:00 a.m.; by decree, July and August are never too hot — or probably never too humid). Halfway through, it's as if Arthur sees Guenevere for the first time and he begins, visibly, to fall in love with her. As he does, Brennan changes the song to more of a sales pitch, trying to convince her to stay. When he hits the "happy ever after" line, Brennan's Arthur makes it a proposal of marriage. Throughout Brennan is terrific. Among other things, he's one of the few actors onstage with a true sense of the playing space. The Starlight Bowl has as many rows of seats as a football stadium. While other performers don't project physically beyond the orchestra, Brennan's gestures are big and play all the way to the back row. The opening-night audience at Starlight gave the production a standing ovation. It began, rightfully, with Brennan's curtain call.

As Sir Lancelot du Lac, Gordon Goodman is another performer who understands the size needed to play the Starlight. He also has a mighty baritone that could play anywhere (his version of "If Ever I Would Leave You," being one of the show's highlights). Goodman has made one choice, though, that annoys all evening long. Lancelot is from "far-off France." But Goodman's French accent is so phony — he pronounces Arthur "Ar-Sir," for example — it wouldn't last five seconds in French. La. Ann Winkowski's Guenevere is mostly imitative Julie Andrews in the songs, and she plays toward the wooden side in her acting. The evening's weakest performance is by Scott Dreier. He plays Mordred, the rotten apple in Camelot's barrel, and does so with an evil snarl that is less believable even than Goodman's accent. In supporting roles, Ron Choulaton, Peter Browne, Jim Zubenski, Ruff Yeager, Rick Stockwell, and Patrick Nollet have useful moments.

Except for some over-the-top smoke effects that threatened to engulf the performers and Lloyd Cooper's orchestral (which was in reasonably fine tune) and for some scenic doors so old they could be originals from the Middle Ages, the opening-night production was a smooth affair. Don and Bonnie Ward's direction and choreography show their experience at having done the musical before. Aided by costume coordinator Marilyn Prince's seemingly endless array of medieval finery, the Wards' are especially effective with the pangenry of the show. When the script calls for a visually dazzling effect, the Starlight production always delivers. There are slow spots (Camelot is a two-hour-and-45-minute musical made from a 677-page novel; by necessity there are slow spots). But even with jet planes roaring over Camelot on their way to Lindbergh Field, it's a tribute to the Wards that the show never feels slow. All told, the Starlight's production is a capable effort made truly memorable by James Brennan's performance as King Arthur.

the '60s, is a miniature. "Barbers" were monstrous turbans of human hair that flourished in the early '60s. The revue, however, traces the fads, styles, and changes of the entire decade. It has few major points to make, but along the way it indirectly shows the evolution of consciousness-raising about women's issues and social justice in general. *Barbers* also follows the choreographic changes of the decade: from those horrendous dances of the early '60s — the jerk, mashed potato, pony, and swim (all part of a CIA plot, headed by overt operative Dick Clark, to tear the heart out of rock 'n' roll) — to the undulating, at the end of the decade, in concert at the Fillmore East and West. And, most ambitious of all, the revue attempts to replicate the song of such performers as Diana Ross, Tina Turner, Aretha, and many of the "girl groups" that gave life meaning back then — the Shirelles, Chiffons, Crystals, etc. The Old Town production, directed by Paula Kallman, had some trouble with the scope of the revue. Many of the "girl groups" numbers lacked the Phil Spector sheen that made them great. Act two, however, is solid all the way, especially Lisa Payton's hot version of Tina Turner and Yolanda Kellie's Aretha singing "The Right Woman." As a whole the singers are better as soloists than support groups, but each — including Tanya Rain Soled, Colleen Suduth, Laura Laman, and Rachel Lynn — fares well when given the spotlight. Nick Rod's set, a galaxy of 45 rpm records lit reasonably well by R. Craig Wolf, is serviceable, but Bill Anthony's costumes are first-rate, and the songs, by Granada Wags, are always a kick. Worth a try.

The Theatre in Old Town, opened last Tuesday through Saturday at 8:00 p.m. For information call 688-2494.

**Boardwalk Melody Hour**  
**Murders** Written and directed by Tom Chiodo, this is one of the most effectively thought-out of the late-actor murder mysteries. Unlike a majority of these shows, which have a penchant for lurid, bawling obscenity, there is a single, gripping reason for the events that happen and yet, at the same time, the mystery remains teasingly so until the end. The audience-participation murder mystery plays at Atlantic City's Imperial Ballroom, on the boardwalk, where 1900s radio host Sammie "Pony Boy" Bambino does his popular show live. On this night, Miss Ruby Devine, that's right, the Miss Ruby Devine — is making her singing debut, a fact that fails to please some of the audience's employees. But prior to Ruby's appearance, a stranger in a raincoat kidnaps Sammie and wife Tricia's adopted baby, a suspect in short by mistake, and the audience, armed with bubble machines, becomes entangled in intrigue. Everyone, even Sister Guido Grimsby (a C.G. man disguised as a nun), merits severe scrutiny. Just why did the security police-person, Quenne Malone, fire so many shots at the show? Why did someone fire at Bunny "Rabes" Berringer, blonde bombshell? What was Sammie up to at the state pen? And what does the nefarious "Lucky" Larry Lane, the D.A., know that we don't? Clue! abound, even in the program.

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READER'S GUIDE TO THEATER

which has parts scaled up for revelations down the line. It's a fun show. What also makes the Mystery Café's production so enjoyable is that it's one of the best cast shows in this genre that I've seen. Robert DeCromie, as Gault, handles the narrator-detective function admirably, and with some priceless ad libs. Dana Hooley, Kevin S. Mann (another skilled ad libber), Diane Thraier, Theresa Lane, and the very funny Jennifer Barick all do duty well — marked by manic gum chewing and accurate New Jersey accents. On the night I saw the show, understudy Scott McMillan filled in for Harry Zimmerman as Sammy without missing a beat. Walter B. Smith's scenic design is modest but effective, and John Ryan Davis's costumes, such as exaggerated almost to the point of caricature the characters are among his best. Davis is also credited, rightly, for the wigs worn by the women and by the men playing women as well.



Breakfast in the Park

Theatre, through August 29; Friday and Saturday at 8:00 p.m.

**Dames at Sea**

It's roughly the first five minutes of George Fennick's comedy-drama, about a sailor's wife who is a dancer in a Broadway show, and falls in love with a sailor who is a dancer in a Broadway show, and falls in love with a sailor who is a dancer in a Broadway show.

**Canoeist**  
Reviewed this issue. Straight Shot, Balboa Park, through September 6; Tuesday through Sunday at 8:00 p.m.

**A Cold Day in Hell**  
Panda Store presents "An evening of deeply disturbed short plays." Nume's Living Room, by Christopher Durang. Overnights, Overnights, and Undernights, by Peter J. Smith, and Absence, by Landford Wilson.

Fritz Theatre, through September 7; Tuesday and Wednesday at 8:00 p.m. For information call 544-5955.

**Crimes of the Heart**

The Scripps Ranch Community Theatre is offering Beth Henley's Pulitzer Prize-winning comedy-drama about three headstrong sisters who are having a "bad day." Scripps Ranch Community Theatre, primarily due to Robert DeCromie's

performances as Ruby (who, adhering to the unities of time and place, grows from an unknown to a Broadway star in less than 24 hours). Seamus Higgins every scene she plays with a lovely singing voice, strong hoofing skills, and a deft ability to generate the kind of theatrical innocence to make the part work. There are no weak efforts among the six person cast. Pat White, Doug Hodge, Christine E. Hewitt, David Allen Jones, and K. Douglas Smith dance and sing well (at least when miked properly, which was not always the case when I caught the show). Judy Ann Bassing's choreography, Jerry Fennick's musical direction, and Millicent Kene costumes are the show well. As does Matthew Carbin's lighting, especially when the people operating the follow spots are doing their job. And Jack Tregert's direction keeps the pace moving and the clichés somehow fresh, which is no mean feat.

**Worth a Try**

Lawrence Weik Resort Theatre, through September 26; Tuesday and Thursday through Saturday at 8:00 p.m. Matinee Sunday through Thursday and Sunday at 1:45 p.m.

**Frankie and Johnny in the Clair de Lune**  
Most relationships move at two different speeds: his and hers. In Terrence McNally's comedy-drama, after a single night of love-making, Johnny is convinced he and Frankie should get married and have kids. Like that. He's tired of looking, knows he's found true love (they've known each other for a while, since he's a waiter at the same restaurant), and wants it can happen. Frankie, however, is not so sure.

**Little Old Ladies in Tennis Shoes**  
The Lamplighters present Sandra Bernhard's "senior comedy," about friendships between generations. Kelly Rae Hens has directed. Lamplighters, through September 13; Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

**Lost Highway: The Music and Legend of Hank Williams**  
The Old Globe Theatre is staging Mark Harelik and Randall Miller's musical tribute to the country singer, songwriter, recording artist, and star of Nashville's Grand Ole Opry. Mark Harelik plays Williams in the show. Lowell Davies Festival Theatre, 5000 Edison Centre for the Performing Arts, Balboa Park, Friday, August 28, through October 6; Tuesday through Saturday at 8:00 p.m.

**Measure for Measure**

For years, Octal One Productions has presented condensed versions of Shakespeare's plays. Free, at the El Cajon Plaza Amphitheatre.

El Cajon Plaza Amphitheatre. This summer's choice — the Bard's drama, problematic study of the ways the acquisition of power can "change purpose" in the recipient — had a rocky opening. The show marked the directing debut of Betty Matthews. It was a production, directed by Olive Blackstone, also boasts another fine set by Marty Burnett. It's a relatively detailed, well-paced, and lively out between shows. Samantha Terra's lighting is up to the complex demands of the script (late-night, early-morning effects), and costume designer John Ryan Davis is undimmed by the play's lack of public clothing. Everything Frankie and Johnny wear is private — underwear, robes — and thanks to Davis, everything defines character accurately. The North Coast City is on a roll.

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The Tax Man Brents Blues

**The Odd Couple**

The newly formed Rancho Bernardo Play Circle Community Theatre is staging Neil Simon's comedy about Felix and Oscar, bachelors with opposing traits. Cal Nudbaum has directed. Remy Hudson Theatre, 1840 West Bernardo Drive, Rancho Bernardo, through August 30; Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. For information call 487-9124.

**Playland**

The La Jolla Playhouse presents the American premiere of Athol Fugard's drama about two South Africans — one black, one white — who confront their relationship in the midst of a changing world. Lyceum Stage, 79 Horton Plaza, downtown, Sunday, August 30, through October 2; Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

**Rio Can Be Murder**

This is easily the least mysterious of the Mystery Café's interactive dinner-theater offerings thus far. It is, also, however, by far the funniest. Author Byron LaDue takes us to Rio de Janeiro's Hotel Ipanema. It is 1948. The war is over, though a German U-boat was spotted off-shore, leading to a search for the boat. Fritz ("Call me Uncle Fritz") Wright, likes to get high on the venom of poisonous snakes, especially during Carnival, South America's four-day celebration marking the arrival of Lent. In preparation for which, the denizens of the hotel break repeatedly into samba, and the audience is invited to join a samba line during the proceedings. Flawless! LaDue has penned a parade of sophisticated types: there's Nicole Larsson (Larsson's "Larsson"), in Rio to marry handsome Captain Jack (Leggstrong (Michael Boland)). There's Ophelia Carova (Ronald Christopher Jones), who, when not dancing a mean samba, fights for truth, justice, and the Brazilian Way. Or does he? There's also the headstrong Rita Samaha (Anna Rosemont), who has eyes, and feet that fly, for Orpheus. And Roscoe Caruthan (William Brooks), a corporal clearly up to little good — who also has a striking resemblance to Ricardo Montalban, local fascist writer. There are also "the Black Widows of Rio," Cordelia Ranchera (Patricia Harris Smith) and, of course, Uncle Fritz (the irrepressible James Pacarella, who, even though he calls what he does "sensing" in his bio, nonetheless

does it beautifully). Everyone in the cast, ably directed by Will Robertson, makes valuable contributions — scripted and improvised — to the show. As with all Mystery Café productions, the evening also includes a four-course meal — homemade potato leek soup, Caesar salad, chicken piccata (a vegetable entrée is also available), and German chocolate cake — served by the cast in character. John Bryan Davis's costumes are as witty as LaDue's lines (a favorite being "here Jack's"). I'll peek around who says "Americans are intolerant!" And in Mystery Café shows, one should overlook the contributions of the audience, who are often the real stars.

**The Secret Garden**  
San Diego Playwrights present Mrs. Norton's theatrical adaptation of Frances Hodgson Burnett's popular children's novel about a young girl's journey from childhood into adolescence. San Diego Civic Theatre, through August 30; Thursday through Sat

After the initial hesitancy about participating with actors in front of strangers, the audience generally gets into the spirit of the evening, and that's when the show becomes truly spirited.

**Worth a Try**

Imperial House Restaurant, 905 Kalama Street, downtown, opened run, Friday at 8:00 p.m. Saturday at 5:00 p.m. and 8:30 p.m. For information call 544-1800.

**Romeo and Juliet**

For its third annual All-City Shakespeare Festival, the Naked Theatre Club is staging Shakespeare's tragedy of an ill-starred romance. Christopher Rhea directed. Zoro Gardens, Balboa Park, through October 25; Sunday at 4:00 p.m. For information call 295-5654.

**Sexual Perseverance in Chicago**

Anyone on the lookout for a late-night comedy should go to the Fritz Theatre and check out David Mamer's exposé of the singles scene. The "sexual perseverance" of the title isn't what you think. It's actually about the ways veterans of the scene erect barriers to prevent them from intimacy. Danny and Deborah have met and are headed toward love. His friend Bernie and her roommate Lisa, however, are determined to prevent it from happening. Between Bernie's deep-seated hatred of women and Lisa of men, there's no room for any type like optimism. In the heart-fung comedy-drama, they function like evil angels at the ends of Danny and Deborah, filling them with overflows of their own negativity. They must rank as two of the least supportive "friends" in captivity. In a series of quick, often hilariously funny scenes, Mamer traces the slow rise and precarious fall of Danny and Deborah's relationship. At the Fritz, thanks to

under at 8:00 p.m. Sunday at 7:30 p.m. Matinee Saturday and Sunday at 2:00 p.m.

**Seven Brides for Seven Brothers**  
The Christian Community Theatre is closing its summer season with this musical about the seven Pioneer brothers shaking things up in Oregon when they all decide to find wives.

Mt. Helix Amphitheatre, through September 5; Friday through Sunday at 8:00 p.m. For information call 588-0206.

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Directed by Will Robertson

A suspenseful mystery comedy set in 1946 in Rio during Carnival where the best of the samba never stops.

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525 Kalama Street (Near Balboa Park)

Delights, 8 pm - \$33

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**Melody Hour Murders**

Directed by Tom Chido

A lively and nostalgic mystery comedy set during a radio show in 1932 on the Boardwalk in Atlantic City.

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Lake San Marcos

Delights, 8 pm - \$33

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**CIVIC THEATRE, San Diego**







READER'S GUIDE TO ART

**Marine Art** is featured at Windward Galleries, 855 West Harbor Drive, Suite A, in Seaport Village. The gallery features the largest collection of Windward environmental art, including oil paintings, watercolors, and limited-edition prints. Windward is known for its large marine murals. Also included in the gallery are James Coleman and Roy Tabora. Gallery hours are 10 a.m. to 10 p.m., daily. 544-9995.

**"Portraits of Nepal"** by Chien Edwards are on display at the Zamboni Coffee Company, 479 Garnet Avenue, Pacific Beach, through September 30. These photographs represent the intense human connection that is shared by radically different cultures. Zamboni is open from 8:30 a.m. until 4 a.m. Monday through Friday, and 24 hours a day on weekends. 272-4762.

**Yoni Vid Vid** presents the second in a series of quarterly exhibitions: furniture by Daniel Renner and assemblage sculpture by Mark Mahoney. Rich in color and tactile associations, Renner's furniture stimulates the senses and the mind. Mahoney's assemblages echo with reminiscences of the past in a modern aesthetic, transforming secular and religious iconography into contemporary relics. The show opens with a reception on Friday, August 24, from 4 to 6 p.m. in the upstairs gallery. Hours of the downstairs gallery are 10 a.m. to 6 p.m. on weekdays and 11 a.m. to 6 p.m. on weekends. Yoni Vid Vid is located in the Studio Building, 2408 Kierland Boulevard, near 14th and Kierland. For more details, call 523-1460.

**Two installations** will be featured at the Southern Gallery, running from Friday, August 24, through September 30. Ben Anderson's installation piece is titled *A Nature Is Something*, joining that "landscape in continuous change," using a boat, branches, and tape to explore his themes. Also being shown are Ming Ma's new installations, titled *Personal Numbers*, exploring personality and identity beyond identification numbers, using glass panels and paintings. There will be an opening reception tonight, Thursday, August 27, from 6 to 8 p.m. There will be a free artist's talk at the gallery next Thursday, August 28, from 11 a.m. to noon. The Southern Gallery is located on West Mission Road, San Marcos. Regular gallery hours are Tuesday through Thursday, 10 a.m. to 5 p.m.; Friday and Saturday, 10 a.m. to 2 p.m. The gallery is closed Sundays, Mondays, and school holidays. 744-1100/2506.

**"Renaissance"** is the name of an installation being created in the David David Gallery by Johnnie Coleman during the month of September, which addresses the artist's reactions to the L.A. riots. There will be an opening reception on Friday, August 28, from 6 to 8 p.m. The show will run from August 28 through September 26. Regular gallery hours are Friday and Saturday, noon to 5 p.m., and by appointment. The David David Gallery is located at 1408 Kierland Boulevard, downtown San Diego. 282-3004.

**"No West"** will be a multimedia exhibition at the Signature Gallery, opening with a champagne reception on Friday, August 28, from 6 to 8 p.m. This exhibit features acrylics and etchings whose work has "no western theme." There will be paintings in most media, as well as, wearable art, paper sculpture, and more. The show runs through October 24. Regular gallery hours are 11 a.m. until 5 p.m., Tuesday through Sunday. The Signature Gallery is located at 242-3955.

**Monetisms and Paper**, the Santa Gallien will be featuring a "Summer Tullio Monotype Series" from August 28 through October 4. There will be an opening reception for the artist on Friday, August 28, from 7 to 10 p.m. Tullio has been experimenting and revolutionizing printmaking since 1961. He is known for his monotypes in handmade paper and emphasis on monotype as a printing method. Along with the works by Tullio, there will be works by 14 artists. Tullio's paper, among them: Christopher, Frankenthaler, Nappa, and Francis. Tullio will be conducting an exhibit walk-through and lecture on Saturday, August 29, at 10 p.m. Regular gallery hours are Tuesday through Thursday, 11 a.m. until 5 p.m.; Friday and Saturday, 11 a.m. until 6 p.m.; Sunday from noon to 5 p.m. The Santa Gallien is located at 343 Fourth Avenue, downtown San Diego. For more information and more information, call 232-3955.

**Plus Art Festival** takes place this weekend at the San Diego Art Guild, featuring North County landmarks and local artists, on August 29 and 30. From 10 a.m. until 4 p.m. The featured artist at the Guild through August 31 is watercolorist Sally Bly, who studied art in Taiwan before coming to the United States in 1986. Don Price's Northwest artists exhibit in progress will be featured for the month of September. The San Diego Art Guild Gallery and Studio, 1034 North Highway 161, at Pacific Beach, is located at Pacific Beach. Regular gallery hours are Tuesday through Sunday, 10 a.m. to 4 p.m. Call 551-5515 for more information.

**Computer-Generated Prints**, for artists, paintings, prints, sculpture, and photography will be among the featured artists at an exhibit featuring the works of Miralinda College art faculty from August 10 through September 24. The exhibit is in the Krugman Gallery in the student center on Miralinda's campus. Gallery hours are Monday and Tuesday, 10 a.m. to 5 p.m.; Wednesday and Thursday, 10 a.m. to 4 p.m. Admission is free. For further information, call 755-2122, 4294 or 755-5155.

**Vivid Primary Colors** are large abstract canvases by several artists will be featured during the month of September at the Art Collector's Square at 4151 Taylor Street, Old Town. The paintings are by Cole Tilden, 282-3955.

**Exoticus** is a collection of: Watercolor, Paper Sculpture, Ceramics, Jewellery, Individually Crafted Silver Jewelry, Handbags, Artisan Repaired Tools. 3755 North Ave., Wilson 209-3631. 3755 North Ave., Wilson 209-3631. 3755 North Ave., Wilson 209-3631.

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toward the right give the work great impact (quite Rubensque or Goyaesque) as a two-dimensional painting, as does the simple, perfectly judged color scheme, at once crude and subtle, the orange bodies of Saturn and his victim, the black background, the green area at the bottom, and the streaks and swatches of diverse blues that resolute here and there over the surface. In addition (for this is a relief sculpture as well as a painting), the manipulation of the flat fiberglass pieces at various angles to the picture plane and at various distances from it creates a vigorous three-dimensional flicker, complicating and reinforcing the surface linearity. The very dimensions of the work are dynamically expressive: almost twice as high as it is wide, it is in some ways a reiteration of the elongated tallness of its chief figure.



Saint Thomas Aquinas II

There are many analogous elements in the free-standing fiberglass sculpture of a warrior-knight, a dragon, and a figure titled *Saint Thomas Aquinas II*. The warrior is suggestive of a medieval knight, with his tiny horned helmet (perched on his long neck as though there were no intermediary head); the white X on a silver scarf in the middle of his chest (with implications quite different from those of a cross), and the link-like black markings all over his body (alluding in their decorative way to chain mail). This doesn't project aggressively from various parts of his body (aside from the horns, there are his splayed fingers and his disconcertingly two-pronged penis) under a square flap at the groin; and he has driven two long, sharp pikes through the body of the fairy-tale dragon on which he is triumphantly standing.

This playfully frightful creature sports two heads, each with a pink fiberglass tuft of flames spouting from its toothy jaws; a tiny deer-like animal perches with whimsical nimble on the long thoracic tail. The color scheme, once again, is simple and subtle. The whole sculpture is generally a creamy tone, punctuated by splatters of blue and green. There is some green on the conqueror's torso (an assumed bubble of liquid green "blood" sits amusingly on the gallery floor beneath the warrior's feet).

Typical of Nagel, once again, are the combination of grotesque subject matter and perfect formal harmony; the subtle visual correspondences between the vertical shape of the knight and the horizontal shape of the dragon; the poker-faced joke (the bucket of green blood has treatment) provoking, sporting, the explosive violence in both subject and form; the noticable traces of Saint Thomas's art in the pseudo-naïf primitivism of the style; the fusion of sculpture and painting; the ironic relationship with the art and culture of Saint George; and the absolute refusal of the artist to commit himself to any specific meaning, any fixed frame of reference, even any unambiguous feeling-tone.

The intentional ambiguity pervading all of these works is really more than that—it is an ongoing contradictory elements. It is the Surrealist project, which continues to exert a deep and productive influence on modern art some two-thirds of a century after it first appeared.

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READER'S GUIDE TO ART

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The use of completely irrelevant titles in most of Nagel's pieces is a traditional Surrealist device, a way of demolishing the sober constraints of logic, of opening the mind to poetic, unconscious, and mythical possibilities.

Why "Saint Thomas Aquinas"? It would be a silly mistake to try to discern in this title an indication of some lucid, intentional meaning in the sculpture—a satire on Roman Catholic philosophy, or some such thing. The point of a Surrealist title is that, on the level of reason and



They Made Me a Verb

of the overt connections of things in the world, it really has no meaning at all; its aim is to shake the mind free of the lethargic routine of rational, utilitarian, instrumental, materialistic thinking, by setting off a mental grenade of what scientists and accountants would consider nonsense. Similarly, we have here *The Centennial of the Constitution* (a vertical totem pole consisting of a pair of feet, a sinuous, truncated, snake, and the lower half of a naked human body catapulting upward out of the frame and out of the "normal" world); *A Fancy for Goldfish and Snails* (a foot sculpture, by a typical Nagelian metamorphosis, into a hand—for what can be more deadly to the imagination than the dreary belief that an object is what it is and nothing else); *Even God Loves America II* (a teeth-gritting, recumbent head apparently being struck and detonated by a violently cast stone); *The Artist's Sadness Reduced to Merchandise* (a highly abstracted, baleful face, smoking a cigarette whose rising serpentine arabesque somehow succeeds in creating the paradox of a lyrically graceful Expressionist horror); and *They Made Me a Verb* (a boxing mask).

The most liberating aspect of Nagel's art is his refusal to confine himself to any fixed relationship between form and content. There is no dogmatic escape from the object or from meaning, just as there is no self-limiting adherence to meaningfulness of any kind. This is truly a free creative spirit; the only unambiguous characteristics of Nagel's works are their imaginativeness and their total formal control (another link with Picasso). *Lady With Tutu Frutti Hat*, for example, is explicit social satire. This chic, bare, shallow, tawdry hair-dress, dressed in a miniskirt (with hands of various colors and sizes painted all over it) and a target-decorated cupped brassiere, has a tiny, beaked, birdlike head with a coarse metal brush for a hairdo; a cigarette sticks out of her mouth, a bent wire of smoke rising from it. She has three arms: two of them (probably the same arm in two positions, as it swings forward) carry what seem to be gin bottles, while the two-fingered hand of the third holds a "half-filled" martini glass. She strides forward in brazen, aggressive vulgarity, her splayed feet like surfer flippers. In contrast, it would be hard to find any explicit commentary on anything in the so-called *Metaphysical Book XXXVII (Third Part)*. This is a long horizontal scene displaying a series of narrow, flat, overlapped Gothic arches reminiscent of the cubist disintegration of planes and space (Delany or Feininger, for example). The jittery, in-and-out movement of the planar fibers, glass pieces that make up this wall-mounted sculpture painting adds another formal dimension, as does the color scheme, progressing from bright, fauvish oranges and greens at the left, through murky tans and grays, to pastels (pink, blue) at the far right, all the brushwork of tremendous vigor. Through these multiple radiations of visual energy there stride a procession of paleolithic cave paintings of animals, in their grand, mysterious animal strength, majestic beasts, suggestive of howling, reminding me, in their grand, mysterious animal strength, of Nagel's native San Sebastian. It is a work of thrilling numinous power—yet the element of playfulness remains, not only in the title but also in the very essence of the work, the references to the Gothic, to cubism, even the "childlike" fiberglass cutouts that are Nagel's chosen medium.

The artist's repeated themes, enhanced by shy self-references, establish a strangely coherent universe of the imagination, connected with our own world but at the same time independent of it. In the current Tassend collection, the pieces seem to speak to each other in cunning whiffs of an unknown language (is it Basque?), surrounding you with their joking-serious piers in an unknown language (is it Basque?), surrounding you with their joking-serious piers in an unknown language (is it Basque?), surrounding you with their joking-serious piers in an unknown language (is it Basque?).

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Davidson, Jimmie Brown, Christopher Wild, and Chris Kelly. Gallery hours are 9 a.m. to 5:30 p.m. Tuesday through Friday, and 10 a.m. to 3 p.m. on Saturday. 299-3232.

**"Memories and Visions"**, paintings by Brazilian-born, San Diego-based artist Augusto Sandoni, are being displayed at Cafe Chabala from September 1 through 30. Sandoni works with oil on canvas to create figurative paintings. The hours of the cafe are Monday through Friday, 7 a.m. to midnight; Saturday and Sunday, 10 a.m. to midnight. Chabala is located at 1070 B Street (at C Street), downtown. 234-2338.

**"Hells, California"** is the theme of the opening exhibit of Originals. The show features works by artists from all over the United States and runs through September 11. There are oils, watercolors, paintings on silk, monotypes, and ceramics, among other media. Originals is located in Del Mar Plaza, at 1555 Camino Del Mar, Suite 125, Del Mar. Gallery hours are Monday through Saturday, 10 a.m. to 6 p.m., Sunday 11 a.m. to 6 p.m. 793-9179.

**The San Diego Enamel Guild** will hold a group exhibit of enamels by juried studio artists including jewelry, sculpture, vessels, and wall pieces in various traditional and experimental techniques. The show will run through September 30. See the show from 11 a.m. until 5 p.m. daily. The Enamel Guild is located in Studio 3 in the Spanish Village, in the northeast corner of Balboa Park, just off of Park Boulevard. 233-3672.

**"Artists"** is a one-person show at Frutkin Design and Gallery, featuring masks and related art by Te Mata, running from September 1 through October 31. This show delves into feelings and thoughts on being an artist. In conjunction with the show, Te Mata will offer two consecutive three-week mask-making workshops. Mask-making workshops will be held from 7:00 p.m. on September 23, 30, and October 7. Cost for the workshops is \$35, and advance registration is recommended. Frutkin Design is located at 633 South Avenue, downtown San Diego. Gallery hours are 9 a.m. to 5 p.m. Monday through Friday. For reservations for the workshops or further information, call 233-0602.

**"Cubes, Color, Color"**, acrylic paintings by Beverly Maxwell, whose work is collected by the Farnes, will be shown through August 29 at the Art Scene Gallery, 4350 Mission Boulevard, Suite 258, Pacific Beach. Beginning on September 1, the gallery will feature Catherine Newhart's "Dimensional Mixed Media in Canvas and Paper." Frutkin Design and Gallery is located at 633 South Avenue, downtown San Diego. Gallery hours are 9 a.m. to 5 p.m. Monday through Friday. For reservations for the workshops or further information, call 233-0602.

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**"Keweenaw View"**, the North Coast Area Co-op's Gallery 1 is featuring sculpture, paintings and

contemporary quilts by artists Joan Mathison and Jean Beroff. Gallery II will concurrently display members' work. The galleries are located at 218 East Grand, Suite 201, Escondido. Hours are Thursdays through Saturday, noon to 5 p.m., and by appointment. The show closes August 29; for more information, call 743-3177.

**Watercolor Artists** from all over the U.S. and elsewhere in the world are participating in the 13th annual juried exhibition of the San Diego Watercolor Society running through August 29 at the Poway Center for the Performing Arts, 15468 Tapscott Road, Poway. Hours are Monday through Saturday from 10 a.m. to 5 p.m. For more information, call 942-7227.

**"Bele & North"**, acrylics on canvas and paper exploring the light and color of the coasts of the Pacific, Ocean and the Sea of Cortez by Stuart Burton will be on view at the Still Springs Gallery through August 29. The gallery is located at 3803 Park Street, North Park. In North Park, Gallery hours are Tuesday through Friday 10 a.m. to 5:30 p.m., and on Saturday 10 a.m. to 2 p.m. 268-8928.

**Recent Works** in bronze and stone by Victor Gutierrez are on display through August 30 at the Laura Larkin Gallery, Del Mar Plaza, 1555 Camino Del Mar, Suite 114, Del Mar. Hours are Sunday through Wednesday, 10 a.m. to 4 p.m., Thursday through Saturday, 10 a.m. to 10 p.m. 792-0941.

**"The Art of the Book: Visual Poetry and Beyond"** is the name of an exhibit of "concrete poetry" by Roy Hargrove, running from September 1 through October 31. This show delves into feelings and thoughts on being an artist. In conjunction with the show, Te Mata will offer two consecutive three-week mask-making workshops. Mask-making workshops will be held from 7:00 p.m. on September 23, 30, and October 7. Cost for the workshops is \$35, and advance registration is recommended. Frutkin Design is located at 633 South Avenue, downtown San Diego. Gallery hours are 9 a.m. to 5 p.m. Monday through Friday. For reservations for the workshops or further information, call 233-0602.

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# READER'S GUIDE TO ART

**Faces, Flowers, and Fourteen Things** is the theme for the show at the Art in the Rough Gallery, featuring works by Eleanor Becher, Judy Brown, Darlene Kahne, Grace Kishner, and Jan Storch. The gallery is located in the Pacific Beach Promenade, 4150 Mission Boulevard, suite 240, Pacific Beach, with hours on Saturday from 10 a.m. to 9 p.m., Sunday from 11 a.m. to 9 p.m., and Monday through Friday from noon until 9 p.m. This show runs until August 31. For more information, dial 440-4222.

**Summer/Fall La Jolla '92** moves into the art world with an exhibit of human figures of works by Gail Olyvans. Olyvans' a piece entitled "Thy Olyvans" is the most for Summer/Fall this year, and also has been accepted for the purchase of this piece. Proceeds from the sale of the painting will benefit Summer/Fall and the La Jolla Chamber Music Society. Olyvans will be on view through August 31. Regular gallery hours are Monday through Saturday, 10 a.m. to 9 p.m., Sunday, noon until 6 p.m. The gallery is located at 1227 Prospect Street, La Jolla. Call 454-9799 for more details.

**Californian Landscapes** by local artist Susan Osborn will be displayed through August 31 at Addi Galleries of Contemporary, the Old Ferry Landing, 1201 First Street, suite 111, Coronado. During the month of September, the original prints will be exhibited. Each of his stone lithographs is an original graphic, printed from a limestone print plate. The original graphic is not a copy of the artwork, but the original artwork itself. Hours are Sunday through Thursday, 9:30 a.m. to 6 p.m., Friday and Saturday, 9:30 a.m. to 10 p.m., 455-4474.

**Oils, Pastels, and Tapes**. Pat Larsen's Samoan tapes and new works on canvas will be displayed at

the Ode Ramona Hotel Gallery during the month of August. Tapes designs are created by applying natural dyes to bark cloth using a wood pool for a brush. Regular gallery hours are 10 a.m. to 4 p.m., Tuesday through Saturday. The gallery is located at 4655 Main Street, Ramona, 790-3682.

**"Sensual Spirits,"** oil paintings by Dorothy Riggs will be on view at the Offtrack Gallery, 510 N. Highway 101, Encinitas, through August 31. The artist is the daughter of tennis player Bobby Riggs; she has an abstract, symbolic style of painting. "Journey," painting in mixed media by Ursula Frey, will be featured during the month of September. Gallery hours are Tuesday through Sunday, 10 a.m. to 5 p.m., 942-3636.

**The Shapes of Succulents, rocks, and other botanical forms** are the subjects of artist Helen Shuler Garcia, whose watercolor and pencil will be on view through August 31 at the Brandon Gallery, located in Jackson Square, 119 N. Main Street, Fallbrook. The featured artist for the month of September will be the glass blower Bruce Stowell. This is a "house and chair series," according to Stowell. Regular hours are Monday through Thursday, 10 a.m. to 5 p.m. For more information, call 756-1331.

**"Southwestern Art & Design"** is the name of a show of sand paintings and acrylics by Doris York being exhibited through August 31. Beginning on September 1 and running through the month, Kay Crandall's show titled "Impressions," works in oils and watercolors, will be featured. It's all at the Cottage Gallery, 2523 Third Avenue, Old Town. Hours are 10 a.m. to 5 p.m., daily, 298-7465.

**Education in Caribbe Village Park**. Gallery will be celebrating with an opening exhibition featuring nine artists working in various media, including impressionistic oils, watercolor, collage, and glass. This exhibit runs from September 1 through October 31. Gallery hours are Monday through Thursday, 10 a.m. to 6 p.m., Friday 10 a.m. to 5 p.m., Saturday 10 a.m. to 5 p.m., Sunday 10 a.m. to 5 p.m., 633-1351.

**The Salvaging of Both Objects and Souls** is the theme of a woman's art show being presented during the month of August at the Gallery in the Grove, Marketplace at the Grove Shopping Center, Highway 94 and College Avenue. The artists included are Darcy Abraham, C.E. Burkdale, Nancy Loeber, Kim O'Grady, Kate Palese, Leslie Von Kolb, Alex Markarian, Rosemary Root, Lynda Ross, and Ollie Zinn. Hours at the gallery are, 10 a.m. to 9 p.m., and weekends, noon to 6 p.m. For more information, call 298-4540.

**A Group Impressionist Exhibit** is now at the Sims. New Renaissance Galleries. The exhibit features original oil paintings by a variety of leading European and American Impressionists and prominent Impressionists from the far East, including Paul Valery, Miriam Braks, Shigeru Wakayama, Keki He, and others. The show continues through

under 10 a.m. to 6 p.m., and Sunday, 11 a.m. to 5 p.m. The gallery is located in the Village Faire, 300 Caribbe Village Drive, suite 204, Caribbe, 438-9431.

**Continuances**, William Schickel's larger works on canvas as well as smaller works on paper, in both enamel and acrylic, will be displayed through August 31 at the Cable Gallery, 1111 East Fort Stockton Drive, Mission Hills. Gallery hours are Tuesday through Saturday, 11 a.m. to 7 p.m., 497-0866.

**Five Sporting Art**, the Meeting House at the Rancho Santa Fe will be the site of a sale of quality sporting paintings, antique and modern prints, and hand-colored engravings by 19th- and 20th-century British painters and sculptors until August 31. The exhibition focuses on paintings by Peter How, all but will also have works by Sir Alfred Munnings, Peter Bregel, Michael Lynn, and John Skeaping. The works have a horse racing theme. The sale is located on Lines del Cielo, in Rancho Santa Fe. For more details, call 756-1331.

**"Imagined Landscapes,"** paintings in mixed media and collage by Ursula Frey will be on display through August 31 at the Intarix Gallery, 1355 Camino Del Mar, #108, Del Mar. Hours are Monday through Saturday, 10 a.m. to 6 p.m., and Sunday, 11 a.m. to 6 p.m. For more information, call 792-5000.

**North County Artists**, abstract collage by Mary Lou Gunders and Claudia Brown, watercolor by Phil Swanson and Edith Eaton, and pencils by Betty Stouckel will be featured through the end of August at the Bradfield Gallery, 835 North Vista Avenue, Leucadia. Hours are 10 a.m. to 5 p.m., Tuesday through Friday, 11 a.m. to 5 p.m., Monday, and 11 a.m. to 5 p.m., Sunday, 633-1351.

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Lady With Turn From Hair

with the will drink Schweppes, the name of which is inscribed on the animal's side and on the Schweppes can that constitutes the handcarriage of the horse, whose rider may be in the process of leaving it.

If these descriptions make you feel dizzily inundated with combative, cross-grained, high-intensity, unintegrable data from all directions, then I have done my job as a critic. For a far more intense integration of the same experience, go to the Taseide.

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continued from page 65  
with the long, narrow, horizontal panel of *The Tiger's Leap*, with its savage streaking energy, and the latter is paired with *The Monkey's Leap*, both of these green animals soaring (in opposite directions) over a central gray light surrounded by actual tufts of straw. The vivid, Expressionist scene of battling boxers under klieg lights, a masterpiece of physical, kinetic, and visual violence, leads to another boxing scene (*Collier*) in which we see only the standing feet of the victor next to the blue, supine body of the vanquished.

The vanquished dragon of *Saint Thomas Aquinas* is a relative of the giant lizard of *Metaphysical Sun XXXVII (Second Part)*, who, in a Neoplatonic-Surrealist metaphysical, is part lizard, part rocket, and that rocket is a relative of the nearby silver airplane taking off into an orange sky. The entire Saint Thomas sculpture reappears in a time-simplified, stick version on the free-standing, carved, circular table named *Carmine's Granite*. The little deer on the dragon's thorny tail is echoed by the little horse and woman on the thorny back of the double-tailed green-and-yellow cow called *Money Business*, in which it is only a string of free associations that connects the milk-laden blower Bruce Stowell. This is a "house and chair series," according to Stowell. Regular hours are Monday through Thursday, 10 a.m. to 5 p.m., Friday and Saturday, 9:30 a.m. to 10 p.m., 455-4474.

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**New Paintings** by artist Kim Edwards, including conceptual images and portraits, can be seen through September 18. The show features works in glass by 20 artists, as well as the paintings of these artists. The Lane Gallery is located at 173 Horton Plaza, downtown San Diego. 234-4234, Free.

**"Pop Art: The Next Generation,"** an exhibition of recent portraits by b.b. la femme, continues through September 18 at the b.b. la femme Gallery, 545 F Street, downtown. Hours are Tuesday through Saturday, 11 a.m. to 6 p.m., 237-5087.

**Recent Exhibitions**, Gary Kornmayer's photographs will be exhibited at the San Diego Art Institute until September 12. Kornmayer's photographs seek to find visual meaning in walls and other repositories of social life. The exhibit is free, but donations are accepted at the door. All proceeds from the Kornmayer exhibit will benefit the new gallery and its stairway. The Art Institute is located at 1449 11th Avenue, Balboa Park. Hours are Tuesday through Saturday, 10 a.m. to 5 p.m., and 12:30 to 5 p.m. on Sunday, 234-5946.

**"Chaos"** is the title of a show by Robert Santolucito, featuring stained and draped glass. Santolucito seeks to create glass with a stretch of imagination and feels his works are functional objects. The show runs at the Many Hands Gallery, 655 G Street, downtown San Diego through September 7, 557-8303.

**Tapestry Ties Again**, Gallery Alexander is presenting its third annual showcase of tapestry through September 7. The collection includes traditional Chinese Vase paintings, renowned for their breeding properties, as well as imaginative and fantastical works by contemporary American artists. This year the gallery also will have a different variety of tape every day for visitors to stop by while viewing the artworks. The gallery is located at 7800 Girard Avenue, La Jolla, and hours are Monday through Saturday from 10 a.m. to 6 p.m., Sunday from 11 a.m. to 5 p.m. For more information, call 459-9433.

**"San, Surf and Sea,"** a group show of a show of works by Ted Meyer at the B St. Gallery. The works are acrylic on canvas. This show runs until September 14. Gallery hours are Monday through Thursday, 11 a.m. to 6 p.m., and Friday and Saturday, 11 a.m. to 10 p.m. The B St. Gallery is located at 641 B Street, downtown San Diego. For more details, call 238-5882.

Exhibits are being showcased through October 16 at L'Auberge Del Mar in honor of the Del Mar horse racing season. Paintings by New Zealand artist Peter Williams are on display in the Tourist Restaurant at the resort, 1540 Camino Del Mar, Del Mar, 239-1151.

**Paintings**, Kathleen Patrick's series "Rhythms of Life," featuring boldly colored abstract figurative paintings, and Joseph Cattaneo's series "Forms of Extremes," a hybrid of culture, are presented at the Studio On the Line Arts Gallery, through September 18. There will be an opening reception on August 28, from 5 to 11 p.m. The gallery is located at 3044 University Street #101, Chula Vista, 949-5078.

**"Dovertals and Nails,"** furniture designer Wendy Maravaya and eight recent graduates of San Diego State University's furniture department will show their new works through September 12. Kornmayer's photographs seek to find visual meaning in walls and other repositories of social life. The exhibit is free, but donations are accepted at the door. All proceeds from the Kornmayer exhibit will benefit the new gallery and its stairway. The Art Institute is located at 1449 11th Avenue, Balboa Park. Hours are Tuesday through Saturday, 10 a.m. to 5 p.m., and 12:30 to 5 p.m. on Sunday, 234-5946.

**"An Inevitable Approach,"** an exhibit of 21 works by Spanish sculptor Andres Nagel, continues through September 19 at the Taseide Gallery, 820 Prospect Street, La Jolla. The artist's works are executed in expressive works of wood and plaster and fiberglass with oil and mixed media. Gallery hours are Tuesday through Saturday, from 10 a.m. to 6 p.m., 459-3601.

**"Transcending Borders,"** a joint exhibit of the work of 15 San Diego artists and 18 Taseide and Mexicali artists is on display from San Diego at the L'Auberge Del Mar, Horton Plaza. The display will then move to the Centro Cultural Taseide on September 23. Work to be exhibited includes paintings, etchings, photographs, video, sculpture, and installations. Hours at the L'Auberge are Monday through Friday, 9 a.m. to 5 p.m., and Friday, 9 a.m. to 6 p.m., and Sunday from 11 a.m. to 5 p.m., 385-3300.

**Abstract Expressionist** Fran Resulles is presenting a one-woman show of primarily water-based media studies at the San Diego Jewish Community Center Gallery, 4079 54th Street, San Diego. The show runs September 13. Hours are Monday through Thursday, 9 a.m. to 5 p.m., Friday 9 a.m. to 6 p.m., and Sunday from 11 a.m. to 5 p.m., 385-3300.

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# ART

## READER'S GUIDE TO

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# ART MUSEUMS

**San Diego Museum of Art**, through October 11, the museum will continue to present *The Great Art of the Maritime Museum*, comprising 100 masterfully themed paintings and nautical objects, including charts, globes, navigational instruments, and ship models spanning the 16th through the 19th centuries. Particularly noteworthy is L.M.W. Turner's enormous canvas, *The Battle of Trafalgar*, 21 October 1805, which depicts the final encounter between Admiral Lord Nelson and Napoleon.

The museum's permanent collection includes Italian Renaissance paintings, Spanish Old Masters paintings, American art, 19th-century European paintings, Asian art, 20th-century paintings and sculpture, and the Western Gallery of contemporary California art.

The gallery, located in Balboa Park, is open from 10 a.m. to 4:30 p.m., Tuesday through Sunday. Admission is \$8 adults; \$2 for children 6 and free on the third Tuesday of the month (for viewing the museum's collection of permanent paintings, not special exhibitions). 235-793



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**READER'S GUIDE TO**

**CLASSICAL MUSIC**

Contributors to the Reader's Guide to Classical Music must be recognized by mail no later than the Friday preceding the Thursday issue for publication. Send complete information to Reader's Guide, P.O. Box 64003, San Diego, CA 92166-0403.

**Most Popular Mozart** is the program theme for the Center for the Arts' North County Pops concert on Friday, August 28, at 7:30 p.m., performed by the San Diego Symphony Orchestra. There is free lawn seating, so bring blankets or chairs, or you may reserve a cabaret seating for \$50, which includes an all-fresco supper, complimentary wine, and preferred parking (the cabaret seating begins at 5:30 p.m.). The concert takes place at Caspary Park, between Woodward and Valley Parkway, Escondido. To reserve a space at the cabaret or for more details, call 784-4138.

**SummerFest '92** concludes this week. The performance on Friday, August 28, is a Rising Stars concert at 8 p.m., featuring Schubert's Cello Quintet in C Major, D. 956, the Piano Quintet in F Minor, Op. 34, and repertoire to be announced. This concert is free to students 21 and younger.

The concert for Saturday evening, August 29, is sold out, but there is an open rehearsal slated from 2:30 to 5:30 p.m.

The final concert takes place on Sunday, August 30, at 7 p.m., with the String Quartet in G Major, Op. 111 by Brahms, and the Nocturne in F Major for Strings and Winds by Spilner. All concerts take place in Sherwood Auditorium, at the Museum of Contemporary Art, 700 Prospect Street, La Jolla. To confirm locations and times on the free open referral, call 459-3724, as this information is subject to change. Tickets for the chamber music concerts are \$27 per person. For more information on SummerFest or on order tickets, call 459-3728.

**Calaveras Soprano Renata de Pietro** will be performing on Sunday, August 29, at 2 p.m. in a benefit to help fund the building of a new Blind Recreation Center. She will perform at the Casa Theatre Village Plaza at Old Globe Way, Balboa Park. Tickets are \$15 per person or \$25 per couple. For more details, call 298-5021.

**Classical Guitar music** will be featured at 4 p.m. on Saturday, August 28, at the Better World Galleria. Guitarist Robert Weitzel will perform a wide range of classical guitar music, including works by Spanish composers. The Better World Galleria is located at 4010 Goldfinch Street, Mission Hills. Admission is by donation. 200-8067.

**Native La Jollans** Minnie Carey, soprano, and Christian Nova, tenor, accompanied by pianist John Allen, will perform at the Athenaeum on Saturday, August 29, at 7:30 p.m. Carey and Nova have performed together often in concert and opera. They will present selections from Bernini, Verdi, Britten, Lindbergh, and Malibey and Shire. The Athenaeum is located at 1008 Wall Street, La Jolla. Tickets are \$10 for members, \$12 for non-members. For more details, call 454-5422.

**Organ Concert**, 10:00 organist Robert Phipps will play selections from Cook, Handel, Vivaldi, Elmore, and others, on the 4000 pipe Spectral.

**From Dissonance to Decadence**



Orion String Quartet

**REVIEW**

Overhead in the Sherwood Auditorium lobby just before the Orion String Quartet, which had given a breathtaking performance of Bartók's Fourth Quartet the night before, was about to play Mozart's "Dissonant" Quartet in C, K. 465: "Now we'll see if they can play real music!"

Alas, poor Bartók, that great modern master — close to half a century after his death in neglect and poverty, there are still sincere music-lovers who doubt that he wrote "real" music. But at least at the end of the Mozart performance on the second Sherwood program of the La Jolla Chamber Music Society's SummerFest there can have remained no doubts, in anyone's mind, about the qualities of the Orion Quartet, which turned out to be as disciplined, as subtle, as vivid, and as right on the mark stylistically in Mozart as they had been in Bartók. The only noticeable difference in the sound of this wonderful group resulted from their custom (perhaps inspired by the Emerson Quartet) of alternating their first and second violins, who happen to be brothers. After the break, sturdy clarity of Daniel Phillips, who had played the first violin part in the Bartók the evening before, it was fascinating to hear the intense romanticism (along with exquisitely guided fortamenti) of Todd Phillips, who took over the first violin duties during the quartet's appearances at the second concert.

One way or the other, the Orion is evidently one of the premier string quartets of our day. Having them suddenly swim into my ken left me in grateful awe, like Krass when he first looked into Chapman's translation of Homer.

I had only one regret in regard to this enchanting performance of the Mozart, and that was that it was placed

continued on next page

**SummerFest concert with the Orion String Quartet.** Hamao Fujiwara, Paul Neubauer, Andrés Díaz, and David Golub. Mozart, String Quartet in C, K. 465, "Dissonant"; Mendelssohn, Piano Quartet in B Minor, Opus 3; Schoenberg, Verklärte Nacht, Opus 4. La Jolla Chamber Music Society Sherwood Auditorium

BY JONATHAN SAVILE

**READER'S GUIDE TO**

**CLASSICAL MUSIC**

continued from previous page  
 at the beginning of the concert rather than at the end. While the performances following it on the program were at the same high level of distinction, the works performed were inevitably of a different order from what had preceded them. Not that the Mendelssohn Piano Quartet in B Minor, Opus 3 provided cause for complaint. On the contrary, it was delightful to get a chance to hear this work, which, as its opus number suggests, belongs to the composer's youth. He was 16 when he composed it — an age that, in Mendelssohn's case, did not preclude the creation of magnificently mature works of flawless style and inspiration: the Octet for Strings, the Overture to A Midsummer Night's Dream, the (unjustly neglected) A Minor String Quartet, all of them masterpieces.

The B Minor Piano Quartet, in contrast, while it is undeniably quite an achievement for a 16-year-old, still bears some signs of the composer's immaturity. There are striking themes, an expert handling of the sonata, an authoritative (and sometimes bold) sense of form, and the same quintessentially Mendelssohnian exuberance of spirit that was to be expressed so incomparably in the Octet. But the key, along with the unhelpful influence of Carl Maria von Weber, seems to have inspired the young composer to pile the Romanticism on in a bit too lavish a fashion, notably in the outer movements. There is a strong element of rhetorical posturing, of Weberian melodrama, above all in the overwrought piano part, with its obsessively triplet-ridden passage work imparting an almost hysterical energy to some sections.

This is not to deny the many authentically brilliant moments here; and even the excessive Romantic rhetoric has its charm, with its suggestions of accompaniment music for a silent film: chase sequences, passionate confrontations, or (in the sugary slow movement) tears running slowly down Lillian Gish's cheeks. Certainly one could not imagine a more sympathetic and idiomatic performance of music of this kind than the one given by violinist Hamao Fujiwara, violist Paul Neubauer, cellist Andrés Díaz, and (working overtime on all those dashing, fluttery, Mendelssohnian triplets) pianist David Golub. Realizing the emotional grandiloquence of the work, the musicians held nothing back, plunging into the Romantic atmosphere with total conviction, and achieving — in spite of the reservations I have enumerated — something close to the effect of truly exciting, inspired music-making that the composer was so frantically seeking.

The final work on the program (which brought back the Orion String Quartet plus Neubauer and Díaz) was Arnold Schoenberg's Verklärte Nacht in its original string version. This was an exemplary performance, deeply committed and technically superb, of a work I have found myself liking less and less over the years. You may (justifiably) not be very interested in my personal likes and dislikes, but I think anyone would be given pause by the program and the Schoenberg work that ended the program and the Mozart quartet that began it, a comparison immediately suggested by the odd fact that both works open with a throbbing note on the cello and a murky atmosphere of total ambiguity. The difference is that it takes Mozart about one minute to work his way through the mist into sunlight, while Schoenberg remains in the morass for close to a half-hour before allowing the shimmering light to break through.

Admittedly, the breakthrough, with its floating theme over a rippling accompaniment, is a magical moment, one of the composer's finest. But for a great deal of its length, this rumination on Richard Dehmel's poem about illicit sex, guilt, shame, dark woods, confession, forgiveness, and redemption through love strikes me as a combination of the decadent and the boring: evalling the paintings of Gustave Moreau, the graphic work of Aubrey

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Organs, Sunday, August 30, from 2 to 3 p.m. at the Organ Pavilion, Balboa Park. The concert is free. For more information, call 226-1815.

**Trio Divergentia** will perform at the MUSI concert on Sunday, August 30, 7 p.m., at the Congregational Church in La Jolla, 1216 Cave Street. Tom Schubert will play bassoon, Susan Barrett will be on cello, and Matthew Gill will play clarinet in this concert of lovely woodwind chamber music from modern, classical, and Baroque eras. Admission is by donation. Call 491-2473 for more details.

**The Weekly Opera Showcase** at the Better World Galleria will feature three young operatic professionals from the Jane Wertheim Studio for Voice Studies. The lead performer will be Irene Patton, lyric soprano. She will share the stage with soprano Beverly Park and Kathleen Stark, mezzo. Violins there will provide accompaniment. It all happens on Monday, August 31, from 7:30 to 9 p.m. at the Galleria, 4010 Goldfinch Street, Mission Hills. Admission is by donation. 200-8067.

**Summer Organ Festival**, concludes on Monday, August 31, with works by Bach, Handel, Walton, Hampton, Franck, Langlais, and Vierne, performed by James Walker, who is the director of music at All Saints Episcopal Church in Pasadena. It all begins at 8 p.m., at the Spreckels Organ Pavilion, Balboa Park. The concert is free. 226-1815.

**A Tchaikovsky Spectacular** will be the highlight of the SummerPops concert on Wednesday, September 2, at 7:30 p.m., continuing through September 5. This extravaganza features excerpts from Swan Lake and The Nutcracker and concludes with the 1812 Overture and a fireworks display. Hear the sounds at Embankment Marina Park South, behind the convention center, Harbor Drive, downtown. Tickets for all of the concerts range from \$6 to \$27 and may be obtained by calling 699-4255 or Ticketmaster at 278-TDXX.

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For Those Ready For Positive Change!

continued from page 69

Beardsley, Huysmans's novel *Arrebours* ("Against the Grain"), and Oscar Wilde's play *Salome*. All the emotional effects are overdone and endlessly repeated, the whole blunted late-Romantic effusion, with its oppressively relentless and overt demands that the listener share its yearning, its suffering, its anxiety, its beatification.

Of course, Schoenberg constitutes a problem. In terms of his influence on other composers (now happily waning) and in his reputation among academic musicologists (intrigued with his pedantic twelve-tone system), he is undoubtedly one of the most important 20th-century composers. Unfortunately, audiences other than those at contemporary music festivals hate all Schoenberg's later music, from the time when he abandoned tonality and invented serialism. The only works that normal audiences (such as those attending Summerfest concerts) will take without rebellion are the early ones, when there is still a tonal center. There are still discernible themes, there is still a human-centered musical drama: works such as *Verklärte Nacht*, *Gurrelieder*, *Felias und Melinda*, or the First String Quartet. The trouble is that these works reveal all the worst defects of the composer's musical imagination, and—let's dare say so—of his personality, defects having nothing to do with tonality, atonality, old systems, or new systems, but going far deeper into a core of inflated, self-indulgent, expressionistic gracelessness that expressed itself in every one of his styles, throughout his career.

"Alas, poor Schoenberg, that modern system builder convinced of his own genius—close to half a century after his death in notoriety and Brentwood, there are still quirky critics who doubt that he wrote 'good' music, and who feel uncomfortable that a chamber music program that began with Mozart should end with an innocuous Schoenberg piece like *Verklärte Nacht*." Isn't this just another case of the stupid modern incomprehension of 20th-century masters, as witness the disgruntled Sherwood concertgoer's sardonic comment about Barok?

Not exactly. A program beginning with Mozart's "Dissonant" Quartet and ending with Barok's Fourth would leave no feeling of lullaby, no testimony of musical decadence. In fact, it is precisely the characteristics that make Mozart's music so deep, so full, and so inexhaustibly refreshing that make the Barok Fourth a composition of quite the same caliber: lucidity, concision, grace, inventiveness, an unflinching sense of proportion, a perfect balance between emotional expressiveness and formal structure, a richness at every level of perception (from superb themes everyone can hear and enjoy immediately to the subtlest nuances that become evident only after repeated attentive listening), a vigor of spirit, a lightness of touch, and behind all these manifestations a mind of passionate but disciplined feeling and of infinite nimbleness, unencumbered by theories, creating the way God created the world, and getting everything just right.

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## Living Dangerously, Eating Well



### REVIEW

It's been a long time between reviews of Filipino restaurants, though not for lack of trying. As recently as a month ago I phoned a Filipino friend to ask whether she knew of any place where I could eat Filipino food, and she instantly replied, "At my mother's house." She and her family never frequent Filipino restaurants.

When Chris Noyong Filipino Restaurant existed on Rosecrans Street, I would dine there occasionally, but they closed in the early 1980s. Their cooking had been authentic, but it lacked refinement—ostensibly were untrimmed and full of fat, pungent, or fried noodles, ran with oil and I was not fond of a dish with a so-called "chocolate sauce" made from congealed blood.

Most often I ate Filipino specialties at a Japanese restaurant on University Avenue, the Osaka Cafe. The husband of this family-owned small enterprise had spent many years in the Philippines, and he could produce marvelous lumpia—small, lightly filled eggrolls stuffed with shrimp and pork—as well as adobo dishes, which refers to a style of cooking. Fish, meat, or chicken are marinated in vinegar, then boiled or steamed, then quickly seared in oil to brown individual pieces. The finished ingredients are placed over rice. I always loved the exuberance of the chicken adobo dish. Osaka Restaurant did not carry a full range of Filipino dishes, and my occasional forays into National City to discover such restaurants yielded only Ma's, which specializes in chicken.

This week, after seeing the film *The Year of Living Dangerously* for about the tenth time—the movie was shot in Manila—I was determined to ask everyone I encountered that day about Filipino dining rooms. A salesperson to whom I spoke replied without hesitation that Barrio Fiesta de Manila

continued on page 72

The Restaurant: Barrio Fiesta de Manila  
The Location: 1510-D Sweetwater Road, Town & Country Shopping Center, National City (616-0177)  
Type of Food: Gourmet Filipino  
Price Range: \$3.50 to \$23.70  
Hours: Open daily, Monday through Thursday, 11:00 a.m. to 9:30 p.m.; Friday and Saturday to 10:00 p.m.  
Continuous service; same menu, lunch and dinner

The Reader's Guide to Restaurants is compiled by Eleanor Widmer and represents a selective listing of recommended San Diego County and Tijuana dining establishments. Individual restaurants will appear once or twice a month. Price estimates are based on the latest information available for a complete meal per person, exclusive of drinks and tip. Lower prices indicate moderate; \$8 to \$15; expensive more than \$15. Please call restaurants in advance for operating hours, reservations, and other specific information.

### NORTH COASTAL

DEL MAR PIZZA 211 15th Street, Del Mar. 581-0088. If you've heard about, dreamed about, or were merely curious about New York pizza, the best practitioner is now in Del Mar complete with New York museum. The hot sandwiches are good, but the pizza is a league by itself. The secret lies in the crust. Leverage and stuffed eggplant also available. Open daily to approximately 1:00 a.m. Low to moderate.

EPAZOTTE'S 1355 Camino Del Mar, Del Mar Plaza. Del Mar. 259-9966. Epazote's is the sister restaurant of Caliente's, so if you've enjoyed the latter, you'll know what to expect here: high intensity, noise, a young professional crowd, a terrace with a view. You can make a meal from the Mexican appetizer list, all of them \$6.00 to \$10.00. Or try split roasted shrimp. Sunday brunch is a carte includes five cinnamon rolls and two minutes (orange juice with champagne). Open daily, lunch and dinner. Low to moderate.

FREDERICK'S BISTRO RESTAURANT 128 S. Arcadia, Solana Beach, 755-2432. Fixed-price French-California dinners Wednesday through Sunday, \$22.00. Sunday brunch \$28.00 with two additional courses. Menus change weekly. The bistro is located in a converted house with a series of small rooms. One of the best wine lists in the city and attentive service. You get good value here. Closed Monday. Diners only. Tuesday through Sunday. Moderate to expensive.

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DINNER NIGHTLY  
KAY MURPHY  
1510-D Sweetwater Road  
National City 616-0177

## Eleanor Widmer now recommends restaurants by telephone day or night!

Whether you're longing for a small inexpensive cafe, a splashy restaurant, or a tip on where to take your date or friends on Saturday night, Eleanor Widmer's Restaurant Line is the best source for HONEST information. No restaurant has paid to be included on this line. Key in the category codes indicated below and start listening. At any time you can skip forward to the next review by pressing "1," repeat the review by pressing "2," or select another category by pressing "8." Because restaurant hours may change and reservations are often necessary, we encourage you always to call the restaurant before heading out your door.

Call 1-900-844-8600, 24 hours a day.  
Only 49 cents per minute. A touch-tone phone is required.

- Speak to Eleanor**  
During your call you may leave a message for Eleanor by pressing the star (\*) key on your touch-tone phone. At Eleanor's voice mailbox, you may ask her about a restaurant or tell comments. Selected questions will be answered in Eleanor's words only. No personal callbacks can be made.
- North Coastal**  
1. DEL MAR PIZZA 211 15th Street, Del Mar. 581-0088. If you've heard about, dreamed about, or were merely curious about New York pizza, the best practitioner is now in Del Mar complete with New York museum. The hot sandwiches are good, but the pizza is a league by itself. The secret lies in the crust. Leverage and stuffed eggplant also available. Open daily to approximately 1:00 a.m. Low to moderate.
- Epazotte's** 1355 Camino Del Mar, Del Mar Plaza. Del Mar. 259-9966. Epazote's is the sister restaurant of Caliente's, so if you've enjoyed the latter, you'll know what to expect here: high intensity, noise, a young professional crowd, a terrace with a view. You can make a meal from the Mexican appetizer list, all of them \$6.00 to \$10.00. Or try split roasted shrimp. Sunday brunch is a carte includes five cinnamon rolls and two minutes (orange juice with champagne). Open daily, lunch and dinner. Low to moderate.
- Frederick's Bistro Restaurant** 128 S. Arcadia, Solana Beach, 755-2432. Fixed-price French-California dinners Wednesday through Sunday, \$22.00. Sunday brunch \$28.00 with two additional courses. Menus change weekly. The bistro is located in a converted house with a series of small rooms. One of the best wine lists in the city and attentive service. You get good value here. Closed Monday. Diners only. Tuesday through Sunday. Moderate to expensive.
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- Romantic restaurants**  
For a small, intimate cafe, a room with a sweeping ocean view, or a patio lit with candles, press 20 and then, when requested, select:  
1 Budget (below \$15/person)  
2 Moderate (\$8-\$15/person)  
3 Expensive (more than \$15/person)
- Bargain restaurants**  
If you're in search of great food at low prices, press 13 to hear Eleanor's recommendations.
- Early-bird restaurants**  
The perfect category for those of you who like to eat your dinners early and save money. Press 14 to hear the early-bird line-up.
- Great desserts**  
Eleanor is one of the most committed dessert lovers in San Diego. For her recommendations on where to find a delightful touch of decadence, press 22.
- Low-fat, low-cal restaurants**  
For great restaurants where you can order healthy meals, press 23.
- Holiday dining**  
For ideas on where to dine during holidays and special occasions, press 24. An outdoor dining selection is currently listed.
- Best of its kind**  
Here you'll find the very best in food, service or ambiance. Simply press 25.
- Bargain of the week and special dining events**  
Each week Eleanor will recommend a restaurant that offers outstanding value. A new listing is available every Thursday night. Press 26.
- Fixed-price meals**  
Fixed-price meals enhance your security; you know how many courses you'll get and the cost won't surprise you. Press 27 on your touch-tone phone.
- Pizzas with pizzazz!**  
Almost everyone has a favorite pizza parlor, but if you want to try individual gourmet pizzas, or pizza with outrageous toppings, or pizza take-outs available late at night, press 19.
- Coffeehouses and breweries**  
For a gourmet coffee or a special beer with light fare, press 28.



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## READER'S GUIDE TO

## RESTAURANTS

**JAVA DEPOT** 243 Highway 101, 29-0508. A variety of non-alcoholic drinks are served here and the sandwiches and salads are fine. The cakes could use improvement. Pleasant outdoor seating area as well as large interior room. Sunday to Thursday, 8:30 a.m. to midnight Friday and Saturday to 1:00 a.m.

**KIM'S RESTAURANT** 745 First Street, Lumbermen Shopping Center, Encinitas, 942-4816. For low cost and high quality, Kim's is the best Vietnamese restaurant in North County. From the overwhelming, extensive menu, try spring rolls, muffed grape leaves, stuffed crabs, whole roasted cornish hens, lemon-grass chicken, steamed fish. The food is fresh, beautifully prepared, and highly satisfying. Open daily, lunch and dinner. Cantonese service. Low to moderate.

**LEE BAMBINO** 2434 Del Mar Heights Road, Del Mar, 238-8138. Nouvelle Vietnamese cuisine is prepared here with fresh, light, delicate. But the portions are small and two people should order three entrees for a satisfactory meal. Soups are outstanding and the imperial rolls, lemon grass chicken, charbroiled pork do well here. Fast service and efficient surroundings. The management tends to be somewhat aloof. Closed Monday, Lunch Tuesday to Friday, dinner Tuesday to Sunday. Moderate.

**NEUMAN'S AT THE TWIN INNS** 2978 Carlsbad Boulevard, Carlsbad, 729-4312. If you have nostalgia for the chicken dinners that used to be served at The Twin Inns, you may enjoy them in the main dining room for Sunday brunch, which also includes a large buffet. During the week, competent American cuisine is available for diners only, nights. The high peaked room with its turnouts does much to enhance the proceedings. The Café in the bar, offers a more limited menu, lunch and dinner. Moderate to expensive.

**PACIFIC DEL MAR** 1555 Pacific Coast Highway, Del Mar Plaza, Del Mar, 792-0476. Paralyzed by the owners of Cafe Pacific and Pacific Grill, this restaurant offers highly innovative and original recipes using organic meats from San Diego to the west of China. You may obtain peppered Hawaiian ribs with Chinese sauce, sea bass with Peruvian tomato sauce. The ingredients are fresh and wonderful, but you must be selective, else too much novelty may not work. Choose the simplest dishes where the expected basic ingredients can be appreciated. Open daily, Lunch, Monday through Saturday, Brunch Sunday only, dinner nightly. Moderate to expensive.

**PASTARILLERES** 276 Harbor Drive, Santa Monica Village, Encinitas, 722-8019. The Italian food here is low-cost, beautifully prepared and highly satisfying. If you're in the area, by all means, stop in and try the pasta dishes or the chicken piccata or linguine with shrimp, clams and calamari. Ask Frank, the owner, for suggestions. This is a family-style restaurant, immaculate, the food is fresh and the service is friendly. Lunch and dinner are served along with most of the dinner items. You get your money's worth. Open daily, lunch, 11:00 a.m. to 4:00 p.m.; dinner, 4:00 p.m. to 10:00 p.m. Low to moderate.

**PETER CHANG'S** 1441 Encinitas Boulevard, Encinitas, 949-1196. You have to look carefully to discover the location, but the natural style Chinese cooking (no MSG or starch in the sauce upon request) has a French influence and is uniformly splendid. There you can eat lunch buffet (Monday through Friday) is one of the few worth recommending. For dinner, try steamed shrimp, chicken in plum sauce, string beans, meat and vegetables. Mr. Chang will prepare dishes on request. Open daily, lunch and dinner, regular menu on Saturday and Sunday and dinner. Low to moderate.

**PRISCA'S HOUSE OF THE TIGER** La Costa Plaza, 7400 El Camino Real, Carlsbad, 436-1962. Outstanding bold Lebanese cuisine, fresh Maine lobster, and soft-shell crabs, as well as imported Dover sole, remain the staples of this

long-lived fish and seafood house. The fishermen are not to be sneezed at either. Grand Manner soufflé and baked Alaska. Lively but never intimidating atmosphere and superb service. Closed Sunday and Wednesday. Dinners only. Expensive.

### NORTH INLAND

**BRASSERIE AND WINE CELLAR** 9550 Wilshire Street #115, 450-9574. This restaurant is located in an industrial area, is surely one of the finest in the city. Doug Ogan, the chef, does remarkable contemporary French cooking. Of special note is the Sunday night fixed price dinner for \$17.95, served from 5:00 p.m. to 9:00 p.m. It includes soup or salad, entrees with vegetables, dessert and beverage. Closed Monday, Tuesday through Saturday, lunch and dinner. Moderate to expensive.

**CARIN CONNECTION** 740 Norwalk Road (off Highway 78), San Marcos, 741-5685. If you're planning a visit to the Vista Airfield Park, try this delightful New Orleans-style cafe. The menu is more extensive weeknights when not being the bread pudding. Closed Monday, Tuesday through Saturday, lunch and dinner. Moderate.

**FISH HOUSE VERA CRUX** 124 Old California Row Shopping Center, 1020 San Marcos Boulevard, San Marcos, 744-8000. Located in a shopping center that houses restaurants and food stores, this family-style restaurant serves fresh fish that changes daily and seafood. Simple but hot preparation, good value. Open daily, lunch and dinner. Monday through Saturday, dinner nightly. Moderate to expensive.

**LU MING CHUEN** 9955 Carmel Mountain Road, Suite 81, Rancho Pennington, 484-8884. A lively, Vietnamese family serves Chinese food with Vietnamese influence. Try the soft shell crabs, orange beef, fresh fish in garlic sauce, crabmeat with straw mushrooms and spinach. Every dish prepared to individual order. Huge portions. Open daily, lunch and dinner, Monday through Saturday. Dinner only, Sunday. Low to moderate.

**MILLE FIELDS** 9000 Pico Delicias, Rancho Santa Fe, 750-3681. There is no doubt that in Rancho Santa Fe, this restaurant truly shines. The food is excellent. The service is superb. The atmosphere is a la carte menu, which changes daily, provides exquisite appetizers, soup, and each entree is well-stuffed with great cheese, white sauce, and sometimes wine with garlic. The wine list is fantastic. The food is excellent. The service is superb. The atmosphere is a la carte menu, which changes daily, provides exquisite appetizers, soup, and each entree is well-stuffed with great cheese, white sauce, and sometimes wine with garlic. The wine list is fantastic.

**MING COY TE** 17700 Camino Country Road, Chula Vista Shopping Center, North City West (adjacent to Del Mar, 793-2033). Despite the name, this restaurant is not a Chinese restaurant. The food is excellent. The service is superb. The atmosphere is a la carte menu, which changes daily, provides exquisite appetizers, soup, and each entree is well-stuffed with great cheese, white sauce, and sometimes wine with garlic. The wine list is fantastic.

continued from page 71  
on Sweetwater Road in National City was terrific. I was there like a shot.

The most wonderful aspect of Barrio Fiesta is that it offers gourmet Filipino food, such as the well-to-do might eat in their native land. Filipino cuisine had three strong culinary influences: from Malaysia, China, and Spain. The Spanish conquest, which began in the 16th Century, brought with it not only Catholicism but the concept of meals with several courses and such preparations as *paila*, *menudo*, and *pochero*, which is a long-cooking stew made from chicken, pork, sausage, and chick peas. As a culinary footnote I should add that *pochero* was borrowed from Orthodox Jews in Spain, who would simmer chicken, beef, beans, potatoes, and onions for 24 hours the day before the Saturday Sabbath, when they could not use any flame for cooking. During the Spanish Inquisition, when many Jews converted to Catholicism rather than leave their country, they proved their conversion was serious by adding pork, a forbidden ingredient, to *pochero*.

But I digress. You'll love Barrio Fiesta of Manila because the place has been decorated to resemble a garden. Thick, dried bamboo has been placed along the ceiling and intertwined with silk flowers. The elaborate lighting fixtures are made from shells, while the glass-top tables are covered with garden-green place mats. As soon as diners leave, a busperson comes by with glass cleaner. Service is rapid. Alfie Torres, the host/owner, proves extremely helpful; and the food is beautifully prepared. The menu is so extensive that you could dine here for several weeks without exhausting its possibilities.

We were among the few Caucasians present. Middle-class Filipino families relied the food—almost every table had orders of *crisp pata*, deep-fried pig's knuckle, as well as some form of rice and noodles. Although the envelope-sized, crisp pig's knuckle looked marvelous, my friends were shy about trying it. We began with delightful *lumpia* eggrolls accompanied by a sweet sauce. Shanghai rice with shrimp, pork, and sausage; and *pancit* *bihon*, translucent noodles recommended by Mr.

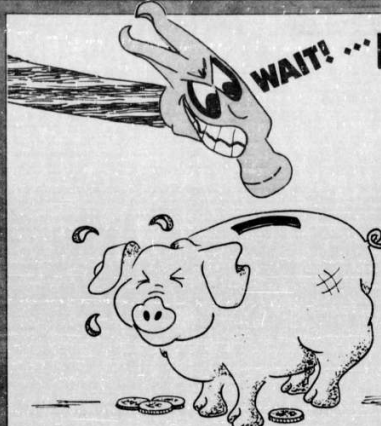
Torres that were tossed with vegetables and shrimp. I very much liked to try the mixed adobe, with chicken, pork, chicken livers, and gizzards, but we had a nine-year-old with us whose taste did not include the exotic. Therefore, on Alfie's advice we ordered for our main dishes *crisp chicken* (\$6.60), grilled milkfish (\$9.95), and beefsteak Tagalog (\$9.50). Milkfish is a whitefish that's available only at Filipino markets. It's dipped in batter, grilled, and served with carrots and string beans. We liked the delicate flavor of the fish, but for us it proved a bit too salty. If you decide to order the milkfish, mention that you'd like less salt. The crisp chicken was a marvel, with a unique thin batter on the outside and moist chicken underneath. And we loved the fork-tender, succulent, marinated beef.

The chicken and beef were presented with french fries when we asked Alfie about the fries, he admitted the accompaniment should have been plantains, those small green bananas. Because the supply of plantains is irregular, Alfie decided to use potatoes, albeit fried ones—in the Philippines, potatoes are boiled or appear in soups.

Though garlic, black pepper, and vinegar are used to flavor food, it's not hot. Should you want chili sauce on the side, the one at Barrio is guaranteed to uncurl your hair. The next time I visit Barrio Fiesta, I will surely try the *kare-kare*—a stew of beef, oxtails, and tripe in a peanut-mango sauce, as well as the fried squid with garlic dip and one of their many soups. Soups range from a bouillabaisse that is thick and creamy to *caldo* soup—fried, transparent noodles in chicken broth. You will be pleased to learn that low-cholesterol oil has been substituted for traditional lard.

If you recall *The Year of Living Dangerously*, people were forever imbibing water drinks of brilliant hues. These are served at Barrio Fiesta of Manila (there's no wine or beer): mango juice, waterop (sweet and sour), and fresh lemon-lime. Filipino tropical fruit ice cream is flown in from San Francisco.

Barrio Fiesta of Manila is an easy trip down 805 to Sweetwater Road, where you will be rewarded with an excellent meal.



# DON'T BREAK THE BANK with MILLIGAN'S 1 1/2 - lb. HICKORY SMOKED BABY BACK PORK RIB DINNER

ONLY **\$12.95**  
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Full rack of baby back pork ribs smoked in our own kitchen smoker served with our rich, Southwestern BBQ sauce, coleslaw, shoestring fries or mashed potatoes, corn on the cob, corn sticks and Milligan's famous bread pudding with whiskey sauce for dessert.

SERVED EVERY MONDAY • 5 pm - 10 pm

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A delicious chef's creation served Monday through Friday 11:00 am-2:30 pm for only

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### WEDNESDAYS

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Served 5:00 pm-10:00 pm  
Includes select tossed tabbouleh or homemade soup. Served with mashed potatoes or shoestring fries, creamed corn, fresh vegetables, and Milligan's homemade bread pudding with whiskey sauce.  
**\$12.95** Reg. \$19.95

### SUNDAYS

**OCEAN VIEW CHAMPAGNE BRUNCH AT TOP OF THE ROCK:**  
Served 11:00 am-2:30 pm  
Your choice of Bloody Mary, Screwdriver or Fruit Smoothie and 8 Eggs cooked any style. Hash Browns and Homemade Buttermilk Pancakes. Special includes country gravy and a visit from our roaming patty server. Enjoy our brunch special or order from our brunch menu featuring complimentary champagne and many unique menu items as well as your old favorites starting at only \$7.50.  
**\$5.99**

### FRESH CATCH OF THE DAY

Samples of our chef's lunch & dinner creations!  
• Poached king salmon with Dijon mustard hollandaise  
• Large East Coast sea scallops with blueberry beurre blanc  
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• Mahi Mahi sautéed in crushed almonds with soy sesame glaze.  
Call Milligan's "hotline" for fresh catch of the day.  
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**SOUTHERN PAN FRIED CHICKEN:**  
Served 5:00 pm-10:00 pm  
Milligan's is proud to bring an old American tradition back to old fashioned Southern pan fried chicken. Served family style with all the trimmings: select tossed tabbouleh or soup, mashed potatoes, country gravy, creamed corn, biscuits and honey and Milligan's famous bread pudding with whiskey sauce for dessert.  
Children orders 1/2 price.  
Labelled orders welcome.  
**\$9.95** Reg. \$12.95

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**MILLIGAN'S BETTER BURGER AND THE COLDEST BEER IN TOWN OR ORIENTAL CHICKEN SALAD AND GLASS OF WINE.**  
Served 11:00 am-5:00 pm  
One-half pound of juicy ground beef broiled with melted cheddar cheese on a sesame seed bun, lettuce, tomato, onion and mayonnaise. Served with crisp shoestring fries. Or get a chicken breast seasoned with our special sauce also a best of oriental vegetables and served with Chinese noodles.  
Either comes with a frosty 16 oz. draft Budweiser, a glass of Robert Mondavi wine, Coke or iced tea.  
An unbelievably affordable meal.  
**\$4.95** Reg. \$7.95

### MONDAY-FRIDAY

**HAPPY HOUR:**  
4:00-7:00 pm  
ALL MIXED WELL DRINKS  
**\$1.50**  
All week long in the bar.  
Our drinks are made in the "Milligan's Manner." Complimentary hot & cold hors d'oeuvres.

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Reservations 459-7311

Open year and outdoor patio dining  
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All specials served in addition to our regular menu.

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- Sunset Dinners served upstairs at our Ocean View "Top of the Rock." Seating 5 pm until sunset.
- Piano bar nightly
- Reserve "Top of the Rock" for your private parties
- Ask about our new light "Fitness with Flavor" entrees for summer.



# READER'S GUIDE TO RESTAURANTS

rate. Open daily, lunch, Monday through Saturday, dinner nightly. Moderate to expensive.

**THE QUALITY INN** 1635 La Brea Drive, San Marcos 436-2445 or 744-2445. It's worth the ride to die in this charming location on a picture-perfect manmade lake. Invariably offered for good reason, the fish of the day are fresh, wild, and delicious. Open daily, lunch and dinner. Moderate.

## LA JOLLA

**BERNINI'S** 7550 Bay Avenue 434-5013. This place is immaculate, elegant, and offers imagination and new papers, a light lunch menu, dinners, salads, pastries and gifts. The decor is soothing, the floors and tables highly polished, the space airy. But it doesn't have the charm and excitement — or the atmosphere — of the Palm Springs. Open 7:00 a.m. to midnight. Live music in the lounge, smoking in the lounge.

**CAR BUDAPEST** 560 La Jolla Boulevard, La Jolla 436-2979. The new owners have painted and redecorated the premises. More important, the Hungarian cuisine is both light and delightful. Salads are a la carte but the portions of entrees are huge. The chicken parikash, stuffed cabbage and Hungarian goulash are outstanding. Lunch is \$3.50. The sandwiches and salads are first rate and the fish and seafood are especially good. Also to be commended is the chili with three beans, corn, and brown rice. Some of the best sandwiches are made with chicken, beef, apple, and lentil with brown rice. All items available for take-out. See menu. 11:00 a.m. to 10:00 p.m. Open daily. Low.

**CAPRI PASTO** 1960 University Center Lane, Avondale complex, 430-3353. The decor is smashing and the Pacific Rim food — from Japan, China, Hawaii, Thailand, California, and Louisiana — is beautiful to behold and taste. The stimulating appetizers and such entrees as braised duck with mushrooms, whole fried fish, free-range chicken with grilled shiitake mushrooms, and Thai pork with eggplant are well executed. The sushi bar is also excellent, but the meals are pricey. Open daily, lunch, Monday through Friday, dinner nightly. Sushi bar open to midnight. Expensive.

**CHUCK'S STEAK HOUSE** 1250 Prospect Street, 434-3323. Located on a quiet street, Chuck's is a good spot for a meal. The food is excellent and the service is a very attentive all-you-can-eat salad bar and soup. Baked potatoes are extra. The best here is the night fish special, the prime rib, or the petite fish. As lunch you can have prime rib on a roll or fish, both with soup, salad, or fries. Waiters serve you wearing black jackets. Chuck's is noted for its first-rate rice. Dine early to avoid weekend crowds. Lunch, Monday through Friday, dinner nightly. Upper moderate to expensive.

**DAILY'S 8913 Torrey Center Drive** Renaissance Town Center, 433-1112. The restaurant is owned by a doctor who has devised a menu that is low-fat, low-calorie, low-sodium. All the dishes look and taste wonderful and the top price is \$3.50. The sandwiches and salads are first rate and the fish and seafood are especially good. Also to be commended is the chili with three beans, corn, and brown rice. Some of the best sandwiches are made with chicken, beef, apple, and lentil with brown rice. All items available for take-out. See menu. 11:00 a.m. to 10:00 p.m. Open daily. Low.

**MAITRE D'** 512 La Jolla Boulevard, La Jolla 436-2111. Two separate dining rooms (one for non-smokers), an elegant atmosphere, and the presence of the owner himself (Maitre) with the Pita (He is New York) contribute to a fine dining experience with facilities service. The ideal eat-out restaurant is a house of food and drink. The food is excellent and the service is a very attentive all-you-can-eat salad bar and soup. Baked potatoes are extra. The best here is the night fish special, the prime rib, or the petite fish. As lunch you can have prime rib on a roll or fish, both with soup, salad, or fries. Waiters serve you wearing black jackets. Chuck's is noted for its first-rate rice. Dine early to avoid weekend crowds. Lunch, Monday through Friday, dinner nightly. Upper moderate to expensive.

**THE PALMS 808 Grand Avenue**, La Jolla 434-8881. Not Stuart, former executive chef of the Pacific restaurant, is opening his own establishment in La Jolla. It has stunning views at all three levels, but especially the top floor, is accessible via elevator and of fresh, vibrant Pacific Rim food. All diners include soup or salad. A very low-cost lunch special is available daily called Maitre D'. The unique pasta dishes, the lunch and fresh fish entrees. The service, food and view will make the Palms a memorable experience. Open daily, breakfast, lunch and dinner. Moderate to expensive.

**PANDA COUNTRY** 130 Rogers Park Lane 436-9186, University Center, 435-7073. Whether you're dropping in for a meal or staying in the general area, the mall is a fine choice for lunch or dinner. In the champagne chicken, pasta, that change every month and may include chicken and artichoke, pork, sea scallops, or sautéed turkey breasts with carrots. Open daily, lunch and dinner. Outside, some permits entrance when mall is closed. Moderate.

**SKY ROOM** La Valencia Hotel, 1132 Prospect Street, La Jolla 434-8771. Recent renovations to this fourth floor restaurant have returned it to its former elegance. It is now one of the most romantic rooms in the city. The menu has also been revised, and the food prices are \$38.50 include appetizers, soup and salad, plus entrees with vegetables. For appetizers don't miss the quail or the scallops. Beef entrees are roasted salmon, filet mignon, Denver file, John Dory fish, halibut, and scallops. Desserts cost \$4.75 each. Moderate to expensive. Open daily, lunch and dinner. Moderate to expensive. Lunch in Encinitas, 702 West

Street, 632-1113. Identical menu, moderate to expensive.

**TUTTO SAKE** 1405 Executive Drive, Suite 100, La Jolla 434-9971. Most of the Italian dishes are based on fish and seafood, but chicken and meat are available. The menu offers exciting appetizers, pasta and entrees, with recipes that come from the Italian Riviera and coastal areas. Very stylish interior, beautiful outdoor patio. Pizza is available at lunch as well as the dinner items. Open daily, lunch and dinner, 11:00 p.m. weekdays and to midnight Friday and Saturday.

**CLAIROMONT & KEARNY MESA** PONG PONG CHINESE CAFE 3755 Murphy Canyon Road, Kearny Mesa, 441-0718. The best item at this Cantonese restaurant, operated by a de-

lightful family, are Peking duck, chicken in lettuce cups, and Peking egg roll. All three have to be ordered 24 hours in advance. From the menu, select poultry, fish, chicken in garlic sauce, mixed vegetables. Family dinners for six or more cost \$8.95 each. Blind food but healthy and tasty. Lunch and dinner, Monday through Saturday, Sunday, 11:00 a.m. to 10:00 p.m. Moderate.

**HIDEYONCHI JAPANESE RESTAURANT** Hazard Village, 9340 El Camino Mesa Boulevard, Kearny Mesa, 549-5995. A delightful restaurant tucked away at the far end of a small shopping center is operated by two women whose product is fresh, sprightly, and generous. In addition to the fish sushi bar, try the unusual appetizers. For entrees, select salmon, broiled salmon, or yellowtail. The chicken katsu, or the roast lamb "take-away," for two or more. Visually and gastronomically a treat. Closed Sunday, lunch, Monday through Friday, dinner, Monday through Saturday, 11:00 a.m. to 10:00 p.m. Moderate to expensive.

**STAR OF INDIA** 1025 Prospect Street, 439-3355. Although the Indian food here is first rate and the menu is extensive, the items are somewhat pricey. If you'd like to sample a little of everything, try the all-you-can-eat buffet lunch or the Saturday and Sunday champagne brunch. The seafood chicken and lamb dishes are outstanding. Vegetarians will adore the rice dishes as well as vegetable specialties. Open daily, lunch and dinner, Saturday and Sunday. Moderate to expensive. Lunch in Encinitas, 702 West

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**STAR OF INDIA** 1025 Prospect Street, 439-3355. Although the Indian food here is first rate and the menu is extensive, the items are somewhat pricey. If you'd like to sample a little of everything, try the all-you-can-eat buffet lunch or the Saturday and Sunday champagne brunch. The seafood chicken and lamb dishes are outstanding. Vegetarians will adore the rice dishes as well as vegetable specialties. Open daily, lunch and dinner, Saturday and Sunday. Moderate to expensive. Lunch in Encinitas, 702 West

Street, 632-1113. Identical menu, moderate to expensive.

**TUTTO SAKE** 1405 Executive Drive, Suite 100, La Jolla 434-9971. Most of the Italian dishes are based on fish and seafood, but chicken and meat are available. The menu offers exciting appetizers, pasta and entrees, with recipes that come from the Italian Riviera and coastal areas. Very stylish interior, beautiful outdoor patio. Pizza is available at lunch as well as the dinner items. Open daily, lunch and dinner, 11:00 p.m. weekdays and to midnight Friday and Saturday.

**CLAIROMONT & KEARNY MESA** PONG PONG CHINESE CAFE 3755 Murphy Canyon Road, Kearny Mesa, 441-0718. The best item at this Cantonese restaurant, operated by a de-

lightful family, are Peking duck, chicken in lettuce cups, and Peking egg roll. All three have to be ordered 24 hours in advance. From the menu, select poultry, fish, chicken in garlic sauce, mixed vegetables. Family dinners for six or more cost \$8.95 each. Blind food but healthy and tasty. Lunch and dinner, Monday through Saturday, Sunday, 11:00 a.m. to 10:00 p.m. Moderate.

**HIDEYONCHI J**





















**8252 Clairemont Mesa Blvd.** (1/2 mile west of 163)  
**TENT HOURS: Thursday - Sunday 10 am - 7 pm**

**FINAL  
4 DAYS!**

# \$1,000,000 FACTORY DIRECT TENT SALE

A manufacturers' liquidation of car stereos, car alarms and cellular phones is going on now under the tent, at MobilWorks Kearny Mesa!  
**• Factory Closings • Discontinued Models • Special Purchases • Reconditioned Items • Used and Demo Merchandise • Overstocks •**  
 Manufacturers' Show Cars with Factory Reps will be there demonstrating the Ultimate Car Stereo Systems!  
**Sony • Pioneer • Blaupunkt • Clifford • Precision Power • Motorola • Sherwood • Polk • DiamondTel by Mitsubishi • Eclipse • HiFonics • & MORE •**



**Sony In-dash Cassette with  
FREE Full Range Speakers**  
 This system features auto-reverse, digital  
 tuning with 18 station presets, plus comes  
 with a pair of free full range speakers.

**FREE Sony Tapes  
with Purchase!**

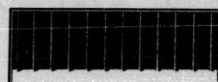
**\$129**



**Sherwood In-Dash Cassette**  
 An unbelievable price on this in-dash  
 AM/FM cassette car stereo with preset  
 digital tuning & clock. (GR-2117)

**SAVE  
\$74**

**\$69**

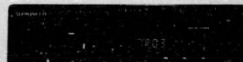


**IT'S JUST TOO BIG!**  
 This G&S Comp 700 amp (made by  
 Precision Power) is just too big to fit in  
 this ad, but here's a glimpse at a piece  
 of it. Witness the whole awe-inspiring  
 700 watts of power for yourself. Now at  
 a price you won't believe!

**\$399**

**USED  
CAR  
STEREOS  
STARTING AT**

**\$25**



**Pioneer In-Dash CD Player**  
 An AM/FM in-dash CD with built-in  
 high power, random play, 24 station  
 presets and preset scan. (DEH-580)

**SAVE \$72**

**\$277**

**SAME DAY  
INSTALLATION...  
OR IT'S  
FREE!!!**

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 All notebook computers and software  
**UP TO 70% OFF!**  
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\$899**  
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**FREE  
2nd REMOTE  
with every  
alarm  
purchased!**



**Clifford Remote Alarm**  
 Our best selling Clifford alarm  
 features remote control and  
 an electronic shock sensor.

**\$169  
INSTALLED\***

**USED  
CELLULAR  
PHONES  
STARTING AT**

**\$99**



**GE Mobile Phone**  
 Installed mobile phone  
 with hands-free, 30  
 number memory, any  
 key answer and 3  
 speed dial keys. Factory  
 refurbished. (5000)

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INSTALLED\***

**Blaupunkt Pullout  
AM/FM Cassette**  
 Our best selling AM/FM cassette  
 pullout, with auto-reverse and digital  
 tuning. (San Antonio)

**SAVE  
\$42**

**\$158**

**Eclipse AM/FM Cassette  
CD Changer Controllers**  
 An Unbelievable Value! Eclipse has made  
 available factory refurbished cassette CD  
 changer controllers with a full 3-year  
 dealer installed warranty. Many models to  
 choose from. All with Dolby and Music  
 Search! Starting as low as...

**SAVE UP TO  
\$300**

**\$199**

**Sony 10-Disc CD Changer**  
 Sony's smallest CD changer yet. 8X  
 oversampling, 1-Bit Pulse D/A  
 converter and UniLink Interface  
 allows for a variety of controller  
 options. (CDX-U300)

**Our Lowest  
Price Ever!**

**\$388**

**60 DAY  
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GUARANTEE!!!**  
 See store for details.

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CELLULAR**  
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With MobilWorks, you can  
 get the clear advantage of  
 the Pac\*Tel Cellular System.  
 Pac\*Tel is San Diego's  
 premier provider of quality  
 cellular service.

**Hornet Alarm**  
 This alarm offers active or  
 passive operation, a shock  
 sensor and it has a diagnostic  
 chip to give false alarm  
 reprotection. (717T)

**SAVE \$61**

**\$138  
INSTALLED\***

**VSE Stealth**  
 Remote controlled security system  
 includes passive or active arming  
 with valet mode and shatter guard  
 glass breakage detector.

**Free Extra  
Remote!**

**\$229  
INSTALLED\***

**The Smallest, Lightest, Thinnest  
Micro-Portable Pocket Phone from  
DiamondTel by  
Mitsubishi**  
 The absolute  
 latest in cellular  
 technology has  
 arrived. One full  
 hour of talk time  
 plus an array of  
 other new features  
 including  
 Auto Answer,  
 Escalating Call  
 Alert, Stay Alive  
 Function and a  
 whole lot more!  
 (22X)

**\$799**

**Special Introductory Price!**

**PRICE BREAKTHRU  
ON MOTOROLA  
CELLULAR PHONES!**

**Motorola Car to Car**  
 Motorola tested quality and durability.  
 This car to car phone includes 30 number  
 memory, includes scratchpad  
 memory, includes  
 antenna. (52789)

**SAVE \$100**

**\$199**

**Motorola Handheld  
Flip-Phone**  
 75 Minutes of Talk Time, 20 hrs of  
 Standby Time, 30 Number  
 Storage (DPC-500)

**SAVE \$100**

**\$297**

**Motorola Handheld  
Flip-Phone**  
 75 Minutes of Talk Time, 20 hrs of  
 Standby Time, 30 Number  
 Storage (DPC-500)

**SAVE \$201**

**\$498**

## CAR AUDIO CLEARANCE

Lots of great buys, discontinued & one-of-a-kind items. Limited to stock on hand.

Sherwood AM/FM cassette w/Dolby	\$77	Sony pullout CD player (refurbished)	\$188
Blaupunkt pullout w/auto-reverse	\$129	Panasonic CD Player - high power	\$229
Sony pullout w/auto-reverse, Dolby	\$149	Sherwood pullout CD Player - high power	\$269
Panasonic pullout w/high power	\$164	Sherwood CD changer w/FM interface	\$349
Sherwood pullout w/music search	\$188	Sony CD pullout w/high power	\$349
Sony pullout CD controller (refurbished)	\$199	Sony CD changer w/6X oversampling	\$449
Porter 6-band equalizer	\$89	Blaupunkt CD Changer w/pullout cassette	\$449
Sherwood amplifier - 70 watts per channel	\$149	Sony 6.5" 2-way speakers	\$49 pr.
PPI amplifier - 150 watts per channel	\$477	Panasonic 5.25" 2-way speakers	\$49 pr.
PPI amplifier - 200 watts per channel	\$499	Panasonic 6X2 2-way speakers	\$69 pr.
8 B Quart 6.5" component speaker system	\$199	Pioneer 6.5" 3-way speakers	\$99 pr.
		Pioneer Truck Rider speakers	\$199 pr.

\*With purchase of any Polk component system.

**polkaudio**  
**1/2 PRICE  
SPEAKER SALE!**

4" full range speakers (MM4500 Bulk)	\$45 Pair
5.25" 2-way speakers (MM4500 Bulk)	\$70 Pair
6.5" 2-way speakers (MM6520)	\$90 Pair*
8" Woofers (MM8002)	\$65 Each*

**Below  
Former Dealer  
Cost!**  
**Hafler 8" 150 Watt Woofers**  
 Increased power handling capabilities  
 and tight accurate bass. (MAS-80)

**\$59 Pair**

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 Monday thru Friday 9 am to 7 pm; Saturday 9 am to 6 pm; Sunday 11 am to 5 pm

**Store Locations:**

<b>KEARNY MESA</b> 8252 Clairemont Mesa Blvd. (West of 163) 974-8600	<b>ENCINITAS</b> 258 C. No. El Camino Real (South of Encinitas Blvd.) 634-4000	<b>LA MESA</b> 5208 Jackson Drive (1/2 mi. at Jackson) 469-2500	<b>MIRAMAR</b> 1612 Miramar Rd. (177 mile east of 805) 450-1900	<b>SPORTS ARENA</b> 3555 Rosemead (Midway & Rosemead) 224-3700
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**DiamondTel 99X  
By Mitsubishi**

The 99X is our best  
 selling handheld!  
 Lightweight (10.5 oz) it  
 fits easily in your pocket.  
 One touch dialing and 99  
 number alphanumeric  
 memory.

**SAVE \$230**  
**\$469**

**Panasonic  
Transferable**

This durable hard case  
 transportable phone  
 includes hands-free  
 operation, 91 number  
 memory, any key  
 answer, and full 3  
 watt operation  
 (EBF20)

**SAVE \$100**  
**\$298**











**Salsa Dance Concert**

**EDDIE PALMIERI**

Featuring  
his Big Salsa Band  
plus special guest  
Orquesta es o es

326 Broadway, downtown San Diego  
8:00 pm to 1:00 am  
\$20 advance, \$25 at the door

**AUGUST 29, 1992**

Tickets are available at all Ticketmaster locations. Call 278-8479.

READER'S GUIDE TO **THE MUSIC SCENE**

**Alan Jackson and Diamond Rio**  
Starlight Bowl, Thursday, September 17, 7:30 p.m., Balboa Park, 278-TIXS.

**Peter, Paul and Mary**  
Embarradero Marina Park South, Thursday, September 17, 7:30 p.m., the Embarradero (behind the San Diego Convention Center), downtown, 278-TIXS.

**Tracy Chapman**  
Embarradero Marina Park South, Friday, September 18, 7:30 p.m., the Embarradero (behind the San Diego Convention Center), downtown, 278-TIXS.

**David Byrne**  
Copies Symphony Hall, Friday, September 18, 8 p.m., 1245 Seventh Avenue, downtown, 278-TIXS.

**The Chills**  
The Backdoor, Friday, September 18, 8 p.m., San Diego State University campus, 944-4947 or 278-TIXS.

**Foster Power**  
Sound FX, Friday, September 18, 9 p.m., 8022 Claremont Mesa Boulevard, Claremont, 940-8022 or 278-TIXS.

**Def Leppard**  
San Diego Sports Arena, Saturday, September 19, 8 p.m., 278-TIXS.

**The Pacific Coast Concert Band**  
Ellen Browning Scripps Park, Sunday, September 20, 2 p.m., La Jolla, 454-1374.

**Jerry Jeff Walker**  
Belly Up Tavern, Monday, September 21, 8:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Woodhouse, King Mother, and Honey Glaze**  
Embarcadero Marina Park South, Monday, September 21, 9 p.m., 945 Garnet Avenue, Pacific Beach, 481-9022.

**Neil Young and John Hammond**  
Embarradero Marina Park South, Wednesday, September 23, 7:30 p.m., the Embarradero (behind the San Diego Convention Center), downtown, 278-TIXS.

**The Untouchables**  
Belly Up Tavern, Thursday, September 24, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Dave Koz**  
Hampshire's, Friday, September 25, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010 or 278-TIXS.

continued from page 86

At the post-awards party at the Voyager, a stunned Willie Iyey set up to play with his band and said, "I really didn't see this coming." I really didn't. I got these butterflies in my stomach that won't go away. I had to think about it, to tell you the truth. I've been workin' hard. I'm still workin' hard, cuz I'm out to take on the world. San Diego is a beginning, a stopping point. My motto is 'Have blues, will travel.' I'm not sayin' I'm better than anybody, I ain't better than nobody, but I'm the best at Willie-Iyey."



Cindy Lee Berryhill

The previous year, the Best Blues award was given to Earl Thomas, who won this year's Best Album, *Blue Not Blues*. An appropriate title if his hyperkinetic — ain't I a wild man, folks? — yet oddly soulless and sexless melody of "Whole Lotta Shakin' Goin' On" and Sam Cooke's "Shake" was any indication. Jeff Baxter and John Entwistle played original songs with two other musicians from their L.A.-based group, Drummer Paul Kimbarow, who plays with A.J. Croce as well as the Mighty Penguins, was also at the party. I asked him if the absence of the Penguins in the blues nominations was offensive. "No, not at all. We pretty much have kept a low profile, but we'll be resurfacing. We didn't resist being nominated, but considering the small amount of [Penguin] activity over the past year, it doesn't surprise me. There are people who have been out there workin' week after week who are very accessible to the audience. So it makes sense to me."

Omissions, mediocrities, and inequities aside, the event had more than a modicum of quality entertainment to offer for one evening. Paradoxically, the San Diego Music Awards are so necessary, overdue, and welcome as they are a selective, glitzy gabfest of hype.

**Neil Diamond**  
San Diego Sports Arena, Friday and Saturday, September 25 and 26, 8 p.m., 278-TIXS.

**The Phantom Surfers**  
and the **Heede Cabals**  
Friday, September 25, 9 p.m., 2812 Kettner Boulevard, 294-9033.

**Swiss Youth, Motherlode, and Perseus**  
Rog Cowley Hall, Friday, September 25, 9 p.m., 141 Mar Foregrounds, Del Mar, 278-TIXS.

**Whitney Houston**  
San Diego Sports Arena, Saturday, September 26, 8 p.m., Camp Pendleton, Oceanside, 725-5484 or 278-TIXS.

**The Coastal Communities Chorus**  
Ellen Browning Scripps Park, Sunday, September 27, 2 p.m., La Jolla, 454-1374.

**Michael Hodgson**  
Hampshire's, Sunday, September 27, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010 or 278-TIXS.

**Johnny Cash**  
Oceanside Pier Plaza Amphitheater, Sunday, September 27, 8 p.m., Oceanside, 278-TIXS.

**Ray Charles**  
Hampshire's, Tuesday and Wednesday, September 28, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010 or 278-TIXS.

**The Palm Trees, Transman Water, and Black Spring**  
Cabals, Tuesday, September 28, 9 p.m., 2812 Kettner Boulevard, 294-9033.

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

**Blue Guitar & MUSIC.MAN**  
present  
**STEVE MORSE**



Monday, Aug. 31  
6 pm  
at Blue Guitar

1020 Garnet Ave., Pacific Beach  
Grammy nominated Steve Morse, renowned for his diverse playing style which incorporates rock 'n' roll, jazz, classical and chicken pickin' country, demonstrates and explains his various techniques. Learn about his speed development, practice routines, discipline, motivation, choice of equipment and the business aspects of a musician's career.

Limited seating!  
Call 272-2171 for reservations and information.

See Steve Morse perform with T. Lavitz at  
**Sound FX**  
8022 Claremont Mesa Blvd.  
Monday, Aug. 31  
after this seminar.

IN-STORE SPECIALS ON  
ERNEST RAIL STRINGS,  
PEDALS & CORDS!  
GIVEAWAYS!

**BLACK MOON**

In celebration of Emerson, Lake & Palmer's appearance at the Open Air Theatre, their latest release *Black Moon* is now on sale!

**11.99 CD 7.99 CASS.**

OPEN 9AM TO MIDNIGHT EVERYDAY!

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**TARGET STORES** and **Skagaze INC.** PRESENT

**FRIDAY, SEPTEMBER 11, 8 PM**  
from the **DOOBIE BROTHERS**

**MICHAEL McDONALD**

"What A Fool Believes"  
"I Keep Forgettin'"



KKOS

**SUNDAY, SEPTEMBER 27, 8 PM**

Country music legend  
**JOHNNY CASH**

Featuring **JUNE CARTER**  
and the **CARTER FAMILY**

Plus: **LINDA RAE & BREAKHEART PASS**



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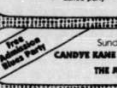
Tickets available at OFF THE RECORD and the BELLY UP 481-9022

Thursday, August 27,  
8:30 pm  
Buffalo Springfield, Poco,  
Loggins and Messina...

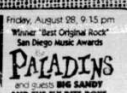
**JIMMY MESSINA**  
and his  
**ACOUSTIC BAND**  
and the **RANDY MEISNER**  
BAND with **BILLY SWAN**  
and **ALAN RICH**



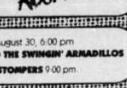
Saturday, August 29,  
9:15 PM  
Non-stop reggae  
dance party



Sunday, August 30, 6:00 pm  
CANDY RAIN and THE SWINGING ARMAÑILLOS  
THE BLUE STOMPERS 9:00 pm  
MAR DELS



Friday, August 28, 9:15 pm  
Winter West Original Rock  
San Diego Music Awards



Monday, September 14, 8:30 pm  
Country on the Coast

Congratulations to the Belly Up performers who were recognized at the San Diego Music Awards last week: The Paladins, Prairie Fire, Cardiff Reelers, The Reggae Rockers, Tom Cat Country, Tobacco Road, Sol E. Mac, Willie Jay, Bill MacPherson & Woodhouse, Earl Thomas, Rockola (Sept. 7), Calman Heart (Sept. 14)

**Belly Up**  
143 So. Cedros Ave., Solana Beach  
Get the *Belly Up* magazine free in the mail each month, 481-9022.

Tuesday, September 1, 9:00 pm  
**REBECCA COMMON SENSE**

Wednesday, September 2, 9:00 pm  
West coast jump swing and blues  
**SWINGIN' KINGS**



Monday, September 14, 8:30 pm  
Country on the Coast

Wednesday, September 16,  
7:00 pm and 9:30 pm  
**Judy Tenuta**

Monday, September 21,  
8:30 pm  
Celebrating a 25-year  
recording career...  
**JERRY JEFF WALKER**

**Country on the Coast**  
Savory Bros. Band • Monday, 6:00-8:30 pm  
EARLY EVENING SHOWS  
Chicago Ill. Friday, 5:30-8:00 pm  
Toni Thomas' Big Band Swing, Saturday, 5:00-8:00 pm

**COMING SOON**  
Wild Child, Sept. 3 • Ann Peebles, Sept. 10  
Unsubscribes, Sept. 24 • Selector and Let's Go Bowling, Sept. 30  
Albert Collins, Oct. 8 • Swampy Salts, Nov. 5 • Peter Case, Nov. 11



THE GREAT GOD BROWN IS BACK!  
"VINTAGE BROWN"  
JAMES BROWN  
THE GODFATHER OF SOUL  
AUGUST 29, 1992  
FEATURING SHARON STONE  
STAR OF THE PICTURE "BASIC INSTINCT"

CRIP PRODUCTIONS  
PRESENTS  
AN EVENING WITH  
JAMES BROWN  
THE GODFATHER OF SOUL  
AUGUST 29, 1992  
FEATURING SHARON STONE  
STAR OF THE PICTURE "BASIC INSTINCT"

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TICKET PRICES: \$25 - \$120. POLAROID: \$12. GENERAL PUBLIC: \$15. 10-12-14-16-18-20-22-24-26-28-30-32-34-36-38-40-42-44-46-48-50-52-54-56-58-60-62-64-66-68-70-72-74-76-78-80-82-84-86-88-90-92-94-96-98-100-102-104-106-108-110-112-114-116-118-120-122-124-126-128-130-132-134-136-138-140-142-144-146-148-150-152-154-156-158-160-162-164-166-168-170-172-174-176-178-180-182-184-186-188-190-192-194-196-198-200-202-204-206-208-210-212-214-216-218-220-222-224-226-228-230-232-234-236-238-240-242-244-246-248-250-252-254-256-258-260-262-264-266-268-270-272-274-276-278-280-282-284-286-288-290-292-294-296-298-300-302-304-306-308-310-312-314-316-318-320-322-324-326-328-330-332-334-336-338-340-342-344-346-348-350-352-354-356-358-360-362-364-366-368-370-372-374-376-378-380-382-384-386-388-390-392-394-396-398-400-402-404-406-408-410-412-414-416-418-420-422-424-426-428-430-432-434-436-438-440-442-444-446-448-450-452-454-456-458-460-462-464-466-468-470-472-474-476-478-480-482-484-486-488-490-492-494-496-498-500-502-504-506-508-510-512-514-516-518-520-522-524-526-528-530-532-534-536-538-540-542-544-546-548-550-552-554-556-558-560-562-564-566-568-570-572-574-576-578-580-582-584-586-588-590-592-594-596-598-600-602-604-606-608-610-612-614-616-618-620-622-624-626-628-630-632-634-636-638-640-642-644-646-648-650-652-654-656-658-660-662-664-666-668-670-672-674-676-678-680-682-684-686-688-690-692-694-696-698-700-702-704-706-708-710-712-714-716-718-720-722-724-726-728-730-732-734-736-738-740-742-744-746-748-750-752-754-756-758-760-762-764-766-768-770-772-774-776-778-780-782-784-786-788-790-792-794-796-798-800-802-804-806-808-810-812-814-816-818-820-822-824-826-828-830-832-834-836-838-840-842-844-846-848-850-852-854-856-858-860-862-864-866-868-870-872-874-876-878-880-882-884-886-888-890-892-894-896-898-900-902-904-906-908-910-912-914-916-918-920-922-924-926-928-930-932-934-936-938-940-942-944-946-948-950-952-954-956-958-960-962-964-966-968-970-972-974-976-978-980-982-984-986-988-990-992-994-996-998-1000-1002-1004-1006-1008-1010-1012-1014-1016-1018-1020-1022-1024-1026-1028-1030-1032-1034-1036-1038-1040-1042-1044-1046-1048-1050-1052-1054-1056-1058-1060-1062-1064-1066-1068-1070-1072-1074-1076-1078-1080-1082-1084-1086-1088-1090-1092-1094-1096-1098-1100-1102-1104-1106-1108-1110-1112-1114-1116-1118-1120-1122-1124-1126-1128-1130-1132-1134-1136-1138-1140-1142-1144-1146-1148-1150-1152-1154-1156-1158-1160-1162-1164-1166-1168-1170-1172-1174-1176-1178-1180-1182-1184-1186-1188-1190-1192-1194-1196-1198-1200-1202-1204-1206-1208-1210-1212-1214-1216-1218-1220-1222-1224-1226-1228-1230-1232-1234-1236-1238-1240-1242-1244-1246-1248-1250-1252-1254-1256-1258-1260-1262-1264-1266-1268-1270-1272-1274-1276-1278-1280-1282-1284-1286-1288-1290-1292-1294-1296-1298-1300-1302-1304-1306-1308-1310-1312-1314-1316-1318-1320-1322-1324-1326-1328-1330-1332-1334-1336-1338-1340-1342-1344-1346-1348-1350-1352-1354-1356-1358-1360-1362-1364-1366-1368-1370-1372-1374-1376-1378-1380-1382-1384-1386-1388-1390-1392-1394-1396-1398-1400-1402-1404-1406-1408-1410-1412-1414-1416-1418-1420-1422-1424-1426-1428-1430-1432-1434-1436-1438-1440-1442-1444-1446-1448-1450-1452-1454-1456-1458-1460-1462-1464-1466-1468-1470-1472-1474-1476-1478-1480-1482-1484-1486-1488-1490-1492-1494-1496-1498-1500-1502-1504-1506-1508-1510-1512-1514-1516-1518-1520-1522-1524-1526-1528-1530-1532-1534-1536-1538-1540-1542-1544-1546-1548-1550-1552-1554-1556-1558-1560-1562-1564-1566-1568-1570-1572-1574-1576-1578-1580-1582-1584-1586-1588-1590-1592-1594-1596-1598-1600-1602-1604-1606-1608-1610-1612-1614-1616-1618-1620-1622-1624-1626-1628-1630-1632-1634-1636-1638-1640-1642-1644-1646-1648-1650-1652-1654-1656-1658-1660-1662-1664-1666-1668-1670-1672-1674-1676-1678-1680-1682-1684-1686-1688-1690-1692-1694-1696-1698-1700-1702-1704-1706-1708-1710-1712-1714-1716-1718-1720-1722-1724-1726-1728-1730-1732-1734-1736-1738-1740-1742-1744-1746-1748-1750-1752-1754-1756-1758-1760-1762-1764-1766-1768-1770-1772-1774-1776-1778-1780-1782-1784-1786-1788-1790-1792-1794-1796-1798-1800-1802-1804-1806-1808-1810-1812-1814-1816-1818-1820-1822-1824-1826-1828-1830-1832-1834-1836-1838-1840-1842-1844-1846-1848-1850-1852-1854-1856-1858-1860-1862-1864-1866-1868-1870-1872-1874-1876-1878-1880-1882-1884-1886-1888-1890-1892-1894-1896-1898-1900-1902-1904-1906-1908-1910-1912-1914-1916-1918-1920-1922-1924-1926-1928-1930-1932-1934-1936-1938-1940-1942-1944-1946-1948-1950-1952-1954-1956-1958-1960-1962-1964-1966-1968-1970-1972-1974-1976-1978-1980-1982-1984-1986-1988-1990-1992-1994-1996-1998-2000-2002-2004-2006-2008-2010-2012-2014-2016-2018-2020-2022-2024-2026-2028-2030-2032-2034-2036-2038-2040-2042-2044-2046-2048-2050-2052-2054-2056-2058-2060-2062-2064-2066-2068-2070-2072-2074-2076-2078-2080-2082-2084-2086-2088-2090-2092-2094-2096-2098-2100-2102-2104-2106-2108-2110-2112-2114-2116-2118-2120-2122-2124-2126-2128-2130-2132-2134-2136-2138-2140-2142-2144-2146-2148-2150-2152-2154-2156-2158-2160-2162-2164-2166-2168-2170-2172-2174-2176-2178-2180-2182-2184-2186-2188-2190-2192-2194-2196-2198-2200-2202-2204-2206-2208-2210-2212-2214-2216-2218-2220-2222-2224-2226-2228-2230-2232-2234-2236-2238-2240-2242-2244-2246-2248-2250-2252-2254-2256-2258-2260-2262-2264-2266-2268-2270-2272-2274-2276-2278-2280-2282-2284-2286-2288-2290-2292-2294-2296-2298-2300-2302-2304-2306-2308-2310-2312-2314-2316-2318-2320-2322-2324-2326-2328-2330-2332-2334-2336-2338-2340-2342-2344-2346-2348-2350-2352-2354-2356-2358-2360-2362-2364-2366-2368-2370-2372-2374-2376-2378-2380-2382-2384-2386-2388-2390-2392-2394-2396-2398-2400-2402-2404-2406-2408-2410-2412-2414-2416-2418-2420-2422-2424-2426-2428-2430-2432-2434-2436-2438-2440-2442-2444-2446-2448-2450-2452-2454-2456-2458-2460-2462-2464-2466-2468-2470-2472-2474-2476-2478-2480-2482-2484-2486-2488-2490-2492-2494-2496-2498-2500-2502-2504-2506-2508-2510-2512-2514-2516-2518-2520-2522-2524-2526-2528-2530-2532-2534-2536-2538-2540-2542-2544-2546-2548-2550-2552-2554-2556-2558-2560-2562-2564-2566-2568-2570-2572-2574-2576-2578-2580-2582-2584-2586-2588-2590-2592-2594-2596-2598-2600-2602-2604-2606-2608-2610-2612-2614-2616-2618-2620-2622-2624-2626-2628-2630-2632-2634-2636-2638-2640-2642-2644-2646-2648-2650-2652-2654-2656-2658-2660-2662-2664-2666-2668-2670-2672-2674-2676-2678-2680-2682-2684-2686-2688-2690-2692-2694-2696-2698-2700-2702-2704-2706-2708-2710-2712-2714-2716-2718-2720-2722-2724-2726-2728-2730-2732-2734-2736-2738-2740-2742-2744-2746-2748-2750-2752-2754-2756-2758-2760-2762-2764-2766-2768-2770-2772-2774-2776-2778-2780-2782-2784-2786-2788-2790-2792-2794-2796-2798-2800-2802-2804-2806-2808-2810-2812-2814-2816-2818-2820-2822-2824-2826-2828-2830-2832-2834-2836-2838-2840-2842-2844-2846-2848-2850-2852-2854-2856-2858-2860-2862-2864-2866-2868-2870-2872-2874-2876-2878-2880-2882-2884-2886-2888-2890-2892-2894-2896-2898-2900-2902-2904-2906-2908-2910-2912-2914-2916-2918-2920-2922-2924-2926-2928-2930-2932-2934-2936-2938-2940-2942-2944-2946-2948-2950-2952-2954-2956-2958-2960-2962-2964-2966-2968-2970-2972-2974-2976-2978-2980-2982-2984-2986-2988-2990-2992-2994-2996-2998-3000-3002-3004-3006-3008-3010-3012-3014-3016-3018-3020-3022-3024-3026-3028-3030-3032-3034-3036-3038-3040-3042-3044-3046-3048-3050-3052-3054-3056-3058-3060-3062-3064-3066-3068-3070-3072-3074-3076-3078-3080-3082-3084-3086-3088-3090-3092-3094-3096-3098-3100-3102-3104-3106-3108-3110-3112-3114-3116-3118-3120-3122-3124-3126-3128-3130-3132-3134-3136-3138-3140-3142-3144-3146-3148-3150-3152-3154-3156-3158-3160-3162-3164-3166-3168-3170-3172-3174-3176-3178-3180-3182-3184-3186-3188-3190-3192-3194-3196-3198-3200-3202-3204-3206-3208-3210-3212-3214-3216-3218-3220-3222-3224-3226-3228-3230-3232-3234-3236-3238-3240-3242-3244-3246-3248-3250-3252-3254-3256-3258-3260-3262-3264-3266-3268-3270-3272-3274-3276-3278-3280-3282-3284-3286-3288-3290-3292-3294-3296-3298-3300-3302-3304-3306-3308-3310-3312-3314-3316-3318-3320-3322-3324-3326-3328-3330-3332-3334-3336-3338-3340-3342-3344-3346-3348-3350-3352-3354-3356-3358-3360-3362-3364-3366-3368-3370-3372-3374-3376-3378-3380-3382-3384-3386-3388-3390-3392-3394-3396-3398-3400-3402-3404-3406-3408-3410-3412-3414-3416-3418-3420-3422-3424-3426-3428-3430-3432-3434-3436-3438-3440-3442-3444-3446-3448-3450-3452-3454-3456-3458-3460-3462-3464-3466-3468-3470-3472-3474-3476-3478-3480-3482-3484-3486-3488-3490-3492-3494-3496-3498-3500-3502-3504-3506-3508-3510-3512-3514-3516-3518-3520-3522-3524-3526-3528-3530-3532-3534-3536-3538-3540-3542-3544-3546-3548-3550-3552-3554-3556-3558-3560-3562-3564-3566-3568-3570-3572-3574-3576-3578-3580-3582-3584-3586-3588-3590-3592-3594-3596-3598-3600-3602-3604-3606-3608-3610-3612-3614-3616-3618-3620-3622-3624-3626-3628-3630-3632-3634-3636-3638-3640-3642-3644-3646-3648-3650-3652-3654-3656-3658-3660-3662-3664-3666-3668-3670-3672-3674-3676-3678-3680-3682-3684-3686-3688-3690-3692-3694-3696-3698-3700-3702-3704-3706-3708-3710-3712-3714-3716-3718-3720-3722-3724-3726-3728-3730-3732-3734-3736-3738-3740-3742-3744-3746-3748-3750-3752-3754-3756-3758-3760-3762-3764-3766-3768-3770-3772-3774-3776-3778-3780-3782-3784-3786-3788-3790-3792-3794-3796-3798-3800-3802-3804-3806-3808-3810-3812-3814-3816-3818-3820-3822-3824-3826-3828-3830-3832-3834-3836-3838-3840-3842-3844-3846-3848-3850-3852-3854-3856-3858-3860-3862-3864-3866-3868-3870-3872-3874-3876-3878-3880-3882-3884-3886-3888-3890-3892-3894-3896-3898-3900-3902-3904-3906-3908-3910-3912-3914-3916-3918-3920-3922-3924-3926-3928-3930-3932-3934-3936-3938-3940-3942-3944-3946-3948-3950-3952-3954-3956-3958-3960-3962-3964-3966-3968-3970-3972-3974-3976-3978-3980-3982-3984-3986-3988-3990-3992-3994-3996-3998-4000-4002-4004-4006-4008-4010-4012-4014-4016-4018-4020-4022-4024-4026-4028-4030-4032-4034-4036-4038-4040-4042-4044-4046-4048-4050-4052-4054-4056-4058-4060-4062-4064-4066-4068-4070-4072-4074-4076-4078-4080-4082-4084-4086-4088-4090-4092-4094-4096-4098-4100-4102-4104-4106-4108-4110-4112-4114-4116-4118-4120-4122-4124-4126-4128-4130-4132-4134-4136-4138-4140-4142-4144-4146-4148-4150-4152-4154-4156-4158-4160-4162-4164-4166-4168-4170-4172-4174-4176-4178-4180-4182-4184-4186-4188-4190-4192-4194-4196-4198-4200-4202-4204-4206-4208-4210-4212-4214-4216-4218-4220-4222-4224-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## GO BAREFOOTIN'

**Sun. 10-11:30 pm**  
**Mon. 7-11 pm**  
**Tues. 7-11 pm**  
**Wed. 9:15 Night Cutting Edge Dance Party 7 pm-1 am**  
**Thurs. 10-11:30 pm**  
**Friday 4-7 pm**  
**PAUL HAYWARD**  
**Friday 7:30-11:30 pm**  
**ROCKOLA**  
**Saturday 2-11 pm & Sunday 2:30-6:30 pm**  
**DR. CHICO**  
**Join Us For**  
**BLUE JEANS BRUNCH**  
**Every Sunday**  
**Entrees from \$9.95**  
**Including Salad, Bread,**  
**and Dessert Buffet.**  
**No Cover • Free Parking**

**BAREFOOT**  
**Bar & Grill**  
**SAN DIEGO PRINCESS**  
**A Private Club**  
**1404 W. Vacation Rd. San Diego**  
**619/274-4630**

## WHAT'S NEW AT THE ELEPHANT BAR?

**MONDAY THRU FRIDAY**  
**STAMPEDE HOUR!**

**4 pm-7 pm**  
**Enormous Free Buffet • 1" Coco-Locos**  
**\$2.00 WELLS • WINE • DRAFTS & MARGARITAS**

**WEDNESDAYS**

**50¢**  
**WELLS • WINE • DRAFTS**  
**& MARGARITAS FROM 4-7 pm**  
**Plus ... our SUMMER PATIO BBQ**  
**JOIN "TROPICAL BREEZE" FROM**  
**6-10 PM FOR SAN DIEGO'S**  
**HOTTEST REGGAE SOUNDS.**

**THURSDAYS**

**MORA BORA STEAK-OUT** from 4-7 pm with  
**STEAK DINNER FOR ONLY \$2.95** at our Safan Bar plus ...  
**\$1.50 Kalahari Koolers.**

**8980 Villa La Jolla Dr.**  
**587-1993**  
**Monday - Friday**  
**4:00-7:00 pm**

READER'S GUIDE TO

## THE MUSIC SCENE

**Acropolis Mexican Restaurant, 1541**  
**East Valley Parkway, Escondido.**  
**741-9922. Bolero and Latin's Fantasy**  
**Workshop, karaoke entertainment.**  
**7 pm to closing, Thursday.**

**Acropolis Mexican Restaurant,**  
**16799 Bernardo Center Road, Rancho**  
**Bernardo. 487-0701. Bolero and**  
**Latin's Fantasy Workshop, karaoke**  
**entertainment. 7 pm to closing,**  
**Thursday.**

**The Alley, 421 Grand Avenue,**  
**Carlsbad. 744-1779. Karaoke**  
**entertainment. Thursday: Latin Kar-**  
**aoke, 8 pm to midnight. Friday,**  
**Saturday, and Sunday: Latin Kar-**  
**aoke, 8 pm to midnight. Tuesday**  
**and Wednesday, 4 pm to 8 pm.**

**Beaver Creek, 1329 E. East Valley**  
**Parkway, Escondido. 746-7408.**  
**Whitney, country. 8:30 p.m.,**  
**Wednesday and Thursday. 9 p.m.,**  
**Friday and Saturday, and 5 p.m.,**  
**Sunday. Unleashed, country.**  
**8:30 p.m. Tuesday.**

**Billy Jay Tavern, 143 South Cedeno**  
**Avenue, Solana Beach. 481-8022.**  
**Jimmy Messina and His Acoustic**  
**Band, rock and roll, and the Randy**  
**Messner Band with Billy Swan and**  
**Alan Rich, rock and roll. 8:30 p.m.,**  
**Thursday. The Padlocks, rockabilly,**  
**and Big Sandy and the Fly-Rite Trio,**  
**rockabilly. 9:15 p.m., Friday. The Red**  
**Rockers, reggae. 9:15 p.m., Saturday.**  
**The Lake Shoppers, rockabilly rhythm**  
**and blues. 9 p.m., Sunday. The Mar**  
**Deis, vintage rock and roll. 9 p.m.,**  
**Monday. Common Sense, reggae.**  
**9 p.m., Sunday. The Seagulls, Kings,**  
**swing swing and blues. 8:30 p.m.,**  
**Wednesday.**

**Afternoon Concerts: The Chicago**  
**6, Divided Band. 5:30 p.m. to 8 p.m.,**  
**Friday. Tami Thomas's Big Band**  
**swing big band swing. 5 p.m. to**  
**8 p.m., Saturday. Candice Kane and the**  
**Swingin' Armadillos, blues and**  
**rhythm and blues. 8 p.m., Sunday. The**  
**Seagulls, country music.**  
**9 p.m. to 8:30 p.m., Monday.**

**BookWorks/Panhandle Cofeehouse,**  
**2670 Via de la Valle, Flower Hill Mall.**  
**Del Mar. 755-3755. The Wild Pavers**  
**Trio, jazz. 8 p.m., Friday. George**  
**Brookins, classical guitar music.**  
**7:30 p.m., Sunday.**

**Borrelli's Back Room, 2677 Vista**  
**Way, Oceanside. 721-5000.**  
**Ambience, contemporary. Thursday**  
**through Saturday: live jazz. 8 p.m.**  
**Tuesday, call club for information.**

**The Camelot Inn, 387 San Marcos**  
**Boulevard, San Marcos. 744-1332.**  
**Strawhats, Irish music. Friday:**  
**Dick and Jon, folk music. 8:30 p.m. to**  
**12:30 a.m., Saturday, call club for**  
**information. The Accoustic, Culliton,**  
**featuring Dave Howard, John**  
**Katibor, the Homer Gens, Bob**  
**Carper, and guests, acoustic rock**  
**and roll. Tuesday.**

**Carlos Murphy's, 240 East Via**  
**Ranchito, Carlsbad. 744-1332.**  
**North County Fair, contemporary.**  
**Escondido. 489-9932. Tyler and Allen,**  
**rock and roll. Thursday: Friday:**  
**Second Shift, contemporary.**  
**Saturday: The Shoney's Karaoke**  
**entertainment. Tuesday: live music,**  
**Wednesday, call club for information.**

**Carnel Highland Golf and Tennis**  
**Resort, 14855 Pennington Drive,**  
**Rancho Pennington. 677-2200. Rick**  
**Knoxham, easy listening music,**  
**performed on the piano. 11 a.m. to**  
**2 p.m., Sunday.**

**Coyote Bar, 500 Carlsbad Village**  
**Drive, Carlsbad. 729-4895. Karaoke**  
**entertainment. Thursday: live big**  
**band music. 5 p.m. to 9 p.m., Friday.**  
**the 1st James Vindale Rockers, rock**  
**and roll. 5 p.m. to 9 p.m., Saturday. New**  
**and jazz. 8 p.m. to 9 p.m., Sunday: live**  
**music. 5 p.m. to 9 p.m., Tuesday. Call**  
**club for information. Baby and the**  
**Redskins, vintage blues and rhythm**  
**and blues. Wednesday.**

**The Del Dios Country Store, 20154**  
**Lake Drive, Escondido. 775-1775.**  
**Burns and Brown, country music.**  
**Thursday: Jolliffe and Southern Gold,**  
**country music. 7 p.m. to midnight.**  
**Friday and Saturday: Joel Rene.**

continued from page 90  
 and indeed their "winning" almost became a gesture ("Who was that winner, anyway?").

The musicians who did perform were quite good. And that's not even counting my disappointment that Cindy Lee Berryhill and Daniel Jackson and Mark DeCervo and Avant Garage and Gary Heffern were given short shrift in favor of some guy from that awful Pearl Jam bunch and those guitar heroes Asphalt Ballet, who had the temerity to say that "them whatcha call San Diego muzak suckin' can eat shit." I was non-plussed by the constant refrain of "We owe a lotta this to the Reader and its staff 'cause without 'em..." BLAH BLAH BLAH. As for the length of the show: tolerable, under two minutes and two hours, but My God... Russ T. Nail? I remember when that fool used to open at My Rich Uncle's, the long-deceased comedy club on El Cajon Boulevard.

A photographer/musician friend, who prefers to remain anonymous, had only this to say: "Well, you can't say it isn't San Diego." But, on to atmosphere. Yes, there were a lot of very marketable go-go dancers in Victoria's Secret apparel drinking expensive wine or soda. There were guys I knew in high school saying, "Hey, see, why don't you write as a albino."

Even the goon who sold me a lousy-tasting hot dog said, "Support the music, man."

To quell the Rusty tendencies. There were misused visuals. There was Earl Thomas making a fool of himself doing the frog. There was a trim John Entwistle looking askance at left "Skunk" Baxter ("Blosdy tanks do not know how to comport themselves"). There were a couple of guys playing three-card Monte whom I beat but still received no dough.

There were endless cries of support, support, support and an actual bum who sold me a pencil. There was a beautiful woman I once loved with another guy. There were protesting black guys bitching about no hip-hop awards. And there were questions floating in my skull as to why we have awards shows anyway.

country music, 10:30 a.m. to 1:30 p.m., Sunday. Country Pride, country music. 6 p.m. to 9 p.m., Sunday. acoustic music, open mike and jam, 7 p.m. to 10 p.m., Monday. C.W. Express, country music. 7 p.m., Tuesday. Gary Janner, country, rock, Wednesday.

**The Derby, in the Hilton Hotel,**  
**15577 Jomtien Parkway Boulevard, Del**  
**Mar. 792-5206. Frannie Fox, country**  
**music. 8 p.m. to 1 a.m., Saturday.**

**Doc's Tavern, 12621 Power Road,**  
**Power. 486-4272. Karaoke with Party**  
**Trine. 7:00 p.m., Thursday.**

**Earthquake Cafe, 1020 San Marcos**  
**Boulevard, San Marcos. 471-1222.**  
**The Hot Winds, rock and roll.**  
**Thursday evening.**

**El Camal, 12843 Power Road, Poway.**  
**486-2010. Gigs. Tuesday:**  
**contemporary, oldies, country, and**  
**danceable variety music. Friday: happy**  
**hour live music. Friday and Saturday,**  
**call club for information.**

**El Turito Restaurant & Cantina,**  
**16575 Bernardo Center Drive, Rancho**  
**Bernardo. 485-1905. Miguel Lopez**  
**(on the Paraguanos) Jerry and Felipe**  
**Villalobos perform music from South**  
**America during the Sunday brunch.**

**Fillips's Pista Grande, 218 North El**  
**Camino Real, Escondido. 652-1548.**  
**Peter Popping, instrumental guitar**  
**music, including jazz and classical**  
**music. 6:30 p.m. to 9:30 p.m.,**  
**Thursday.**

**Firebird Lounge, 470 West**  
**Washington Avenue, Escondido.**  
**745-1911. Pauson, Minnow and**  
**Top-40 music. 8:30 p.m. to 1:30 a.m.,**  
**Thursday.**

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**& Saturday,**  
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**Rock 'n' Roll**

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 Dance lessons begin at 7:00 pm - Get there early & enjoy our fabulous Texas  
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 Live music begins at 8:30 pm.  
 September 3 - THE SAVERY BROTHERS

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 Happy Hour Mexican Buffet Fiesta 7-9 pm  
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**THE FABULOUS**  
**MAR DELS**  
 Saturday, August 29  
 Music begins at 9 pm

**JAZZ NITE - BILL MACPHERSON AND THE THIRD BEAT**  
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READER'S GUIDE TO **THE MUSIC SCENE**

6 p.m. to 8 p.m. Wednesday and Thursday in the Toulon Restaurant. Randy Borchert, piano variety. 8:30 p.m. to 11 p.m. Friday and Saturday.

**Ireland's Own**, 636 First Street, Encinitas. 944-0213. Live music. Thursday through Saturday. Call club for information.

**Joe Jay's Coffeehouse**, 14747 Pomerado Road, Poway. 748-2818. Open mike. Thursday. Doug McIlwain, folk, reggae, and blues music. Friday. Spire Change. Traditional music. Saturday. Jeff Lee hosts open mike beginning at 7:30 p.m. Sunday.

**Jelly Burger/Denver**, 1900 North Harbor Drive, Oceanside. 722-1831. Chuckie Shewalter, comedy and music. Thursday through Saturday.

**Kirk's Cafe**, 213 15th Street, Del Mar. 681-1001. Live classical guitar music. 8:30 p.m. to 8:30 p.m. Friday. Solo acoustic guitar music. Saturday.

**La Casa Restaurant and Spa**, Costa Del Mar Road, Carlsbad. 438-9111. In the Tournament of Champions Lounge. The Big Dots, vintage rock and roll. Thursday. The Hit Men, rhythm and blues. Friday. Perfect Balance, contemporary and Dr. Fredgold and the Intenars of Love, vintage rhythm and blues. Saturday. Dr. Fredgold and the Intenars of Love, vintage rhythm and blues. Sunday.

**La Hacienda Nightclub**, 300 Douglas Drive, Oceanside. 757-8041. Able Quinton y San Luciano, cumbia and norteño music, with guests. Thursday through Sunday. Calle Doble, salsa dance music. 9 p.m. to 2 a.m. Wednesday.

**La Paloma Theater**, 471 First Street, Encinitas. 436-7669. Chant Gang, rock and roll. Sunday night.

**Leo's Little Bit of Country**, 600 West San Marcos Boulevard, San Marcos. 744-4120. Chae Carroll and the Dungen Band, country. Wednesday through Sunday (jam session). Sunday's Red Lane and House, country music. Tuesday evening and beginning at 4 p.m. on Sunday.

**The Memphis Calabash**, 214 East Second Avenue, Escondido. 489-8989. Singsongers' Showcase. Thursday. Ray Jones, variety music. 8:30 p.m. Friday. D.L. White, blues music. 9 p.m. Saturday. Sunday. Live music. 5 p.m. to 11 p.m. Sunday. Open mike. Monday. Live acoustic music. One 7:30 p.m. to 11 p.m. Tuesday. Folk. Wednesday. 7:30 p.m. to 11 p.m. Wednesday.

**Millie Fleurs**, 6009 Potosi Delicias, San Juan. 724-7804. Scott Smith, jazz and contemporary. 8 p.m. Wednesday. Wednesday through Saturday.

**Miracle's Cafe**, 1953 San Elijo Avenue, Cardiff. 943-7824. Eric Keating. Live music. Tuesday. 8:30 p.m. to 10:30 p.m. Saturday. Open mike. Thursday. Tuesday. Hosted by White. White night with Eric Keating begins at 6:30 p.m. to 10:30 p.m. Wednesday. Live music. Friday evening and Sunday morning. Call club for information.

**The Mission Inn**, 502 East Mission Road, San Marcos. 471-2939. Zachary Smith, vintage rock and roll. Friday and Saturday. Janet and Off the Interiors, contemporary music. Monday. Thursday. Tami Thomas and Her. Friday. Thursday. Vintage, swing, and big band jazz. 7:30 p.m. to 11:30 p.m. Wednesday. Dance lessons are offered from 6:30 p.m. to 8:30 p.m. Thursday and Friday. With the North County Swing Club.

## Transpiration Man



James Brown

### PREVIEW

I am a little Jewish girl, and I love James Brown. Rationally, intellectually, I can tell you all the reasons I should, but emotionally, even physically, I cannot resist a good Brown grunt-and-groove.

James Brown, Jr., was abandoned by his parents and rescued by an aunt who raised him on gospel music in a whitehouse. He spent his teen years in a Georgia reform school, where he met Johnny Terry, a fellow inmate, and formed a gospel group. In 1951, James was 18, and he met Bobby Byrd in a baseball game. Byrd's Institute vs. Toccoa High School. In 1952, Brown left the reformatory and immediately formed a group with Byrd and the recently released Terry. The Gospel Starlighters, as they were known, soon mutated into a vocal R&B group called the Avons. One year later, the band had instruments and a new name—the Flames.

**Mr. Brown is sweaty; all the creases are gone from his suit, the coiffed hair is asunder, the floor slippery from his drip...**

made him the natural leader. Then they got a lucky break onstage, during one of Little Richard's intermissions at a dramatic theater in Toccoa, Georgia. Next thing they knew the Flames had a manager (Little Richard's), and Brown had a spunk'ed new look.

Later that year the band signed to King Records on the strength of "Please" and a new song they had cooked up, "Good Good Lovin'." "complete with a baseball dance routine. JB and the Famous Flames started touring constantly. Then in '57, when Little Richard found religion, the band was called in to replace

continued on following page

**James Brown**  
 Ace Brown Concert Grounds, Camp Pendleton  
 Saturday, August 29

READER'S GUIDE TO **THE MUSIC SCENE**

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 Little Richard's tour dates. The Flames' next song, "Try Me," went to number one on the R&B charts.

James Brown started recording songs he'd written in 1964, and music history got a new dose of wild, unimpaired rhythm. The first versions of "I Got You," "It's a Man's Man's Man's World" (that initial BOOM, and then the strings, and then Brown's hot "I sweat voice"), and "Out of Sight" were recorded right after Marvin and Maceo Parker jumped on the band bus. (James had already abandoned the bus for his own airplane.)

The bright lights called JB. He made TV appearances and movies, playing Mr. James Brown, of course. Ski Purry's Swiss Chalet concert scene (Frankie Avalon and Debra Collins in drag) was probably the most "African-American culture" middle-America teenyboppers had ever seen. Then there was *The T.A.M.I. Show*, where Brown and band blew the awestruck Rolling Stones off the stage.

Nineteen sixty-five. The year my hippie parents met and married and JB's *Pure Dynamite* album's liner notes boasted that in any given 30-day period James would wear 120 freshly laundered suits, more than 30 pairs of new shoes, and lose up to seven pounds on each performance. It was at this time he had the serious cape-action-things going on the collapse-re-eruption routine. Visualize it—"Papa's Got a Brand New Bag" starts its 20-minute live version. JB and the band have been playing for a couple of hours. Mr. Brown is sweaty: all the creases are gone from his suit, the coiffed hair is asunder, the floor slippery from his drip, and the man continues to belt it out—at least that's what we think.

He's fallen down, passed out, at the foot of the stage when a JB comes and covers him with a brightly colored cape to blouse him off the stage—but—Wait! A Minute! Brown gets up, tones that cape, and begins to dance, convulse, scuttle, and shake till his knees are bloody, and then he does it all over again. And again.

The month and year I was born—July 1967—was JB's most creative. "Cold Sweat" was like nothing else before it, and he left the music community completely in awe. The recipe for this all-out hell-fire of a song? Just rhythm, little chord changes, and blasts of horn blown at alternating intervals with Brown's famous shrieks. This was the summer that (the) one Rocking was turning on the hipsters at the Monterey Pop Festival. But, strangely enough, James Brown, with this crazy new tune called "Cold Sweat" on the charts, was playing "That's Life," in Vegas. Vegas.

Following Martin Luther King's assassination, Brown used his popularity within the African-American community to calm destruction by broadcasting his Boston Garden concert live on PBS stations across the country. Two months later Brown recorded "Say It Loud, I'm Black and I'm Proud"—his first unambiguous "political" song. (With a bunch of white and Asian kids singing the chorus on the 1968 recording.) People loved it. But James Brown didn't have a sophisticated philosophy or a political agenda. Militant African-American leaders felt Brown was working for the establishment. (Just three years after he recorded "Proud," James Brown was campaigning for Richard Milhous Nixon.)

James Brown was 40, and a new era was being issued in, whether he liked it or not. Most of the band left. Particularly bruising to Brown's career and ego was the departure of Maceo Parker, whose horns had become a signature staple to the JB sound. The new band was called many things at first—the New Breed, the Pacetters, and back to the old standard, the JB's. The band, eight Cincinnati teenagers, had grown up on James Brown records. Booty Collins and his lesser-known guitarist brother Phelps were central to this new configuration. This new band put out one of James Brown's best-known hits, "Sex Machine," and it was the culmination of everything that had come before. "Funk," the music, really evolved from life on the road with the JB's ("funk" was slang for the stretch of sex).

On my fourth birthday (I remember it like it was yesterday)—ice cream, balloons, "Hot Pants" playing on my Barbie turntable, James Brown signed a huge deal with Polydor. He'd finally gotten out of his King contract and had more power than most artists, black or white.

But by 1975 Brown's commercial success was over. JB

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**Monterey Bay Cantors**, 1325 Harbor Drive North, Oceanside. 722-3474. Karaoke entertainment hosted by Diane D'Aubrey. 8 p.m. to closing. Thursday through Saturday and 4 p.m. to 10 p.m. Sunday.

**Oakvale Lodge**, 14900 Oakvale Road, Escondido. 749-3181. Karaoke, country. 7 p.m. to 11 p.m. Thursday. 8 p.m. to midnight Friday and Saturday and 4 p.m. Sunday (jam session).

**Pacific Del Mar Restaurant**, 1555 Camino Del Mar, Del Mar. 761-0476. Harvey and 2nd St. live, with classics off the '50s and '60s. 8 p.m. to midnight. Friday and Saturday.

**Pala Mesa Ranch**, 2001 Old Highway 395, Fallbrook. 728-5881. Greg Hartline, contemporary, oldies, country, and danceable variety music. 8 p.m. to midnight Thursday and 9 p.m. to 1 a.m. Friday and Saturday.

**Paradise Grill**, 1476 Escondido Boulevard, Escondido. 943-9907. Candy Kane, blues music. 9 p.m. Saturday.

**The Pomerado Club at the Big Stone**, 748-1135. The Big Stone Band, country music. Thursday. The Savory Brothers, country music. Friday and Saturday. Prairie Fire, country music. Sunday. Live country music. Tuesday and Wednesday. Call club for information.

**Pondicherry Restaurant**, 1673 Coast Boulevard, Del Mar. 735-9443. Todd McAdams: popular favorites from the '60s to the '80s performed on acoustic guitar. 8:30 p.m. to 12:30 a.m. Friday and Saturday.

**Pondicherry's**, 125 West Grand Avenue, Escondido. 739-1298. Live rock and roll nightly. Call club for information.

**Poway Music Company**, 1375 Poway Road, Poway. 742-7200. Messinger, rock and roll. Thursday through Saturday.

**Ralph and Eddie's**, 700 Grand Avenue, Carlsbad. 729-2989. Live music is offered most nights of the week. Call club for information.

**Rancho Bernardo Inn**, 17550 Bernardo Oaks Drive, Rancho Bernardo. 727-2146. David Daniels and Flashback, contemporary. Tuesday through Saturday. Jim Malone and Craig Magnus share the piano bar entertainment that's offered nightly. Call club for information as to who is performing on a given night.

**Red Truckee's Restaurant**, 550 Via de la Valle, Solana Beach. 755-6000. John LaBau, piano variety. Beginning at 7:30 p.m. Wednesday through Saturday.

**The Sand Bar and Restaurant**, 3878 Carlsbad Boulevard, Carlsbad. 729-3170. Big Bang, rock and roll. 9 p.m. Thursday. Red Truckee, rock and roll. 9 p.m. Friday and Saturday. Chubb, reggae. Tuesday.

**Sandy's 581 Wendover Avenue**, Encinitas. 652-8001. Two O'Clock Jump, jazz, rhythm and blues and swing music. Friday. Terry McCann (solo) hosts a jam session at 5:30 p.m. from 7 p.m. to 11 p.m. Karaoke singing. Tuesday, Thursday, and Saturday. Chae Be-Boys, blues, rhythm and blues, and other types of music. Wednesday.

**San Luis Rey Dunes Golf and Tennis Resort and Country Club**, 31474 Golf Club Drive, Bonita. 754-7342. The Chicago, Oxford, Jan, Rod Campbell and the C-Cards. Union, jazz. Dweber McNeil, jazz and rhythm and blues. Hollis Center's. Neon, jazz, and Reggae Smith and the Pined for Love Band, jazz. 3 p.m. to 8 p.m. Sunday.

**Scalini Restaurant**, 7700 Via De La Valle, Del Mar. 949-9994. Joel Nash, contemporary, classical, and pop tunes performed on the piano. Thursday through Saturday.

**JAZZ** weekends at the hyatt islandia

**Friday, August 28**  
 Happy hour on the Islandia Restaurant's outside deck  
**Jaime Moran 4-8pm** Latin Jazz on the Challenger Club deck  
**Deborah Washington 8pm-Midnight** Jazz, Standard, Contemporary in the Challenger Club

**Saturday, August 29**  
**Jaime Moran 1-5pm** Latin Jazz on the pool deck  
**Terra Nova 5-9pm** Popular Jazz & World Rhythm on the water outside the Challenger Club  
**Jazz Barbeque 6-8pm \$9.45** All-you-can-eat "BBQ on the deck!"  
**Deborah Washington 9pm-1am** In the Challenger Club

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Aug. 26 - 29

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# READER'S GUIDE TO THE MUSIC SCENE

**Sunday:** Robin Herold and Blues 90, blues, 9 p.m., Monday: A.1. Crec and His Band, vintage rhythm and blues, Tuesday: Earl Thomas and the Blues Ambassadors, blues and rhythm and blues, Wednesday.

**Dick's Last Resort,** 545 Fourth Avenue, downtown, 231-9100: Private Dancers, jazz, blues, and rock, 8 p.m. to 1 a.m., Wednesday through Friday; the High Society Jazz Band, Dinkeland jazz, Saturday; Fro's Big Band's Preservation Band, New Orleans-style jazz, Sunday; Perfect Balance, variety music, Monday and Tuesday.

**Dunkin',** 425 E. Canal Boulevard, East San Diego, 232-6341: Piano bar; George "Trey" Lee, variety music, 8 p.m. to 1 a.m., Thursday through Sunday.

**The Dueselberry Hotel,** 101 Broadway Circle, downtown, 239-2208: City Cakes, Aubrey Fay, jazz, 5:30 p.m. to 7 p.m., Friday; Faccia de Samba e Salsa, Latin jazz and salsa music, 7 p.m. to 2 a.m., Friday.

**El Rio Pub,** San Diego Marriott Hotel and Marina, 333 West Harbor Drive, downtown, 234-1500: Rock Band, blues, and jazz, 8:30 p.m. to 1:30 a.m., Friday and Saturday.

**The Elbow,** 621 University Avenue, Hillcrest, 295-8382: Bruce LaBelle, current and standards, 9 p.m. Friday; Irene Solerberg, May West-style current tunes, 9 p.m. Saturday.

**For City/Chico Camp,** 2117 Pacific Highway, downtown, 232-0686: The Hard Rock Band, blues and rhythm and blues, 9:30 p.m. to 1:30 a.m., Friday and Saturday.

**Gabe's Cafe,** 3753 India Street, downtown, 265-9249: Blacksmith Union, rock and roll, Thursday; Steve Potts and Gabe's Pops, original acoustic rock and folk music, Friday.

**Green Tapes Restaurant,** 3751 India Street, downtown, 265-0812: Taso and Vasso, Greek folk music, Friday and Saturday.

**The Grill on the Park Restaurant,** 901 Fifth Avenue (at E Street), downtown, 231-0655: Dana Garrett and Ed Thornton, jazz and contemporary music, 8 p.m. to 11 p.m., Wednesday.

**midnight Thursday,** 5:30 p.m. to 7:30 p.m., Monday: A.1. Crec and His Band, vintage rhythm and blues, Tuesday: Earl Thomas and the Blues Ambassadors, blues and rhythm and blues, Wednesday.

**Goodhouse Grill,** 4105 Taylor Street, Old Town, 259-5111: The Latin Soul Band, salsa, cumbia, and others, Thursday through Saturday.

**Hausmann's** 4116 Wallace Street, Old Town (on the Bazaar at Midway), 291-4484: Charlie Moore, contemporary, Friday and Saturday.

**Herman Grand Hotel,** 311 Island Avenue, downtown, 544-1886: Blurring the Edges, with Peter Sprague and Fred Benedetti, jazz-classical music fusion, 8:30 p.m., Friday and Saturday.

**Humphrey's** 425 E. Canal Boulevard, East San Diego, 232-6341: Piano bar; George "Trey" Lee, variety music, 8 p.m. to 1 a.m., Thursday through Sunday.

**The Dueselberry Hotel,** 101 Broadway Circle, downtown, 239-2208: City Cakes, Aubrey Fay, jazz, 5:30 p.m. to 7 p.m., Friday; Faccia de Samba e Salsa, Latin jazz and salsa music, 7 p.m. to 2 a.m., Friday.

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**Gabe's Cafe,** 3753 India Street, downtown, 265-9249: Blacksmith Union, rock and roll, Thursday; Steve Potts and Gabe's Pops, original acoustic rock and folk music, Friday.

**Green Tapes Restaurant,** 3751 India Street, downtown, 265-0812: Taso and Vasso, Greek folk music, Friday and Saturday.

**The Grill on the Park Restaurant,** 901 Fifth Avenue (at E Street), downtown, 231-0655: Dana Garrett and Ed Thornton, jazz and contemporary music, 8 p.m. to 11 p.m., Wednesday.

**midnight Thursday,** 5:30 p.m. to 7:30 p.m., Monday: A.1. Crec and His Band, vintage rhythm and blues, Tuesday: Earl Thomas and the Blues Ambassadors, blues and rhythm and blues, Wednesday.

**Goodhouse Grill,** 4105 Taylor Street, Old Town, 259-5111: The Latin Soul Band, salsa, cumbia, and others, Thursday through Saturday.

**Hausmann's** 4116 Wallace Street, Old Town (on the Bazaar at Midway), 291-4484: Charlie Moore, contemporary, Friday and Saturday.

**Herman Grand Hotel,** 311 Island Avenue, downtown, 544-1886: Blurring the Edges, with Peter Sprague and Fred Benedetti, jazz-classical music fusion, 8:30 p.m., Friday and Saturday.

**Humphrey's** 425 E. Canal Boulevard, East San Diego, 232-6341: Piano bar; George "Trey" Lee, variety music, 8 p.m. to 1 a.m., Thursday through Sunday.

**The Dueselberry Hotel,** 101 Broadway Circle, downtown, 239-2208: City Cakes, Aubrey Fay, jazz, 5:30 p.m. to 7 p.m., Friday; Faccia de Samba e Salsa, Latin jazz and salsa music, 7 p.m. to 2 a.m., Friday.

**El Rio Pub,** San Diego Marriott Hotel and Marina, 333 West Harbor Drive, downtown, 234-1500: Rock Band, blues, and jazz, 8:30 p.m. to 1:30 a.m., Friday and Saturday.

**The Elbow,** 621 University Avenue, Hillcrest, 295-8382: Bruce LaBelle, current and standards, 9 p.m. Friday; Irene Solerberg, May West-style current tunes, 9 p.m. Saturday.

**For City/Chico Camp,** 2117 Pacific Highway, downtown, 232-0686: The Hard Rock Band, blues and rhythm and blues, 9:30 p.m. to 1:30 a.m., Friday and Saturday.

**Gabe's Cafe,** 3753 India Street, downtown, 265-9249: Blacksmith Union, rock and roll, Thursday; Steve Potts and Gabe's Pops, original acoustic rock and folk music, Friday.

**O'Hanry's,** 2457 San Diego Avenue, North Heights, 284-7746: Nighttime, rock and roll, Friday and Saturday; Tony Cammisa, Irish and folk music, Tuesday.

**Pan Pacific Hotel,** 600 West Broadway, downtown, 239-4300: In the Atmosphere: Barry Leitch, piano variety, 7 p.m. to 9 p.m., Wednesday and Thursday and 7 p.m. to 11 p.m., Friday; piano music, is also offered 7 p.m. to 9 p.m., Monday and Tuesday, 5 p.m. to 11 p.m., Friday and Saturday; and 11 a.m. to 1 p.m., Sunday; call club for information.

**Pete Time Cafe,** 141 University Avenue, Hillcrest, 292-2423: Live music, 7:30 p.m. to 9:30 p.m., Saturday; call club for information.

**Patrick's** 418 E. Street, downtown, 233-3077: Fro's Big Band's Preservation Band, New Orleans-style jazz, with guest vocalists, early evening, Wednesday and Thursday; Bad Dog, blues and rhythm and blues, Friday; the Cracker Kings, rock, rhythm and blues, Saturday and Sunday; acoustic entertainment, Monday live music, Tuesday; call club for information.

**Pharos** 436 E. Canal Boulevard, East San Diego, 234-6802: Live music, Thursday through Saturday; call club for information.

**Princess of Wales British Pub and Restaurant,** 1461 India Street, downtown, 239-1417: Judy Aron and Karla Manna, jazz and contemporary music, 7:30 p.m., Thursday; Willie Fabel, variety music, Wednesday and Friday; Trevor Clarke, traditional English and American music, Saturday; Sunday.

**Rancho Hotel Bar/Bistro,** 600 K Street, downtown, 234-1514: Judy Aron and Karla Manna, jazz and contemporary music, 7:30 p.m., Thursday; Willie Fabel, variety music, Wednesday and Friday; Trevor Clarke, traditional English and American music, Saturday; Sunday.

**Reidy's Irish Pub and Restaurant,** 1461 India Street, downtown, 239-1417: Judy Aron and Karla Manna, jazz and contemporary music, 7:30 p.m., Thursday; Willie Fabel, variety music, Wednesday and Friday; Trevor Clarke, traditional English and American music, Saturday; Sunday.

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# READER'S GUIDE TO THE MUSIC SCENE

**The Trojan House,** 6179 University Avenue, College Area, at College and University avenues, 582-1670: Karaoke entertainment, Thursday; 104, rock and roll, Friday through Sunday.

**Taka Man's,** 2551 University Avenue, North Park, 259-9426: Live rock and roll, 7 p.m. to 11 p.m., Friday and Saturday; call club for information; Karaoke singing with Rick Gaudin, 9 p.m., Sunday and Wednesday; The High Society Jazz Band performs Downtown and University at 5:30 p.m., Friday.

**The Chancel House,** 566 Murray Avenue, Hillcrest, 292-2423: Live music, 7:30 p.m. to 9:30 p.m., Saturday; call club for information.

**Scapellato Garden Cafe,** San Diego Museum of Art, 1430 E. Prado, Balboa Park, 232-7811: Bob Hamilton, jazz piano, noon to 3 p.m., Saturday, and 2 p.m. to 4 p.m., Sunday.

**Shoreline Harbor Island Inn,** 1380 Harbor Island Drive, Harbor Island, 291-4486: Barbara Banks, piano; Roberto Valdez, classic and European music; piano and violin, 8 p.m. to 10 p.m., Saturday night.

**The U.S. Great Hall,** 126 Broadway, downtown, 232-8313: Lounge Jack Pollack, jazz standards on the piano, 7 p.m. to 8 p.m., Friday; the Nutty Buddies, vintage jazz and swing, 8 p.m. to 1 a.m., Friday; Mike Vail and Equinox, with vocalists Coral Pearl, 8 p.m. to midnight, Saturday the Shadowsingers, country music, 8:30 p.m., Tuesday.

**The Crown Room Cocktail Lounge,** 840 Broadway, Hillcrest, 291-4486: Judy Aron and Karla Manna, jazz and contemporary music, 7 p.m. to 11 p.m., Friday and Saturday; with Tony Washington on Friday and Saturday.

**De Oro Music Company,** 9242 Campo Road, Casa de Oro, 468-9914: Featuring folk, rock and roll, 9 p.m. to 1 a.m., Friday and Saturday.

**Dick's Horseshoe Lounge,** 7064 Broadway, Lemon Grove, 468-4344: The Gringos, rock and roll; Thursday through Saturday; Karaoke singing, Wednesday and Sunday.

**Don's Lido,** 1181 East Main Street, El Cajon, 442-6234: Jerry Burdick, contemporary variety, rock, rhythm and blues, Saturday; Burning Bridges, world beat music, Wednesday.

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**ELARIO'S** Wine Shop, 10000 La Jolla Village Drive, San Diego, 455-0541

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When they'd walk away doubled over in hysterics. For weeks, I sat in the back of the classroom with that head propped into my hand. The girl I liked kept laughing. Time she looked over at me were humiliating times.

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n. All in all I spent  
y to pay back the  
Now, I leave well



Have you ever done something with your hair that you regretted?



JENNY SIEGEL  
Account Executive

**Serra Mesa**  
I never liked my hair. It's thin and wimpy. There's not much I can do with it, so I keep it short. When I had a permanent, it looked too soft—like a wig. One night I was watching TV, kind of bored with life, and one of those hair commercials came on. One of those "It's better, only better!" So like a fool, I washed right out and bought some hair color. It was only supposed to be for highlights. My hair must be really sensitive to peroxide, because I earned a hideous shade of orange. I screamed, then I called the number on the box. I tried a few drops of glop and goo on it to ease the damage. Uh-uh. It took a

professional florist to get it looking normal again. All in all I spent enough money to pay back the financial debt. Now, I leave well enough alone.

**NANNY/HOUSEKEEPER.** Grandmother in knowledge, experience. Studying Rishy Yoga. Seeking rich family to love, look for care for education. Live in \$1500 w/mo. 260-1539.

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**PARENT SUPPORT GROUPS:** Grandparents Raising Children, 220-344.

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## Field Test

36) color  
19) purple  
2) you  
12) man  
19) Christmas  
1) person  
23) today  
29) winter  
27) hour  
38) orange  
26) birthday  
17) autumn  
41) mouth  
31) yellow  
9) woman

25) Wednesday

13

Feature Syndicate

nts, 12 were correct.  
are:  
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San Diego  
Patrick, San Diego  
Jewicz, El Cajon  
J. Ramona

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*Andy Mirabelli and Morgan Wonderly*

**Andy:** One of the nice things about Phone Matches is you know pretty much where each other stands and there's no game playing since the purpose is clear.

*Morgan:* We discovered we both have a lot in common like: fine dining, travel, and being entrepreneurs. We found we can even work together. I started doing the design work in Andy's custom aircraft interior business at Ramona airport.

*Andy:* Morgan's ad was the best by far. It was well thought out. She was clear about what she wanted, and described herself well.

**Morgan:** I received 108 responses. Andy was the 20th guy I met. After our first date I wasn't interested in meeting anyone else.

**Andy:** For our first date we met at Top of the Cove for dinner then went for a long walk at the Cove and talked. We ended the evening at the Marine Room with a glass of wine. She was gorgeous and we hit it off, so I figured we should set another date.

*Morgan:* When I arrived at the Top of the Cove, I walked right past him, sitting alone at a table. I didn't think it was him because I didn't expect him to be so good looking. He hadn't mentioned anything about his looks over the phone.

**Morgan:** It's a lot of fun traveling together, mixing business with pleasure. We intend to do more of that in the future. We're thankful the Reader provided us with the most direct and enjoyable way to find the quality relationship we both wanted.

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**ACTIVE**, blue-eyed blonde with bright, feminine, free spirit, curious, growing. Enjoys learning, and stimulating, positive, intelligent, urban, positive, fit, evolving, sharing who's a mentor/student.

**gan Wonderl**  
One of the nice things about  
where each other stands and  
is clear.

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right in with what I needed in my business. Shortly after we met we traveled to Hawaii together where Morgan and I met with clients and confirmed a major restoration project. Morgan handled the whole thing. I just showed up and enjoyed the scenery. Morgan's design work and presentation closed the deal.

*Morgan:* It's a lot of fun traveling together, mixing business with pleasure. We intend to do more of that in the future. We're thankful Reader provided us with the most direct and enjoyable way to find the quality relationships both wanted.

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**VIVID, HYPERSHIFT**, rugged, committal, energetic, active, fun, free, and new experiences, lady. Seeking active male, 30-40, 5'6", 120 lbs. (9/22) 12-13-89

**CHRISTIAN, 26**, Puerto Rican, friendly, outgoing, humorous, enjoys cooking to give, doing out, convenient place, fun, fun, romantic, easy, seeking male, 30-40, 5'6", 120 lbs. (9/22) 12-13-89

**WANTED**, tall, slim, good looking, white male, active, attractive, fun, loving, outgoing, 40-45, 5'6", 120 lbs. (9/22) 12-13-89

**HUNGUASSATI/ACTIVE**, built, 5'4", 120 lbs. (9/22) 12-13-89

**ADULT**, 30-40, 5'6", 120 lbs. (9/22) 12-13-89

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# **HOW TO RESPOND TO PHONE MATCHES** **1-900-844-6282** 98c/minute, \$1.98 first minute **FROM OUTSIDE SAN DIEGO COUNTY CALL 1-900-454-3370 (\$1.49/minute)**

**LIVING FUN**, outgoing, lady, seeks nonchalant, gentleman, 30-40, 5'6", 120 lbs. (9/22) 12-13-89

**WANTED**, tall, slim, good looking, white male, active, attractive, fun, loving, outgoing, 40-45, 5'6", 120 lbs. (9/22) 12-13-89

**HUNGUASSATI/ACTIVE**, built, 5'4", 120 lbs. (9/22) 12-13-89

**ADULT**, 30-40, 5'6", 120 lbs. (9/22) 12-13-89

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**WHITE MALE**, 45, 5'11 1/2", 170 lbs. (9/22) 12-13-89

**ADULT**, 30-40, 5'6", 120 lbs. (9/22) 12-13-89

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**DO YOU APPRECIATE** the life and love in the city? 9/22/89 12-13-89

**ADULT**, 30-40, 5'6", 120 lbs. (9/22) 12-13-89

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**COMMUNICATION, SHARING, support** 9/22/89 12-13-89

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**SINGLE WHITE FEMALE**, 40, 5'6", 120 lbs. (9/22) 12-13-89

**ADULT**, 30-40, 5'6", 120 lbs. (9/22) 12-13-89

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**BLACK FEMALE**, 28-32, with brains, beautiful, outgoing, seeks intelligent, active, fun, 30-40, 5'6", 120 lbs. (9/22) 12-13-89

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**ADULT**, 30-40, 5'6", 120 lbs. (9/22) 12-13-89

**ALL AMERICAN**, 30-35, 5'6", 120 lbs. (9/22) 12-13-89

**ADULT**, 30-40, 5'6", 120 lbs. (9/22) 12-13-89

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**WANTS:** 1990s, 1970s, 1960s, 1950s, 1940s, 1930s, 1920s, 1910s, 1900s, 1890s, 1880s, 1870s, 1860s, 1850s, 1840s, 1830s, 1820s, 1810s, 1800s, 1790s, 1780s, 1770s, 1760s, 1750s, 1740s, 1730s, 1720s, 1710s, 1700s, 1690s, 1680s, 1670s, 1660s, 1650s, 1640s, 1630s, 1620s, 1610s, 1600s, 1590s, 1580s, 1570s, 1560s, 1550s, 1540s, 1530s, 1520s, 1510s, 1500s, 1490s, 1480s, 1470s, 1460s, 1450s, 1440s, 1430s, 1420s, 1410s, 1400s, 1390s, 1380s, 1370s, 1360s, 1350s, 1340s, 1330s, 1320s, 1310s, 1300s, 1290s, 1280s, 1270s, 1260s, 1250s, 1240s, 1230s, 1220s, 1210s, 1200s, 1190s, 1180s, 1170s, 1160s, 1150s, 1140s, 1130s, 1120s, 1110s, 1100s, 1090s, 1080s, 1070s, 1060s, 1050s, 1040s, 1030s, 1020s, 1010s, 1000s, 990s, 980s, 970s, 960s, 950s, 940s, 930s, 920s, 910s, 900s, 890s, 880s, 870s, 860s, 850s, 840s, 830s, 820s, 810s, 800s, 790s, 780s, 770s, 760s, 750s, 740s, 730s, 720s, 710s, 700s, 690s, 680s, 670s, 660s, 650s, 640s, 630s, 620s, 610s, 600s, 590s, 580s, 570s, 560s, 550s, 540s, 530s, 520s, 510s, 500s, 490s, 480s, 470s, 460s, 450s, 440s, 430s, 420s, 410s, 400s, 390s, 380s, 370s, 360s, 350s, 340s, 330s, 320s, 310s, 300s, 290s, 280s, 270s, 260s, 250s, 240s, 230s, 220s, 210s, 200s, 190s, 180s, 170s, 160s, 150s, 140s, 130s, 120s, 110s, 100s, 90s, 80s, 70s, 60s, 50s, 40s, 30s, 20s, 10s, 0s, 1999s, 1998s, 1997s, 1996s, 1995s, 1994s, 1993s, 1992s, 1991s, 1990s, 1989s, 1988s, 1987s, 1986s, 1985s, 1984s, 1983s, 1982s, 1981s, 1980s, 1979s, 1978s, 1977s, 1976s, 1975s, 1974s, 1973s, 1972s, 1971s, 1970s, 1969s, 1968s, 1967s, 1966s, 1965s, 1964s, 1963s, 1962s, 1961s, 1960s, 1959s, 1958s, 1957s, 1956s, 1955s, 1954s, 1953s, 1952s, 1951s, 1950s, 1949s, 1948s, 1947s, 1946s, 1945s, 1944s, 1943s, 1942s, 1941s, 1940s, 1939s, 1938s, 1937s, 1936s, 1935s, 1934s, 1933s, 1932s, 1931s, 1930s, 1929s, 1928s, 1927s, 1926s, 1925s, 1924s, 1923s, 1922s, 1921s, 1920s, 1919s, 1918s, 1917s, 1916s, 1915s, 1914s, 1913s, 1912s, 1911s, 1910s, 1909s, 1908s, 1907s, 1906s, 1905s, 1904s, 1903s, 1902s, 1901s, 1900s, 1899s, 1898s, 1897s, 1896s, 1895s, 1894s, 1893s, 1892s, 1891s, 1890s, 1889s, 1888s, 1887s, 1886s, 1885s, 1884s, 1883s, 1882s, 1881s, 1880s, 1879s, 1878s, 1877s, 1876s, 1875s, 1874s, 1873s, 1872s, 1871s, 1870s, 1869s, 1868s, 1867s, 1866s, 1865s, 1864s, 1863s, 1862s, 1861s, 1860s, 1859s, 1858s, 1857s, 1856s, 1855s, 1854s, 1853s, 1852s, 1851s, 1850s, 1849s, 1848s, 1847s, 1846s, 1845s, 1844s, 1843s, 1842s, 1841s, 1840s, 1839s, 1838s, 1837s, 1836s, 1835s, 1834s, 1833s, 1832s, 1831s, 1830s, 1829s, 1828s, 1827s, 1826s, 1825s, 1824s, 1823s, 1822s, 1821s, 1820s, 1819s, 1818s, 1817s, 1816s, 1815s, 1814s, 1813s, 1812s, 1811s, 1810s, 1809s, 1808s, 1807s, 1806s, 1805s, 1804s, 1803s, 1802s, 1801s, 1800s, 1799s, 1798s, 1797s, 1796s, 1795s, 1794s, 1793s, 1792s, 1791s, 1790s, 1789s, 1788s, 1787s, 1786s, 1785s, 1784s, 1783s, 1782s, 1781s, 1780s, 1779s, 1778s, 1777s, 1776s, 1775s, 1774s, 1773s, 1772s, 1771s, 1770s, 1769s, 1768s, 1767s, 1766s, 1765s, 1764s, 1763s, 1762s, 1761s, 1760s, 1759s, 1758s, 1757s, 1756s, 1755s, 1754s, 1753s, 1752s, 1751s, 1750s, 1749s, 1748s, 1747s, 1746s, 1745s, 1744s, 1743s, 1742s, 1741s, 1740s, 1739s, 1738s, 1737s, 1736s, 1735s, 1734s, 1733s, 1732s, 1731s, 1730s, 1729s, 1728s, 1727s, 1726s, 1725s, 1724s, 1723s, 1722s, 1721s, 1720s, 1719s, 1718s, 1717s, 1716s, 1715s, 1714s, 1713s, 1712s, 1711s, 1710s, 1709s, 1708s, 1707s, 1706s, 1705s, 1704s, 1703s, 1702s, 1701s, 1700s, 1699s, 1698s, 1697s, 1696s, 1695s, 1694s, 1693s, 1692s, 1691s, 1690s, 1689s, 1688s, 1687s, 1686s, 1685s, 1684s, 1683s, 1682s, 1681s, 1680s, 1679s, 1678s, 1677s, 1676s, 1675s, 1674s, 1673s, 1672s, 1671s, 1670s, 1669s, 1668s, 1667s, 1666s, 1665s, 1664s, 1663s, 1662s, 1661s, 1660s, 1659s, 1658s, 1657s, 1656s, 1655s, 1654s, 1653s, 1652s, 1651s, 1650s, 1649s, 1648s, 1647s, 1646s, 1645s, 1644s, 1643s, 1642s, 1641s, 1640s, 1639s, 1638s, 1637s, 1636s, 1635s, 1634s, 1633s, 1632s, 1631s, 1630s, 1629s, 1628s, 1627s, 1626s, 1625s, 1624s, 1623s, 1622s, 1621s, 1620s, 1619s, 1618s, 1617s, 1616s, 1615s, 1614s, 1613s, 1612s, 1611s, 1610s, 1609s, 1608s, 1607s, 1606s, 1605s, 1604s, 1603s, 1602s, 1601s, 1600s, 1599

**CABINET**, beautiful, sumptuous look, 44" W (across side) is gingerbread carvings, must custom made for \$5000, each—291-1600

**SALE:** Saturday 29th, 10am-

**ANTIQUES.** Hand tools, steel wagon, \$95. Large migration chest, \$85. Dump stove, hay rack, \$100. *—Diane*

**CE MANTLE**, solid oak, 100  
5x11 in. 2 1/2 shaves, well care-  
nated margins, very good condi-  
tion. Randoe 441-9925.

**ARE.** Collection of one glass  
pusher, crystal, Hunt items  
plus other pieces. From early  
colonial. 440-7040

**SELECTED ITEMS** from a new sale of Japanese k-heap stuff! 50% off on mostly used clothing too! 692-3535

**LANEUS ANTIQUES** Pk. 4th col. \$300 old silver and

VE

## AUTOMOTIVE

**Warranty and 24Hr Service**  **Suzuki Mazda Hyundai Isuzu Acura Daihatsu Geo** 

Excellent references from our satisfied customers!

**35-point Major Service Special \$65\*** (reg. \$150)

Extra for fuel-injection. Our major tune-up includes:

1. Compression test	9. Gas filter	17. Adjust valves	25. Check for loose or bad headlamps	33. Rotate tires (as needed)
2. Valve adjustment	10. Engine oil	18. Adjust timing	26. Check for loose or bad shocks	34. Check tire pressure
3. Check oil level	11. Check oil filter	19. Check & adjust belt	27. Check clutch	35. Check drive shafts
4. Check & adjust belt	12. Check & adjust fan belt	20. Check & adjust spark	28. Check lights	36. Check steering
5. Check & adjust spark	13. Check & adjust fan belt	21. Check & replace air filter	29. Check for loose or bad suspension	37. Check for loose or bad brakes
6. Check & replace air filter	14. Check & replace fan belt	22. Check & replace oil filter	30. Check for loose or bad steering	38. Check exhaust system
7. Check & replace oil filter	15. Check & replace fan belt	23. Check & replace oil filter	31. Check for loose or bad suspension	39. Check for loose or bad brakes
8. Check & replace fan belt	16. Check & replace fan belt	24. Check & replace oil filter	32. Check for loose or bad suspension	

\*Note: For 6-cylinder car add \$20. Toyota Trucks, add \$30. Daihatsu 1000cc & 4-cylinder pickup, add \$20.

**Minor Tune-Up Special \$25\*** (reg. \$55)

\*See dealer for details. Not available on all models.

**Complete Clutch Job \$165\***

1. Transmission input shaft  
2. Clutch master/slave cylinders  
3. Clutch disc & lever  
4. Check clutch  
5. Road test

1. Transmission input shaft  
2. Clutch master/slave cylinders  
3. Clutch disc & lever  
4. Check clutch  
5. Road test

**Brake Job Special \$39\***

1. Inspect special new pads to install  
2. Install special new pads on wheels  
3. Check oil brake fluid  
4. Complete hydraulic system

1. Inspect special new pads to install  
2. Install special new pads on wheels  
3. Check oil brake fluid  
4. Complete hydraulic system

**Brand new parts. Ask about our special rates for volume overhauls. All our work has a 2-year or 20,000-mile limited warranty. All prices include parts and labor.**

(\*most cars)

**overseas**  
**Automotive Repairs**

Towing and rental car available. Monday-Friday, 7:30 am-6 pm. **Open Saturday**

8008 Miramar Rd. **695-1990**

Offer good through 9/17/92

Call for appointment



















[illegible]

**PORSCHÉ 324**, 1978, transmission in place, missing lead glass, everything in good condition, good tires. **POWERS**, 1978, 1979, 1980, 1981, excellent condition, good tires, a nice car, new parts, running, \$3800.

**PORSCHE 944**, 1983, original owner, 1984, 1985, 1986, 1987, 1988, 1989, upgraded stereo system, rust free, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2

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