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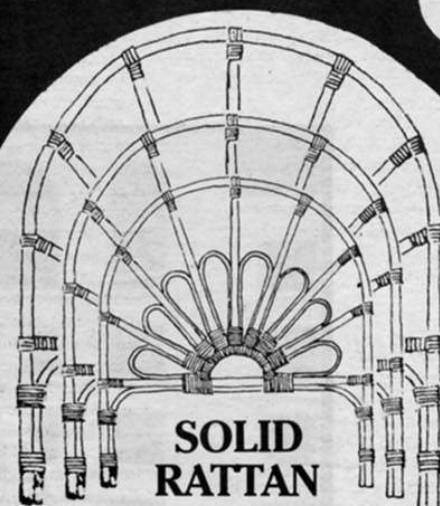
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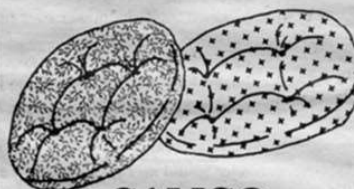
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Tab Hunters

"God is just and fair, and that young man is going to have to account for what he did."

That's what Winnie Smith, who runs God's Extended Hand mission in San Diego, told the Reader after one of her workers ran up a \$1600 tab on her telephone bill. Her plight was described in the May 21 "City Lights" section.

Sister Winnie couldn't have been more correct. Although Pacific Bell originally held the mission accountable for this bill, further investigation has helped us identify the person who made the calls. The debt will be transferred to his name.

We're glad to have helped the mission resolve this situation so that it can devote its time to its true purpose, serving downtown San Diego's poor and homeless. Terry Churchill, area vice president
Pacific Bell

Skunked

After reading the controversy over Bluebird Canyon between Allen Johnson and Alden Barrios ("City Lights," May 28), I would certainly not want to have Mr. Barrios for a neighbor. This guy chases "blue jays" (actually they are scrub jays) off his lawn, which denotes a bad attitude and disposition at the least. It may well be that there were bluebirds (known as Western bluebirds) in the canyon originally, but

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 80803, San Diego, 92138. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

surrounding the area with houses would have ended that quickly enough, although it is possible that an occasional bluebird may still frequent the canyon. Calling it Skunk Hollow is a negative connotation that would suit the mind of someone like Barrios, who clearly sees skunks as also being pests, along with the scrub jays. Mr. Barrios would probably be very unhappy to know that rattlesnakes also live in the canyon, along with dozens of species of wildlife, all of it small in size and having less and less space to live in as every canyon is filled in with houses. I wish Dr. Johnson and his neighbors well in trying to buy and preserve Bluebird Canyon for now and future residents of the area.

Tim Phillips
La Costa

On & On

The rosy picture Leigh Rayner paints in his letter to the editor (May 28) about the legal profession needs to be scrutinized. Undoubtedly, being a lawyer himself, he is in a poor situation judging the profession, because he has not likely been exposed to the same kinds of neglect, incompetence, and abuse that many clients have experienced.

I have been a witness to a number of cases that would make your hair stand on edge, which for space reasons I cannot possibly retell here. How did Mr. Rayner arrive at the conclusion that the vast majority of attorneys are dedicated, hard working, honest, and competent and that those saying otherwise are a "disgruntled" few? Did he take a survey?

As a result of fraudulent action by a general partner, we became involved in litigation. When we finally were forced, because of mounting costs, to give up, we had been through five supposedly reputable law firms, and all they had achieved was to create substantial fees. Fortunately, we were able, through fee arbitration, to recover a considerable part of these. I want to mention here that the arbitrators were very fair. (The arbitration is a procedure of the county bar. It takes considerable knowledge, documentation, and time-consuming preparation to make a successful case.)

One of these attorneys, whose conduct was totally unacceptable, is still being referred today through the bar association to unsuspecting potential clients. Since Mr. Rayner does not seem familiar with the practices of many attorneys, I shall name a few: failure to answer telephone calls; making promises they cannot possibly keep (just in order to be retained); lying to their clients; billing without details; billing for "research," when one might think that this learned person went to law school to be familiar with the law and cases; hiring all kinds of "experts" and doing whatever they can to accumulate additional fees; asking clients to sign an agreement favoring the attorney, without giving the client an opportunity to study it.

All this just scratches the surface. I could go on and on. If Mr. Rayner thinks these are exceptions, he is sadly misinformed. The completely inadequate system of attorney discipline was confirmed this week by the first report released by Professor Fellmeth. Worst of all, the courts often cooperate with the attorneys by granting needless continuances, which generate additional fees. Additionally, no one except the bar itself has any power over the attorneys. In order to be disciplined, an attorney almost has to kill somebody. Nothing less counts for much. To accomplish anything at all, it takes years.

If everything were so great, why would an organization like HALT come into existence? It is badly needed, indeed. The attorney general of the state of California is to be congratulated for appointing Robert C. Fellmeth, director of the USD Legal Clinic, to supervise the state bar and to make recommendations in respect to future handling of discipline. This cries out for a radical change!

I trust that the honest and competent attorneys will back these efforts. A housecleaning is a dire need, and it should help to make the legal profession respectable. This should benefit the public and the profession alike.

Hans Jovishoff
Hillcrest

Erratum

A May 28 "City Lights" photograph was improperly credited. The credit should have read "Photograph by Bill Carman/Courtesy of the Blade/Tribune."

The Reader regrets the error.
— Ed.

Super Bull?

Thanks for the article on Richard Russell ("On Top of the Market," May 21). Now we all know how one can become a multimillionaire in the stock market: not by investing or speculating, but by writing a market newsletter! Reminds me of the old joke, "Those who can't do, teach."

You don't have to be clear and specific; witness Hulbert on Russell. In fact, you can be

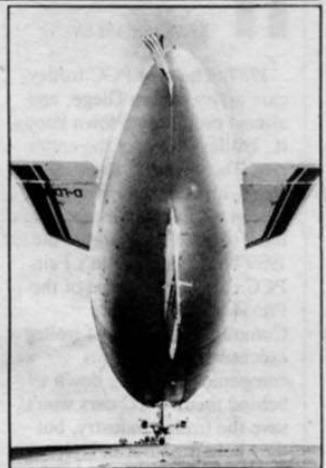
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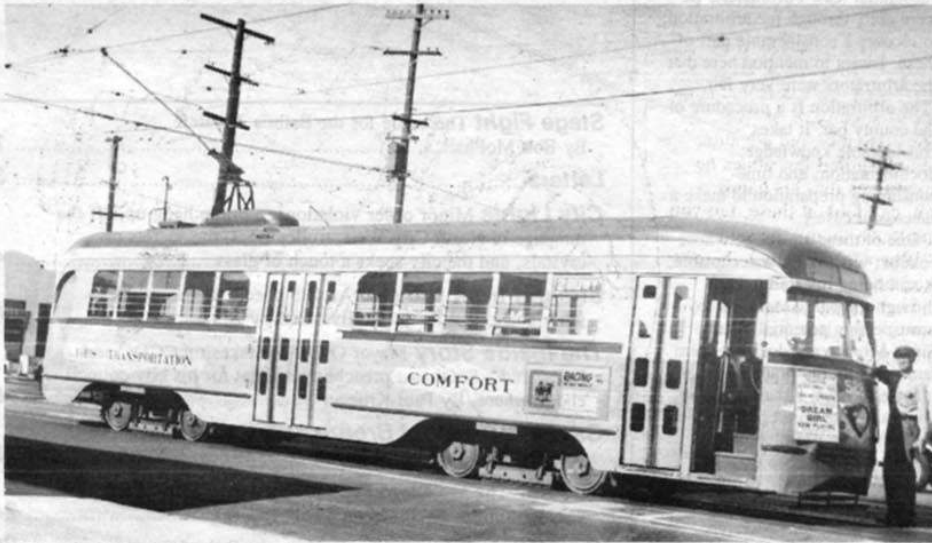
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HELLO, TROLLEY

BY BRAE CANLEN

1937. The new PCC trolley cars arrive in San Diego, and almost everyone in town knows it. Trolleys connect the entire city. The new cars are long and sleek, mirroring the popular design of diners, toasters, and most of what's coming at the 1939 New York World's Fair. PCC cars are the hope of the Presidents Conference Committee, a group of trolley executives who see bus companies barreling down behind them. PCC cars won't save the trolley industry, but they help it go out in style. A few PCC cars will survive into the 1980s, and the citizens of El Paso and San Diego will fight over them.

But for now they are the streamlined wave of the future. They're fast, they're quiet, and the doors open automatically. The cars that go to La Jolla have been outfitted with leather seats stuffed with real horsehair. Before the PCC cars start running, one is parked across from the U.S. Grant Hotel for a two-week exhibit. This same car will leave San Diego, spend



San Diego Transit PCC car, c. 1938

some time in Mexico, and return to town nearly fifty years later. John Spreckels, who owns most of what there is to own in San Diego, has bought twenty-five cars for his transit system. San Diego has become the second city in the nation with PCC cars. Officials from Los Angeles and San Francisco come down to see them. They are jealous.

1948. John Spreckels sells off most of his San Diego interests, including the Hotel del

Coronado. The transit system is sold to a corporation that is buying other street-rail companies in major cities. Many believe that the corporation is controlled by the interests of General Motors, Firestone Tire & Rubber, and Standard Oil. The new owner quickly shows its transportation preference — gas-powered engines and tires — by replacing the electric trolleys with buses the next year. The overhead wire system is dismantled throughout the city. On the first day of bus service, the commuters are enraged. The buses aren't coming every six minutes during rush hour. They fill up quickly because they're smaller than the trolleys. The public becomes accustomed to another setback because of progress.

Some of the PCC trolleys are

scrapped in a Rose Canyon wrecking yard. One is bought by a trolley museum in Perris, California. Another is put on display at the Del Mar Fairgrounds for the next twenty years. When the fairgrounds management wants a new look around Bing Crosby Hall, the trolley is sent to the Perris museum. Twenty trolleys are sold to the city of El Paso.

1952. El Paso starts running its PCC trolleys to the border town of Juárez, Mexico. It becomes the only international trolley line in the United States. Riders sit on benches, which were installed in San Diego as a condition of the sale. U.S. border officials claimed that people can hide smuggled goods in the brown Naugahyde seats.

1974. The El Paso trolley line is disbanded because of a dispute with Juárez officials

over two toll bridges. One of the PCC trolleys is held captive in Juárez, but only for a day. El Paso puts the trolleys into storage for the next eleven years.

1985. The El Paso fire department wants to use the trolley barn for an engine repair shop. El Paso junks five PCC trolley cars and puts the rest up for bid. A San Diego man hears about the sale from the nation-long grapevine of trolley buffs. Lyle Judd, who once raced the trolleys down Thirtieth Street with his hot-rod friends, submits a bid on one PCC car. He and fellow enthusiast Eric Sanders persuade San Diego officials to ask for six more trolleys. An intermunicipal agreement is made: El Paso will give the trolleys to San Diego, which appropriates \$15,000 to move them.

Lyle Judd's \$900 bid is accepted. He goes to El Paso to pick up his trolley, which is the same car that was displayed across from the U.S. Grant. As he is loading the trolley on to a flatbed truck, an El Paso woman drives up and tells him he has no right to take that trolley. Judd shows her his official letter from the El Paso purchasing director. She drives away and comes back with her friends. Judd gets the trolley out of town, but not without some hard feelings. A Save Our Trolleys committee forms in El Paso.

1986. The intermunicipal agreement has been put on hold. The Save Our Trolleys people have taken possession of nine PCC cars. The El Paso purchasing director says they

(continued on page 32)



ILLUSTRATION BY TOM VOSS

CITY HAS NO CASE

BY PAUL KRUEGER

San Diego's public officials love mementos: a bronze plaque celebrating the construction of downtown's city hall adorns one of the building's concrete pillars; politicians proudly drove commemorative railroad stakes into the C Street tracks of the new San Diego trolley system; and sparkling new spades were used to turn the first shovels of dirt at the

bayfront convention center site. Now a city council member wants to spend \$8000 in public funds to build a moisture-proof, humidity-controlled display case to display significant public documents. Perhaps a copy of former mayor Roger Hedgecock's conspiracy and perjury indictment, a piece of the furniture ex-councilman Jess Haro smuggled across the border before he was nabbed by U.S. Customs agents, a tape recording of Bill Mitchell asking his fellow council members where the "11" is on the phone dial so he can ring "911," a pair of round-trip plane tickets commemorating Mayor Maureen O'Connor's East Coast "working vacations."

Just kidding. Councilman Ed

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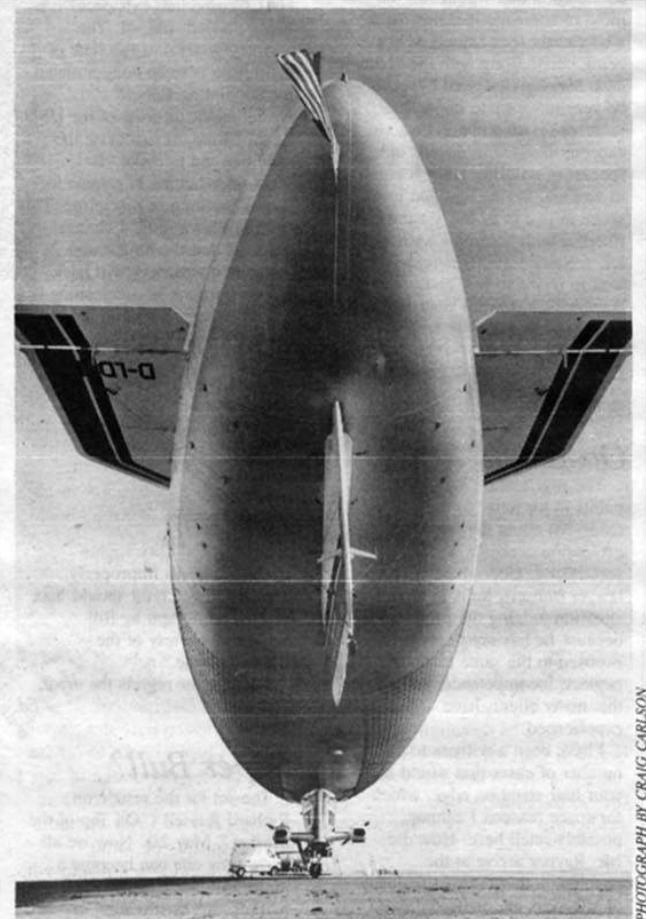
SEA WORLD NO MOOR

BY NEAL MATTHEWS

The ubiquitous Sea World blimp, that flying billboard that has cluttered the San Diego skyline for the last few weeks, is homeless. When not flitting about, the dirigible has to be kept down at Brown Field, next to the Mexican border, which is about a thirty-minute drive from Sea World on Mission Bay. This is an inconvenience to the VIPs Sea World likes to chauffeur around in its new toy. So the amusement park's operators asked to be placed on last Tuesday's agenda before the park and recreation board's Mission Bay committee to request a lease of more public land east of their parking lot, for blimp moorage. But then last Friday morning, after city councilman Mike Gotch expressed his opposition to the idea, Sea World officials had the agenda item removed. The blimp will remain orphaned at Brown Field.

"They didn't have my support or the support of the city manager," explains Gotch, whose district includes Sea World. "It took me three years to get billboards down off Morena Boulevard, across from Mission Bay. I wasn't looking for another 300-foot billboard

(continued on page 32)



The Sea World blimp: hung up at Brown Field

PHOTOGRAPH BY CRAIG CARLSON

THE STONE MAN

BY KARL KEATING

Propped against a wall at the Magick Bookstore in National City was a hand-drawn placard with a blue votive candle next to it. The placard was an advertisement for the day's speaker, John Burchard, and it said he offered "crystal card readings," "aura cleansings," and "energy balancing." But on May 30 the topic of his seminar was "the laying on of gemstones for healing."

He began by noting that his mother was descended from Seneca Indian medicine women. "When I was seven, my mother said, 'I want to tell you about your heritage.' She took me to a learning cave in the Allegheny Mountains." There and elsewhere his mother taught him the secrets of crystals.

Burchard wore a T-shirt decorated with a drawing of three wolves, and he sat behind a folding table covered with a purple cloth. At the front of the table were four pie pans filled with polished stones. Three clear crystal balls shared the middle of the table with two opaque balls. Miscellaneous uncut crystals occupied the rest

of the space.

Indians believed in five elements, said Burchard — earth, air, fire, water, and spirit — so one's personal stone collection consists of five stones. He took out a leather bag and spilled the stones he most values into his hands. "You can look at these, but you can't touch them," he said.

"Why can't we touch them?" asked one of his listeners.

"That would contaminate the stones," said Burchard. The stones pick up forces from whoever touches them, and any contamination would have to be removed by "clearing" the stones — by removing all the forces that have been built up in them. That would mean eliminating the forces his late mother added over several years. He doesn't want that to happen, so Burchard keeps these stones to himself.

He defined a crystal as "a mineral substance which can direct, focus, amplify, and store energy." There are many types of energy, he explained: "electrical, psychic, magnetic, nuclear. You can find this in science books under the piezoelectric effect of crystals." He pointed out it doesn't matter if crystals are in their natural state or have been cut or polished. Their properties remain unaltered.

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ILLUSTRATION BY RICK GEARY

AFTER 10, BEFORE 18

BY NEAL MATTHEWS

If you're under eighteen and you like to party down TJ way, there ain't no cure for the upcoming summertime blues. San Diego police are detaining

teen-agers at the border for — brace yourself — curfew violation.

Just before Easter week, the cops got tired of having to move their manpower down to the border crossing on weekend nights to collar teen-agers who came back loaded from Tijuana. So the lawmen went "proactive," as they like to say. Now a foot-patrol team questions young people as they attempt to walk across the border. Those under eighteen are detained, a field interrogation report is filed on them, their parents are called, and a form letter is mailed to

the kids' home by the police. The teen-agers have also been detained after walking back north through the customs gates. One hundred and ninety-one curfew violators were snagged in April, and the cops are expecting to tattle to a lot more parents throughout the summer.

The forty-year-old curfew law is part of the municipal code, and it's an ironclad fun buster: "It shall be unlawful for any minor under the age of eighteen (18) years, to loiter, idle, wander, stroll, or play in or upon the public streets, highways, roads, alleys, parks, playgrounds, wharves, docks, or other public grounds, public places and public buildings, places of amusement and entertainment, vacant lots or other unsupervised places, between the hours of ten o'clock p.m. and daylight immediately following." Big Brother allows exceptions when the minor is accompanied by an adult guardian or when he or she is "returning directly home" from an activity directed by the "local educational authorities." A job is also a legitimate excuse for being out after ten.

The brass in the police department's southern division station in San Ysidro say they have received some "amazing responses" from parents. "All have been appreciative," says Lt. Jim Clain. "Some have thanked us because they thought their fifteen-year-old girl was at her girlfriend's house, and here she is trying to go to Tijuana." ■



North City West: scene of the "crime spree"

PHOTOGRAPH BY JOE KLEIN

WAVE GOOD-BYE

BY BOB McPHAIL

In the northernmost reaches of the city of San Diego, mountain lions still roam the hills, sometimes venturing treacherously close to populated areas. Agricultural fields, mainly tomato patches tended by migrant farm workers, still dot the valleys. But as you head toward the coast, roughly in between Carmel Valley Road to the south and Via de la Valle to the north, that bucolic environment quickly gives way

to the ever-advancing encroachment of humankind.

The area is called North City West, but developers prefer that you identify it by the names of the new subdivisions being built — names like Carmel Del Mar and Del Mar Highlands, where new homes are squeezed together onto small lots along new streets with names like Windswept Terrace and Wyndhaven Drive. The architecture is the same. The landscaping is the same. In these "master-planned" communities, where developers agreed to build parks to create "open space," evidence of individuality is rare. There is middle-class security etched like the initials of some sociopathic adolescent into what once were rolling hills and sweeping bluffs, from which you can see the Pacific in the distance across the interstate.

Developers say that by the year 2000, the area will be home to 38,000 people.

Meanwhile, for the 4000 or so current residents of North City West, the community's temporary pastoral isolation has bred some fears that developers and police say are unfounded. What has happened, they say, is that an isolated string of residential burglaries, some of them while the victims were at home, created what the spokeswoman for one of the area's biggest developers characterizes as a panic.

"It went through the community like wildfire," says Bonnie Kutch, spokeswoman for Pardee Construction Company, developers of Del Mar Highlands. "The view was that

crime was out of hand when it really was just a couple of isolated incidents." It did not help matters any when the police circulated a handbill in some of the neighborhoods of North City West depicting a person they considered a suspect in a citywide string of burglaries. Beth Brust, an area resident and member of the North City West Community Planning Board, says accounts by some of the burglary victims circulated like local horror stories. In one incident, for example, the burglar broke out a window, cutting himself in the process. Undeterred, the burglar completed the job, dripping blood. "It just gave us the creeps," she says.

Police learned of the growing hysteria when a letter from a North City West resident to City Councilwoman Abbe Wolfsheimer was routed to the northern division command in La Jolla. Police officials there dispatched public relations officer Dave Douglas to the community to see what the matter was. Douglas held a series of neighborhood meetings, at which, he said,

"there was a great deal of concern expressed about the rampant crime problem in the area." Douglas turned to police computers for help. He identified "two or three" major intersections in North City West, then he told the computer to check a 1.5-mile radius around each intersection for crime over a three-month period. The half-hour or so he spent on the computer, he says, led him to conclude that the community's fears were unfounded. "There was an obvious problem in the difference between the perceived level of crime and the actual level of crime in the area," he says. In fact, North City West is second only to Rancho Bernardo on the list of lowest crime rates in the city, says Douglas.

Pardee Construction was so happy with the police findings that about two weeks ago it issued a news release heralding North City West as having a crime rate lower than eighty percent of the rest of the city. "There was no longer any reason to panic," says Kutch. Since September, she says, police have had little reason to go to the community except to calm the fears of some still anxious residents. ■

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:

How does the I.R.S. know if we really mail our tax forms by April 15? Does somebody actually check the postmark on every single tax return? What happens if the postmark is illegible?

Dina McNaughton
Downtown

Yep, they check postmarks. But they don't start checking them until April 18. Since federal tax forms are mailed to regional centers, the I.R.S. figures that any forms mailed by the fifteenth should arrive in their hands by the seventeenth at the latest. The Fresno center for California tax returns receives about a million pieces of mail on April 16 and a million more on April 17. The volume drops to about 150,000 by April 18. The postmark checkers scrutinize every one of these 150,000 and any that come in for the next day or so. If a postmark is illegible, the taxpayer may get the benefit of the doubt on the eighteenth. After that, the situation is handled on a case-by-case basis. The post office tries to cooperate around April 15 by being particularly careful to stamp the postmarks clearly on mail addressed to the I.R.S. Apparently it's rare for a postmark to be illegible. Nice try, but a smudgy postmark won't get you off the hook if your return is late.

Dear Matthew Alice:

I understand that if your freezer or refrigerator doesn't have much food in it, it would be wise to fill it up a bit. Since I do not know the theory of why the freezer or refrigerator works better filled, I would like to know if I should fill plastic bottles and milk cartons with water or dirt or leave them empty.

I.M. Bmud
University City

Dear Matthew Alice:

I would swear that ice cubes in my ice-cube

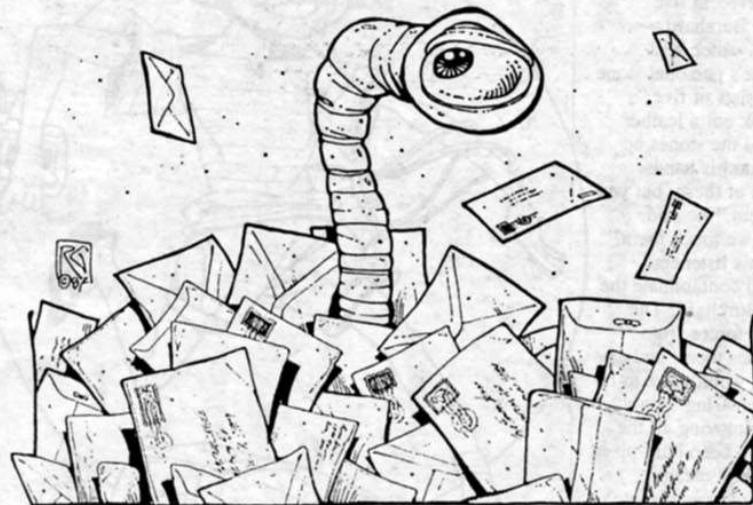


Illustration by Rick Geary

trays shrink. It seems that I fill them up with water, and if I don't use them in a hurry, they turn into little pebbles. Am I crazy, or does that really happen?

C.C.

El Cajon

Fill 'er up, I.M. (I.M. Bmud? Oh, well.) And make that water. Basically, the less air you have in your freezer, the more efficiently it will work. The air in your freezer is warmer than the walls of the freezer compartment and your frozen food. Since heat always passes from a warmer thing into a cooler thing, the air is constantly trying to raise the temperature of your frozen food. If you displace the air with other frozen things, the temperature in the freezer is held more constant. One lonely package of peas will fare a lot better if it has some frozen companionship. Dirt might work, but containers of ice would probably be

closer in temperature to any food in the compartment. And when you put something unfrozen in your freezer, put it close to the wall of the compartment until it's frozen. It will freeze faster and won't raise the temperature in the compartment as much.

I'll bet C.C. has a no-frost-style freezer. If this appliance is working efficiently, it can make uncovered cubes disappear. Frost-free refrigerators work by periodically circulating air through the compartments and vaporizing any accumulated ice crystals. Of course, the system can't tell the difference between the frost you don't want and the ice cubes you do want, so the cubes are vaporized along with everything else. I.M. might take a lesson from your question and make sure the ice used to fill up all those empty spaces in the freezer is in closed containers.

Dear Matthew Alice:

Please tell me why all Reader front-page stories are continued on page ten.

Steve Hubbard

El Cajon

That little line on the bottom of the front page, the one that says "continued on page 10," is called a jump cut. One day many years ago, we had this slick jump-cut salesman come by and sell us a ton of those things at a really great discount. So until we've used up our supply, we'll just have to keep continuing our cover stories on page ten.

Dear Matthew Alice:

I've got to ask somebody this question, so it might as well be you. People keep quoting that old expression, "The meek shall inherit the Earth." That's always bothered me. It seems logical that even if they did, the nonmeek would just push the meek around and grab it back, right? Thanks for listening. I just had to ask that.

Jim L.

Golden Hill

Um... thanks for sharing, Jim. (Why do I feel like Dear Abby all of a sudden?) The way things are going these days, the meek will probably have a platoon of hot-shot lawyers ready with restraining orders, so we won't have anything to worry about. The whole issue will be tied up in the courts for years, and eventually the lawyers will inherit the Earth as settlement for their bills. Every time someone asks me if I make up the questions, I'm amazed. No, I don't make them up. This was a real question from a real person. Really. □

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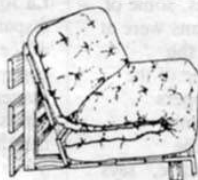
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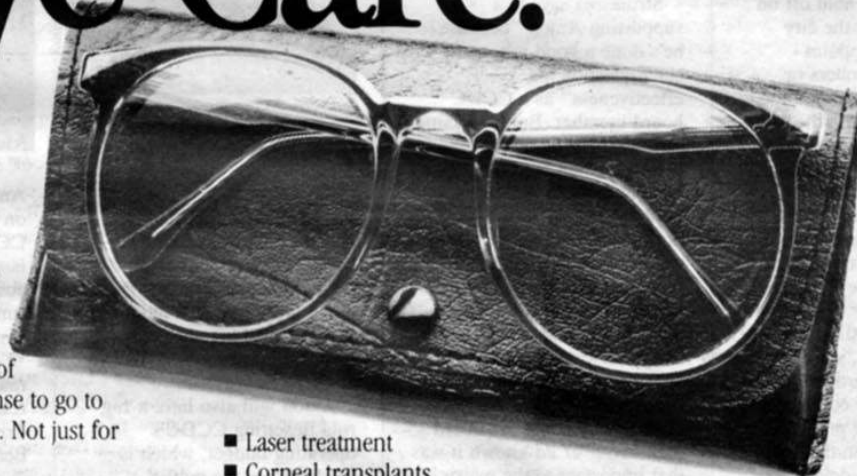


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THE INSIDE STORY

BY PAUL KRUEGER

WHAT HAPPENS TO CITY AGENCY executives and board members who defy Mayor Maureen O'Connor's requests? Very little, judging by the mayor's recent handling of the Centre City Development Corporation (CCDC). O'Connor tried hard to delay the May 15 election of new officers to the CCDC board, which oversees the city's multimillion-dollar downtown "revitalization" effort. The mayor herself asked at least one CCDC board member to hold off on the elections until the city council could reappoint several board members or choose successors, and a top O'Connor aide made the same request of CCDC administrator Jerry Trimble. But the elections went ahead as planned, and though the mayor's advisors are upset with Trimble and the CCDC board, there's little they can do about it.

If O'Connor desired to even the political score, she'd take aim at CCDC board member Jan Anton, whose colleagues chose him as their president at the May 15 election that O'Connor tried to delay. A loyal Republican, Anton helped raise funds for Councilman Bill Cleator, who ran against O'Connor for mayor last year. Anton is also a real-estate broker, which makes him a good target for the mayor. One city council member in fact says O'Connor attempted to postpone the CCDC election because she needed time to arrange the votes necessary to defeat Anton's bid for board president. "The mayor can be very vindictive," says this council member.

O'Connor could try to deprive Anton of a second four-year term on the CCDC

board when he seeks city council reappointment this summer. But he's already contacted all eight council members, a majority of whom he says will vote to reappoint him. Among his supporters is Ed Struiksma, whose 1985 mayoral campaign was derailed by public comments Anton made about Struiksma's supposed abuse of city credit cards on an East Coast business trip. (The district attorney investigated the incident but declined to file charges against Struiksma.)

Struiksma says he's supporting Anton "because he's done a good job, and I can't question his effectiveness" as a CCDC board member. But Struiksma also wants to be mayor, and by helping Anton fend off O'Connor, he'll rack up a political I.O.U. from a proven political fundraiser.

Anton denies that he and his fellow CCDC board members ignored the mayor's request that the elections be delayed, and he dismisses the incident as a "miscommunication" between O'Connor, CCDC boss Trimble, and the board members. "If I'd known it was that important to the mayor, I might have said, 'Sure, fine, let's delay the elections,'" he explains. Trimble says he relayed the mayor's request to CCDC's board members and let them decide whether or not to postpone the elections. "I work for the board, they don't work for me," he stresses. Yet O'Connor's chief of staff says post-election phone calls placed by the mayor's aides to CCDC board members revealed that Trimble hadn't communicated the urgency of the mayor's request.

Trimble isn't an uninterested observer of these political theatrics. Already the city's highest-paid public employee



Maureen O'Connor

Photograph by Paul Stachek



Jan Anton



Gerald Trimble

Photograph by Joe Klein

(\$105,322 annually), he's up for a pay raise this summer, and it's Anton, as CCDC's president, who will negotiate the new salary. The two get along famously; last month they traveled together to a land-use convention in Hawaii at CCDC's expense.

Anton will also have a big role in setting CCDC's operating budget, which is funded from the public treasury. Although Trimble last week asked the city manager's office not to publish the agency's proposed fiscal 1988 budget, a copy of the budget sets total pay and benefits for CCDC's twenty employees at \$1,019,000, up seven percent from fiscal year 1987. (Along with medical and dental coverage, CCDC staffers receive two types of life insurance, two retirement plans, parking and bus passes, and reimbursement for tuition; Trimble and his top three assistants receive an additional \$2500 in executive perks.)

Though she apparently lacks the council votes to unseat

Anton, O'Connor could take on Trimble's salary and CCDC's budget when those issues come before the city council for approval this summer. But the mayor isn't angry enough to strike back. "I don't think this has radically changed her relationship with Jerry Trimble," says O'Connor aide Ben Dillingham.

* * *

MAYOR O'CONNOR WASN'T THE ONLY loser in last month's CCDC board elections. CCDC director Janay Kruger had long coveted the treasurer's job and spent the past year lobbying her fellow board members for their votes. Kruger is Trimble's most outspoken critic and has publicly attacked him for favoring high-rise office buildings over smaller residential projects in the crucial Marina district. She's also unhappy with Trimble's penchant for giving large financial subsidies to

developers. As CCDC treasurer, Kruger would have better access to the agency's books. Although she was in line for the treasurer's post, Kruger was skunked by her colleagues, who defied custom and instead elected her to the higher-ranking position of board secretary.

"It was a complete, total setup," Kruger complains. Trimble confirms that he met just prior to the election with CCDC president-elect Anton and two other board members, but both he and Anton deny they orchestrated the vote to deny Kruger the treasurer's seat. (Kruger was the only board member to withhold a vote for Anton, and before the election, she urged the board members to grant Mayor O'Connor's request for a delay.) Anton says Kruger should be happy that she leapfrogged over the treasurer's job to secretary because she'll progress faster to president. But Kruger insists that she would more effectively serve the public as treasurer.

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INFLUENTIAL BLACK SAN DIEGANS denounced Marla Marshall as a "carpetbagger" even before she announced as a city council candidate. To Marshall's rescue came Reverend John Ringgold, pastor of Bethel Baptist Church, one of Southeast's largest black congregations. Ringgold taped a radio spot for Marshall, contributed words of praise to a "Marshall for City Council" campaign flier, and serves on the candidate's steering committee. But several of Marshall's foes, including an influential member of Ringgold's own congregation,

say the pastor's endorsement appears to be tied directly to help that Marshall gave Bethel Baptist.

Candidate Marshall worked hard to arrange the sale of a 5.7-acre parcel of city-owned land to Ringgold's church. While serving as chief aide to Third District Councilwoman Gloria McColl, Marshall introduced Ringgold to city property department staffers and helped persuade city council members to grant Bethel exclusive negotiating rights for the city land, located on Euclid Avenue near Fir Street.

A property department staffer says Bethel's offering price has been accepted and

the deal will soon be brought before a council committee for approval. The staffer won't comment on the proposed purchase price, but public records set it at \$500,000, which Ringgold confirmed this week. Bethel hopes to build a new church on the property.

Reverend George Walker Smith, an influential black Presbyterian who denounced Marshall in April when she moved to Encanto from upper-class Kensington to satisfy residence requirements for the Fourth District election, says Marshall's help on the land deal and Ringgold's subsequent endorsement "puts them both in a very uncomfortable position. It

looks like 'you do something for me, and I'll do something for you.' It's against good ethics." Those concerns are shared by Hartwell Ragsdale, a prominent black mortician and trustee of Ringgold's Bethel Baptist Church. Ragsdale thinks Ringgold's endorsement shows "bad timing," and he wishes the minister had stayed neutral in the Fourth District primary. (Ragsdale acknowledges that he's supporting another candidate, George Stevens, for the council seat.)

Ringgold, who was introduced to Marshall by fellow church members who knew the city land was available, says he endorsed her

because he was "so impressed by her knowledge of how downtown works." But he says he's not backing Marshall because she helped pull together the land deal. "I never looked at it from that point of view, as value for value," Ringgold explains. As for his critics' concern about the timing of Ringgold's endorsement, the minister says, "Jesus tells us not to deal with appearances." Candidate Marshall didn't return several phone calls, but she's not hiding her efforts on behalf of Bethel Baptist. At a candidates' forum last week in Southeast, she spoke proudly of her work on the proposed land purchase. □

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Theater entrance at 868 Fourth Avenue

STAGE

(continued from page 1)

One day back in 1958, Celia Russo Wetherbee stood downtown near the intersection of Fifth Avenue and B Street and watched a wrecking ball slam into the walls of the Orpheum Theater, once the most ornate and beautiful theater in San Diego. Her memory of the event remains vivid nearly thirty years later. "To see the Orpheum come down was devastating," she says. "It was so beautiful, it really was. It was a crime to tear it down. I stood there with tears in my eyes." Especially painful to Wetherbee, whose family has been involved in the entertainment business since 1910, was the Orpheum's sturdy resistance to its own destruction. "I remember thinking, 'What a horrible thing to do,'" she recalls. "It went down real hard. My husband says a wrecking ball wouldn't do the job — that they had to cut through it or something first."

Within a year of the Orpheum's demise, another San Diego movie

palace of the same era faced the wrecking ball. The owners of the Balboa Theater at the corner of Fourth and E streets planned to demolish the tiled-domed Spanish Renaissance-Revival structure and replace it with parking spaces — a fate that, thirteen years later, in 1972, as the city began acquiring property for the 300-acre Horton Plaza Redevelopment Project, once again would threaten the embattled Balboa. On both occasions, however, Celia Russo Wetherbee — and the Russo family — were there to rescue the theater from demolition. In 1959, the horror of seeing the Orpheum destroyed still fresh in her mind, Wetherbee persuaded her family to purchase the Balboa and remove it from harm's way. "They were going to tear the Balboa down and put in a parking garage," Wetherbee says. "So we pooled our resources and we bought it." But like her brother William Russo, who today serves as president of the family business, Wetherbee recalls that the 1959 purchase of the Balboa was no philanthropic gift, but rather a business decision. Russo considers the transaction the result of a felicitous coincidence. The family was in the market for another theater — at one time the family business owned nine San Diego

movie houses — and its members felt a strong affection for the Balboa.

W

HAT THE RUSSO family purchased for around \$100,000 in the serendipitous 1959 real-estate deal was a structure once described as "San Diego's most palatial theater." The building had been designed by a San Diego architect, originally owned by a San Diego journalist, and constructed by San Diego contractors with materials provided by San Diego subcontractors. Site excavation began in 1923, and the spectacular new movie palace opened a year later. The five-story building also included space for thirty-four offices and six retail stores on the Fourth Avenue side. In addition to providing a magnificent setting for motion pictures, the theater, like many of its era, was designed to accommodate elaborate stage productions, with an orchestra pit, extensive dressing rooms, a fly loft, and a large proscenium stage, with a lift in the center that could be lowered to dressing, prop, and chorus rooms below.

The theater had superb acoustic features. Leaders in the entertainment

industry were uncertain at the time whether the popularity of motion pictures would endure, and some, including the legendary Samuel "Roxy" Rothafel, known as "the master of the movie palace," believed that "classy vaudeville acts" would eventually replace motion pictures. In fact, on opening night, theatergoers at the Balboa were treated to both forms of entertainment. They first were entertained by the Franchon and Marco revue, a show that combined popular songs with dancing chorus girls. A concert band provided live music from the orchestra pit. Following Franchon and Marco was the night's film, *Lilies of the Field*, starring Corrine Griffith and Conway Tearle. Both Griffith — who would later become newsworthy for her tax protests — and Tearle attended the opening festivities.

Audience members were cooled by two large waterfalls mounted into the walls on either side of the stage. The theater above them rose a full five stories and featured a large balcony, with seating that extended the theater's capacity to nearly 1500. The balcony lobby was furnished with large sofas and comfortable chairs; the ceiling revealed elaborate, hand-painted designs, while walls and foyers displayed intricate plaster work. The same artisans who were responsible for the grand decorations of Mexico City's Teatro Internacional had worked their craft on the ceilings, walls, and hallways of the Balboa. Downstairs at the theater entrance, a colored tile panel in the sidewalk depicted the discovery in 1513 of the Pacific Ocean by the theater's namesake, Spanish explorer Vasco Nuñez de Balboa.

When it opened, the Balboa also housed a backstage pipe organ, with air registers located throughout the theater to which music was carried via wooden ducts. It was, in every sense, a vaudeville movie palace typical of the era of American entertainment history in which it was built.

The truth, however, is that the Balboa was built toward the end of that era and was never truly successful as anything but a movie house. Its stage would host vaudeville acts and other live performances for fewer than a half-dozen years. During one such act, according to anecdotal history that does not pinpoint a date, live elephants were featured onstage as part of a circus theme. One of the elephants, so the story goes, became incontinent during the show, soaking the orchestra pit and the first three rows of spectators with a spray of urine that

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cooked onto stage lighting and created a lingering reminder of the unfortunate surprise.

But by 1930, such mishaps were impossible. The Balboa, following a substantial renovation that included erection of a new neon marquee and replacement of outdated projection equipment, reopened under the management of Fox West Coast Theatres. The new owners showed only motion pictures, and only Spanish-language motion pictures. The *San Diego Union* reported in November of 1930 that Fox West Coast intended to make the Balboa "the equal of the big motion picture theatres of Mexico City," and Mexican movie stars were, according to the article, scheduled to travel to San Diego for the Balboa's "lavish" reopening. But Fox's Spanish-language theater survived for only two years. Local historians blame the economic calamities of the Great Depression for bringing an untimely end to Fox's Spanish-only experiment. By 1932 Fox West Coast had put the Balboa back into operation as a movie house, abandoning Spanish films in favor of the Marx Brothers' *Horse-Feathers*, for fifteen cents' admission, with continuous showings from 11:00 a.m. to 11:00 p.m. For the next twenty-seven years, the Balboa rarely offered live performances, and by 1959, Fox West Coast decided it was time for progress to take its toll. The company closed the Balboa and scheduled it for demolition. Enter Celia Russo Wetherbee and the Russo family.

FOR THE NEXT twelve years, as the city around them continued its decline into a blighted pit of X-rated theaters, porn shops, and other such uses, the Russos maintained the countenance of the Balboa as best they could, refusing to show X-rated films and complaining at one point to the city that exhaust from municipal buses was marring the building's exterior. The Russos maintained a relatively uneventful ownership of the Balboa, with the possible exception of a 1965 fire in the four-story office section of the building, which had earlier been converted into a hotel. The fire affected only one room but led to the discovery of inadequate exits, which forced the hotel to close. In 1966 the family paid to have the theater redecorated but left the building's character undisturbed. They added heavy Spanish furniture in the lobby and put up some wall maps. Soon, however, progress again threatened the Balboa, and it required the intervention of Wetherbee and her family to thwart another demolition proposal.

This time it was the City of San Diego, acquiring property for what ultimately would be the site of the Horton Plaza shopping center redevelopment project, that proposed leveling the Balboa. The Russos, joined by some staff members of the planning department and the city's Historic Site Board, pleaded for the theater's preservation,

along with the preservation of several other historic buildings that sat in the shadow of looming bulldozers. "They were starting to take property for the Horton Plaza, and we went before the city council and were able to save it again," says Wetherbee. In 1972, with plans for the area still uncertain, Wetherbee penned a letter to the planning commission, indicating the willingness of Russo Suburban Enterprises to join with the city in the budding redevelopment effort but emphasizing that the family wanted to retain ownership of its property. "We feel that the building's basic architectural character is an asset to our downtown area," she wrote. "The beautiful and unique dome is seen from all over downtown and provides the central area with a rare landmark. The dome is also compatible with the Horton Plaza Fountain. Surely such a coordinated design is not the result of chance, but it was a relationship which was carefully designed by the architect at the time the building was constructed. We would like to reiterate once again that we would like to keep and refurbish our building, and we are happy having our building included as one of the three major historical sites on the project area."

Four months later, on August 4, 1972, the Historical Site Board officially designated the Balboa a historic site. And a little more than a year later, in October of 1973, the city redevelopment agency adopted the Urban Design and Development Plan for the Horton Plaza Redevelopment Project, which was

supposed to serve as a guide for future redevelopment in the area. It included as one of its objectives the preservation of "artistically and architecturally worthwhile structures and sites." Spared by the plan were the Balboa, the Golden West Hotel, and the Spreckels Building "because of their uniqueness, flavor, quality of workmanship and/or historical significance." The plan recommended the following measures for the Balboa: "The cupola should be preserved. The lobby levels should be restored to their original polychrome treatment. The orchestra should be remodeled and refurbished, the rear wall restored, and the offices remodeled. Lighting and furnishings appropriate to the building's character should be provided." Elsewhere in the adopted report was this recommendation: "The Spreckels and Balboa theaters be preserved as entertainment facilities, pending further feasibility analysis." That was the plan.

THE REALITY, however, according to the Russos, was a constant debate between the family and the city over just what was feasible for the Balboa and what financial role the city would play in that effort. The controversy led to a series of meetings with city bureaucrats, who offered the family nothing in the way of financial support toward major

(continued on page 12)

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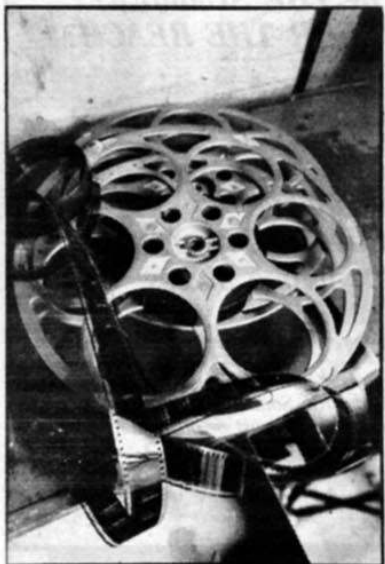
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STAGE

(continued from page 11)

renovation of the structure. The family believed then — and believes today — that it should have been afforded the same treatment as any other developer in the redevelopment district, where some developers have received huge subsidies from the city in order to go forward with favored projects. Proposals for the Balboa included, among others, its use as an acting school, as a legitimate theater for live productions, as a symphony hall, and as a performing center for the Civic Light Opera Association. "There were so many that I can't recall," says William Russo. "We tried to do things, but the city just didn't want to listen. There was never any project developed. We were willing to put some money in — but they never offered us a quarter." Russo is convinced that the city ruled out continued operation of the Balboa as a movie house to avoid competition with the seven new movie theaters then under construction in Horton Plaza. If the family were to hold on to the property, he believes, it would have to come up with some other use acceptable to the Centre City Development Corporation, a quasi-public agency created by the city council in 1975 to handle the increasingly complex redevelopment effort.

CCDC's David Allsbrook, who has



been involved with the Balboa Theater as a redevelopment projects administrator for more than a decade, interprets differently the situation in which the Russos found themselves. "It was pretty much a run-down building with no capital improvements in it, and it was a grade-B movie house," says Allsbrook. "We feel that that is not appropriate in that location — next to Horton Plaza and the Gaslamp Quarter. It doesn't make sense to make it a movie house. No one is going to come in and operate it as a movie house and fix up the building." The reason no plan would work, says Allsbrook, was the unwillingness of the Russos to spend enough money. "We had a number of discussions with the Russos for approximately a ten-year period about trying to develop the building," he says. "We couldn't work anything out that would pencil out for them. They weren't willing to spend any money on the building to really fix it up."

How much money would have been required of the Russos? In August of 1974, a study was completed for the redevelopment agency by Munroe & Reeves, a San Diego architectural firm, on the feasibility of rehabilitating the Balboa. The study concluded that rehabilitation of the building, including structural reinforcement to enable it better to withstand earthquakes; conversion of office space into a hotel; massive improvements to plumbing, electrical, and ventilation systems; and the possible addition of a restaurant in lieu of a hotel, would cost just under \$2 million. Despite the substantial work and money involved in such an undertaking, the report's authors were solidly behind restoration. "Because of the building's unique architectural style and its potential for use as an intimate theatre in the Horton Plaza Redevelopment Area, the Balboa Theatre should be considered for complete renovation for use as a house for live productions and an exciting, round-the-clock use found for the office/hotel space," they wrote.

FACED WITH THE prospect of \$2 million in restoration costs and the reality of no financial assistance from the city, in May of 1975, the Russos offered to give the property to the city. That offer collapsed primarily, according to both the Russo family and CCDC officials, because of a Russo family trust with an interest in the property that could not be easily conveyed under the law. A reprieve of sorts was granted in 1975, when CCDC instructed Horton Plaza developer E.W. Hahn Company "to proceed with project planning on the basis that the Balboa Theatre will be retained." Some preservationists argue today that the only reason the Balboa was spared in 1975 was because CCDC, at the time, had depleted its funds for acquiring land and property in the redevelopment district.

The Russos continued operating the Balboa as a movie house until 1976, when they leased it to Walnut Properties of Hollywood with the proviso that no X-rated movies be shown there. Although Walnut operated several other X-rated houses in the area, the Russos were adamant. What films did play at the Balboa were those gruesome action movies popular with a large segment of the movie-going public. Walnut did well, says William Russo. "The Balboa wasn't doing all that bad. They had lots

of weeks where they were doing \$10,000 a week in the box office and half that again at the snack bar." On several occasions, says Russo, Walnut asked to buy the property, but the Russos declined. Walnut also briefly considered turning the theater into a triplex house but, frustrated by what company executives perceived to be confusing signals from CCDC about the fate of the building, dropped out. "As a matter of investing that kind of money, you need to know that you are going to be



there," says Walnut spokesman Donald Haley. "It's something that, with the community redevelopment — the way they have changed from here to there in not deciding what they wanted to do with the theater — it's unrealistic to expect a massive investment in triplexing a house." So the movies continued to run at the Balboa, and its fate remained uncertain.

During Walnut's operation of the theater, CCDC thwarted an attempt by preservationists to have the Balboa registered as a national historic site. The plan had moved along the bureaucratic path relatively easily and had won approval from the city council in May of 1977 for nomination to the National Register of Historic Places, along with the Gaslamp Quarter Historic District, the Horton Grand Hotel, and Horton Plaza and fountain. But the council made the nominations contingent on approval by CCDC. At a special meeting of CCDC's board of directors on June 6, 1977, deputy general counsel Hal Valderhaug reminded the board, "It does not help to designate a building as a historic site if it is going to be demolished." The nomination was tabled, and while the theater would remain Historical Site No. 77 in San Diego, until the building's future was resolved, the city would not seek national recognition for the structure.

In 1981 the National Endowment for the Arts refused a city request for a \$30,000 grant to pay for yet another feasibility study on the Balboa. This study would have looked into the possibility of turning the Balboa into a legitimate playhouse and appeared to have the enthusiastic backing of CCDC executive vice president Gerald Trimble, but NEA officials concluded the city "failed to explain the ultimate use of the structure." Instead, in the spring of 1982, CCDC hired theater expert Arthur H. Ballet, professor of theater arts at the University of Minnesota and consultant to the Guthrie Theater in Minneapolis, to advise the agency on theater needs in the Horton Plaza area. The result of Ballet's study was not the

refurbishment of the Balboa, but the construction of the new Lyceum Theater in a 30,000-square-foot shell excavated beneath the shopping center, offered by Horton Plaza developer Hahn. (The old Lyceum, which had its own colorful history that included use as a burlesque house in the 1930s and acquisition by the late Vincent Miranda in the 1960s for live productions, had been demolished to make way for the shopping center.) The decision was another blow to the Balboa's chances of restoration. By committing itself to the Lyceum as a redevelopment project, the city had obligated itself not only to construction of the new theater but to operating subsidies as well.

The construction of the new Lyceum, which cost the city around eight million dollars — twice as much as first anticipated — left a lasting impression with CCDC officials regarding non-profit proposals, especially since redevelopment is supposed to pay for itself by generating new tax revenues based on the increased value of property in the redevelopment area. The new tax revenues are then used, not for essential city services but to finance other redevelopment projects over the life of the redevelopment plan. Long-term city subsidies, they say, defeat the purpose of redevelopment and hamper future redevelopment efforts. "Non-profit theater always takes a subsidy," says CCDC's Allsbrook. "You never make any money on that. Right now our budget next year for the Lyceum subsidizing is \$304,000."

IT WAS SOMEWHERE along this time — after the Ballet report and the subsequent recommendation that the city construct the new Lyceum — that the Russos say they were approached by some well-heeled San Diego arts patrons about the possibility of converting the Balboa into an art museum. The proposal was initially interesting to them, but they say it did not take long to conclude that despite the backing of powerful players in the San Diego arts and business communities, the museum was like the other proposals that had come before: a grand idea with no real money behind it. "The art center group started talking to us a long time before they were talking to the city," says Paul Russo, William Russo's son and general manager of the family business. "The city basically said, 'Here's the art center group. We'd like you to talk to them and see if you guys can work out a deal.' They had a lot of big names on the board and a lot of impressive people here in town, but when you went through their documents, we felt that they were not obligating themselves. Everyone was giving lip service to the fact that, 'Yes, we have a lot of money and a lot of backing, we're going to do a wonderful project here,' but nobody was willing to sign on the dotted line. We struggled with this for months and months, and we finally told the city, 'Look, we would love to participate. We do not want to lose the building, but this group is not for real. They don't have the financing. They don't have the backing. None of these wealthy people is willing to put themselves on the line.'"

The arts center idea was the singular dream of wealthy philanthropist Danah Fayman, chairwoman of the San Diego Foundation for the Performing Arts, former president of the La Jolla Museum of Contemporary Art, former

board member of the Old Globe Theatre, and activist in a variety of civic endeavors ranging from Partners for Livable Places to the UCSD Board of Overseers. In 1983 Fayman's friend and colleague Sebastian "Lefty" Adler was fired from his post as director at the

La Jolla Museum of Contemporary Art. Fayman, who already had given some thought to the idea of a major downtown art museum, seized the moment. "Mr. Adler was not at the La Jolla Museum anymore," she explains. "And he is a very talented per-

son. I had for a long time been thinking that it would be nice for the La Jolla Museum to have a presence downtown somewhere. So when he left, it just seemed like a good opportunity to go down and find a place and start something going there."

Fayman went directly to CCDC executive vice president Gerald Trimble to find that place. "I went to Jerry Trimble first with the idea," she says. "He offered us several spots, and we chose the Balboa. He put us in touch

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THE CONSPIRACY THEORIES

Does CCDC have a hidden agenda for the Balboa? Some people who have followed the issue closely — including participants in the preservation movement, members of the press, and several city bureaucrats who have dealt with the Balboa for one reason or another — believe so. Though none of them was able to produce irrefutable evidence, each of them, holding different pieces of a complex puzzle, suspects the same sub rosa conspiracy on the part of CCDC.

These conspiracy theorists believe that the Balboa Theater has been doomed for any use as a performing venue ever since Ernest Hahn was given the go-ahead for the Horton Plaza shopping center. The only reason the theater remains standing, they say, is because CCDC ran out of money to acquire more property by condemnation at a crucial point in the development of the shopping center. They believe, for varying reasons, that CCDC executive vice president Gerald Trimble made a secret agreement with Hahn to prevent the Balboa's use as a theater. The reason for the alleged deal, they say, most likely related to Hahn's desire to get some retail use from the space where the building stands and to alleged promises Hahn may have made in order to lure United Artists to open seven new movie houses in the shopping center. CCDC's projects director David Allsbrook insists this is not true. The Horton UA 7 has nothing to do with the protracted uncertainty over the Balboa, he says.

But the conspiracy theorists are not persuaded by those denials. They point to several peculiarities they claim have never been satisfactorily explained by CCDC. Among them is a decision by the Horton Plaza developers to connect the mezzanine level of the mall to the balcony level of the Balboa, separating the shopping center and the theater by only a wall. This, they say, is evidence that alternate plans had been developed for the theater when the shopping center was designed, including the possibility of the extension of the mall itself. CCDC's Allsbrook, asked about the connection during a tour of the theater, said the decision to join the two structures had nothing to do with any particular future use. It was, he said, just foresight on the part of the developer.

Conspiracy theorists also assert that Trimble led Danah Fayman to the Balboa by offering other sites that were patently inadequate. Those alternate sites — two of them — were so undesirable for the art center that today Fayman cannot even specifically recall them. She remembers only "some hotel nearby" and another site so unmemorable that she is unable to provide any description of it at all. Trimble, the theorists argue, wanted Fayman to select the Balboa because her project would guarantee the permanent end to the Balboa's use as anything remotely like a theater. If the art center went in, they say, Trimble could have

satisfied neatly whatever alleged agreement he may have made with Hahn. After all, they say, Trimble has built his impressive reputation by being an expert deal maker, by perfecting the art of satisfying the complicated whims of big-monied developers quietly and thereby enticing them into the Horton Plaza Redevelopment Project area.

The most cynical of the conspiracy theorists make an even bolder claim. They say the Russos were correct when they told CCDC early on in the art center's planning that it was "not for real" and lacked the resources to succeed. They believe Trimble knew this too. Fayman and her wealthy band of art center backers, according to the conspiracy theorists, were in fact used by CCDC in furtherance of its aim of preventing the operation of the Balboa as a theater. Trimble, asked about the claim that he was warned of the art center's lack of substance by the Russos, refused to comment. He said the pending lawsuit over how much the Russo family will be paid for the condemnation of the Balboa prevents him from responding to anything the Russos may contend. It could prejudice the case.

Conspiracy theorists say, however, that the record of CCDC on the Balboa consistently points to a hidden agenda, even to this day. Why, for instance, they ask, does CCDC still hold open the possibility that the Balboa will be used for some other purpose? CCDC has had more than a decade to turn up such a use and has consistently failed. The Balboa Theater Foundation is willing to launch a new drive to convert the building into a 1474-seat theater capable of accommodating a variety of performing arts. The foundation has assembled an impressive list of prospective users and already has won some initial corporate backing. It asks only that it be treated similar to the art center proponents, who obtained an exclusive agreement with CCDC before the city acquired the building. CCDC's own latest study of theater needs concludes that a theater of such capacity is important to the future of San Diego culture. But CCDC insists that another study is necessary that includes the privately owned Spreckels and refuses to enter into any agreement with the Balboa Theater Foundation. Such a contract could also prejudice the upcoming condemnation trial, according to CCDC. Asked how CCDC could enter into an agreement with the art center but not the theater foundation, CCDC spokeswoman Kathy Kalland said, "It's a legal issue. That's all I can say right now."

The bottom line for the conspiracy theorists, however, is CCDC's record of failure with the Balboa. They say that none of the projects discussed by the Russos worked and, conceivably, that the art center itself did not work because Jerry Trimble did not want them to work. □

"You can't go out and raise money for something when people are not sure whether it is going to be there or not."

STAGE

(continued from page 13)

with the Russos." What Fayman, Adler, and Trimble envisioned for the Balboa was a multilevel art museum with an emphasis on architecture and design, as well as some associated retail shops and restaurants whose revenues would help foot some of the bill for the museum.

But the Russos owned the building, and it was their unwillingness to sign on the dotted line themselves and enter into a private venture with the art center that instead resulted in the loss of their Balboa. Fayman recalls that the Russos "did not believe that it would work" and so refused to join the art center project. But, she said, Trimble strongly backed the effort "because nobody had been to him before with a good idea and an offer to raise money to do it." CCDC officials — and other political leaders in the city — were persuaded that Fayman's art center proposal was the best use for the Balboa. The Russos would just have to get out. In June of 1985, the CCDC board voted

unanimously to recommend condemnation of the Balboa, and the city council approved the measure the following month.

When first news of the art center proposal began to hit the newspapers in 1983, assistant planning director Michael Stepner penned a memo to Max Schmidt, CCDC's vice president for planning and engineering, on a photocopy of one such article, making a prescient observation. "We need to discuss this project soon," wrote Stepner. "There are some issues that need to be identified and resolved up front, or else the project will be bogged down in the financing and approval process." That indeed became the fate of the art center proposal for the Balboa and led eventually to the plan's abandonment, but not before the city wrestled from the Russos ownership of the theater.

The Russos considered fighting the city on the issue of condemnation but were advised by legal counsel that their chances of winning were slim. However, the family continues to pursue in court the issue of compensation, contending that the \$1.8 million they were paid is far below the three to four million dollars the family considers it

to be worth. A civil trial on that issue is expected to begin this fall. Family members speak of the loss of the Balboa like the soldiers of a defeated army. Paul Russo recalls a last-chance meeting with then-Mayor Roger Hedgecock in a futile effort to fend off the forces of condemnation. "He said, 'Look, you guys are too little too late. We've got the art center here. They've got money in hand. They've got a viable project, and we're just going to have to go with them,'" the younger Russo recalls.

BUT THE ART center proposal, so captivating to CCDC and the city council that they took the Balboa Theater for public use over the protests of its private owners, never came to fruition for the same reason the Russos lost it: backers could not come up with the millions to finance it. By the end, says Fayman, projected costs had soared to \$15 million. For a while after the city acquired the Balboa, the theater remained open under the auspices of Walnut Properties, which still had a lease on the building and continued to operate it as a movie house. But by November of 1985, as criticism continued to mount against the art center by a growing band of preservationists, who claimed the museum would destroy "the heart and soul" of the Balboa by gutting much of its interior, CCDC ordered another in a series of studies of the theater.

CCDC commissioned the study after Englekirk & Hart Consulting Engineers, Inc. — the firm that was hired by art center developer Chris Mortenson — expressed concerns over the Balboa's ability to withstand an earthquake. Company president Gary Hart

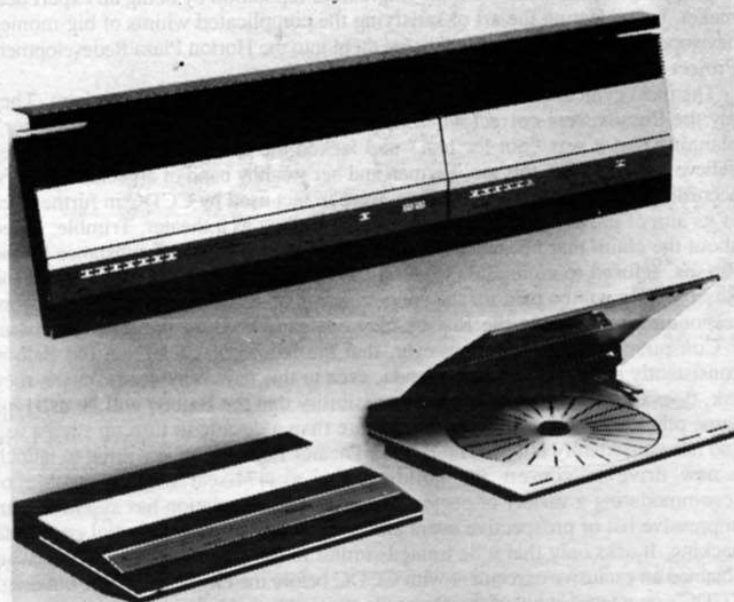
said the building could be adequately strengthened by adding several floors within the theater, the very proposal that had earlier spurred preservationists to object to the art center project. The preservationists viewed the two recommendations as more than coincidental; and they claim that the study of the structural analysis of the Balboa as a theater was aimed at dashing any hopes for restoration of the Balboa.

The results of that analysis, performed by the engineering firm Blaylock-Willis & Associates (the same firm that conducted a similar study for the 1974 Munroe-Reeves report on the feasibility of rehabilitating the Balboa) would lead preservationists publicly to question CCDC's integrity. The fight over the fate of the Balboa erupted into acrimonious political warfare that still exists and for which Fayman today blames the art center's demise. In a report provided to CCDC in February of 1986, the engineers concluded that the theater was a safety risk. Its walls, they said, could come tumbling down in the event of a substantial earthquake. If the building were to be used as a 1500-seat theater, they said, it would cost in the neighborhood of \$2.3 million to shore up.

Aside from igniting a political fire, the structural study set in motion the bureaucratic machinery necessary to close the Balboa for good as a theater, further clearing a path for Fayman's art center. On March 3, 1986, the city attorney's office issued the following one-paragraph announcement: "In light of the engineering report prepared by Blaylock-Willis and Associates dated February 20, 1986, we recommend the discontinuance of any occupancy of the Balboa Theatre to minimize possible risk or injury to life and property should a seismic event occur." The following month, CCDC announced

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that it would give Walnut thirty days to vacate the building and agreed to pay \$10,000 for its loss of the Balboa's use. Walnut vacated on April 8, 1986, but even today Walnut spokesman Haley recounts the situation with skepticism. "There was a question of whether the community was going to put in a legitimate theater, a museum, a library — it went around the course many times. Then finally, for safety's sake — that's what they claimed — the lease was terminated."

THE GROWING political outcry of theater preservationists gained steam as its leaders pointed more and more to what they considered a heavy hand by CCDC in pushing through the art center project. They cite the sudden closing of the Balboa as an example. Steve Karo, one of the most active and vocal leaders of the effort to retain the Balboa as a theater, maintains that CCDC used the structural study as a mechanism "to get the theater people off their backs so they could get on with the art center." Karo claims the CCDC decision to order the study made no sense at the time because CCDC already had committed itself to the art center, which, if constructed, would have made the building seismically safe by its own engineers' estimation. "They had already contracted with the art center, and they were moving forward with that project," says Karo. "Why would they do a study on the structural portion of the building as a theater?"

Karo claims the CCDC move was purely political. The engineers for Blaylock-Willis & Associates who performed the 1974 Munroe-Reeves study had reached the same conclusions about

safety, but the building was never closed. "They [CCDC] already knew what their [Blaylock-Willis & Associates'] opinion was," says Karo. "We could only assume that they were after the same opinion. The big question is, why didn't they close it down in 1974?"

CCDC's Trimble bristles at the suggestion of a fix. "Oh, hell," he exclaims, noticeably agitated. "They can question anything they want to. What does that mean? It was done by a qualified engineer. Question it as long as you want to. The fact stands that the building is substandard." Moreover, he continues, people who ask why the theater was not closed in 1974 are "naive." In 1974, he says, the Balboa was still in private hands. "The city had the authority, but they didn't own it as a public building." Karo wonders if that means it's okay for buildings to cave in on people during earthquakes, so long as they are not public buildings.

It was not just the structural study, however, that Karo and his allies questioned as the art center saga unfolded. They cite, for example, a series of letters written in 1984 and 1985 by local theater leaders that panned the Balboa as a performing theater. Preservationists claim that CCDC, which solicited the letters after it sponsored tours of the Balboa, selected those people it knew would give the hall bad ratings. Among them, for example, was a letter from Old Globe executive producer Craig Noel. "Please, I beg you, look with a jaundiced eye on those who tell you that the Balboa Theatre should be kept as a theatre," wrote Noel. "Some ten years ago, I was asked by city officials to look at the Balboa, as they were considering it for a civic facility. I told them then, in no uncertain terms, that I felt that the renovation of that theatre would be excessive. I feel even more strongly about this today. It would be a far

more advantageous location for a museum..."

The museum, no doubt he meant, was the one Danah Fayman wanted to build there. What Noel's letter did not say was that he and Fayman had served together at the Old Globe when she was pressing the Old Globe to locate a third theater downtown. It was then he told Fayman that the Balboa was unsuitable for use as a performing center. "Years ago I was on the board of the Old Globe," says Fayman. "This was before the fire. We were wanting a third theater, and I was a big downtown fan, and I was hoping they would find a place downtown. I was on the committee, so we went and looked at the Balboa as one possibility." Among those who "went and looked," she says, was Noel. "Craig just said, 'Oh, this will never work. This is a terrible theater.'"

Karo points out that the use to which the Old Globe wanted to put the Balboa and the use to which its preservationist advocates want to put it are so different that Noel's opinion could be, at the same time, accurate for the Old Globe but inaccurate for the others. What concerns him is the political maneuvering he believes CCDC is guilty of in its pursuit of the art center. It was a case, he says, of Jerry Trimble listening only to his influential friends. Unlike Fayman, Karo and his associates had little credibility and very limited access to the corridors of power where CCDC made its decisions.

AS THE POLITICAL winds blew fiercer around the Balboa, Karo and other preservationists became bolder, laying plans to call their own set of experts in to examine the Balboa

and threatening to take the issue to the voters in a referendum. In the meantime, says Fayman, hopes began to dim for art center proponents. She says that an increasingly hostile press made it difficult for art center backers to persuade prospective contributors to part with their money. Although Fayman's proposal had won support earlier on the editorial pages of both the *Union* and *Tribune*, staff writers who covered theater and the arts waged what she believes was an unrelenting war of words against the museum proposal. She specifically cites the work of *Union* theater critic Welton Jones and *Union* arts critic Anne Marie Welsh. "Welton Jones and Anne Marie Welsh really made it tough," says Fayman. "I think there was editorial opinion on the news pages." And, she says, neither Jones nor Welsh ever talked to her about the art center during the period the articles were appearing. "They never called me," says Fayman. "I don't know what motivated Anne Marie — well, I do know. Jones motivated her. But he's just a theater bug. He just loves theater, and he likes putting out theater, as well as going to it as a critic. He's a producer too." Fayman believes it was Jones's view that "it is bad to lose any theater," regardless of the merits of the art center.

Jones contends he was just doing his job as a journalist. "My beat is the theater, and it is expected of me that I cover it," he says. "As far as influencing Ms. Welsh, well, she is a colleague. She talked to me and asked me what I thought, and I told her. We exchanged information about it frequently." Jones, who counts himself among the many fans of Fayman for her devotion to art in San Diego, says he had nothing against the art center. "If art can happen, I'm in favor of it. What distressed me and surprised me was the plan to

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STAGE

(continued from page 15)

take a viable and acutely essential theatrical resource and convert it to a use that seemed to me could be housed in any number of other locations. I felt, personally, that it was a shame that they would consider trashing a theater for any purpose. But never, at any time, did I have anything against the art center, and I still don't. I was just a theater reporter covering his beat."

As opposition mounted and fundraising became more difficult, a decision reluctantly was made to abandon the museum. "We had a kind of board retreat with a fundraiser one Saturday morning and spent a long time on it and went over everything," says Fayman. "We didn't decide that morning, but we all went home and thought about what we worked on that morning. And that's when it happened. About two or three weeks later or four, we all came to the same conclusion independently." A short time later, the legal mechanisms were set in motion to bring an end to the art center proposal.

Fayman says there were two key factors in the death of her dream. One was the unexpected political opposition that frightened away prospective contributors; the other was a change in federal tax laws that eliminated tax credits for the adaptation of the Balboa to an art museum, which made it impossible for the art center to fly without a public subsidy. "There was a lot of opposition, and it was very public," says Fayman. "It cast a lot of doubt on whether there would be an art center in there. You can't go out and raise money for something when people are not sure whether it is going to be there or not. If you don't have a building, you can't go out and raise money for it." That, coupled with the tax-law change, proved too much for the art center to bear. "For two years, we went sailing along until this tax-law change," she says. "Then it looked like it would take some public subsidy to make it work. Then the word 'subsidy' got out, and all of a sudden, it was a very attractive theater, which it had never been before."

Preservationists don't see it quite the same way as Fayman. Their view is that if the city would subsidize Fayman, why not the Russos earlier, or those

who later sought to retain the Balboa as a theater? Regardless of the various interpretations, however, the art center died at the hands of the preservationists. But they didn't stop there.

As the art center breathed its last labored breaths, Karo and others who sought to save the Balboa were bracing for another battle with CCDC, this time over a city-sponsored study of theater needs downtown. The Harrison Price-Theatre Projects study of downtown theater space is another example of political shenanigans by CCDC, Karo claims. While the art center project was still alive, preservationists claim, they had to fight to get the Balboa included in the study. CCDC had first excluded the Balboa, saying that the agency had an exclusive agreement with the art center for the building's future use. Thus the Balboa was irrelevant to downtown San Diego's future theatrical scene. But then, says Karo, after being forced to include the Balboa in the study, the CCDC selected an advisory group to choose the firm to conduct the study, instead of consulting theater groups in the city that were known to favor the Balboa.

IN RESPONSE TO what they expected to be a negative assessment of the Balboa by CCDC's consultants, the preservationists called in a group of their own experts and guided them through the theater. Karo himself paid the airfare and expenses out of his own pocket. Accommodations were provided by a sympathetic hotel owner. Among these experts were an engineer with the Chicago-based d'Escoto Inc., which had been instrumental in the restoration of four theaters in the Midwest; and a consul-

tant from Conrad Schmitt Studios of Milwaukee, a hundred-year-old firm that specialized in theater plaster and mural restoration. Experts from both firms concluded that the Balboa was in excellent shape and could be restored into a grand theater. To add force to the findings of these experts, preservationists called a news conference in February to coincide within days of the release of the \$62,000 Harrison Price-Theatre Projects study.

As they expected, the CCDC-sponsored study placed the Balboa in last place, behind the Spreckels and the California theaters. The study again reinforced, albeit belatedly, the CCDC's view that the Balboa could best be used as an art center. "The city's redevelopment agency bought the theater with the intention of converting the building into an arts center," wrote the consultants. "This use would fulfill the recommendation that the building should be preserved for arts usage but would inevitably mean removing its potential for re-use as a performing arts venue in the future. This however may not be a serious loss since the potential of the auditorium as a performance venue is not great, and a positive adaptive re-use would preserve the fine exterior and the best of the interior decor."

Trimble believes the Harrison Price-Theatre Projects report is the most reliable information available about the Balboa's potential for use as a theater. He dismisses the preservationists' experts as not experts at all. "We're the only one who hired theater experts," he says. "Steve Karo and his group brought in people that do a nice job of painting and fixing up buildings. There's a big difference. They are not theater experts." That view, responds Karo, typifies the "arrogance" he and other preservationists have had to cope with

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during their long and largely unsuccessful dealings with Trimble and CCDC.

Even with the art center now out of the picture, relations between Trimble and the preservationists can hardly be said to have warmed. In a letter written just last month, Toni Michetti, president and chairman of the board of the newly formed Balboa Theater Foundation, complained to Trimble of "unofficial discouragement from CCDC" in the foundation's attempt to devise a plan to restore the now-abandoned theater. Michetti asked that some \$2.5 million, earmarked for the art center project, "remain dedicated to the renovation of the Balboa Theatre pending reasonable efforts by the Foundation to demonstrate the viability of its recent proposal for the renovation of the Balboa as a performing arts venue."

In his response five days later, Trimble wrote Michetti: "You continue to fail to recognize that it is easy for groups to support your goals when the financial burden for restoration of the Balboa will fall to the Redevelopment Agency." As far as the money is concerned, said Trimble, except for funds needed to cover the costs of final acquisition, a planned summer exterior refurbishment, and the expense of "evaluating your proposal," the \$1.3- to \$1.5 million left over would best be spent elsewhere, because "this is an amount not large enough to accomplish even the most minimal program to open the doors of the Balboa." The best approach, he continued, would be another "consultant-assisted evaluation" that includes both the Balboa and the Spreckels theaters. "We have pointed out time and again that the Agency must know what it is getting into before making a commitment on a project," he reminded Michetti.

MICHETTI, A producer and director of musical revues, tries hard not to exacerbate former art center advocates when she discusses the foundation's aspirations. The organization has prepared a detailed plan for restoration of the Balboa that, ironically, includes as substantiation some of the reports issued by the very experts Trimble discounts.

"The foundation really came about last August, when it became evident that the art center project was not going forward," says Michetti. "None of us were against the art center project. We just thought there were better places to put an art center than in a theater that should remain a theater. Many of the people who came aboard when we formed the foundation are people who are not basically preservationists — but people who are very interested in downtown just because they believe in what's happening with the downtown redevelopment situation. And because they believe that theater is extremely important to the nighttime vitality of downtown."

Although she agrees that both the Spreckels and California have good points, she believes that the fact that the city now owns the Balboa should put it at the top of the list of city theater priorities. The Spreckels and California are privately owned. "Our feeling is, 'Do the Balboa first. It belongs to the city. Let's get in and do that one first.' If the negotiations go along with the Spreckels and that can be made to work, then those of us who are involved in the Balboa would be happy to help try to make the Spreckels and the California work." What the foundation

wants from CCDC, she says, is an exclusive negotiating contract, allowing them similar leverage in the fundraising sector as had the arts center backers. "All that we are asking at this point in time is for the city to give us their blessing and let us find out what our funding capabilities are. You see, it's a chicken and the egg situation. Until we have an endorsement from the city, it is very hard for us to go out and seriously try and raise money." The foundation took a big step forward toward that goal last week, when the city council's public facilities and recreation committee voted to have the city attorney prepare a draft contract with the foundation. But CCDC quickly stepped in to thwart that move, noting that once condemnation proceedings are complete, the Balboa will belong to CCDC, which will have sole authority to negotiate such a contract. In the meantime, CCDC wants to conduct another study based on the findings of the Harrison Price study to determine which downtown theater to rehabilitate. Foundation leaders contend that Trimble and others at CCDC favor the Spreckels because of the Harrison Price findings, a claim Trimble denies. He says he will favor the most economical theater project, whatever that might turn out to be.

CCDC is now saying that it cannot enter into any exclusive negotiating agreement for use of the Balboa with anyone — including the Balboa Theater Foundation — because it could jeopardize the upcoming condemnation trial, despite the fact that it did indeed enter into such an agreement with the art center before the city ever even took possession of the building. Foundation leaders assert that Trimble's argument is specious and insist that they need such an agreement now to avoid the

funding problems that scuttled the art center.

But how can the 200-member Balboa Theater Foundation, with \$15,000 in the bank, succeed where such a wealthy and well-connected person as Danah Fayman failed? "Because I think that it has more popular appeal than an art center," says Michetti. In fact, the foundation's proposal to the city includes a list of some twenty organizations that have expressed an interest in using a revitalized Balboa Theater. Among them, ironically, is the San Diego Foundation for the Performing Arts, where Fayman is chairman. Others include the American Ballet Ensemble, the Lamb's Players Theater, the Los Angeles Chamber Orchestra, the San Diego Chamber Orchestra, the San Diego Civic Light Opera Association, San Diego Gilbert & Sullivan, the La Jolla Chamber Music Society, and the San Diego Opera, as well as a host of charities like the National Kidney Foundation and the American Diabetes Association.

CCDC, however, remains noncommittal. Trimble says he does not know what the future holds for the Balboa. Projects director Allsbrook says the likelihood is that after an exterior refurbishment is completed later this summer, the Balboa will remain boarded up indefinitely. Under consideration, says Allsbrook, is the possibility of asking for proposals from developers for the Balboa, which does not preclude its use as something other than a theater. Fayman, skeptical of the Balboa Theater Foundation's chances of success, realizes the theater would not be city-owned had it not been for her now failed project. She is troubled by that realization. "I'm concerned that it's just going to be a big white elephant," she says. □

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CAUGHT ON A COOL BREEZE

The rise of hot-air ballooning in San Diego

BY JEANNETTE D'WYZE

Photographs by Robert Burroughs

I used to think that maybe, someday, I'd like to own a hot-air balloon. What appealed to me most was the idea of floating, at will, silently, over the places that hold fast my daily life. I fantasized, for example, about being carried over Pacific Beach and eyeing my house from a seagull's perspective. Other visions: skimming over Highway 8, eastbound, at rush hour. Blowing gently up La Jolla Shores on a hot summer afternoon. Peering down from a height that would enable me to take in all of Balboa Park at one glance. But I was hopelessly deluded. In practice, you can't do any of those things in a hot-air balloon. And the people who own hot-air balloons in San Diego, I have learned, may look as though they daily jump the bonds of the earth, but in reality they submit themselves, dedicate themselves, to astonishing limitations.

Some dozen and a half individuals nonetheless do own hot-air balloons here, and on the Fourth of July, most of them will gather at the Del Mar Fairgrounds for a race to be held before a crowd expected to include 65,000 people. In the early evening, the balloonists will begin to rise up from the ground, giants suddenly released from the clasp of gravity. They will ascend and gracefully disperse eastward over the broad expanse of the San Diego County town to participate in two days of competition. On the day I accompanied him, Gallagher was to fly in a so-called hare-and-hound race, the same type of event to be held in Del Mar on Independence Day. On the ground, the concept had seemed simple: shortly after seven in the morning, a "hare" balloon would take off, then fifteen minutes later, the "hound" balloons could begin their pursuit. The pilot

who could drop a beanbag closest to the spot where the hare balloon touched down would be the winner. But as Gallagher's craft rose smoothly above the crowd on the Temecula launch field, the entire enterprise seemed much murkier. How can a nylon bag filled with hot air and bereft of any directional controls "pursue" anything? "What's your strategy?" I asked Gallagher.

"To fly," he answered tersely. Things had gone badly right before Gallagher had prepared to lift off. His crew that morning had swiftly readied Gallagher's balloon, *Perpetual Change*, for flight. The task of filling up a hot-air balloon begins by laying all its component parts on the ground: the wicker gondola turned sideways, the colorful nylon bag stretched out to its full extension above the gondola and connected to it with high-tension stainless-steel cables. Then while one crew member tethers the top of the bag, someone else turns on a gas-powered fan aimed into the bottom of it, instantly transforming the inert cloth into a billowing spinnaker. It takes only a few minutes for the fan to blow in enough cool air to fill the "envelope," smoothing out all its folds and wrinkles. Then the pilot can fire the first blast of propane, which will heat the mass of air caught inside the cloth. All this had gone smoothly for Gallagher and his crew on the morning of the race, and the young man looked likely to be among the very first racers lifting off from the field.

That's when a safety inspector noticed a malfunctioning gauge, the one designed to tell Gallagher the temperature inside his envelope. Chaos erupted. Finally another balloonist stepped in to offer Gallagher aid, lending the disabled pilot a giant meat thermometer that could be hung inside the balloon and read (roughly) by those standing in the gondola. But all this jury-rigging had consumed at least twenty minutes, and Gallagher's had been almost the last balloon aloft.

That was precisely the wrong thing to do in a hare-and-hound race, Gallagher told me with a dryness that bespoke some gloom. Traveling in a hot-air balloon is a



little like going somewhere on a moving sidewalk; the person carried along by the sidewalk—or the wind—can't change either the direction or the speed of his travel. The balloonist's saving grace is that the sky normally contains several layers of wind, blowing in different directions at different altitudes. The one thing the balloonist can control (through the temperature in his air bag) is his altitude; the hotter the air, the higher the balloon will rise. By moving into different layers of air, the balloonist can thus achieve some control over his direction. A balloonist who took off at the same time as the hare balloon would be able to match its height quite precisely—and follow it quite precisely on the same moving sidewalks of air. Conversely, the more time that elapsed between the liftoff of the hare and any given pursuer, the more the likelihood

that all the wind directions would shift, making close pursuit impossible. "But I always say, my first priority is to have fun. Trying to win the race is only the second priority," Gallagher said with a rueful shrug. By the time his instruments showed that *Perpetual Change* had climbed to about a thousand feet above the ground, the telltale tension in his face had eased. Above us, soft white clouds were thinning, allowing more and more of the sun's light and warmth to filter through; the valley below us glowed brighter and brighter. In almost every direction, other balloons hung suspended, some huge, others just colored beads in the distance. Within moments, we sighted the hare balloon floating down to a landing, a good mile and a half away by Gallagher's reckoning. He perched on the low-

the coast, drawing the winds over Temecula to the east.

I can't explain what happened to our balloon over the course of the next half hour. At times it looked as if *Perpetual Change* was heading directly for the hare balloon's distant landing site, which had been marked with a red-and-green-colored X. Other times our balloon seemed to have swung east of our target and to be slipping farther from it. The winds were shifting, Gallagher acknowledged, though he allowed that we weren't doing badly. Dozens of things distracted my ability to concentrate on our position relative to the target; I studied the pattern of possessions around the houses scattered below us: vehicles, barbecues, pools. The curious mix of noise and quiet aloft distracted me. Floating along in a hot-air balloon is as still and peaceful an experience as standing on your porch early in the morning—except for those interruptions every few minutes when the pilot fires his propane burner and its blasting roar fills the basket.

Suddenly we were startlingly close to the red-and-green X, descending from a distance a few hundred yards away. But Gallagher declared that we wouldn't even come close enough to lob the beanbag, and sure enough, a few minutes later we passed to the east of the target field and settled gently onto the ground.

Gallagher at this point seemed to take the loss with complete equanimity. Very slim, he wears his softly curling hair at shoulder length, and his voice is pitched on the high side. But he has an air of calm self-possession that counterbalances his youthful looks. He told me that if he were fiercely serious about competitive racing, he would have flown alone or taken at most one passenger, instead of the four people *Perpetual Change* had carried that morning. Carrying fewer people would have allowed him to stretch his supply of propane over a longer period; and with more time in the air, he might have found other, more fortuitous wind shifts, he claimed. But only a handful of the fifty or so pilots racing that day were extremely serious, Gallagher said. Almost all, including Gallagher, were commercial hot-air balloon pilots, and many, including Gallagher, were carrying paying passengers—people who had paid \$150 for a ringside seat at this sporting event.

That's a little more than the standard charge for hot-air balloon rides; \$125 is the norm in San Diego, for a ride that lasts between forty-five minutes and an hour. It's difficult to believe hot-air ballooning is the poor man's variant of this sport. In the elite version, users spend at least \$1500 per ride to fill specially constructed balloons with helium gas. Such airships can stay aloft for many times longer than the typical hot-air balloon, and thus gas-balloon races are different from hot-air balloon competitions. The object in gas-balloon racing is to get as far from the starting line as possible, before exhausting one's supplies of helium and ballast. In the annual race out of Palm Springs just held a few weeks ago, the record distance is more than 1300 miles.



Peter Gallagher

Helium balloons cost at least \$30,000. In contrast, Gallagher bought *Perpetual Change* about a year and a half ago at a cost of \$16,000. He expects the nylon envelope to wear out after some 300 to 500 hours of flight, at which time a replacement will cost at least \$10,000. Insuring the airship costs more than \$4000 per year, and each hour's flight gobbles up about twenty dollars' worth of propane. The expenses don't stop there. Owning a hot-air balloon isn't like having a sailboat; you can't just hop in it and go for a solitary flight when the spirit moves you. You need a van or a truck in which to lug the 400-pound basket, 200-pound envelope, and fan, and you need crew members who will chase around after you on the ground and help you pack up the hefty fare once you land. In Gallagher's case, his wife Carolann assists with most flights, but Gallagher normally pays one or two additional helpers fifteen dollars each to help out. Finally, local balloon companies have come to offer certain amenities to their customers as standard fare: champagne after the flight, souvenir pins, and photos and certificates. Gallagher's Paradise Flights company is the lowest-priced in San Diego, at \$115 per person per flight, but the young pilot claims he doesn't make any money unless he carries at least three passengers.

Gallagher has worn his entrepreneurial hat for a little more than a year, but he's been entranced by wind-powered flight for roughly half his life. He says when he was about twelve, one of his sisters began dating a hang-glider pilot named Hans Petermann. After a few years, Gallagher started crewing for him: driving Petermann to the top of Black Mountain, nine miles east of Del Mar, then picking him up at the bottom, and so forth. After a few years, Petermann became interested in hot-air ballooning, and he gave Gallagher a flight as a Christmas present in 1982. "That sold me," Gallagher recalls today. He lusted for more balloon flights, and soon he resolved to learn to fly. Sometime during 1983, he began volunteering as a crew member for various Southern California pilots, trading crew time for instructional time, usually priced at \$250 to \$350 per hour (since no other passengers are permitted to fly along when a student is being taught). The Federal Aviation Administration requires a minimum of ten hours of instruction for a pilot's license, but

Gallagher says students more typically need around fifteen hours to master all the requisite steps in the licensing process. A carpenter by trade, Gallagher also sometimes swapped his labor for flying lessons, but he says it still took him at least a year and a half to get his basic pilot's license.

By then, Petermann had married Gallagher's sister and started a Del Mar ballooning company called Pacific Horizons, and once again Gallagher resolved to follow Petermann's example. To obtain a commercial license, Gallagher needed an additional thirty-five hours of flight time, which he had all but completed by the time he ordered *Perpetual Change*. (He had saved up half the purchase price and borrowed the other half from his father.) He took delivery of it in early 1986, and by June of last year he felt ready to quit his full-time job to devote himself to his new ballooning company.

Gallagher's is thus the newest among the San Diego hot-air balloon companies listed in the phone book. Counting the local companies is a little tricky, since virtually every person who owns a balloon here also possesses a commercial license, and most have printed up business cards that announce their availability for hire. Poway resident George Stivers, for example, says that electrical contracting earns him a much better living than ballooning ever could. But a business card announces Stivers's "Sunrise Schooners" services, and he works occasionally as a back-up pilot for one of the full-time balloon companies on busy weekends. Dave Bradley of Del Mar usually devotes one day a week to flying the hot-air advertising balloon owned by Great American First Savings Bank, but Bradley also sells rides from Del Mar in his own balloon.

Four full-time balloon companies now function here, all of which have taken root within the last six years. Although the first hot-air balloon was launched more than 200 years ago (in Paris), the modern version of the craft wasn't introduced until 1961, and it wasn't until the second half of the Seventies that the pastime gained widespread interest. A native San Diegan named Paul Nanne was one of the very first local people to fall in love with ballooning. He flew for the first time with a friend of a friend up in Mojave and immediately decided that he wanted his own balloon, which he ordered from a dealer in the Perris Valley and took delivery of in 1976. Nanne thinks it may well have been the only one based in San Diego back then, and for a while, he enjoyed a heady freedom, flying pretty much wherever he wanted: Mission Valley, Sweetwater Reservoir, Fiesta Island, across the city to El Cajon, a host of places where balloon pilots today no longer are permitted. Before long, public interest in Nanne's balloon was so strong that he found himself with a business: selling balloons, training pilots, using balloons for advertising, and giving rides. By around 1980, another company called Western Balloon Adventures began taking passengers out of Kit Carson Park in Escondido until too many cloudy, foggy days persuaded

(continued on page 20)

Balloons

(continued from page 19)

its pilot to shift his operations to Temecula. The first company to fly out of Del Mar full-time, A Beautiful Morning, started in late 1981, and today it is the biggest ballooning operation in San Diego, boasting five balloons and three full-time pilots.

All the Del Mar companies offer both sunrise and sunset flights. There's no such thing as a noon flight. Or a ten-in-the-morning flight. Or a tea-time balloon tour. One of the limitations to hot-air ballooning is that even moderately windy conditions, as little as seven or eight knots, will bash around the inflating envelope like a punching bag and make smooth landings virtually impossible. The San Diego balloonists even consider themselves lucky to be able to fly at sunset; they say most other places

in the United States have too much wind at dusk and thus *only* can fly at dawn, when it's even harder to attract paying customers. Gallagher, for example, says he books about one dawn flight for every five sunset flights. He enjoys both equally, though doing both in the same day makes for some long hours: up at 4:30 a.m. to get ready to meet passengers in Del Mar at 5:45, with takeoff usually occurring about 6:45. It's often ten in the morning by the time Gallagher returns to his Normal Heights home. He leaves again at about 4:45 p.m. for the evening flight and rarely gets back before 10:00 p.m.

Gallagher is in no position to thumb his nose at such days. Though he expresses pleasure with the progress of his business over the past year, he hasn't logged much more than a hundred hours since he started Paradise Flights. Good weeks might see him carrying customers aloft every day, but then he might not fly for weeks at a

time. Another of the big limitations on hot-air ballooning is the weather: not only stormy days but also foggy, cloudy, and excessively windy ones require canceling all flights. Here in San Diego, one can fly year round, Gallagher maintains — but unacceptable weather shuts out the balloonists at least fifteen percent of the time.

It interfered more than that in the week after the Temecula race. Although the Gallaghers had booked evening customers for six of the seven days, plus one morning flight, stiff winds stopped them from flying on three of the six evenings. They picked up another booking when an acquaintance of theirs bought a Sunday morning flight to celebrate his girlfriend's birthday. That morning the wind picked up early, and the clouds seemed to build, rather than thin, but Gallagher judged the conditions safe enough for a takeoff.

In a bank parking lot off Via de la Valle, we gathered and piled into

the Gallaghers' van. After some amount of driving and releasing of small black helium balloons to determine the wind direction, Gallagher finally decided that the best launch site was an undeveloped field just west of the Fairbanks Country Club (the club has granted the local balloonists permission to use this property). Once inflated, *Perpetual Change* bucked and shivered like a nervous horse, until the crew members untied the lines that restrained the airship. As we lifted, the wind seemed to die; in reality we simply couldn't feel the breeze, which now was pushing us at its own speed. Only thirty feet off the ground, I could see why customers clamor to fly in the San Dieguito Valley. It's a beautiful place, where the land seems to lower itself and genuflect before the band of ocean to the west. The balloonists say the site sells itself. Everyone wants to fly near the water. Competitive pressure wouldn't permit any hot-air balloon



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company to function elsewhere in San Diego. No freeway runs through this valley the way Interstate 8 cleaves Mission Valley, so we groundlings tend to think only in terms of the communities near it: Del Mar, Rancho Santa Fe, Peñasquitos. From just thirty feet up, the grand geographical feature that pulls them together snaps into focus, majestic in its sweep from Black Mountain down to the sea.

The local balloonists say this valley has represented the last major expanse of open land close to the central city where ballooning isn't effectively prohibited. Regulations forbid balloonists from taking off from or landing on any state park, and FAA rules restrict them in the controlled airspace around the county's airports. Some communities, such as Rancho Santa Fe, have passed ordinances prohibiting any balloon landings, and even in developments without such explicit bans, the lack of landing sites tends to be a major

problem. Gallagher points out that a skilled pilot can usually set his craft down within a quarter to a half mile of any given target. "Well, a quarter to a half mile is great if you have a lot of land," Gallagher continues. But it's not much good at all over an area as congested as, say, North Park.

For the first few minutes of our flight, Gallagher hovers close to the grassy surface of the Fairbanks Ranch Country Club golf course. From this height, the balloon commands an enchanting view of the world, one the average person only sees during the very final seconds of his commercial airline flights: so close to the earth, and yet above it. To our right, a flock of blackbirds rises, startled by our presence. Gallagher points out the cross-country horse jumps still left in place from the last Olympics. Before we reach a stand of tall palms near the clubhouse, Gallagher fires the propane burner

to warm up the balloon's captive air still further, and we soar well above both the palm trees and the driving range beyond them. Several minutes later, we're carried over the private racetrack owned by Gene Klein and over the big lots already bulldozed for Klein's Del Rayo Downs luxury housing development. In this part of the county, it's hard to look in any direction without seeing private homes under construction. The balloonists say the development has occurred so fast their chase crews must struggle from one week to the next to keep up with what new roads have appeared, what old dirt byways have been blocked forever.

With the development comes a mixed reaction to the balloonists. Past Del Rayo Downs, we begin to come to the southern rim of the main valley and fly over a posh development called San Diegueno Hills. Here Gallagher mentions that the wealthy residents have split into pro- and anti-ballooning camps. "All the homes on this side [of the

development] really love us. They just really enjoy seeing the balloons. And the few homes over on that side hate us. It's really strange. They don't really yell. They just don't like it if we fly over very close to their houses. They like it if we stay real far away from them."

Maybe those home owners who resent the balloonists' presence have some sense of how exposed they look from the air. These are opulent homes, designed to look weighty and moneyed from the curbside. But from a thousand feet overhead, they seem to shrink to human scale. You can take them in at a glance; you can see what the ferociously barking dog looks like, as well as the patio to which he's confined. You can comprehend instantly the layout of these places. The mansions under construction look like children's playthings. Some take only the form of floor plans chalked into the cleared ground;

(continued on page 22)

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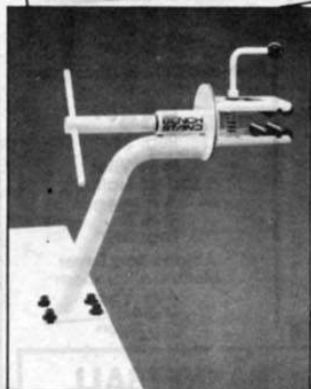
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Balloons

(continued from page 21)

those being framed seem like elaborate matchstick concoctions.

These properties rank among some of the most expensive in the county, and it's a little startling to see how close they lie to the poorest, meanest hovels. East of the fancy new developments, around the base of Black Mountain, the land gives way to farmland leased to local growers. America's new immigration law hasn't changed everything here; these fields still harbor primitive illegal alien shelters that look from the air as though some goliath pitched a fistful of garbage at the ground, where it splattered.

The growers also intensely dislike the hot-air balloonists descending here, even upon their fallow fields. Gallagher says it's common for security guards to threaten to take

both the pilot and his basketful of passengers off to jail. So, though the wind this morning is picking up, Gallagher elects to pass by the unplanted fields and instead aim for the stretch of Black Mountain Road near the very base of the mountain. We come close — close enough to read the license plate of the Gallaghers' van. But the wind nudges the basket northward, and instead of touching down on the road, we're suspended in air twenty feet north of it; the road has changed direction, but we haven't. It's a lesson in how implacably limited the balloonist's options are. There's no swinging around and trying the maneuver again, no reverse gear. Gallagher fires the balloon quickly enough to prevent our crashing into chaparral-covered hillside, while his wife and crew leap into the van and gun it to a point maybe a quarter of a mile away where the paths of the road and *Perpetual Change* should cross again. This spot leaves Gallagher

even fewer options; if we don't land on the road, we'll smack into the mountainside — at very low speed, but nonetheless abruptly. Instead, the pilot intentionally undershoots the road by just a few feet, allowing the basket to drag across a low-lying tree and thus brake before skidding onto the blacktop and coming to rest.

It's a more unnerving landing than normal, though Gallagher asserts our party wasn't in serious danger. And he says most of the time he's able to set the balloon down gently in one of the open stretches of Rancho Peñasquitos. But the experience points up the troubles balloonists encounter when they run out of landing space. One of the most senior balloonists in the county, Don Whilldin, says he's surprised that the local balloon companies are still flying in Del Mar at all. "I thought they would run out of space a few years ago," says Whilldin, who ditched his own hot-air balloon ride

company some years ago in favor of making giant inflated cold-air advertising balloons that come in various fanciful shapes. Peter Gallagher gives the local ballooning fraternity no more than a year or two before congestion is sure to drive all balloons away from Del Mar. Gallagher says he doesn't know what will happen then. Some pilots may try to develop routes in Poway or on Otay Mesa (though Brown Field is uncomfortably close to the latter site). "It's going to be real touchy," Gallagher predicts, adding that the big concentration of balloonists now at Del Mar will almost certainly have to disperse.

"Balloonists are a lot like dinosaurs," Gallagher states. "We're flying in aircraft developed hundreds of years ago, and we're running out of room." If that depresses him, Gallagher tries to conceal his emotion. "I'm going to stick with it," he says. "I'm going to do it till I can't do it any longer."

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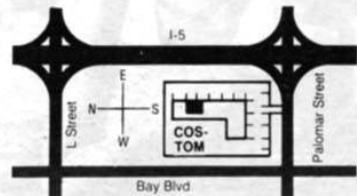
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That bit of useful advice and capsule evaluation out of the way, let's get to the business of criticism. Dickens's novel about the abuses of industrial capitalism and of utilitarian education has met with a mixed critical reception since its publication in 1854. Some twentieth-century critics have praised it because it is *short* — which is to say thematically concentrated, direct in plot, and economical in its cast of

characters. Many readers, in contrast, have disliked it because it is *short* — which is to say lacking in the variety of characters, the breadth of experience, the fascinatingly intricate plot structure, and the relatively nuanced moral vision of so many of this writer's longer works. Of course, novels and plays have different attitudes toward time, and in Stephen Jeffreys's adaptation, the short novel has become a *long* play: three-and-one-half hours long, to be exact. On the other hand, the thematic concentration and tightness of structure in the novel make it more readily adaptable to the stage than such sprawling masterpieces as

Bleak House, *Little Dorrit*, or *Nicholas Nickleby*. The result is a play that does not seem overly long, that in fact seems exactly the right length to engage the audience's intelligence and feelings and to gratify their desire for theatrical pleasure.

Building on the novel's inherent theatrical strengths, Jeffreys has succeeded in being quite faithful to his original. All the major characters and actions are there, the dramatic scenes are given full value, and the flamboyant richness of Dickens's prose is forcefully conveyed in the narrative passages spoken by the actors throughout the play. In only one area has Jeffreys tried to improve on Dickens: the novelist's treatment of trade unionism. Dickens's golden-hearted Midlands proletarian, Stephen Blackpool, refuses to join the union at the Bunderby factory, not for any reasons the character himself articulates, but because Dickens at that period detested militant workers like the union organizer Slackbridge almost as much as he detested exploitative industrial capitalists like Bunderby. For Stephen, the sociopolitical situation of mid-Victorian England is (as he keeps averring in his Lancashire accent) "aw a muddle," and Dickens's curious mixture of sentimental reverence for the working class and disapproval of the labor movement indicates that, in this respect, the author was in as much of a muddle as his character. Jeffreys has attempted to clarify the muddle by inventing some speeches for Stephen Blackpool that give him (and his creator) a more or less firm and reasoned point of view. In the play, Stephen explains that he disapproves of conflict and confrontation between the social classes and that what he wants is a harmonious relationship between workers and capitalists, both of whom are necessary for industrial prosperity. In the end (this is also Jeffreys's invention), he realizes that the workers' organization may have been right all the time and that he made a mistake in refusing to sign a union petition protesting the dangers of the mine shafts (in one of which he has been fatally injured). *Hard Times* is thus given a more precise ideological message than Dickens put into it — with, admittedly, certain real benefits to the

story's thematic coherence.

Jeffreys has not, however, been able to give the story the boundless possibilities for theatrical spectacle that are to be found in the larger novels and that were realized so magnificently in the Royal Shakespeare Company's *Nicholas Nickleby*. He has further limited the director's range by composing the script for four actors, who, although they are ingeniously enabled to play all the roles, can scarcely be counted on to provide the supremely inventive crowd scenes with which the RSC *Nickleby* was replete. The staging of the union meeting is particularly impoverished by this limitation, where for much of the time the solitary Darla Cash has to represent the entire vociferous crowd (this versatile actress manages it quite vividly). Whereas in *Nickleby* the accompanying narrative could often be converted into astonishingly expressive mass mime (as in the evocation of the coach arriving in London or of the poor watching the rich through the window of a restaurant), the narrative in *Hard Times* (for example, in the superb description of Coketown's grimy oppressiveness) does not readily give itself to mimed representation, and the absence of a large cast makes any large-scale effects impossible. Nevertheless, where the script has given him the opportunity, director Sabin Epstein has come up with some wonderfully dramatic devices of staging, comparable in quality if not in number to the most stimulating ideas of *Nickleby* and of Douglas Jacobs's memorable version of *A Christmas Carol* at the California Theatre several years ago. The raising of the dying Stephen Blackpool from the mine shaft is, in its imaginative distortion of perspective (for on this stage the motion must be horizontal rather than vertical), a triumph of directorial imagination and a revelation of how theatrically exciting nonliteral staging can be. And the prying Mrs. Sparsit's frenzied pursuit of the heroine through a rainstorm, which inspires the book's most scintillating writing, has been translated into a stylized, marvelously choreographed stage action, where the whirlwind of near-balletic movement and the director's artfulness in his use of the stage produce a visual-kinetic

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The stage itself is one of the glories of this production, another proof of set designer D. Martyn Bookwalter's boldness of invention and sureness of touch (Bookwalter designed the Rep's exquisite *Holy Ghosts*, which the company will soon be taking to New York). The Lyceum Space has been converted into a warmly enclosing theater-in-the-round, with every bit of space given visual and dramatic life. There are two platform stages opposite each other, a large one and a small one; a central arena with a pole in it that might be a lamp post or that might hold up a circus tent; a cantilevered balcony to represent the upper story of various houses; and the stairway leading to it, which at times serves as a stunning visual manifestation of one of the book's most striking metaphors — and these playing areas are adorned with an abundance of piled-up chairs, stools, trunks, chests, baskets, barrels, tubs, basins, and similar junk, with the whole rich proliferation of Victorian clutter expressively unified by its hues of brown, tan, and beige and its varying textures of rough and varnished wood. The irregularity of the structure and the decor contribute to the sense of a living,

real, disorderly, intense, *Dickensian* world, and this sense is enhanced by the integration of the audience into the set, with some seats actually on or directly adjacent to the stages and with the set not placed (as is the usual case, even in theaters-in-the-round) in front of the spectators, but to a considerable extent surrounding them and in a sense becoming the entire theater.

Within this grandly conceived and executed physical environment, director Epstein moves his actors with tremendous skill, staging their interactions (most of which are not dramatic spectacles but intimate conversations) with such endless variety that no configuration ever seems to be repeated and with so much energy that *Hard Times* often gives the impression, in this production, of being as filled with irrepressible vitality as are Dickens's greater novels. The four actors themselves are highly talented, and they carry out this tour de force of versatility and endurance in an extremely praiseworthy manner. There is, indeed, an irreplaceable theatrical delight in witnessing actors of this caliber in bravura performances, playing three or four major characters each (along with a few minor ones), changing identity from scene to scene, narrating as well as acting, and all of them energetically present on stage

at virtually every minute of those three-and-one-half hours. Most of the characterizations are excellent, with personalities strongly projected from concentrated centers of will and feeling and with lovingly cultivated repertoires of those colorful outer traits of speech, body, and manner that give Dickens's dramatis personae their almost iconic solidity. One might single out for special praise Richard Farrell's sad, earnest Stephen Blackpool, Robert Machray's exuberant, sentimental circus-master Sleary (Dickens's representative of that class of kindhearted popular entertainers he always cherished), Darla Cash's strong, sharp, arresting characterizations of a multiplicity of eccentric females (including Stephen's viciously drunken wife and Bounderby's humbly adoring mother), and Allison Brennan's snooty Mrs. Sparsit, an extravagantly stylish performance of which Edith Evans could have been proud.

Nevertheless, even the most talented and versatile of performers must have some trouble sustaining a script that demands so many rapid and fundamental transformations of them. In *Nicholas Nickleby*, the actors in the chief roles were not burdened with doubling, and those who did play a number of different roles had sufficient

time to change their costumes and make-up and to remold their ways of moving, speaking, and thinking so as to conform totally to the unique pattern of their new selves. There are no such opportunities in this staging of *Hard Times* — Ray Naylor's beautifully designed costumes must serve for numerous diverse characterizations, there can be no tricks with make-up, and the underlying shape, sound, and personality of some of the actors remains obtrusively evident through their series of otherwise impressive impersonations. There is nothing in the least wrong with these four splendid actors, but the Rep's *Hard Times* might have been an even more compelling show if their number had been doubled. Luckily, one need not make the same remark in regard to composer Victor Zupanc, who is responsible for the discreet, subtle, and pervasively effective musical score and who, on stage throughout, himself constitutes (and most adequately so) the entire orchestra that performs it.

Notice, please, that I said "an even more compelling show." Just as it is, the Rep's *Hard Times* ought to be compelling enough for anyone who loves Dickens and who loves theater. The production does honor to both. □



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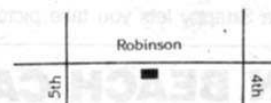
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SPORTS

There are seeds of doubt regarding the best use of the Padres' farm system

BY JOHN D'AGOSTINO

For the past several years, the catch phrase in the San Diego Padres' executive suites has been "build through the farm system," the message being that while plum free agents are enticing, the team will benefit more and over a longer period of time from the planned harvest of young players nurtured in the watertank towns of the Padres' minor-league system. It is a

formula for long-term success that has worked well for other clubs and that already is showing signs of working for the Padres.

If you include the last half of the 1986 campaign, the play of such farm graduates as pitcher Lance McCullers, catcher Benito Santiago, infielder Joey Cora, and infielder/outfielder John Kruk has been erratic but frequently exciting, and each has shown flashes of the brilliance expected of them by the Padres' brass. Common sense and the Padres' front office (the two frequently have been mutually

exclusive) tell us that if the locals can remain patient through the team's greening, they will be rewarded a couple of seasons down the road when the farm products ripen into major-league stars. But a look at some of San Diego's recent transactions — both threatened and actualized — leaves one with the disturbing question: whose uniform will these starlings be wearing when they finally arrive?

In 1984 the Padres could barely contain their excitement over Ozzie Guillen, their spectacular minor-league shortstop. To hear general manager

Jack McKeon talk, Guillen's defensive skills rivaled those of the St. Louis Cardinals' Ozzie "Wizard of Oz" Smith, and Guillen potentially was a much better hitter. But when McKeon wanted to shore up his pitching rotation by acquiring Cy Young Award-winner LaMarr Hoyt from the Chicago White Sox, the American League team demanded Guillen in return. McKeon, who repeatedly has stated that there are virtually no "untouchables" in the Padres' system, reluctantly parted with the promising infielder. Hoyt pitched well for the Padres in 1985 and looked as if he might be their "stopper" for the next several years. But Guillen did even better, his hitting, fielding, and baserunning earning him American League Rookie of the Year honors.

Still, few second-guessed McKeon, perhaps accepting the sports axiom that you have to surrender something of value to receive the same. There were many more second-guessers a few months ago when McKeon traded outfielder Kevin McReynolds to the Mets. After a couple of inconsistent years with the Padres, McReynolds seemed finally to be paying dividends on the team's investment of time, money, and patience when he was dealt to 1986's world champions. The Padres insist that they got the better of the deal in acquiring the promising Stan Jefferson, Kevin Mitchell, and minor-league prospect Shawn Abner, despite McReynolds's 1986 numbers (.288 batting average, twenty-six home runs, ninety-six runs batted in).

But unless at least two of the younger players acquired from the Mets can consistently perform at or above McReynolds's 1986 level, then that trade will have made little sense. If only one of them reaches that level — and it certainly won't happen



Illustration by John Workman

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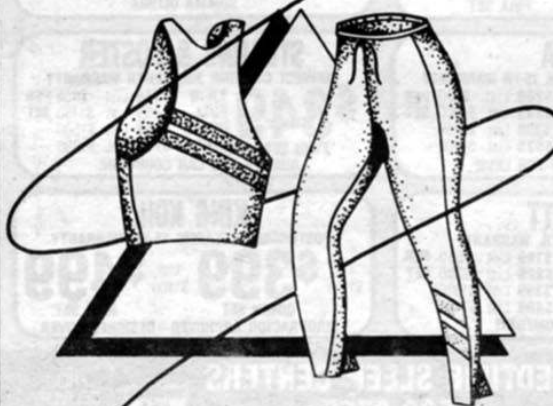
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this year — then the Padres would have succeeded only in temporarily saving money by swapping McReynolds's six-figure salary for the cheaper contract of a younger but less experienced performer with similar skills, which player then will demand a McReynolds-like salary. And although lately frugality seems to be the order of the day for the Padres, one wonders what is the point of developing young players on the farm, if you're only going to trade them once they've begun to pay off. Will Mitchell, Jefferson, and/or Abner be considered trade bait if and when their performance on the field entitles them to bigger paychecks?

In spite of many disgruntled fans' criticisms of the McReynolds trade, it really is too early to reach a verdict on the matter. When he's been relatively healthy, Jefferson has looked like the impact player McKeon believes him to be. But he's been hobbled by injuries so often this year that it might be some time before we know for sure. Mitchell, too, has spent time on the bench nursing wounds, but even when he's been one hundred percent, he hasn't produced to the degree the Padres might have hoped. And recently there has been talk of moving Mitchell into the Padres' already crowded outfield, where he would feel more comfortable and thus presumably would again be able to concentrate on his hitting. If that happens, then the foremost of McKeon's stated purposes for trading McReynolds — to get a solid-hitting third baseman — would have been defeated. There are, of course, no guarantees that any of the three former Mets ever will measure up to McReynolds, who only a couple of years back was the crown of McKeon's farm-system creation and who today is hitting around

.300 for the Mets.

Of more immediate concern to many Padres fans, however, is the fact that so far neither Jefferson nor Mitchell has contributed as much as outfielder/first baseman Kruk, another Padres farm product whose name recently has been mentioned in trade talks. The prevailing rumor is that Kruk will be tossed into a trade that would send one of the Padres' starting pitchers elsewhere in exchange for some offensive punch. Among others, the Padres have expressed interest in the New York Yankees' Dan Pasqua (outfield) and Mike Pagliarulo (third base); the Cincinnati Reds' Nick Esasky (first base) and Tracy Jones (outfield); and Oakland A's third baseman Carney Lansford.

The last time I looked, Pasqua was hitting .183, with two home runs; Pagliarulo was hitting .198, with five homers; Lansford was hitting .252 with two homers; and Esasky and Jones had seen so little playing time for Cincinnati that neither had batted enough times to be included in the league-wide statistics sheets. Hey, that's some punch! Kruk, meanwhile, at press time was hitting .349 for the Padres, with four home runs, after having posted a .309 average in his rookie 1986 season.

Kruk is a natural first baseman whom the Padres have nevertheless shuffled in and out of left field in order to give sporadic-hitting Carmelo Martinez a chance to play first base. Kruk isn't the smoothest outfielder in the Padres' line-up, but he compensates for his lack of finesse with Pete Rose-like hustle (no wonder the Reds manager might be interested in obtaining Kruk). Kruk's a throwback to the old-fashioned, dirty-shirted ballplayer who attacks the ball with his bat, runs and slides hard, keeps his head in the game, gets

pissed at himself when he feels that his imperfect play has let down his teammates, and remains aggressive throughout nine innings, regardless of the score. And Kruk has proven that he can hit major-league pitching, probably better than those for whom he would be traded and unquestionably better than anyone else on the Padres with the exception of batting champ Tony Gwynn.

And yet at a time when the Padres need all the offensive firepower they can muster, Kruk's name keeps popping up in these trade talks. Sure, the talks might be little more than rumors, but when Steve Garvey's recent injury opened a spot on the roster for minor-league outfielder Shane Mack, Padres manager Larry Bowa said that Mack's ascendancy would relegate Kruk to the role of pinch-hitter and occasional starter at first base. In other words, after grooming Kruk in their minor-league system, the Padres really have no plans to exploit his much-needed talents, regardless of how much he contributes. I don't get it.

So as the sun sinks lower and lower on the Padres' 1987 season, one has to question this marvelous farm system about which we keep hearing — or, rather, question how its crops are being marketed. Although no one could have predicted that LaMarr Hoyt's private pharmaceutical studies would prematurely chase him from the game (after three run-ins with the law over possession of nonprescribed drugs, Hoyt was released early this year by the Padres and suspended from baseball by commissioner Peter Ueberroth, pending appeal) it remains that the Padres essentially are left with nothing in return for all-star shortstop Guillen. The Padres are forced to continue with veteran shortstop Garry Templeton, who's hitting under .200

this year and whose aching knees prevent him from making the fielding plays that once were routine. Minor-leaguer Gary Green aspires to Tempy's position on the Padres, but Green's an all-field/no-hit type who will not contribute offensively as Guillen would have.

McReynolds went from can't-miss, farm-system superstar to promising but unrealized major-leaguer to matured talent — to New York. In return for McReynolds, the Padres got a raw talent who can't step onto the playing field without hurting himself (Jefferson), a third baseman who doesn't want to be a third baseman and who admits that he misses New York (Mitchell), and a minor-leaguer we won't see in a Padres uniform for months yet (Abner).

Kruk beats up on minor-league pitching, then graduates to the Padres and starts working over major-league hurlers. For his trouble, Kruk is allowed to watch as a slug-footed, mediocre-hitting castoff from the Chicago Cubs' farm system (Martinez) is practically handed first base, while he finds himself on the trading block. I think there's a clear message in all of this for the Padres' younger players: hit .250 or below, and field your position unspectacularly, and you will be given plenty of opportunity to remain on the team. Start producing, however, and your reward will be a one-way ticket to another city.

One can't deny that the Padres have developed a terrific farm system — one that has far surpassed even that of the Los Angeles Dodgers, whose talent garden long has been the envy of other franchises. But in light of the team's propensity to ship out those who graduate with honors, one has to wonder if that farm system is benefiting the Padres as much as it is the rest of baseball. □

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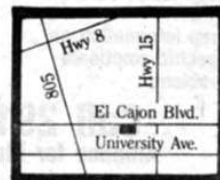
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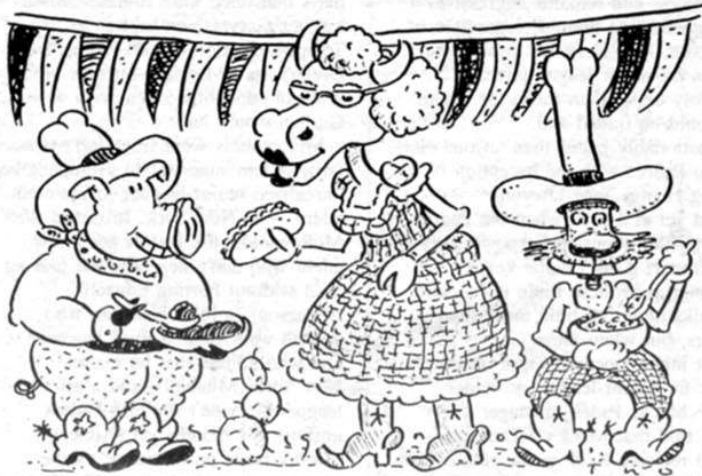


Illustration by Slog Signorino

ELEANOR WIDMER

A few years ago, food writers and Paul Prudhomme of K-Paul's restaurant in New Orleans were beating the Cajun drums. Cajun restaurants proliferated across the country and, on the West Coast, in San Francisco, Los Angeles, and to a lesser extent, San Diego. At the height of the Cajun craze, one could scarcely avoid blackened delights on menus in this town. To paraphrase Andy Warhol, Cajun cookery enjoyed its fifteen minutes of celebrity; now it's quietly settling into its proper role of a Louisiana regional cuisine.

This year's chic cuisine is Southwestern, whose origins in New Mexico are humble and whose antecedents lay in Pueblo and Navajo Indian preparations, along with Spanish, Mexican, and in the everyday variety of American food. The basic ingredients of Southwestern cookery are dried corn, especially blue cornmeal ground from blue-grey corn; *posole*, known as the hominy of the Southwest and prepared by combining many varieties of corn cooked with lime; *nixtamel* (gold hominy cornmeal mixed with mild chile powder, baking powder, lard and water); fresh chiles; *nopales* (cactus pears); pine nuts; pumpkin seeds; tomatillos; and the pear-shaped squash called chayote.

But the current rage for Southwestern

food stems from the fact that innovative young chefs have combined these simple ingredients with the techniques and elements of nouvelle French cuisine. The result is a stunning amalgam of visually gorgeous dishes that are stimulating to the palate but whose fire has been toned down with soothing stocks and cream; French recipes are fused with Southwestern. If you go into some diner in New Mexico or Texas, you won't experience this gourmet cooking. Yet the most successful Southwestern restaurants in Los Angeles, Houston, Dallas, and New York flaunt this synthesis of Southwestern and French.

John Sedlar's cookbook, *Modern Southwest Cuisine*, illustrates the point. Sedlar, who pioneered this style of cooking in his restaurant Sainte Estephe (located south of Los Angeles in Manhattan Beach), features such cross-overs as tortillas filled with scrambled eggs and truffles or chiles rellenos stuffed with fresh lobster in a *buerre blanc* sauce. The problem with Sedlar's work is that his presentation is so painterly, you hate to eat the food for fear of disturbing its arrangement!

However, San Diegans were offered a rare treat when Sheppard's at the Sheraton-Harbor Island East had a Southwestern cuisine festival that ran from last Saturday, May 30, to Tuesday, June 2. Three talented Southwestern chefs were flown in from Texas and New York. They were Brendan Walsh, who studied with Jeremiah Tower

in San Francisco and who now operates the successful restaurant called Arizona 206 in New York City; Stephan Pyles, co-owner of Routh Street Café in Dallas and inventor of such dishes as lobster with wild mushroom enchiladas; and Robert del Grande, chef and owner of Café Annie in Houston. Along with Sheppard's resident chef, Jack Huxtable, each of these three chefs prepared two appetizers, two entrées, and two desserts. The results of eight dishes in each category were stunning, and it proved to be one of the most exciting dinners I have had this year.

Our party of three began our meal with tortilla chips and truly fine tomato salsa, guacamole, and sour cream — hot tortillas and butter were served with the entrées. For appetizers we had Stephan Pyles's blockbuster, cornmeal catfish with a sauce prepared from smoked bell peppers and mint-marigold (\$8.95). What is mint-marigold? It looks like a weed and was brought here in a duffle bag from Dallas by Pyles. The catfish fillets were dipped in egg and buttermilk and breaded very lightly with stoneground blue cornmeal. Bell peppers were marinated, charcoaled, and added to the puréed mint-marigold. Needless to say, none of us had ever tasted mint-marigold or catfish prepared in this manner. And the black mango relish that accompanied this unusual dish was truly impressive.

Pyles also prepared the grilled corn soup (\$4.50), which was topped with two decorative creams, a green one devised from cilantro and spinach, and a reddish one made from *chipotle* chiles. The soup was a marvel of smoothness (the corn is roasted and then puréed) and derived its exotism from the two unusual garnishes. We also had a fine *escabeche* of tuna (marinated and lightly seared so that it appeared raw) accompanied by papaya relish. It was prepared by Brendan Walsh (\$6.75).

Needless to say, with such a bravura introduction to our meal, the entrées proved every bit as good as the appetizers. I ordered the roast pork loin accompanied with a black bean enchilada (\$18.50). The roast pork was drizzled with sour cream and pumpkin sauce and garnished with tomato salsa and cilantro. While the meat preparation was nothing short of magnificent, the black-bean enchilada took laurels for being the best I've ever tasted. The enchilada is made from a black bean and pork mixture, and if its originator, Robert del Grande, would set up shop here with this one dish, the lines would form all around the block. Del Grande has a Ph.D.

in biochemistry, and he started cooking professionally to relax, before beginning post-doctoral work. Fortunately for us, he never got back to biochemistry. He's a whiz of a chef and would be my one inducement to go to Houston.

The barbecued quail with creamy *polenta* (prepared by Brendan Walsh, \$21.00) was a spectacular bid for fame. The birds were marinated in cider vinegar with a hint of *chipotle* peppers, and the union of *polenta* with quail was one that we had not experienced before. With reluctance, the friend who had ordered this dish allowed us a few morsels, though in truth, she wanted it all for herself.

The third entrée was duck *empanada* with red and green chili sauces (Jack Huxtable, \$15.00). These were elegant *empanadas* and would have made a lovely appetizer, rather than a main course. The two *empanadas*, no matter how well achieved, were not so thrilling as our other two entrées.

Carried away by the sumptuous food, we ordered three desserts, none of which reflected the Southwest. Of these, the chocolate macadamia nut cake by Brendan Walsh was almost too exquisite to bear (\$5.25). The summer berry dessert with homemade pecan ice cream and the warm apple-raisin spice cake (Stephan Pyles, \$5.50 and \$5.75) were delicious, but when I ate the chocolate macadamia cake, I said, "Be still, my heart."

Mention should be made of the fact that all the dishes were prepared with kosher salt, which brings out the natural flavors, rather than overpowers them. As we were leaving, we were given a cookbook, courtesy of Sheppard's, that contains recipes for all the dishes I've mentioned and some we didn't try — I regretted not having sampled the free-range chicken (Stephen Pyles), a breed noted for its flavor.

The cookbook was a sterling idea because whenever I go to a food festival, I long for the recipes. These were beautifully printed and capped the entire evening of delights. Our meals with only one glass of wine came to forty dollars each with tip, but it was a remarkable experience for all of us.

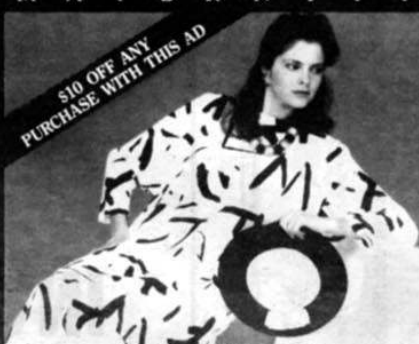
The Sheraton and Sheppard's should be complimented for making available to us haute gourmet Southwestern dishes, which we would otherwise not experience in San Diego. If you can borrow or beg for one of those recipe books, you will be fortunate indeed. But Sheppard's should be applauded for staging this complex event. □

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tingtion, metamorphoses into a sort of feature-length Coming Attraction. And what does it matter to the money men whether fewer people go to the theaters to see a movie as long as enough other people, or enough of the same people, catch up with it later at the video stores?

Proof of the usefulness of theatrical movies as appetite-whetters and drum-beaters can plainly be shown in the proportional sameness of what once was available in theaters and now is available

in cassettes. The movie that played in fourteen theaters simultaneously for fourteen consecutive weeks — *Ferris Bueller's Day Off* or *Peggy Sue Got Married* — will tend to turn up as fourteen separate copies (give or take) at your neighborhood video store, while the movie that must feel fortunate if it got to play for a couple of days at a repertory house — *Vagabond* or *Le Bal* — must again feel fortunate if it turns up in even a single copy on the rental shelf.

As is the case with any phenomenally profitable movie, the profitable video must evidently rely hugely on repeat viewers: the stock on hand seems simply too log-jammed, too icebound, in addition to too duplicative of the theatrical circuit, to admit any other explanation. And in that sense video stores have proven so far to hold out the same false hope, to throw up the same utopian mirage, as multiplex theaters. Just as the logic of idealism (what is otherwise called foolish nonsense) tells us that it ought to be easy and relatively economical for, say, a sixplex in a major theater chain to set aside one screen for foreign and independent fare, so does it tell us that a video store ought to be a boon for the out-of-the-way: such a movie would take up so very little shelf space and, very much in contrast to its theatrical engagements, could have an eternity to turn a profit. But no: better to be the fourteenth local theater to be showing *Cobra*; and better to have that fourteenth copy of *Cobra* on the shelf. America is still a free country, and Popular Demand is its elected tyrant.

To most moviegoers and video renters, all of the above may seem obvious and not worth saying. But in that case it must not seem so obvious, although still maybe not worth saying, that some moviegoers and would-be video renters do not see this arrangement as either inevitable or desirable. To the extent that video stores do use movies as mere market-testers, trial balloons, guinea pigs, and the like, the redundancy of video-store inventories is of course inevitable. But there is no cast-in-stone reason why this extent must be total or why a few drops of actual moisture can't

be squeezed out of that utopian mirage. Fortunately for some of us, a few drops can. Several multiplexes around town have in fact taken a turn at booking the foreign and the far-out (not with immediate success and not long enough to establish an identity), and video stores do boast some titles that have never found their way into theaters. And as more and more VCR owners get more and more bored with *The Gods Must Be Crazy*; and more and more video merchants try to find a foothold in the market, it could yet get better.

I have no way of knowing how many of "us" there might be, but I am sure I am in a tiny minority when I say that any movie that has shown up in local theaters (even for a day or two at the repertory house) and that I would be at all interested in seeing, I have therefore already seen. And I browse in video stores to see what *else* I might see. And here I might digress long enough to set forth a concrete example and a fervent recommendation: Claude Berri's *Tchao Pantin*. French crime films troop through the Ken Cinema with remarkable regularity: *Pérol*, *Police*, *Scene of the Crime*, *I Married a Shadow* — why not *Tchao Pantin*? No matter now. Tower Video carries it; so does Video Gallery in La Jolla Village Square, who also stock Berri's virtually unreleased *I Love You All*, reviewed effusively in this column a few years ago under the title *Je Vous Aime*.

The trick in *Tchao Pantin*, to continue the digression all the way into a mini-review, depends on the physical appearance of the main actor, Coluche, with his bloblike shape, pomaded hair, Gilbert Roland lip-hugging mustache and topiary sideburns. He has to look like the sort of man whom, if you saw him in real life (as he is here) manning a couple of gas pumps on the night shift, you wouldn't glance at twice, and whom you would size up on that first glance as some sort of slime-ball. And indeed by all appearances, especially the appearance of his nightly habit of drinking himself blind, he is a man who believes he has already had his allotted chances in life and isn't looking for any more. But he

(continued on page 30)

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(continued from page 29)

has an inner life, too, and certainly a past, and the sounding of those unfathomable places expands the boundaries of our everyday world in a more real and revelatory way than, for instance, something in the nature of *Close Encounters of the Third Kind*. Maupassant used to pull off this sort of thing. And Simenon. Maybe it's a French sort of thing: *le mystère humain* or something. At any rate it would be doubly revelatory to all those who remain ignorant of the profoundness of human curiosity, insight, and compassion expressible in what might insensitively be described as a drug-caper thriller.

Right about now, if not sooner, I can hear it being grumbled in my mind's ear that it's easy for me — or worse, elitist of me — to want something other than what I can get in theaters when I go to video stores: me who, after all, gets paid to see what's in theaters. Easy, perhaps. Though I can't see how a broader selection could be construed as anything but more open and democratic and undiscriminatory and tolerant of all tastes and preferences. And I am sufficiently altruistic and in favor of spreading the wealth that I am able (just barely) to envision video stores, also, as a possible other recourse for those movies that — as come along so often in my line of work — appear for one night only at the Ken or somewhere, and on the very night

when you had to be doing your laundry or balancing your checkbook: rather than saying too-bad-for-you-if-you-missed-it, it would be nice to be able to say watch-for-it-at-the-video-store.

If, for instance, to digress into specifics again, I had happened to see *The Ploughman's Lunch* last week in the UCSD International Style film series, and felt that Jonathan Pryce's very *dégage* BBC newsmen, immeasurably more committed to his libidinal pursuits than his professional ones (though more successful in the latter), makes a worthy addition to a long British line of petty cads; felt that he plays the role fairly and squarely, as if he neither admits nor realizes what line he is in; felt that the eye and ear of director Richard Eyre and screenwriter Ian McEwan, respectively, for the ambience of Fleet Street and adjacent cultural havens were unerringly right; felt that it was both unusual and refreshing to see an unfruitful campaign of seduction carried out to such finely nuanced lengths; felt that the whole thing doesn't finally amount to much, but remains convincing and involving to the last — it would be nice in such a case to have some practical reason for saying so. And it so happens I did see it and feel all that, and there is a reason for saying so. Tower, again, carries the cassette.

In one sense the spoken wish for something new in video stores, something

I haven't already had the chance to see in theaters, is no easier for me than for anybody else. And possibly even tougher. The granting of that wish, or in other words the challenge of putting one's money where one's mouth is (and certainly the money needed for a video rental is too insignificant to afford further excuses), brings one hideously face to face with self-knowledge: it shows me just how much I want to see a given movie, and provides a glimmer of just how many movies I would bother to see if I weren't getting paid to see them. There can be no doubt, to get specific again, that if Peter Yates's *Eleni* had ever found its way to local theaters, I would not have shunned it as I now do the various *Police Academies*. But a sense of professional obligation doesn't carry over into video stores, and no matter how many times or how many minutes I have paused over this title at the video shop, I have always been more enticed, either by nothing at all, or else by some such other "lost" movie as Alan Sharp's *Little Treasure* or Dario Argento's *Creepers*. (I can't imagine living so long that I would cease to be curious about the latest efforts of the scriptwriter of *Ultana's Raid* and the director of *Deep Red*, respectively.) A similar sensation must be familiar to most people from their roamings at the public library: it's reassuring to know that Günter Grass is on the shelf in the event you should

ever decide to get around to him, but just this weekend you happen to feel more like finding out what old Arthur C. Clarke has been up to lately.

Obviously the public library, or perhaps bookstore since some money will need to change hands, makes a useful analogue: wherever there is an increased element of personal choice, there is an increased likelihood of personal satisfaction. And while the selection of films at video stores is not as wide as could be wished (as isn't, for that matter, the selection of books at B. Dalton), it is nevertheless wider than can be found at any given instant at local theaters. Which raises the prospect of, in effect, programming your own multiplex or repertory house or dusk-to-dawn movie marathon, of setting up your own retrospective tribute to Ingmar Bergman, of gritting your teeth (but not turning up your coat collar) and embarking on your own fact-finding crash-course in contemporary pornography, of trying at last to answer the simmering question of whether the cinematic world is big enough for both Tom Hanks and Michael Keaton — or at least to answer the question of which one is which.

To broach the subject of selection will perhaps warrant a few comments about the actual outlets around town, and I will see if I can fudge up a few when I resume this topic next time. □

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QUARTER NOTES

BY JONATHAN SAVILLE

THE JOFFREY BALLET

La Fille Mal Gardée, which the Joffrey Ballet performed at the Civic Theatre under the auspices of the San-Diego Foundation for the Performing Arts, does not in principle seem a promising work for those who take dance theater seriously. It is Frederick Ashton's choreographing of a ballet scenario by one Jean Dauberval, dating from 1789. Its music is an arrangement by John Lanchbery of the 1828 score by Ferdinand Hérold, the composer of the opera *Zampa* and other pretty drivel. The story is pure romantic-comic corn, with the young lovers threatened by the intention of the girl's mother to marry her to the unattractive son of a rich neighbor. The setting is that artificial unworld of the old-fashioned theatrical rural, with rich farmers, prosperous vintners, happy villagers, and no problems other than whether Lise will marry Colas or Alain. The heroine's mother is a *travesti* role, offering a ham actor rich opportunities for gross clowning in drag. There is a comic dance for this performer in wooden clogs.

There are comic barnyard dances for a rooster and his four hens. Doesn't it sound awful?

It isn't. It's enchanting. With no pretensions to emotional or philosophical profundity, with no innovations in the refined, stereotyped vocabulary of classical ballet and mime, this thoroughly conventional and modest work is as nearly perfect as a work of art can be. The secret lies in Ashton's flawless sense of decorum, a quality possessed by few among even the greatest artists. Recognizing the corniness and artificiality of the story and its treatment, this supreme choreographer of the Royal Ballet found just the right tone of affectionate mockery that makes us delight in the silliness even while it is being gently derided. The rooster and chickens are preposterously wonderful, their dancing of surprising formal elegance while at the same time hilariously imitative of the movements of real barnyard fowl. The romance is handled tenderly, touchingly, with a freshness of spirit and an irrepressible cheeriness that in their unashamed naturalness reproduce an authentic part of the experience of young love. The comic rival is funny

without being vulgar or dehumanized, and although his bumpkinish stupidity insures that he will not marry the girl his aggressive father has chosen for him, Ashton makes us enjoy him and sympathize with him, to the point where it comes as a great relief to find that at the end of the ballet his hurt feelings have not prevented him from a healthy, mundane preoccupation with retrieving his misplaced umbrella. The clog dance is completely charming, filled with wit, and an ideal vehicle for the great character dancer Stanley Holden, who danced the Widow Simone in the original 1960 Royal Ballet production of *La Fille Mal Gardée* and who came out of retirement to repeat his cherishable performance in the Joffrey's current revival.

Holden does this role so well because he conceives of the character as a living human being — a figure of fun, indeed, but never a caricature, and filled with an engaging personal warmth even when she (he) is fulfilling the functions of the severe French mother who considers a good financial match more important than idle adolescent ardor. The Widow's spirited

pleasure in the clog dance, which Holden executes with impeccable stylishness, is irresistible in its mixture — characteristic of the ballet and production as a whole — of absurdity and sweetness. I attended the second of the Joffrey's two performances (I missed the first because of a seemingly endless series of minor automotive disasters), and on that Saturday evening, the rest of the cast was quite up to Holden's level in sincerity of characterization and suitability and consistency of style, as well as being — as we have grown to expect from this admirable company — technically splendid. The principals were Dawn Caccamo as a fragile and ardent but at the same time perky Lise, her exquisitely modulated performance only a bit disappointing in the careless angularity of the dancer's *port de bras*; Ashley Wheeler, suitably dashing as Lise's beloved Colas, and appropriately graceful and athletic — if not noble and spectacular — in the passages of rustic heroism Ashton decorously choreographed for this engaging role; and the ebullient, winsome Mark Goldweber as the bumpkin Alain, the character's

delightful comic awkwardness artfully disguising this clever dancer's polished and powerfully controlled technique.

As to the music, suavely conducted by Allan Lewis, Hérold may not be Tchaikovsky, but in Lanchbery's well-calculated arrangements, his music proves ideal for this ballet. Like Ashton's choreography (in this work), it enchants not for any astounding invention but because of its essential rightness, shapeliness, unexaggerated expressiveness, and unconcealed appeal to the audience's taste for popular simplicity and directness. One went out of the theater humming those tunes, so unpretentious, so perfect, just as one went out smiling at memories of Holden's clog dance, of the soaring but delicate *pas de deux* of the young lovers, of the antics of Alain and his umbrella in the self-mockingly spectacular storm scene, of the inexpressibly lovely and absurd ribbon dance of the villagers around a Maypole, of Osbert Lancaster's drolly sophisticated naïveté in his sets and costumes — and, inevitably, of those chickens. □

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Likewise, your body, in order to function to its maximum ability, must have the best fuel possible (food, water, air, vitamins, minerals). Maximum air consumption is required (oxygenization of tissue cells) and the electrical controls (nervous system) must be in proper adjustment and free of neurological interference. Also, the exhaust system of your body (bowels, kidneys, lungs, skin) must be free of obstruction.

Simply stated, the food that you eat, the water you drink, the air you breathe make up your intake of fuel. The life force that travels over the billions of nerve circuits in your body is the controlling electrical system. The waste products of metabolism (combustion) are eliminated largely through the lungs, kidneys, bowels and skin.

Not all engines require the same fuel mixture because they have different requirements; likewise, the perfect fuel formula for your fuel mixture is different than for other people, because the demands you place on your body through your lifestyle are not the same as theirs. The basic fuel formula for all people is similar, but the special additives and restrictions used in each individual case make the difference between poor health, mediocre performance or maximum health efficiency. No two people in the world are alike, and no two fuel formulas are the same!

In order to determine the perfect fuel mixture (food, vitamins, minerals) and oxygenization (exercise) for you, it is necessary to evaluate your specific situation. In my clinic, the latest in diagnostic equipment is used to determine the underlying "cause" of your symptoms and your health problem. Likewise, a physical examination of your spine is vital in order to reveal any nerve conduction problem which might be interfering with the "electrical control system." Your nervous system controls all of the other systems in your body.

Because I believe that every person deserves the very best health care that science can provide, I recommend to people who are serious about their health a complete "Ecological Orthomolecular Holistic Health Care Examination." If you have any questions, I would be happy to talk to you about this "total approach to health." In the interest of your health I hope you will avail yourself of this opportunity.

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HELLO, TROLLEY

(continued from page 4)

have eighteen months to restore them. He tells San Diego officials to be patient; he doubts that the El Paso group can come up with enough money.

Lyle Judd gives his trolley to the Metropolitan Transit Development Board (MTDB) in San Diego. The MTDB reimburses Judd for the trolley and agrees to store it in a yard at Thirteenth Street and Imperial Avenue.

The El Paso committee arranges for free restoration labor at a local job corps program for teen-agers. The work is slow. Money is needed for parts, but funds are difficult to find.

March of 1987. The eighteen months are up. Lyle Judd calls El Paso. The purchasing director has retired, and his replacement knows little about the trolleys. Government officials in San Diego have also moved on to other positions, and no one seems interested in pursuing the intermunicipal agreement.

Lyle Judd decides to concentrate on the one trolley San Diego has. He appears before the city's committee on transportation and land use. He brags that the PCC trolleys once traveled from downtown San Diego to downtown La Jolla in only thirty-seven minutes — better time than most autos can do today. He asks for \$48,000 to restore the trolley and maybe run it between the Santa Fe Depot and the new convention center. The PCC car can go anywhere the red San Diego trolley goes, or hopes to go, because it uses the same voltage and track gauge. The transportation and land-use committee directs the city manager to look into funding sources and asks Judd to come back on June 8.

June of 1987. David Chew, an attorney who heads the El Paso Streetcar Preservation Society, has never talked to Lyle Judd. He recalls hearing "some rumblings" about a San Diego agreement with the retired purchasing director, who never really liked the El Paso committee. Chew's group has a thirty-year lease (for one dollar a year) on nine trolley cars, he

says; they made their agreement with the El Paso mayor in 1985.

The trolley preservation group has raised \$22,000 in the last year. They need another million and a half to finish restoring the first three cars. The others will have to wait. PCC trolleys, which were manufactured into the Fifties, are still running in Philadelphia and Toronto and Boston. Some of the junked ones can be used for parts. David Chew is not about to offer up El Paso's trolleys, but he sees no reason why the two cities can't cooperate somehow. He points out that El Paso is almost closer to San Diego than it is to the Texas capital. ■

NO CASE

(continued from page 4)

Struiksma says the eight-foot-by-five-foot display case should hold historic documents, including copies of land surveys dating from 1835 and century-old city treasurer's receipts, which are now packed away in the city hall basement. Struiksma also wants to show off gifts presented by visiting foreign dignitaries, among them a Japanese paperweight and a

Chinese doll. He'd like to mount the display cabinet outside the clerk's second-floor office near the city hall elevators.

But Struiksma's not having much luck with his pet project, which he began last year while serving as deputy mayor. He had the city's general services department solicit construction bids from at least three display case manufacturers, but none expressed an interest in the project. "We've run out of vendors," says a general services staffer. "We won't build it ourselves, so I don't know where to go from here." Even if a carpenter could be found, the money might not be there to build the case. Struiksma lost control of the special city budget from which the \$8000 would be drawn when his term as deputy mayor expired last December. Control passed to his successor, William Jones, who, despite nudgings from Struiksma, is in no hurry to appropriate the money. Jones's office has asked Struiksma to provide a written proposal for the display project before it will seriously consider spending city funds. ■

SEA WORLD

(continued from page 4)

placed right inside the bay."

Sea World's blimp has been banished to Brown Field because that other blimp owner, Goodyear, wouldn't share its turf. The Sea World blimp is on lease from a company named Airship International, some of whose partners used to work for Goodyear. The Goodyear blimp, when it is in town for sporting events, operates out of Montgomery Field, which is located in Kearny Mesa, just a few minutes from Sea World. Goodyear holds a long-term lease on a triangle of land at Montgomery Field, and it has refused to sublet the mooring space to Sea World.

Sea World just expanded its parking lot to the east, but operations manager Don Hall says the lot would not be considered a mooring site for the blimp. He said last week that the piece of land he wanted is adjacent to the parking lot and would only need a mast inserted into the ground and some minor grading. But last Friday the blimp's pilots looked at the proposed site, and they pointed out that grading would be required to flatten a much

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larger chunk of land than was originally thought. This, combined with Gotch's opposition and the month it would take to obtain a Coastal Commission permit, convinced the blimpmen to abandon hopes for moorage anywhere in Mission Bay. ■

THE STONE MAN

(continued from page 5)

Burchard found hematite to be a particularly interesting stone. "If you're laid back, it makes you calmer. But if you're high-strung, it makes you more violent." He discovered this when, in a bad mood, he wore hematite and ended up punching out someone.

"The Indians found hematite has healing powers when laid on wounds," he said. "When my daughter was a teen-ager, suffering from acne, she happened to read my notebook and learned about hematite. She started rubbing pieces of hematite on her skin after washing her face. Her acne healed and left no scars at all."

Then Burchard turned to the light box, made of wood and large enough to hold a standard bulb. In the top was a hole, and

into the hole was inserted the base of an obelisk-shaped piece of quartz about six inches long. Passing under the crystal were colored filters, spliced together like a filmstrip. "We'll go through the seven colors of the rainbow," said Burchard, turning off the room lights. As he turned a crank, the filters moved under the quartz. First came red, and Burchard's face looked sunburned in the glow from the crystal.

"What's your favorite shade of red?" he asked his four students.

"A deep red, like maroon," said Peggy, a quiet woman of retirement age. "If I have a red with yellow in it, I want to fight."

When the crystal turned yellow, another student, Jurgen, said, "It's like, wow!" He threw his arms wide, as though to catch the rays. When blue came, he cried, "Stop right there, John!" He ooh'd and ah'd, as did the three women sitting with him.

During the break, Laura confided she carries crystals to calm herself. "I was oversensitive, but now I'm calmer," she claimed. She's been carrying crystals for six

months and says she has noticed a change in her personality.

"How old are you?"

"Sixteen."

"How would you answer someone who says your greater calmness is due to normal maturing, not to crystals?"

"All I can say is that, if you don't believe in the crystals, it's because you don't want to believe." She said her mother and brother also have an interest in crystals, but her father just laughs at them for it.

Jurgen sat outside and smoked. A marine, he said he wears crystals next to his dog tags, but he doesn't want his buddies knowing about them. It would cause too many problems. "All energies come from the planets," he explained. "I've had reincarnation experiences. Once I was an Egyptian." He said he was "interested in tarot and the occult. I trust intuition." He finds Christianity and other traditional religions "too boxed, too rigid."

Back in the bookstore, Burchard said it was time to demonstrate healing with gemstones. He placed on the floor "a special Indian blanket

from Pic 'N' Save." Lori, who wants to be a psychotherapist, was to be the subject. She stretched out on the blanket, her head to the north. But before the demonstration could begin, Burchard had a test for Peggy, who was a newcomer to crystals. He handed her two rough amethysts, one natural, one synthetic, and asked to her identify which was which.

She held the stones and switched them from one hand to the other. "This one," she said. "That's right," said Burchard. "And how did you know?"

"When I switched it to my right hand, I just knew."

"That's because the right hand is the energy hand. When the natural stone was in your left hand, you weren't able to

(continued on page 34)

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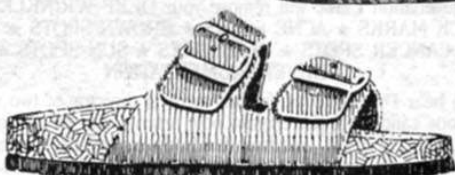
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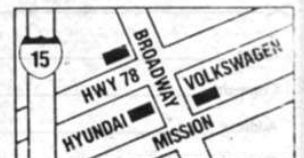


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If you have personal computers in your office but your employees are not using them to their full potential, or if you're thinking about adding computers to your business and need some help with hardware and software selection, it will be well worth your time to read the following ad.

In-Office Computer & Software Training is a La Jolla based firm that does exactly what their name implies. Mr. Carlin is in charge of all on site teaching and consulting for In-Office Computer & Software Training.

Mr. Carlin uses his extensive business and computer background to see that each hardware and software installation provides the utmost utility for a given business application. His exceptional teaching skills provide fast results; most people are generating useful work with their computers after one or two short sessions.

The training and consulting services that In-Office Computer & Software Training provides will prove to be very valuable to any business where computers and people are attempting to productively work together.

Here Mr. Carlin answers some common questions about computers in the workplace.

Q: "If this is truly the computer age why are 95% of the business people I know still using manual systems?"

A: The primary obstacle to computer proficiency is the learning curve. By learning curve I mean the time, effort and frustration it takes to get a personal computer system up and running.

The object of course is to get beyond the curve to a point where the operator is confident, the work is better, and any given task is accomplished faster. There's a real problem though. As a potential computer user stares into an unfamiliar and very blank monitor, their only guidance being a 5" thick manual with surprisingly few familiar English words scattered among the 500 pages of jargon; that goal seems very unattainable. I know. I've been there.

There is evidence of this dilemma in business after business where perfectly good PCs, in many cases expensive systems, are lying idle, collecting dust.

The personal computer is a fabulous business tool but like any tool, one needs good training to use it effectively.

Personally I'm completely baffled by the Cuisinart. It slices, it dices and it chops; there's a plethora of attachments and everything comes apart for easy cleaning. I have yet to put one to use in my own kitchen... but I'd do so tomorrow if someone would just take me by the hand and lead me through those first couple batches of coleslaw.

The same principal applies to the computer. We all recognize the potential power of the personal computer to provide tremendous assistance in our day to day business activities; but without a little experienced help to get past that learning curve, many people find a floppy disk about as terrifying as I find the little silver blade spinning around inside the Cuisinart.

"The personal computer is a fabulous business tool but like any tool, one needs good training to use it effectively."

Q: "What about these one day training seminars that come to town. Why don't I send one of our key people to one of those then let them teach the others in our office?"

A: Unless they're learning a sure fire system for beating the tables in Vegas, it's pretty unrealistic to believe that someone

can soak up \$700 worth of knowledge and experience in one day; let alone be able to convey that knowledge to others.

My approach is to teach hands on operation; at an individual or small group level, in your office, with sessions lasting one or two hours. There is little or no disruption of the work schedule. Typically I'll sit with the person I am training at their own workstation, quietly and effectively taking them through each phase of the software, step by step.

"Personally I'm completely baffled by the Cuisinart."

All training is geared to the specific work expected from that employee. My in office training sessions confront the actual projects at hand. If I'm training your person in spreadsheets then we can begin building a company financial statement. If I'm starting a secretary on word processing then we'll finish up the session by printing out some necessary correspondence.

I use no canned lesson plans or lectures. Each application of a given software package varies with the business it's being used in. I make sure the training applies appropriately. A legal secretary may need the advanced formatting features of a given word processor; perhaps she has little use for the mail merge features needed to prepare correspondence for a marketing company. By identifying the potential use for the software I can provide additional training and reinforcement on those capabilities.

The result is this: employees begin achieving useful work with their computers after the first session. Depending on the specific software package, and the level at which they must quickly become proficient, one or two sessions will have people up and running completely on their own. I have discovered that when the basic concepts are thoroughly explored and mastered, the more esoteric aspects of the software come easily and quickly just by reference to the manual.

Q: "Hey, I'm pretty good with these things. Why don't I just show the other people in the department?"

A: As my friend Alan says: "We should all do what we do best."

If your job is to manage your department or run your company that's what you should be doing. Making management decisions during disk accesses or demon-

strating keyboard functions between phone calls is not an effective use of your time, and it certainly doesn't contribute much continuity to the learning process.

One of the things I do best is teach. When I finish a computer session with someone they're confident of what they're doing. Rather than blindly following a prescribed set of keystrokes they've learned the basic concepts of the software. They're well on their way to higher levels of proficiency as they gain practical experience.



Mr. Carlin specializes in one-on-one computer and software training.

Q: "How can you know everything about each type of computer and software on the market?"

A: I don't.

From my own business experience, and through my interaction with both small and large companies, I have identified what works and what doesn't.

First, it's an unavoidable conclusion that the IBM type PC is presently the de facto standard for personal computers in business use. The training I provide is for computers using current versions of the IBM/Microsoft type disk operating systems.

I have standardized on one or two popular software packages for each of the basic types of business applications, such as data management, spreadsheets and word processing. These are powerful programs like Ashton-Tate's dBase III+, Microsoft Word and Lotus 1-2-3. I also use integrated packages such as Framework II which provide tremendous computing capabilities within a very facile environment. These software packages are popular because they get the job done. Having absolutely no affiliation with any software or hardware supplier, I recommend products strictly on their ability to satisfy a client's unique needs.

Quite often I will acquaint myself with software which I've not used because it offers particular features for a client. I then provide the training services for that client's employees, just as I would with one of the standard software packages.

Q: "OK, how much?"

A: Just as with many professional services the fee is on an hourly basis. The rate is \$50 per hour - the clock starts when a training session begins and stops when when the session is over - no extras, no hidden costs, no travel time.

Q: "How do I get started?"

A: Call me today or fill out the coupon below and drop it in the mail. We'll outline a training schedule that best suits your needs. If you've not yet decided on which computers, or what software, I can help with those decisions as well.

Give me a call.

(continued from page 33)

tell." Natural stones, formed over centuries, have absorbed forces, but synthetic stones, made in hours, haven't, explained Burchard.

Then to the demonstration. First he placed the "grounding stones," one on each of Lori's ankles. "They draw off any unwanted vibrations and shunt them to the ground, where they're dissipated," he said.

Other stones were placed on her knees, elbows, chest, throat, nose, eyelids, and forehead. A carnelian was placed at her navel. A total of twenty-eight stones were put on her body. Six quartz crystals were placed on the floor around the blanket and a seventh on Lori's abdomen. "This will cause an overall healing of every part of her body," said Burchard.

He then sat at her feet. On a table near her head was a large crystal of smoky quartz. This was the "energy source." In his hand, Burchard held the obelisk of clear quartz, the "power crystal." He concentrated so that energy from the "energy source" would pass through the "power crystal" and into the stones on Lori's body.

"Do you feel that?" he asked. "Uh-huh," said Lori.

"It's powerful!" interrupted Jurgen.

"How do you feel?" asked Burchard.

"Wonderful," Lori said.

When the stones were taken off, she looked woozy. "I think I'll get up slowly." She thought the healing had been a success. ■

LETTERS

(continued from page 3)

The Rogoff Types

I came to San Diego partly to escape from the pseudosophisticated know-it-all personified by Leonard Rogoff ("Two Views of San Diego," May 21). However, the Reader did us a service by printing the Rogoff garbage. Let's circulate Rogoff's piece in New York, Boston, North Carolina, and the rest of the East. It may discourage the Rogoff types from coming out here and causing more pollution by their very presence.

Michael Praetorius
San Diego

arrogant to your money-paying subscribers: "If they want answers, I'm the wrong guy."

Much is made of Russell calling the 1974 bottom. Believe it or not, he was not alone. Did he call the more recent extremely important bottom that led to the current super-bull market? Shortly after the August 1982 bottom, he advised, "The odds still heavily favor another decline in which the lows of August 12 will be tested." It is May 1987, and we're still waiting! On November 3, 1982, after the Dow Jones Industrial Average had rocketed from under 800 to 1050, he wrote, "... but honestly, I want to see more. If there is one lesson I've learned in this business, it's patience."

The retrospective material is from my back issues of an investment newsletter that quotes other newsletters (another easy gimmick), *Investors Intelligence*.
Isadore Nicholson
Pacific Beach

There Went The Neighborhood

You hurt my feelings, deeply.

There I was enjoying breakfast coffee and a bagel festooned with cottage cheese, when BAM! A family member had left a copy of the May 21 Reader opened to your article on the "tourist." My eye fell, yes, fell on your sentence: "The real pleasures of local eating are the storefront ethnic restaurants ... found in the seedier neighborhoods like El Cajon Boulevard." El Cajon Boulevard? How dare you! Saying that in public! I live there, in a fine house, green lawn, good car (trouble-free Datsun). Raised wonderful children. No traffic snarls, and I mind my own business most of the time. I've not even committed a crime, yet!

At least those El Cajon Boulevard folk do their thing in the open. Their intentions are honestly demonstrated. No surreptitious assignments here, as in the sex hotbed of the rich and infamous living in your North San Diego. Ha.

At least I agree with you that there is real pleasure in the local eateries here in this area (El Cajon Boulevard). And don't forget the yummy places on University Avenue. No longer any need to cook knishes and blintzes.

Thanks a lot, pal.

Trudy Pico
San Diego

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The King Misread

We enjoy your paper very much. I especially enjoyed the article on the tourist. Unfortunately, your tourist did not read our license plate correctly. Our "two-tone Rolls-Royce with a personalized license plate that reads MIDAS" actually reads "K MIDAS," which stands for our company, King Midas Real Estate.

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No, Not Raleigh

When I turned the page to your May 21 feature, "Two Views of San Diego," I expected to read two opposing, or at least contrasting views of the town. Instead I read two essays by two people who have at least one thing in common: they don't like being in San Diego. I can't really take exception to most of "the native's" observations that the city is losing its small-town flavor, but I suggest that if Jim Mastro, instead of taking his sabbatical from his hometown in Antarctica, Australia, and Fiji, had spent the

year and a half in, say, Van Nuys, he might be a little more sanguine about life here.

The other half of the feature, "The Tourist," by Leonard Rogoff, does not even belong in a West Coast publication. It is California-bashing at its most ignorant and as such belongs exactly where it was first printed, in the Raleigh, North Carolina *Spectator*, where it serves its only conceivable purpose, to spread a negative image of the city around other parts of the country, thereby discouraging immigration here and improving Jim Mastro's mood. I would like a chance to correct some of Mr. Rogoff's misconceptions.

First off, he worries about being a mass-murder victim. If he read the papers or watched the news, he would know that California has no monopoly on gruesome murders and never has. In fact, one of the more morbid and well-publicized ones was perpetrated by one of Rogoff's fellow North Carolinians, the army officer who killed several members of his family and tried to blame it on acid-crazed intruders. (Perhaps from California!) In any case, Rogoff apparently returned safely.

Rogoff bemoans the lack of

auto-repair facilities in La Jolla; Raleigh may not have much, but I bet it has zoning laws. He is disappointed in the zoo because the animals are just lounging around; does he expect them to be on cocaine just because he figures that the rest of us are? He doesn't like whale watching because he isn't being escorted by the marine biologists he claims he was promised, but by "surfers." Aside from the fact that no landing that I know of has ever promised professional scientists on a two-hour, seven-dollar whale-watching boat, the trips are guided by professional fishermen who are quite knowledgeable about the whales they observe, although long hours in the sun give them tans and bleach out their hair, so that at first glance, which is the only glance you ever get from Mr. Rogoff, they may appear to be "surfers."

Rogoff does not like our climate because there is no change of seasons; like the average winter tourist whom you see smearing himself with Coppertone on the beach in January, even though the temperature is sixty-two, the water temperature is fifty-two, and the sun is so low, it is impossible to tan, let alone burn, he is so used to either sweltering or freezing in his indigenous climate that he

cannot detect the subtle changes of season in San Diego.

Finally, he claims San Diegans are intimidated by his "vaunted" (Rogoff's exact, comical word) Eastern culture. Mr. Rogoff, the centers of Eastern culture, in the minds of us on the West Coast are New York, Boston, Philadelphia, et cetera. Raleigh is not even in the picture. Y'all are just a dinky li'l town whose chief industry is the growing and processing of cancerous weeds. But we don't hold that against you. Have a nice day. And stay put.

Richard Cahill
San Diego

Don't Come Back

It amazes me that, a few months back, almost no ripple of dissent was generated by the poignant article concerning the brutal beating death of an older man by a marine in Oceanside and the lack of any real punishment for the guilty party. It is the hatred fostered by "far-out" so-called ministers such as Dorman Owens, Jerry Falwell, and self-appointed religious zealots such as Anita Bryant, who create the atmosphere of

intolerance for those who are different in any way that results in senseless acts such as that by the marine in Oceanside. By the same token, I was further amazed that the article concerning the killing of a deer on Camp Pendleton generated lengthy rounds of letters in the *Reader's* columns. From this, one can reasonably conclude that it is okay to kill gays but quite objectionable to kill deer. While I agree with those who objected to the senseless killing of the deer at Camp Pendleton, how about the equally disgusting killing of a man in Oceanside by a marine obviously unsure of his own sexuality?

It does not require much sensitivity or intelligence to discern that the true gospel of Christ, as set forth in the Bible (which Dorman Owens so readily refers to), is as different from Owens's campaigns of hatred against groups he disagrees with, as night is from day. If Christ were to return to earth today, it would be groups such as Owens's which would be the first to demand his death.

Mark Alan Thomas
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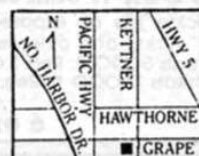
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Illustration by Martha Matthews

Hughes Views Art

Robert Hughes saw his first modern art — post cards of an Yves Tanguy and a De Chirico — in the early 1950s when he was a teen-ager at a Jesuit boarding school in his native Australia. He was enchanted. Later he would write in *The Shock of the New*, his compendium of twentieth-century art history based on his PBS television series of the same name, "De Chirico's arcades, with their lack of moldings and deep-shadowed arches, look like cardboard architecture until one sees their real counterparts in the Piazza Vittorio Veneto [in Turin]."

Hughes did see them when, at age twenty-five, he left Australia and emigrated to Europe; this was in 1963. He had failed the exam that would have admitted him to his family's profession, law. He'd tried his hand briefly at painting and decided his talents lay with the typewriter, rather than the brush. He began writing art criticism for the *London Observer* and *Sunday Times* and made several art

documentaries for the BBC. He published two books, *The Art of Australia* and *Heaven and Hell in Western Art*, and earned a reputation as a brilliant, acerbic critic and something of a character — a long-haired, pub-hopping motorcycle rider.

Both the brilliance and the eccentricity appealed to *Time* magazine, which invited him to be its art critic in 1970, a position he still maintains. At *Time*, Hughes cultivated his punchy, opinionated writing and, no doubt, a number of enemies, launching attacks on fellow critic Hilton Kramer and Eighties art-world darling, painter Julian Schnabel, whom he considers a negligible talent.

Hughes probably became best known to the general public with his PBS television series, *The Shock of the New*, which first aired in 1981. In the eight-part show, the camera followed Hughes, a burly, genial Aussie who looks like he just put down a pint of beer, as he lectured beside various signposts of the modern spirit — the Eiffel Tower, Brasilia, and Walter De Maria's *Lightning Field* (an environmental art work in New Mexico). In passionate tones, with intelligence and humor, Robert

(continued on page 13, col. 3)

Chase Paper?

Collecting probably should be classified as a mental illness, not a hobby. It's unlikely that many collectors wake up one morning and say, "I have some free time today. I think I'll start a collection of hatpins." Or oil cans or cigar bands. Just as the symptoms of pneumonia start with a mild cough, the collecting mania usually starts with a small event. This Sunday there will be a gathering of people who know firsthand how the collecting mania can creep up on anyone, anywhere, and turn an otherwise reasonable human being into one of the possessed.

As a demonstration of exactly how this happens, take the case of one local collector of menus who used to be just an average person. The innocent event that started it all was the discovery of a hand-painted, hand-lettered menu,

dated 1929, from a Paris cafe among some family possessions. It was eventually framed and displayed, and things went along uneventfully for at least six months. Then during a stroll through an antique store, the doomed collector spotted a box of menus from a British passenger ship. They dated from the early 1900s, and they were only twenty-five cents each. Spending two dollars for eight of the curious and colorful items hardly seemed momentous. But it was the first sign of the collecting mania — the willingness to actually spend money to acquire the collectible item. Two weeks later, the second sign appeared — the willingness to spend a lot of money to acquire the collectible item. A collection of seventy old menus was purchased for fifty dollars.

It was only a matter of time before the final step was taken: the collector went out deliberately seeking more menus.

Today, eight years and many hundreds of dollars later, the once-innocent citizen is awash in more than 400 old menus, some dating back to the 1870s; cookbooks with instructions for serving beasts such as locusts, camels, hippopotamuses, and dogs; obscure travel guides; and other food- or travel-related paper items. All possible spare time and dollars are now dedicated to the nurturing of the collection. And the thought of arriving at a paper show too late to get first crack at the available menus is enough to ruin our collector's week.

Paper shows are especially nice events because of the diversity of collectibles to be found at them. There will be dealers with everything from autographs, post cards, movie memorabilia, magazines, paper dolls, and sheet music, to stock certificates, legal documents,

(continued on page 14, col. 1)



The HPV Cycle

If speed is an elixir, then human-powered speed is cognac. Consider all the ways in which you've been sped up by means other than your own muscles: in automobiles, trains, airplanes, carnival rides, jet skis, even surfing. The sensation of that kind of speed is qualitatively different from the goose bumps that bicycle riding or sprinting provides. This explains why serious cyclists often seem to be arrogant jerks. All that speed is heady, and the ability to create such speed is never humbling.

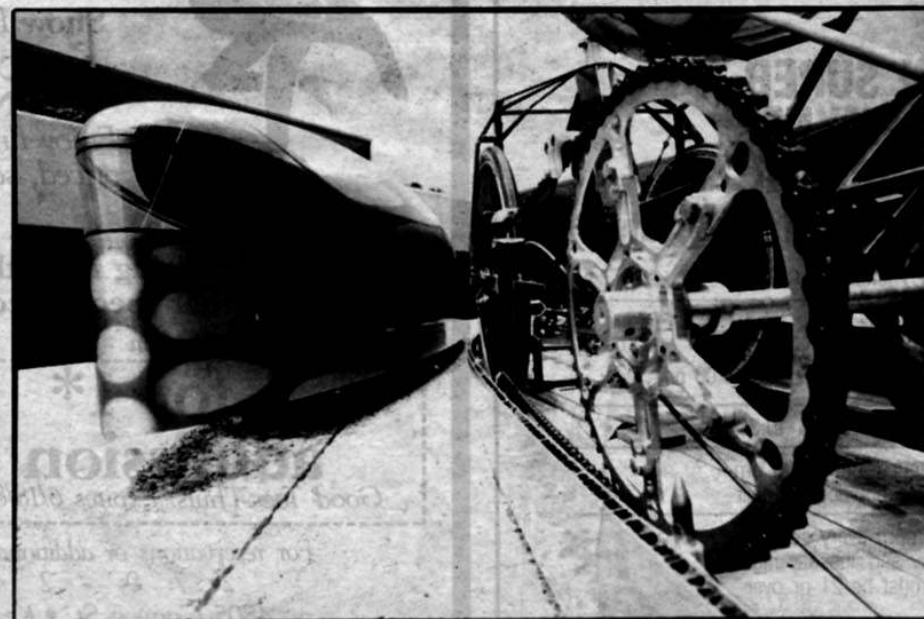
The cutting edge of pure speed is now in the realm of the engineers and racers who build and ride HPVs — "human-powered vehicles" — a suitably clinical name for some kick-ass bikes. Low-slung, sleek, almost phallic in shape, these new-age bicycles have been clocked at just over sixty-five

miles an hour. Since their first appearance as technological oddities in the early 1970s, when their top speed was in the then-amazing forty-five-

mile-per-hour range, the bikes have benefited from recent advances in materials, technology and aerodynamics. Engineering departments in

some of the country's most prestigious universities have tackled the challenge of human-powered speed and

(continued on page 14, col. 3)



"The Dragonfly" human-powered vehicle

Words In The Air

Sad to say, I'll never know what it's like to hear Richard Burton speak lines I've crafted to a hushed house at the Old Vic. But I do know what it's like to hear Red Buttons do one-liners I've written. I also know the thrill of hearing Joan Rivers do my Barbara Woodhouse joke to a home-viewing audience of 20 million or so on the *Tonight Show*. (That was back when, of course.)

It is a unique opportunity when writers get to hear their work (gag writing qualifies as work, sort of) read, performed, or otherwise delivered, particularly over radio or television. KPBS radio is providing just such opportunity for local scribes and is actually in search of material. But more about that later.

Getting back to my part-time

(continued on page 15, col. 3)

Photograph by Robert Burroughs

To LOCAL EVENTS

Tijuana Walk, a group will gather at the San Ysidro trolley stop at the border and take a stroll through some of the back streets of Tijuana past parks, churches, and shops not noticed on the usual tourist trips through the city. One stop along the way will be the Centro Cultural de Tijuana to see the art, archaeology, and folklore exhibits. You'll return to San Diego before dark. The walk is sponsored by Walkabout and gets under way from San Ysidro, Saturday, June 6, 9:30 a.m. Free. For information call 231-7463.

Coronado Stroll, a leisurely Walkabout stroll through Coronado begins at the library (Orange Avenue between Sixth and Seventh streets) and winds through the city from the ocean to the bay, ending in time for the Old Guard Band concert on the green. The stroll is scheduled for Sunday, June 7, 2:45 p.m. Free. Call 231-7463 for information.

Saturn comes to opposition on Monday, June 8, attaining a position in the sky directly opposite the sun. This means that Saturn rises at sunset; reaches its highest position in the southern sky (culminates) about midnight; sets at sunrise; and lies closer to Earth than at any other time during this year. Even a small telescope will reveal its ring system, which is now very open — tilted at nearly a maximum angle to our line of sight.

Buckwheat, a late-bloomer among native plants in our area, exhibits small, somewhat inconspicuous clusters of cream-colored flowers this month. Various species of buckwheat, typically found in dry, sunny locations throughout San Diego County, are the source of nectar for bees, which produce the "wild buckwheat" honey found in stores. Near the coast, look for flat-top buckwheat, common on

south-facing slopes. Here it shares space with other low-growing "sage-scrub" plants, such as black sage and California sagebrush.

Dance

Faculty and Student Concert, the Palomar College spring production includes a variety of dance settings. Choreographer Tom Hansen directs performances of "Tuxedo Junction," "Black and Tan Fantasy," and "South Rampart Street Parade." Other performances include ballet to the music of Chopin; jazz funk; Fifties pop; and theatrical dance renditions. This year's spring concert will be held Friday, June 5, through Sunday, June 7, 7:30 p.m., with a matinee at 2 p.m. on Sunday, Palomar College Theatre, San Marcos. 744-1156 or 744-1150.

Philippine and Spanish Dance Workshops and Performances, the San Diego Area Dance Alliance and the Educational Cultural Complex are sponsoring three days of dance events by local companies. On Friday, June 5, 6 p.m. to 8 p.m., and again Saturday, June 6, from 3 p.m. to 5 p.m., Rayna's Spanish Ballet company offers a flamenco-dance workshop covering basic footwork, arm and body position, and castanets. The Samahan Philippine Dance Company holds its workshop on folk dances of the Muslims of Mindanao and the mountain tribes of northern Luzon, Saturday, June 6, 11 a.m. to 1 p.m. The final workshop, by the Pasacat Philippine Performing Company, covers additional aspects of traditional Philippine dance. On Sunday, June 7, at 7 p.m., all three companies will perform in concert. All events are free and will be held at the Educational Cultural Center Performing Arts Theatre, 4343

Oceanview Boulevard, Southeast San Diego. Registration for the workshops is limited. For reservations for the classes or the performance, call 230-2828.

Flamenco, a company of fourteen performers — two guitarists, four singers, and eight dancers — recreate the flavor of authentic Spanish flamenco as it was performed in the southeastern city of Cadiz. The dances and songs have been carefully researched and reconstructed to be as representative as possible. The performers are from Seville, Ronda, and Cadiz in Spain and also include local guitarists Paco Sevilla and Rodrigo. The first performances are scheduled for Sunday, June 7, 2 p.m. and 7:30 p.m., Centro Cultural de la Raza, Pepper Grove, Balboa Park. The program will be repeated next Sunday, June 14. Reservations are recommended. Call 235-6135.

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Saturday, June 6 and Sunday, June 7 from 9:30-5

Seaport Village hosts the Safe Boating Celebration sponsored by the U.S. Coast Guard Auxiliary. It's a family affair with activities to promote responsible pleasure boating and water safety. Enjoy over 40 displays and demonstrations of water rescues and firefighting. Coast Guard Cutters will

be on display and entertainment includes visits by Mother Goose, Humpty Dumpty and Penny Penguin. Special performances by Harvey & 52nd Street Jive and South Market Street Jazz Band. West Harbor Drive at Kettner Blvd. Shops open daily 10-10. 235-4014

**Seaport
Village**

READER'S GUIDE TO LOCAL EVENTS

Contemporary Repertory Concert, 3's Company and Dancers perform in a concert that will include *Tubular*, which had its premiere last month at the Los Angeles County Museum of Art, with Erica Sharp (violin) and Miles Anderson (trombone); postmodern dance duets *Gurney* and excerpts from *Feast of Fools*; *Ostrian Fields*, *Illuminata*, and *Tabula Rasa*. The dancers perform Sunday, June 7, 8 p.m., Carlsbad Cultural Arts Center, 3557 Monroe Street, Carlsbad. 296-9523.

Film

"The Great Wall," the Union of Pan-Asian Communities will screen this 1987 film. It is the first American theatrical film to be made in China and tells the story of a Chinese-American family that returns to Beijing to meet relatives. The director, author, and star, Peter Wang, will be on hand to answer questions from the audience. The showing is free and open to the public on

Friday, June 5, 6:30 p.m., room 110, Peterson Hall, Third College, UCSD. 232-6454.

"Woza Albert!" and **"The Front"** are the final offerings in the political film series sponsored by the Committee for World Democracy. *Woza Albert!* is a sharply satirical film based on the premise that Christ returns to Earth (to South Africa, more specifically) as a black man. David Thompson directed the film in 1982. Martin Ritt's 1974 comedy, *The Front*, stars Woody Allen as a nebbish who is used by writers blacklisted during the McCarthy era to help them get their work published. Many of the people involved with this film were themselves blacklisted, including Ritt, Zero Mostel, and Herschel Bernardi. The films will be shown Friday, June 5, 7 p.m., room 107, Third Lecture Hall, UCSD. Free. 534-3362.

"Rain" is an unusual short film made in 1929 in Amsterdam by Joris Ivens. It is a visual poem about a rainstorm. It will screen, along with a documentary about

sharks and fresh-water porpoises, Saturday, June 6, and Sunday, June 7, 1 p.m. and 2:30 p.m., Natural History Museum, Balboa Park. The films are free with museum admission. 232-3821.

"Le Soldatesse" (The Camp Followers), a 1966 film directed by Valerian Zurlini, will be shown in Italian with subtitles. The story is about women under war-time detention and screens Monday, June 8, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 696-3927.

"Anatomy of a Murder," the Otto Preminger series comes to a close with one of his best-known films. Jimmy Stewart, Ben Gazzara, Lee Remick, and George C. Scott star in a courtroom drama about an army lieutenant accused of killing a bartender whom he suspected of raping his wife. Duke Ellington provided the score. The film will be shown Wednesday, June 10, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

Music

Community Orchestra Concert, Daniel Ratelle conducts a performance by the New City Sinfonia. The program includes Haydn's Trumpet Concerto, David Powell, soloist; and Mozart's *Impressario* Overture and *Haffner* Symphony, Friday, June 5, 7:30 p.m., Hoover High School auditorium, 4474 El Cajon Boulevard, East San Diego. Free.

Jazz, pianist Mike Wofford is joined by Bob Magnusson on bass and Jim Plank on drums for an evening of classics and originals, Friday, June 5, 8 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest. For reservations and ticket information, call 298-4011.

Graduate Student Ensemble, Jean-Charles François conducts the ensemble of twelve musicians in compositions by Varèse, Schönberg, and John Cage's *Variations II*, Friday, June 5, 8 p.m., Mandeville Recital Hall, UCSD. Free. 534-3229.

Choral Concert, a varied program of choral music will be offered by the Point Loma Nazarene College department of music and its concert choir, male chorale, treble choir, and the Point Loma Singers, Friday, June 5, 8 p.m., the chapel of the First Church of the Nazarene, 3901 Lomaland Drive, Point Loma. 221-2200.

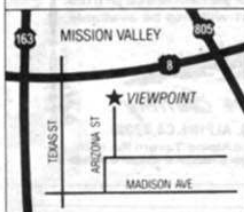
Sitar Concert, Aloke DasGupta performs on sitar, with Swapan Chaudhuri playing tabla. They will play traditional ragas and Sufi folk music, Saturday, June 6, 7 p.m., College Avenue Baptist Church, 4747 College Avenue, East San Diego. For ticket information, call 583-0558 or 546-9379.

Piano and Vocal Music are the program for this month's meeting of the Music Makers Club. Scott Pratt plays works by Bartók, Chopin, Mozart, and Bach. The Stars of Starlight singers perform tunes from the musical theater, Saturday, June 6, 7:30 p.m., San Diego Women's Club, Third and Maple streets, Hillcrest. An optional dinner precedes the performance at 6 p.m. For information or dinner reservations, call 276-6067.

"Lunatics and Lovers," a translation of Mozart's *La Finta Giardiniera* will be presented by the Pacific Chamber Opera in five performances. San Diego Opera choirmaster Martin Wright conducts, and William Roesch directed the staging. Players from the San Diego Symphony make up the orchestra. Featured soloists are Carolyn Whyte, Patricia Minton-Smith, Betzi McLean, Anita Colet, Joseph Carson, and Max Chodos. Richard Pearlman translated the work. Performances are scheduled for Saturday, June 6, 8 p.m.; Sunday, June 7, 2 p.m.; next Thursday, June 11,

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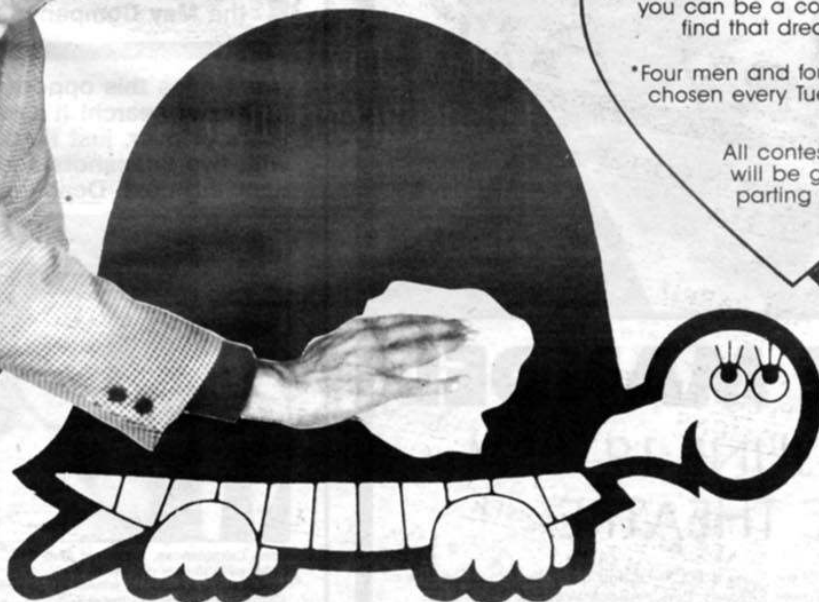
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READER'S GUIDE

7 p.m.; Saturday, June 13, 8 p.m.; and Sunday, June 14, 2 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. For ticket information, call 231-9157.

Jazz Vocalist Ayanna Hobson features the music of Duke Ellington in her concert. She will be accompanied by Glenn Horiuchi, piano, and Ian Wilmot, bass, in an evening of some fine classic sounds, Saturday, June 6, 8 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest. For information and reservations, call 298-4011.

Voice, Guitar, and Piano, soprano Florence Blumberg, Gregg Nestor, and Ilana Myster perform a varied program of

music, Saturday, June 6, 8 p.m., Jewish Community Center, 4079 Fifty-Fourth Street, East San Diego. 583-3300 x229.

Band and Organ Concert, this week's concert at the Spreckels Organ Pavilion in Balboa Park features the Mt. Miguel High School Symphonic Band in concert with civic organist Robert Plimpton. The Mt. Miguel Band is one of only two bands in California chosen to participate in the bicentennial celebrations of the Constitution this summer in Washington, D.C., Philadelphia, and New York. Plimpton and the band will perform works by Sousa, Bach, Del Borgo, Joplin, and Widor, Sunday, June 7, 2 p.m.

Young-Artist Contest Winners, Ling Yan (cello), Hsiang-Lin Chu (piano), John Mula (clarinet), Dawn Veree Harrison (soprano), and Gerald Guy Monacelli (tenor), will be featured in concert with the La Jolla Civic-University Orchestra, directed by Thomas Nee. These students are the first-place winners of the twenty-seventh annual young-artist contest held at UCSD in April. The concert will be Sunday, June 7, 3 p.m., Mandeville Auditorium, UCSD. 534-4637.

Student Recital, violin students of Michael and Irina Tseirlin will perform works by Paganini, Prokofiev, Sibelius, Bruch, Brahms, and others, Sunday, June 7, 4 p.m., the Linkabit

Corporation auditorium, 3033 Science Park Road, La Jolla. Free. There will be a reception for the students following the concert. 481-5414.

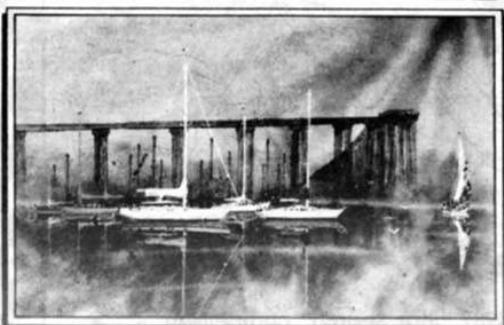
Gospel, Spirituals, and Folk Music, the Albert McNeil Jubilee Singers of Los Angeles will perform here this week. Their music includes the full range of black music from American, African, and Caribbean sources. They perform Sunday, June 7, 7 p.m., First Church of the Nazarene, 3901 Lomaland Drive, Point Loma. Free. 222-4673.

Flute and Piano Recital, Tal Perkes and Zsuzsa Heiligenberg perform works by Paganini, Jolivet, Bach, and a violin work by Kachituran adapted for flute,

Sunday, June 7, 8 p.m., Ocean Song-Musica Del Mar, 1438 Camino del Mar, Del Mar. 755-7664.

Jazz Live, the Dan Papaila Trio is featured. He appears with Kirk Hoffman on drums and John Shifflett on bass. Elliott Lawrence joins the trio with percussion and vocals. Papaila plays guitar in an octave-unison style similar to that of Wes Montgomery. As a session musician in Los Angeles, he has played with Herbie Hancock and Johnny Hammond. The trio is scheduled for Tuesday, June 9, 8 p.m., San Diego City College Theatre, C Street at Fourteenth Street, downtown. Free. 234-1062. If you can't be there in person, the concert is broadcast live over KSDS-FM (88.3).

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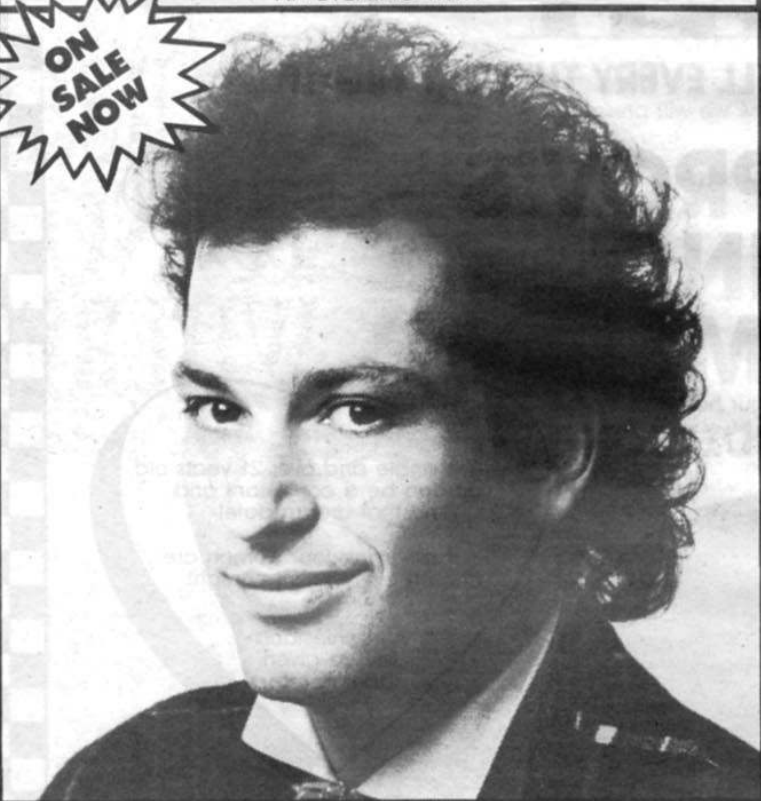


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Please enter me in the 1987 "The Look of the Year" model search. Enclosed are 2 nonreturnable snapshots (1 full-length, 1 head shot) and my check or money order (no cash please) for \$10 payable to "The Look of the Year, Inc."

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To Local Events

Lectures

Political Scientist and Theorist Michael Harrington, national chairman of the Democratic Socialists of America, will be lecturing on current social and political issues. He is the author of fourteen books on such topics as the global economy, public versus private responsibilities, poverty in America, and welfare issues. He was a member of Martin Luther King's advisory committee and is a weekly commentator on National Public Radio's *Morning Edition*. Harrington will be speaking today, Thursday, June 4, 8 p.m., Mandeville Auditorium, UCSD.

For ticket information, call 534-4559.

Former U.S. Ambassador to Costa Rica, Frank McNeil, will speak at a luncheon meeting of the World Affairs Council. He served in that post from 1980 to 1983 and resigned recently as principal deputy assistant secretary of state, Bureau of Intelligence and Research, in a dispute with Elliott Abrams over U.S. foreign policy in Central America. McNeil brings many years of front-line experience to his lecture topic, "Central America and the Foreign Policy Process," Friday, June 5, noon, Admiral Kidd Club, Harbor Drive and Laning Road, Fleetridge (west of Harbor Island, east of Rosecrans Street, Point Loma).

For information and reservations for the luncheon and lecture or the lecture only, call the sponsor, the World Affairs Council of San Diego, at 231-0111.

Local "Tribune" Columnist Michael Grant shares his ideas on how to find, develop, and slant a basic story idea into a literary grabber. Y'all come now, y'hear, Friday, June 5, 6:30 p.m., Writers' Bookstore and Haven, 3341 Adams Avenue, Normal Heights. 282-3363.

Art Critic Robert Hughes, producer and host of the PBS series *The Shock of the New* and art writer for *Time* magazine since 1970, will deliver a lecture titled "A Cool Eye on Hot Art: The Artist and the Audience in the

Twentieth Century," Friday, June 5, 8 p.m., Mandeville Auditorium, UCSD. Free. 534-3400. (See the article on page one of this section for more information.)

Reproductive Options and Fetal and Maternal Rights, the San Diego Medical Legal Society will sponsor a public seminar to address these very current issues. The panel discussion includes Harry Elias, San Diego deputy district attorney; Judith Rosen, attorney representing Pamela Stewart in the recent fetal-neglect litigation in El Cajon; and medical and legal experts in the areas of surrogate contracts, ethics, developmental biology, and psychiatry. The symposium is scheduled for Saturday, June 6,

8:30 a.m. to 1 p.m., Peterson Auditorium, Third College, UCSD. Tickets will be available at the door, or call 457-1300 for information.

"The African Sculptor's Perspective," Ekpo Eyo, former director of the National Museum of Nigeria and author of two books on Nigerian art, will present a lecture in conjunction with the current exhibit of African art at the San Diego Museum of Art, Saturday, June 6, 2 p.m., Copley Auditorium in the museum in Balboa Park. 232-7931.

"Good Ecology from a New Economy," a symposium on geonomics, the science of planet management, features illustrated



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READER'S GUIDE

lectures by three speakers. Jim Bell, director of Ecological Life Systems Institute, speaks about "Eco-nomics: Production on a Finite Planet"; Keith Mesecher, an energy and resource management consultant; addresses the subject of least-cost energy and water strategies for San Diego; and Jeff Smith, education director for the sponsoring organization, Basic Economic Education, Inc., talks about "How Sharing Land Spares Earth." The organization describes itself as a nonprofit foundation "dedicated to promoting justice through the teaching of economic concepts of land-value taxation." The event is scheduled for Sunday, June 7, with a potluck supper at 5 p.m., followed by the speakers at 6:30 p.m., at the Henry George Center, 2240 Morley Street, Linda Vista. 560-0855 or 560-5263.

Ballast Point Archaeology, the Ft. Guijarros Museum Foundation presents a lecture by Ron May, director of archaeology programs for the fort, on recent digs on the site, Monday, June 8, 7:30 p.m., conference room, County Office Building, 5201 Ruffin Road,

Kearny Mesa. Enter through the south gate on Ruffin Court and then through the north building entrance for "Project and Permit Processing." Free. 294-3262.

"Reader" Restaurant Reviewer Eleanor Widmer will address the subject of "Eating Jewish in San Diego," Monday, June 8, 7:30 p.m., North County Jewish Community Center, 552 South El Camino Real, Encinitas. 546-8777.

Artist Steve Correia, San Diegan and well-known glass artist, will be discussing the kinetic light sculpture he recently installed at the California First Bank building in La Jolla on Tuesday, June 9, 6 p.m., Circle Gallery, 2501 San Diego Avenue, Old Town. 296-2596.

The Archaeology of the Channel Islands, Andy Yatsko is a navy staff archaeologist in charge of research on San Clemente Island. At the final spring meeting of the San Diego chapter of the Archaeological Institute of America, Yatsko will be discussing significant recent findings on the island and what they reveal about ancient life in

this part of the New World. The public is invited to this meeting, Wednesday, June 10, 7:30 p.m., St. James Hall, 776 Eads Avenue, La Jolla (opposite St. James by-the-Sea Episcopal Church at 743 Prospect Street). Free.

Radio/TV

"Scared Straight! Ten Years Later," ten years ago, the documentary *Scared Straight!* about a juvenile crime-prevention program, was first broadcast.

Teen-agers from juvenile detention facilities were brought into New Jersey's Rahway State Prison and given some very real facts about what happens to the adult criminal. This follow-up documentary shows what has happened to some of those juvenile offenders and to the adult inmates who ran the program. The original *Scared Straight!* will be broadcast first, tonight, Thursday, June 4, 9 p.m., followed by the sequel at 10 p.m., KFMB, Channel 8. Whoopi Goldberg hosts the follow-up documentary.

Padres Baseball, seven games will be broadcast on radio, the first three from Atlanta, Friday,

June 5, and Saturday, June 6, 4:30 p.m., and Sunday, June 7, 1 p.m.; three from Houston, Monday, June 8, through Wednesday, June 10, 5:30 p.m.; and the first of four scheduled in San Francisco, next Thursday, June 11, 7:30 p.m. Four of those games will be televised, Friday, Sunday, Tuesday, and Wednesday, over KUSI, Channel 51. Radio broadcasts are on KFMB-AM (760) and in Spanish on XEXX-AM (1420).

"Jazz Live," the second June broadcast features the Dan Papaila Trio live from the City College Theatre (see "Music" in this section for concert details). If you can't make it to the theater, tune in to KSDS-FM (88.3), Tuesday, June 9, 8 p.m., for the live broadcast.

"The Big Sleep" is the first of four Bogart films to be shown on consecutive nights on XETV, Channel 6. The Howard Hawks version of Raymond Chandler's mystery novel airs Tuesday, June 9. *Deadline U.S.A.*, director Richard Brooks's 1952 newspaper saga, with Bogey, Ed Begley, Paul Stewart, and Ethel Barrymore, is broadcast Wednesday, June 10. Another Bogart-Bacall vehicle, John Huston's *Key Largo*, airs

next Thursday, June 11. *Treasure of the Sierra Madre* closes out the miniseries, Friday, June 12. All films air at 8 p.m.

Sports

Table Tennis Tourney, the San Diego Table Tennis Association is sponsoring a national tournament for professional and nonprofessional players in singles, doubles, and mixed-double competition. Promoters anticipate 200 players from around the U.S. and some international stars. Play begins at 9 a.m. each morning, Saturday, June 6, and Sunday, June 7, and will last until 5 p.m. (or later) each evening, at the Federal Building in Balboa Park. For additional information, call 279-9903.

Safe-Boating Expo, forty displays and demonstrations will promote safe, responsible pleasure boating and water safety. There will be products and information about everything from first-aid techniques to state and federal regulations governing water sports, and sailing, swimming, scuba-diving, helicopter-rescue, and canine demonstrations. The event, sponsored by the U.S. Coast Guard Auxiliary, is scheduled for Saturday, June 6, and Sunday, June 7, 9:30 a.m. to 5 p.m., Embarcadero Marina Park at Seaport Village, West Harbor Drive, downtown. On Sunday the America's Cup and the twelve-meter *Stars and Stripes* boat will be on display from noon to 5 p.m. Live musical entertainment takes place both days from noon to 4 p.m. The San Diego Navy Band plays at noon both days. On

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Power-Boat Racing, inboard and outboard hydroplanes, stock outboards, outboard performance craft, and miniboots will be racing a one-mile oval course, all sponsored by the Pacific Power Boat Club. They expect ninety entries in twelve classes. This APBA-sanctioned race is scheduled for Saturday, June 6, and Sunday, June 7, 10 a.m. to 4 p.m., off Ski Beach on East Vacation Isle, Mission Bay. Best viewing is from the start line on Ski Beach.

Bodybuilding Competition, men and women will compete in the Gold Coast and California Armed Forces championships sponsored by Gold's Gym of Oceanside. Guest poser is U.S. champion Suzanne Tigert. The event is scheduled for Saturday, June 6, with pre-judging at 11 a.m. and the final show at 7 p.m., North Park Theatre, University Avenue at Twenty-ninth Street, North Park. For ticket information, call 433-1704 (Oceanside), 272-3400 (San Diego), or 691-8848 (Chula Vista).

Bike Race, Marianne Berglund of Sweden and Jeff Pierce from the 7-Eleven cycling team are among the top racers expected for this weekend's La Jolla Grand Prix. A stunt bike show is scheduled for 11:30 a.m.; women race thirty-three laps around the one-mile course at noon; men race sixty-six laps beginning about 2 p.m. Total prize money is \$16,000. Another feature of the day is the human-powered vehicle race, which begins about 1 p.m. These bullet-shaped, pedal-powered vehicles have been clocked at sixty-five miles per hour on test tracks. There will be fifteen entries in

the ten-mile race, including human-powered vehicles built at SDSU and UCSD. Race day is Sunday, June 7. The start-finish line is on Silverado Street between Herschel and Fay avenues. The course runs down Fay, right on Prospect Street, right on Girard, left on Wall Street, right on Herschel, and right onto Silverado, all in downtown La Jolla. Viewing is free. 296-5165. (See the article on page one of this section for more information.)

In Person

Reading from Their Works are poets Scott Bennett and Chuck Cody, tonight, Thursday, June 4, 7:30 p.m., the BookWorks, Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735.

Comedians Jeff Wayne, Lois Bromfield, Steve Moore, and Glenn Super entertain tonight, Thursday, June 4, through Saturday, June 6. Bruce Mikelson is added to the bill Saturday and Sunday. Bromfield was recently selected by *Newsweek* magazine as one of the top ten comedienne in the country. Glenn Super does off-the-wall standup, song

parodies, and his own weird originals, accompanying himself on the guitar. On Tuesday, June 10, Karin Babbitt, Charlie Hill, and Ollie Joe Prater take the stage for four days. Prater, who spends fifty-two weeks a year on the road, has adopted hotel rooms as his home. He claims that if he ever builds a house, he'll make sure it has a hotel room in the basement. And all of the paintings will be nailed to the wall. His idea of the perfect comedy routine is, "Something old, something new, something borrowed, and something blue." Bromfield, Prater, and friends are scheduled to be at the Comedy Store, 916 Pearl Street, La Jolla. 454-9178. Show times are 8 p.m. Wednesday and Thursday; 8 p.m. and 10:30 p.m. Friday and Saturday; and 8 p.m. Sunday.

Comedy, Marty Pollio, Doug Ferrari, and Michael Pace will make you laugh tonight, Thursday, June 4, through Sunday, June 7. Mark McCollum does Crosby, Stills, and Nash—in the voices of the *Star Trek* crew. He's joined by Dan Chopin and Bob Worley, Tuesday, June 9, for a six-day stay. Show times are 7:30 p.m. and 9:30 p.m. Sundays; 8 p.m. and 10 p.m. Mondays and Thursdays; 8 p.m. Tuesdays and

Wednesdays; 8 p.m., 10 p.m., and 11:45 p.m. Fridays; 7:30 p.m., 9:30 p.m., and 11:15 p.m. Saturdays. Mondays are audition nights, where anyone with enough nerve can take the stage and do some comedy at the Improvisation, 832 Garnet Avenue, Pacific Beach. 483-4520.

Open Reading of Poetry, the O.B. Poetry Circle invites all writers to come and read from their work, Friday, June 5, 7 p.m., Ocean Beach Women's Club, 2160 Bacon Street, Ocean Beach.

A Performance Work by Terry Sprague and David Keevil, chair *Woman*, also features guest artist Kate Lounsbury. The two-part piece is a seriocomic look at relationships that involves the transformation of a chair into a woman as a man is transformed into a chair. The performance is scheduled for Friday, June 5, and Saturday, June 6, 8 p.m., Sushi, 852 Eighth Avenue, downtown. 235-8466.

Theatrical Hypnotist Michael Dean does his thing, this time for charity. The entertainer has appeared for the past twenty-four years in clubs around San Diego. Proceeds from this event will benefit the Skill Centers of

America, a nonprofit organization helping the disabled and disadvantaged gain skills and find jobs. Dean's performance is scheduled for Saturday, June 6, 8 p.m., Symphony Hall, 1245 Seventh Avenue, downtown. For ticket information, call 284-0220.

Minimusical, the San Diego Chorale's mixed chorus has scheduled a staged production of excerpts from *Oklahoma!* and *Godspell* with vocal selections from other Broadway shows, Saturday, June 6, and Sunday, June 7, 8 p.m., San Diego City College Theatre, C Street at Fourteenth Street, downtown. The program repeats the following weekend. Tickets are available at the door, or call 582-4455 or 449-2476.

Poets Steve Garber and Joe Penner will read from their works in an evening dubbed "Poetry Up Your Ears," Saturday, June 6, 11 p.m., Crest Cafe, 425 Robinson Avenue, Hillcrest. Reservations are required. Call 296-8744.

Poet Lynn Lintz reads first, followed by an open reading, Sunday, June 7, 7:30 p.m., Aardvark Bookstore, 925 Sixth Avenue, downtown. 237-8010.



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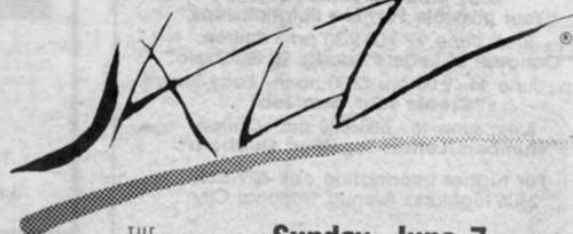
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Paper Collectibles Show, if it's printed on paper, you'll probably find it at this show. Dealers and exhibitors from around Southern California will be offering autographs, cartoon art and comic books, post cards, movie memorabilia, prints, sheet music, stock certificates, Disneyana, paper dolls, books, magazines.... Half of the admission charge benefits the Salvation Army, Sunday, June 7, 10 a.m. to 5 p.m., Scottish Rite Center, 1895 Camino del Rio South, Mission Valley. 223-0347 or 449-3788.

Eighth Annual Chili Cook-Off, San Marcos is firing up for not only a chili cook-off but a salsa contest (the edible type, not the danceable type), fiddlers' competitions, a "Best Beard" contest, and games, rides, and live musical entertainment. The day of family-style entertainment is scheduled for Sunday, June 7, 10 a.m. to 6 p.m., Walnut Grove Park, San Marcos. Take Twin Oaks Valley Road north from Highway 78 about three miles to Olive Drive, turn right on Olive to the park at the corner of Olive and Sycamore drives. 744-1270.

Annual Book Sale, the Del Mar Library will have 9000 titles for sale, plus crafts and baked goods in a fundraiser for the library, Sunday, June 7, 10 a.m. to 4 p.m., Del Mar City Hall, 1050 Camino del Mar, Del Mar. 755-9669.

Lace Show, the Silvergate Lacers will sponsor a display and

demonstration of traditional lace, lacemaking, and related equipment. On view will be a dozen kinds of lace, including bobbin, Bedfordshire, boxpoint, Duchesse, Flanders, torchon, Valenciennes, and filet, with examples of tatting. This Southern California regional event is scheduled for Sunday, June 7, 1:30 p.m. to 4 p.m., Imperial Room, Torrey Pines Inn, 11480 North Torrey Pines Road, La Jolla. 697-9916.

10:30 a.m. and 7:30 p.m.; Saturday, June 6, 11 a.m. and 3:30 p.m.; closing Sunday, June 7, 1:30 p.m., San Diego Sports Arena. For information and reservations, call 224-3613. To charge tickets by phone, call 278-8497 (TicketMaster) or 226-8212 (the Sports Arena).

"The World of Puppetry," for the last few months, artist-in-residence puppeteer MaryEllen O'Malley has been working with students in the San Diego city schools. They will present a show using four different types of puppets. Most noteworthy are a Hmong folk tale, with shadow puppets projected on a screen, and an ocean story using rod puppets that concludes with a fifteen-foot figure that is operated by three children. Performances, which are open to the public, will be at 1 p.m. and 1:45 p.m., Friday, June 5, in the auditorium of Linda Vista Elementary School, 2772 Ulric Street, Linda

Vista. Free. For additional information, call the school at 277-4091.

"Magic Strings" is the name of this week's puppet show by the Marie Hitchcock Marionettes, Saturday, June 6, and Sunday, June 7, 11 a.m., 1 p.m., and 2:30 p.m., Marie Hitchcock Theater, Balboa Park. 466-7128.

"Grandma's Diary," the San Diego Girls' Chorus will be staging an original musical set in the years between 1900 and 1940. The show will be given Sunday, June 7, 7 p.m., Marie Hitchcock Puppet Theatre, Balboa Park. Tickets are available at the door. For information call 426-7850.

"Animal Babies," this Encyclopedia Britannica short documentary about newborns learning the art of survival will be shown during the weekly preschoolers' story time, Wednesday, June 10, 10 a.m.

For Kids

Big Bird, Smiley, Bert, Ernie, Grover, Cookie Monster, and lots of other Sesame Street favorites will be on-stage in a musical production called *Big Bird Goes to Hollywood*. The final performances are scheduled for tonight, Thursday, June 4, 7:30 p.m.; Friday, June 5,

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National City Public Library, 200 East Twelfth Street, National City. Free. 336-4280.

Museums

Centro Cultural Tijuana, mixed-media works by artist Helga Krebs, a show called "Zona Abierta," will be on display through June 22. A film, *The People of the Sun*, screens daily in English at 2 p.m. *The Dream Is Alive* is shown at 4 p.m. daily. A permanent exhibit of artifacts representing all phases of Mexican culture is on view in the Centro's Museum of Mexican Identities. The 751 pieces include Mayan and Aztec antiquities, costumes, crafts, and artifacts from the colonial period. The Centro is open weekdays from 11 a.m. to 7 p.m. and until

8 p.m. Saturdays and Sundays. The Centro Cultural Tijuana is located at Paseo de los Héroes y Mina, Zona Río Tijuana. For information call 1-706-684-1111 or 1-706-684-1132.

Mingei Museum of Folk Art, women's art from Eurasia and the Western Pacific, in a show titled "The Birth Symbol," is on exhibit through July 15 at the Mingei International Museum of World Folk Art, University Towne Centre, 4405 La Jolla Village Drive, La Jolla. Gallery hours are Tuesday through Saturday, 11 a.m. to 5 p.m., Friday until 9 p.m., and Sunday, 2 p.m. to 5 p.m. 453-5300.

The Museum of Man has a number of exhibits open concurrently. The paintings of Raul Anguiano are displayed through June 7. Anguiano was born in Mexico in 1915, and his

work has been exhibited worldwide. He is best known for his social commentary and his depictions of the Mayan Indians. "Souvenirs to Science: The Eclectic Collector" comprises selected pieces from the museum's core collection that come from patrons and collectors in the community. Pieces displayed include scarabs and alabaster from Egypt, Peruvian pre-Columbian pottery, Mexican costumes from Oaxaca, weapons and archery paraphernalia, and other anthropological and archaeological items. The exhibit runs through February 14, 1988. The museum is also featuring an exhibit of the material culture of the Plains Indians. The artifacts date from the second half of the Nineteenth Century. This display will remain on view through October 5. Also exhibited are samples of the art and science of forensic anthropology. The display illustrates how a face is reconstructed from the clues found in a skull. This will be on view through January 4, 1988. The Museum of Man is located at 1350 El Prado, Balboa Park. 239-2001.

Natural History Museum, "On the Edge: Threatened ... Endangered ... Extinct," a new exhibit that studies disappearing plant and animal life, continues through 1988 at the Natural History Museum, Balboa Park. A special working exhibition will also be featured for the next several weeks. At various times during museum hours, paleontologists will be extracting and examining the remains of a seventy-million-year-old dinosaur found embedded in marine sandstone at a construction site in Carlsbad. Public viewing hours vary, so call the museum for the day's schedule. The Museum is open daily, 10 a.m. to 4 p.m. Call 232-3821 for more information.

Reuben H. Fleet Space Theater and Science Center, the 3-D Omnimax film *We Are Born of Stars* is the feature presentation. This eleven-minute black-and-white film is the first to be produced for projection on a domed screen. The 3-D effects are created with computer-generated graphics. Scheduled to run through the summer, *We Are Born of Stars* and *Skyward* show daily at 11:40 a.m. (except Monday), 1 p.m., 2 p.m., 3 p.m., 5 p.m., 7 p.m., and 8 p.m. A performance at 10:30 a.m. is added Saturday and Sunday. *Lites Out Laserium*, a laser jazz concert, plays at 6 p.m. Saturday and Sunday through June 14. *Laserush* is a laser rock concert featuring the band Rush and the music from their album *Grace Under Pressure*, which will be shown at 9:15 p.m. tonight, Thursday, June 4, and Friday, June 5. A laser-rock show featuring the band Genesis begins Saturday, June 6, and continues through next Thursday, June 11, with shows at 9:15 p.m. and an additional show at 10:15 p.m. on Saturday. The theater and science center is located on Park Boulevard in Balboa Park. For information call 238-1233.

"Domestic Trappings," this survey exhibition of twenty years of Vito Acconci's art examines the themes of architecture, the home, and domestic relationships that run through his work. Originally a poet, the New York-based artist has worked in the areas of performance art, video, installations, large-scale public art, and participatory sculpture. This exhibit includes documentation of performance works, drawings for large-scale installations, two audio-sculpture environments, and participatory objects and environments. *Red Tapes*, a three-part video that is part of the museum's permanent collection, includes many of Acconci's major themes. The 140-minute video will be shown daily at 1:30 p.m. in the museum's Video Porch, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541. Museum hours are 10 a.m. to 5 p.m., Tuesday through Sunday, and Wednesday until 9 p.m. Admission to the museum is free Wednesday evenings between 5 p.m. and 9 p.m.

African Art, one hundred pieces of ancient and contemporary African art and artifacts are on display through August 16. The exhibit was organized by New York's Center for African Art and represents fifty-five ethnic traditions on the continent. Ten curators selected the works that are displayed. Among the curators are novelist James Baldwin, painter Romare Bearden, art collector David Rockefeller, William Rubin from the Museum of Modern Art, Yale historian Robert Thompson, and a number of African artists and museum curators. The exhibit includes art works, ceremonial pieces, and everyday objects. The exhibit can be seen at the San Diego Museum of Art in Balboa Park. Museum hours are 10 a.m. to 4:30 p.m. 232-7931.

Galleries

Paintings and Drawings by Astrid Preston will go on display at an artist's reception Saturday, June 6, 7 p.m. to 9 p.m. The exhibition includes more than twenty miniature oil-on-canvas landscapes and colored pencil drawings. Preston's work can be seen through July 11, Patty Aande Gallery, 660 Ninth Avenue, downtown. 233-9242. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m.

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To Local Events

Aero Art, a collection of aviation-oriented paintings, drawings, sculpture, and prints by twenty-four local artists can be seen (by appointment only) through October 26. Among the artists exhibited are Amanda Farber, Marjorie Nodelman, David Reutter, Jon Pittman, David Quatrociocchi, Fritz Huber Morrison, and Bob Matheny. The Santos-Dumont Aerostation of Aviation Artifacts is located at hangar C-12, Sky Harbor Hangars, Gillespie Field, 425 Kenny Street, El Cajon. For an appointment, call 223-3745.

Neon, the work of Michael Pflub will be on display through June. "California Slick" is the name of the show, which includes vacuum-formed plastic, metal, and neon. The Art Collector, 4151 Taylor Street, Old Town. 299-3232. Gallery hours are 10 a.m. to 5:30 p.m.

Art Tables, the work of Jesús Dominguez will be on view through June 13. Dominguez's architectural table designs are executed in granite, marble, and glass. Gallery Eight, 7464 Girard Avenue, La Jolla. 454-9781.

"**The Situated Image**," the exhibit comprises film, video, and slide installations by several well-known artists selected by curator Chip Lord as representing diverse approaches to the same form. The show includes the work of Janet Delaney, Juan Downey, Gary Hill, Tony Labat, Michael Naimark, Anita Thatcher, and David Wilson. San Franciscan Tony Labat draws on his experiences of alienation as a Cuban immigrant to the U.S. in his work *Social Decease*. It includes three surveillance cameras, sound, and four video monitors, all suspended on metal cones from the ceiling. Anita Thatcher, a New York filmmaker (Woodstock, Gimme Shelter), created *Anteroom*, a color-slide and sound installation. The exhibit continues through June 14 at Mandeville Gallery, UCSD. 534-2864. Gallery Hours are noon to 5 p.m., Tuesday through Sunday.

Photographs and Ceramics, Carol Glauber's "City Nights" photographs and Judy Pike's ceramics, "Holding Art," will be on display through June 20. Spectrum Gallery, 744 G Street, downtown. Gallery hours are 11 a.m. to 5 p.m., Wednesday through Saturday. 232-9743.

"**Clay and More**," the sculptural works of seven artists who combine a variety of materials into their clay pieces, will be exhibited through June 20. Among the artists included in the show are Bill Albright, Aurea Chabot, and Beverly Saito. Also on display is contemporary jewelry by Leslie Leupp, Randy Long, and others. Wita Gardiner Gallery, 535 Fourth Avenue, downtown. Gallery hours are Tuesday through Saturday, 11 a.m. to 6 p.m. 231-2366.

"**Amphibolus**" is the name of a series of underwater photographs by A. Wasil. Each of the twenty-by-thirty-inch prints is of a female form taken underwater at night with a single light source. The figures have no references to setting and appear dreamlike. Wasil's photographs and paintings and constructions by Ming Murray will be on display through June 27, Quint Gallery, 664 Ninth Avenue, downtown. Gallery hours are Wednesday through Saturday, 10 a.m. to 5 p.m. 239-8592.

"911," this installation by the Border Art Workshop is an ominous piece representing "a house gone wrong." The environment simulates a common room setting that incorporates oddly angled walls and floors, a ceiling fan that sounds like a helicopter, and other surprising elements. A small back room in the gallery is the artists' interpretation of the cardboard shelters found along the border and includes commentaries on the media's view of this controversial area. The environmental installation will be on display through June 28, Parameters 8, 721 Eighth Street, downtown. Gallery hours are daily from 11 a.m. to 5 p.m. 454-3541.

Photo Series, the work of Erika Suderburg, "Displayed Termination — Lobby Cards," looks at the language of "governmentese," particularly the words and phrases selected by the military to construct a veneer of acceptability over questionable actions. This is done using the movie theater lobby card as the visual image. The show runs through June 30, at Anuska Galerie, 2400 Kettner Boulevard, downtown. Gallery hours are 10 a.m. to 5 p.m., Wednesday through Saturday. 231-6652.

Teapots, an invitational show of ceramic and glass teapots by contemporary artists will be on display through July 3. Thirteen of the thirty-three North American artists in the show are from San Diego. Running concurrently is a show of paper, glass, painted-wood, and mixed-media pieces by fiber artist David Zapf. International Gallery, 643 G Street, downtown. 235-8255. Gallery hours are Monday through Saturday, 10 a.m. to 6 p.m., and Sunday, 10:30 a.m. to 4:30 p.m.

"**Supreme Instants**," this largest retrospective display of the work of Edward Weston, a centennial tribute, was organized by Beaumont Newhall and the Center for Creative Photography of the University of Arizona. The show includes rarely seen prints and examples of the best of his more familiar work supplemented with letters, journals, and other personal artifacts. The photographs on exhibit range from his earliest landscapes (1903), platinum figure studies (1914-1922), outdoor portraits from Mexico (1923-1926), to cityscapes and still life photographs taken between 1926 and 1950. The 237 Weston photographs will be on view through August 16, Museum of Photographic Arts, Balboa Park, daily from 10 a.m. to 5 p.m., Thursday until 9 p.m. Admission is free the first Tuesday of each month. Guided tours are offered each Saturday and Sunday, at 2 p.m. and 3 p.m. 239-5262.

Hughes

(continued from page 1)

Hughes conveyed the excitement he must have felt as a boy of sixteen when he first saw surrealist works and the whole gamut of emotions — excitement, delight, anger, disgust — he has felt as he encountered twentieth-century art.

As narrator of the show, his language was rich and complex, but his ideas were clear; he showed a flair for making comprehensible the art works that bewildered many. He talked about why each work was important on its own terms, as an object, and historically, and how each made the viewers see in ways they may never have seen before. For example, of *Lavender Mist*, a 1950 painting by abstract expressionist Jackson Pollock, he said, "There being so few contrasts of light and dark, the surface became the literal 'mist' of its title, a subtly inflected and airy space, which, at last, owed nothing to Cubism.... There were no more receding planes: no in-and-out movement of the eye in depth — only the weaving, serpentine, darting movements of particles across the surface."

In *The Shock of the New*, he also announced the death of the avant-garde, which he says occurred in 1979. Art no longer "prepares the future." Instead, he lamented, it has become a high-priced

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READER'S GUIDE

commodity, demeaned by small ambitions and a lack of spirituality and passion. Where that leaves art and its audience in the 1980s is one of the subjects Mr. Hughes will discuss in his lecture "A Cool Eye on Hot Art: The Artist and the Audience in the Twentieth Century." The free lecture will be given tomorrow, Friday, June 5, at 8:00 p.m., at Mandeville Auditorium, UCSD. For more information, call UCSD Extension at 534-3400.

— Janice Steinberg

Paper?

(continued from page 1)
books, maps, prints, and comic books — pretty much anything that's ever been printed on paper. Someone, somewhere,

collects every item that will be displayed, no matter how strange or obscure it may seem. And paper collectors seem to be a particularly genial lot. They're more than willing to let you bend their ears with stories about what you collect and why you collect it because they know that, in turn, you'll do them the same courtesy. It's like finding someone who's actually eager to see slides of your family vacation.

There will be something of interest to almost anyone at the next Vintage Paper and Collectibles Show scheduled for Sunday, June 7, from 10:00 a.m. to 5:00 p.m., at the Scottish Rite Center, 1895 Camino del Rio South, Mission Valley. There will be more than forty dealers from around Southern California and the West, displaying all types of

paper items. The admission charge benefits the Salvation Army. But be forewarned. You might emerge a collector without even knowing it. For additional information, call 223-0347 or 449-3788.

— Linda Nevin

Cycle

(continued from page 1)
given it a legitimacy. The rush of muscle-earned velocity is no longer the exclusive province of some crazed fringe element. General Motors now follows the latest HPV developments with increasing interest. This raises an impudent question: When it becomes practical to jump on your bike and do fifty

miles per hour on your way to the store, will GM purchase all the patents and shelve the HPV technology?

Just kidding, just kidding. Interest in HPVs is far too widespread for that, anyway. There are championship races now in which cyclists lie back and pump these babies at remarkable speeds around the Indy 500 racetrack. According to Richard Byrne, who has raced HPVs, "It's effortless to ride at thirty miles per hour, and you can sustain forty miles per hour without much strain." In contrast, world-class bicyclists on conventional ten-speeds have to pump furiously to approach the forty-mile-per-hour range.

The sprocket-and-chain transmission, the most efficient form of locomotion known to

man or beast, hasn't really been improved upon since the turn of the century. The HPVs have increased the amount of power a rider can deliver by changing his or her position on the bike. Theorists now argue over whether more power is gained with the rider lying face down or butt down, but the main advance in speed is the result of lighter materials and less wind resistance. The bullet-shaped frame now allows the rider to slip through the air like a bird with folded wings.

Byrne sneers at the short-lived fad in which men on specially designed bikes were sucked along in the draft of race cars doing 140 and 150 miles per hour. "That's a joke," he chuckles. "It's not a true record. You only go as fast as the car goes. To do that is only a matter of who has the

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To Local Events

biggest vacuum between the ears."

Bryne is the organizer of the La Jolla Grand Prix bicycle race this weekend. The event, which will draw male and female Olympic cycling medalists to its downtown La Jolla course, will feature twenty-mile and forty-mile conventional races for women and men cyclists. But sandwiched between the men's and women's races will be a ten-mile HPV race. Entrants from UCSD, UC Berkeley, UC Davis, San Jose State, Chico State, and San Diego State universities, along with other speed merchants, will compete for a cash prize. Gardner Martin, the current HPV world record holder (65.48 miles per hour) is expected to be there.

The La Jolla Grand Prix has drawn 20,000 spectators in the past and, after only three years in existence, is now considered one of the biggest bicycle races in Southern California. On Sunday, June 7, the women's race begins at noon (after a stunt show at 11:30 a.m.) on Silverado Street, between Fay and Herschel avenues. The HPV race will begin at 1:00 p.m., and the men's race will start at 2:00 p.m.

Good viewing will be possible from the sidewalk along the length of the circuit. The course extends down Silverado to Fay, turns right and runs to Prospect Street, bends right to a hairpin turn at Girard Avenue, then makes a quick ninety-degree break onto Wall Street, another ninety-degree turn onto Herschel Avenue, and returns to

Silverado for the home stretch. For more information, call 296-5165.

— Neal Matthews

Words

(continued from page 1)

career as a free-lance boff jockey, it's definitely a kick to hear words I've written come out of the mouth of a top comedian. It's even better when those words get a big laugh from, say, the audience for the ABC comedy awards special that aired recently. (Both my Charlton Heston and my Boy George gags went over relatively well.) But I have no way of knowing what all those millions of folks are doing out there in front of their TV sets. Did they laugh in Kansas? (Do they laugh in Kansas?) The best

I can hope for is that maybe I have given some guy in Jersey City or Duluth a chuckle.

I find myself listening to make sure the joke is done "right." This is a detached, clinical listening and, as such, isn't a whole lot of fun. The joke either works or it doesn't; but in either case, the moment is gone in the merest video flicker into the ionosphere and disappears forever. Barring reruns, of course.

In truth, to hear my writing being broadcast over the airwaves is joyful, gratifying, cold, lonely, and somewhat anticlimactic. And I love it, and I want more. Perhaps that's the nature of broadcast or jokes or life. I don't know. But let's talk about your chance to experience what I've experienced. KPBS radio (FM 89.5) is looking for short

pieces of fiction, nonfiction, poetry, or dramatic skits (about two typed pages — three and one-half minutes' worth) from anyone living in San Diego County. If your work is selected, it will be read during *San Diego on Air*, a program that is broadcast daily at 4:00 p.m. Submissions may be typewritten or printed, and you should include your name, address, and phone number along with a very brief introduction about yourself and the work. You can submit more than one entry; but if your work is selected, only one will be read.

For a list of guidelines for this ongoing feature, send a self-addressed, stamped envelope to *San Diego Journal*, KPBS Radio, 5300 Campanile Drive, San Diego CA 92182-0527.

— Billy Charles

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7 Humphrey's Neon 8-midnight	8 Rusty Pelican MVP 6-10 pm	9 Anthony's Harborside MVP 7-11 pm	10 Bahia Hotel Secrets 8-midnight	11 Invader Cruises Secrets 6 & 8:45 pm	12 San Diego Hilton Fattburger 5-8 pm
14 Humphrey's Neon 8-midnight	15 Rusty Pelican MVP 6-10 pm	16 Anthony's Harborside MVP 7-11 pm	17 Bahia Hotel Mark Meadows 8-midnight		

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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith; commentary is by Jeff Smith and Jonathan Saville. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

ANTONY AND CLEOPATRA

The Old Globe Theatre is staging Shakespeare's romantic tragedy based on the passionate relationship between the two most powerful leaders of the known world in the century prior to the birth of Christ. Jack O'Brien has directed the production. Robert Foxworth and JoBeth Williams play the ill-fated lovers, Antony and Cleopatra. Featured in the large cast are William Anton, Gary Aronson, John Bolger, Marissa Chibas, Julian Gamble, Stephen Godwin, Davis Hall, Roderick Horn, Henry J. Jordan, Hubert Baron Kelly, Jonathan McMurtry, René Moreno, Joseph Palmas, Pippa Pearce, Vyto Ruginis, Sally Smythe, John Walcutt, and James R. Winkler. Richard Seger is the scenic designer, Lewis Brown the costume designer, David F. Segal the lighting designer, and Michael Holten the sound designer. Conrad Susa has composed original music for the production. (Sm.) Old Globe Theatre, Simon Edison Centre for the Performing Arts, Wednesday, June 10, through August 30, Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

BETRAYAL

This fascinating drama begins with a simple conversation between a man and a woman in a restaurant. Jerry and Emma are ex-lovers, and on the surface the scene is placid enough. But Harold Pinter wrote this play, and the surface soon gives way to catacombs of subtexts, with the things not said often being sharper and more real than those uttered. The play traces their affair backwards, from its finish in 1977 to its start in 1968 (thus concluding with a happy beginning). And it is as much about the friendship between Jerry and Emma's husband Robert as it is the affair itself. As this deftly plotted mystery romance moves back in time, the title takes on a different shade of meaning with each new scene. *Betrayal* is currently playing at Marvin's Dinner Theatre, a small space plagued with sightline and sound problems. These are particularly irksome because they detract from a very competently done production. Directed by Mickey Mullany, the cast demonstrates a fine sensitivity to the rhythms and nuances of the text. As Robert, Emma's husband, actor Gregory Daun improves with youth (his older Robert of the early scenes beams in and out of focus). Laura Jaekel's Emma and Mark Robertson's Jerry are both nicely done, and as we watch their affair de-evolve, the question of who actually betrayed whom branches out, like a river flowing backwards to its myriad tributaries. (Sm.) Marvin's Dinner Theatre, through June 21; Thursday through Saturday, dinner at 6:30 p.m., curtain at 8:00 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:00 p.m. For information call 755-7955.

BIG BIRD GOES HOLLYWOOD

In an all-new *Sesame Street Live!* touring production, to be staged at the San Diego Sports Arena, quizmaster Guy Smiley wins a Hollywood movie studio, along with a stipulation that he complete a film in an hour's time. Big Bird, Cookie Monster, Bert and Ernie, Grover, the Count, Prairie Dawn, Barkley the Dog, and some monster friends volunteer to help Smiley beat the clock and retain his Hollywood real estate. Written by David Connell, the production has been directed and choreographed by Diane Arnold, with scenic and special effects by Jim Waters, art director and technical coordinator of the show. Eighteen young performers, recruited in coast-to-coast auditions, bring the Muppet stars to life. (Sm.) San Diego Sports Arena, through June 7; Thursday, June 4, at 10:30 a.m. and 7:30 p.m.; Friday, June 5, at 7:30 p.m.; Saturday, June 6, at 11:00 a.m. and 3:30 p.m.; and Sunday, June 7, at 1:30 p.m. For information call 226-8212.

BORN YESTERDAY

The Heartland Theatre is staging Garson Kanin's comedy-drama version of the Pygmalion story about a young woman named Billie Dawn who, although very beautiful, isn't very bright. But a journalist tutors her in the social and intellectual graces so well, though, that she turns on her boyfriend, a power-grabbing profiteer. Along the way, the playwright takes potshots at "our legislators, racketeers, time-servers, and tarts." Pat Millie has directed the production. (Sm.) Heartland Theatre, Little Theater, 1035 West Madison Avenue, El Cajon, through June 13; Friday

and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. For information call 697-3955.

BUTTERFLIES ARE FREE

The Coronado Playhouse is staging Leonard Gershe's comedy-drama about a young bachelor, moving into his first New York apartment, in hopes of being out on his own. Nonnie Vishner has directed the production. Cast members are: Bob Hayes, Carolyn Stevens, Joan Westmoreland, and Bruce Gowan. Dan Lund is the scenic designer, and Ganan Sabri is the costume coordinator. The Coronado Playhouse is planning on a limited number of dinner theater evenings with this production. For more information, call the theater at 435-4856. (Sm.) Coronado Playhouse, through June 28; Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

chair-Woman

Sushi presents a performance piece by Terry Sprague and David Keevil. This "sometimes serious, sometimes humorous" work features a costume, built by Keevil, worn by guest artist Kate Lounsbury, who is transformed into a chair by wearing it. The first half of the two-part piece tells, through movement, the transformation that the chairwoman and a man, played by Keevil, go through as their relationship evolves. The second half is an abstract telling of the story with dance created by Terry Sprague. (Sm.) Sushi Gallery, Friday, June 5, and Saturday, June 6, at 8:00 p.m.

FORTUNE AND MEN'S EYES

John Herbert's play about brutality and homosexuality in a reformatory is a perfect example of naturalism, with its setting a drab, ugly, soul-wasting place of confinement that represents life itself as a desperate imprisonment, its characters society's dregs, and its emphasis on victimization. For these young hoodlums, victims of a world they never made, there is, in the typical naturalist fashion, no hope. If they have avoided any corruption in the outside world, they will fall victim to it in the reformatory. Some of them will be in and out of jail for their entire lives. All of them will be scarred forever by their youthful experience in this hell. In the cruel world of the streets, and in the crueler world of the reformatory, one is either a victim or a victimizer. Smitty, the central

character of the play, starts out as a decent young fellow who has made a mistake. At first he is compelled to accept victimization by the brutal Rocky, who forces him into a degrading sexual relationship. But after a while, he recognizes that if he himself becomes like his victimizers, he can beat them at their own game. By the end of the play, he is on the way to making brutality and victimization his own modes of dealing with the world. Prison, with the aim of punishing criminal acts, has in fact created a criminal mentality — a point hammered home by the entire play. This production, by one of the various new amateur theater companies in town, is distinctly in the amateur category and can only be judged as such. For what it is, it is really quite well done. There is one really excellent performance, by Darren Ashley Horne (Smitty), and although Director Norman D. Miller seems to have encouraged overacting among the other actors, he has also given this show taut pacing and compelling presence; it is extremely well rehearsed and moves along swiftly and smoothly. Miller is especially good at the staging of the scenes of violence, of which there are many. These have an apparent naturalness and spontaneity that, in the confines of the tiny stage, reproduce with tremendous power the explosive rage that lies at the play's heart. On its own terms, this is a production well worth seeing. (Sa.) Potpourri Theater and Art Gallery, 3681 Fifth Avenue, Hillcrest, opened run; Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. For information call 296-1050.

HARD TIMES

Reviewed this issue. San Diego Repertory Theatre, Lyceum Space, through July 11; Wednesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday at 2:00 p.m.

JUST BETWEEN OURSELVES

The North Coast Repertory Theatre presents the San Diego premiere of the Alan Ayckbourn comedy-drama about two couples who meet, repeatedly in the play, on someone's birthday. Using wit and humor, Ayckbourn investigates their domestic disillusionment. Ginny Lynn Safford has directed the production. Cast members are: Jack Pritchard, Coralie Schatz, Brian Salmon, Pat DiMeo, and Gail West. Paul Bedington is the scenic designer, Scott Resnick the lighting designer, Penny Burroughs the costumer, and Lawrence Czoka the sound designer. (Sm.) North Coast Repertory Theatre, through June 7; Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday, June 7, at 2:00 p.m.

LITTLE SHOP OF HORRORS
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Theater Directory

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3325 Adams Avenue, Normal Heights
THE BOWERY THEATRE
480 Elm Street, San Diego
232-4088

CIVIC THEATRE

202 C Street, downtown
236-6510

CLOSE-UP STUDIO

2244 Fourth Avenue, Suite D, San Diego
226-5743

CORONADO PLAYHOUSE

1755 Strand Way, Coronado
435-4856

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440-2277

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728-0998

FIESTA DINNER THEATRE

9665 Campo Road, Spring Valley
697-8977

GASLAMP QUARTER THEATRE COMPANY

Gaslamp Quarter Theatre
547 Fourth Avenue, downtown
Deane Theatre
444 Fourth Avenue, downtown
234-9583

GROSSMONT COMMUNITY COLLEGE

Stagehouse Theatre,
8800 Grossmont College Drive, El Cajon
465-1700 x410

IMPERIAL BEACH PLAYERS

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Imperial Beach Boulevard
Imperial Beach
424-9668

JEWISH COMMUNITY CENTER

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4079 Fifty-fourth Street, San Diego
583-3300 x36

LA JOLLA PLAYHOUSE

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534-3960

LA JOLLA STAGE COMPANY

Parker Auditorium, La Jolla High School
750 Nautilus Street, La Jolla
459-7773

LAMB'S PLAYERS THEATRE

500 E. Plaza Boulevard, National City
474-4542

LAMPLIGHTERS COMMUNITY THEATRE

Ben Polak Fine Arts Center
8053 University Avenue, La Mesa
464-4598

LAWRENCE WELK VILLAGE THEATRE

8860 Lawrence Welk Drive, Escondido
749-3448

MARQUIS PUBLIC THEATRE

MARQUIS GALLERY THEATRE
3717 India Street, San Diego
295-5654

MARVIN'S DINNER THEATRE

550 Via de la Valle, Del Mar
755-7955

MIRACOSTA COLLEGE

Little Theatre
One Barnard Drive, Oceanside
757-2121 x236

MISSION PLAYHOUSE

Marina Village
1936 Quivira Way, San Diego
226-0518

NORTH COAST REPERTORY THEATRE

Lomas Santa Fe Plaza
Lomas Santa Fe Road, Solana Beach
481-1055

NORTH COUNTY COMMUNITY THEATRE

1350 East Vista Way, Vista
724-3421

NORTH PARK THEATRE

2891 University Avenue, San Diego
692-0220

O'FARRELL SCHOOL OF CREATIVE & PERFORMING ARTS

SCPA Theatre
6130 Skyline Drive, San Diego
262-7581

OLD GLOBE THEATRE

Old Globe Theatre
Cassius Carter Centre Stage
Festival Stage, Balboa Park
239-2255

ONSTAGE PRODUCTIONS COMMUNITY THEATRE

Park Village Theatre, Suite B-9
Park Plaza at the Village
310 Third Avenue, Chula Vista
427-3672

PALOMAR COLLEGE

Palomar College Theatre, San Marcos
744-8860

PATIO PLAYHOUSE

Vineyard Shopping Center
1151 E. Valley Parkway, Escondido
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692-0372

SAN DIEGO JUNIOR THEATRE

Casa Del Prado Theatre, Balboa Park
239-8355

SAN DIEGO MESA COLLEGE

7250 Mesa College Drive, San Diego
560-2600

SAN DIEGO REPERTORY THEATRE

Lyceum Stage, Lyceum Space
79 Horton Plaza, downtown
Sixth Avenue Playhouse
1620 Sixth Avenue, downtown
235-8025

SAN DIEGO STATE UNIVERSITY

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Open-air Amphitheater
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Camino Theatre, Alcalá Park
Linda Vista Road, San Diego
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READER'S GUIDE TO THE THEATER

Season" with the musical comedy based on Roger Corman's 1960 low-budget cult movie. Seymour, a nebbish young botanical genius working for Mr. Mushnik in the Skid Row Florist Shop, discovers a mysterious flytrap plant with which he makes a Faustian pact. In return for riches and fame, Seymour will feed the plant what it likes most: people. Gordon Jump (of the TV series *WKRP in Cincinnati*) stars as Mr. Mushnik. Richard Hochberg is Seymour, and Joan Ryan is Audrey, the love of Seymour's life. (Sm.) East County Performing Arts Center, Tuesday, June 9, through June 14; Tuesday through Saturday at 8:00 p.m. Sunday at 7:30 p.m. Matinee Saturday and Sunday at 2:30 p.m.

MARRY ME A LITTLE

The Old Globe Theatre is opening its thirty-eighth summer season with a musical revue of songs by Stephen Sondheim. Developed by Craig Lucas and Norman René, the musical includes songs composed by Sondheim for earlier musicals but not included in the final score, and it weaves the songs into a simple story about the romantic fantasies of two New York City singles faced with the prospect of spending Saturday night alone. Tom Gardner has directed the production. Deborah May and George Deloy are the two singing actors. Bruce Sevy is the musical director and Wesley Fata is the choreographer. Alan K. Okazaki is the scenic designer, Lewis Brown the costume designer, Wendy Heffner the lighting designer, and Corey L. Fayman the sound designer. (Sm.) Cassius Carter Centre Stage, Simon Edison Centre for the Performing Arts, through August 30; Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

THE MATCHMAKER

The La Jolla Playhouse opens its fifth season, of the modern era (or the post-modern era, actually) and the fortieth anniversary of its founding, with Thornton Wilder's classic American comedy about Dolly Levi. Having set her sights on the wealthy Horace Vandergelder, Dolly rearranges the lives of his household and makes a few observations about money, manure, and the aspirations of the young. Des McAnuff has directed the production. Academy Award-winning actress Linda Hunt plays Dolly. Other cast members are: Kenneth McMillan, Susan Berman, Ralph Bruneau, Michael Genovese (voted Best Supporting Actor last year by the San Diego Theater Critics Circle, and with good reason), Barbara Howard, Cheryl McFadden, Keith Reddin, Tavis Ross, Rebecca Schull, Rocco Sisto, and Arthur Wagner. Michael Yeargan is the scenic designer, Richard Riddell the lighting designer, and Susan Hilferty the costume designer. Michael S. Roth has composed an

original score for this production. (Sm.) La Jolla Playhouse, through June 27; Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

NIGHT OF THE IGUANA

The Old Globe Theatre presents the Tennessee Williams drama (the first time a contemporary drama has been staged at the Lowell Davies Festival Theatre). Set on a Mexican coast in 1940, where an expatriate American operates a run-down resort, the play interweaves the lives of four disparate characters. Craig Noel has directed the production. Cast members are: Byron Jennings, Kandis Chappell, Archie Smith, Sandy Kelly Hoffman, Cynthia Blaise, Eric Grischkat, Mitchell Edmonds, Mary Boersma, Matthew Phillip Davies, Hugo Sanchez, John Padilla, David Wright, and Diane Robinson. Richard Seger is the scenic designer, Robert Blackman the costume designer, Kent Dorsey the lighting designer, Mark Sherman the sound designer, and Larry Delinger the musical coordinator. (Sm.) Lowell Davies Festival Theatre, Simon Edison Centre for the Performing Arts, Friday, June 5, through August 30; Tuesday through Sunday at 8:30 p.m.

OPEN STAGE EXPERIMENT

On Thursday evenings, the Egomaniacs, San Diego's popular comedy group, will host a show open to the public — to perform. Amateurs and professionals are encouraged to bring their latest scene, monologue, comedy bit, or piece of performance art to the Present Time/Gift Shop and Gallery, where they will be able to give it a tryout before a live audience (sign-ups are at 7:00 p.m.). The hosting Egomaniacs will also perform. (Sm.) Present Time, 3032 University Avenue, San Diego, open-ended run; Thursday at 7:30 p.m. For information call 236-9287.

PELLEAS AND MELISANDE

OnStage Productions has expanded its summer/fall schedule with its first dark night production, an adaptation of Maurice Maeterlinck's drama, considered by many to be the nineteenth-century playwright's greatest work. The OnStage adaptation of this "symbolist fairy tale" will utilize many theatrical techniques found in traditional Chinese and Japanese plays. (Sm.) OnStage Productions, through June 17; Monday through Wednesday at 8:00 p.m.

PLAY IT AGAIN, SAM

OnStage Productions presents Woody Allen's comedy about a highly neurotic, anxiety-ridden film critic with a passion for old movies (and his best friend's "love-hungry wife"). If only he had the suave style of Humphrey Bogart. No later than it takes to press your lips together and blow, there's Bogey himself,

trying to help the homely man make it in a world made for the beautiful people. Jack Smith has directed the production. (Sm.) OnStage Productions, through July 3; Friday and Saturday at 8:00 p.m.

THE PLAY'S THE THING

The Gaslamp Quarter is presenting a delightful production of the Ferenc Molnar-PG. Wodehouse light farce. The production is delightful because everyone involved in it exhibits the two essential ingredients for froth of this sort: exuberance and style. Director Will Simpson loves this kind of confectionary and is an old master at bringing out its typical values of self-reflective playfulness, formal grace, and unpretentious entertainment. Here he is at his suave best. One cannot remember a better cast than this in the little Fourth Avenue theater, and one cannot imagine any improvements on the actors Simpson has chosen for his blithe dip into the whipped cream of Molnar. Script and staging result in an undeniably pleasant evening in the theater, for those in the mood to avoid thought or feeling for a couple of relaxing hours. Unfortunately, there is very little to this farce — merely one anecdote (an overheard love scene between a young man's actress-fiancee, and a playwright's clever device of making a play out of it so that the brokenhearted young lover can believe it was only a theatrical rehearsal). The pace is ambling, with a good deal of padded dialogue that does not advance things. In fact, there are only two things in this play that make it at all memorable. The anecdote has suggested to Molnar various witty

devices relating to playwrighting itself: it is a play about a playwright writing a play — substantially *this* play. These tricks are funny, and so is the broad parody of French melodrama in the play-within-a-play that constitutes the entire action of act three. Here, and only here, did the first-night audience react, now and then, with the aching belly-laugh that we go to farces for. The rest of the material and its treatment produced, at best, friendly chuckles. But there were a good many of those, which perhaps is enough to justify an evening with this mostly forgettable but admirably staged play. (Sa.) Gaslamp Quarter Theatre, through July 11; Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

THE PRIDE IS BACK

The National City Chamber of Commerce, in conjunction with the Lamb's Players Theatre, presents a musical revue saluting National City's hundredth anniversary. This special centennial tribute features the International Touring Company of the Lamb's Players Theatre, who will perform along with literally hundreds of children from National City. Kerry Cederberg and Vanda Eggington, both of Lamb's, provide artistic and musical direction. The script has been compiled largely from articles in National City newspapers, dating from 1882, along with oral histories and research from the Thelma Hallingsworth Local History Room in the National City Public Library. (Sm.) Kimball Hall, 140 East Twelfth

Street, National City, Wednesday, June 10, though Saturday, June 13, at 7:00 p.m. For information call 474-3385.

A RAGTIME REVUE

The Fiesta Dinner Theatre is offering a musical comedy revue starring Don Van Palta, the "Flying Dutchman," who was the featured banjo artist with the Mickey Finn Club, in San Diego, for fourteen years. Cast members for this sing-along revue are: ragtime pianist Bill Hunter, song stylist and impressionist Jody Donovan, Shep Meyers on the keyboards, Gunner Biggs on bass, and Dick Lopez on drums. The show also features old-time movies from the Mickey Finn Collection, "comedy surprises, and other musical confusion in the tradition of Mickey Finn." (Sm.) Fiesta Dinner Theatre, through June 21; Tuesday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m. Matinee Saturday and Sunday, buffet luncheon at noon, curtain at 1:00 p.m.

THE REAL THING

The South Coast Repertory Theatre concludes its 1986-87 season with the Tom Stoppard drama — which won the Tony Award for Best Play of 1984 — about Henry and Annie, "two lovers fighting to know if their love is true." Lee Shallat has directed the production. Cast members are: Nicholas Surovy (Henry), Christine Healy (Annie), Richard Doyle, Ron Boussem, Joan Stuart-Morris, Tom Harrison, and Amy Resnick. Cliff Faulkner is the

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READER'S GUIDE TO THE THEATER

scenic designer, Shigeru Yaji the costume designer, and Paulie Jenkins the lighting designer. (Sm.) South Coast Repertory Theatre, Mainstage, through June 21; Tuesday through Saturday at 8:00 p.m. Sunday at 7:30 p.m. Matinee Saturday and Sunday at 2:30 p.m.

RHINOCEROS

Eugene Ionesco's *Rhinoceros*, which can currently be seen in an amateurish production at the Lamb's Players Theatre, is a zanily imaginative moral fable about civilization and its discontents, with those who give way to primitive, antisocial impulses being transformed into rhinoceroses. Even the everyman hero, who believes intuitively in humanity, individuality, morality, and civilization, regrets for a moment (inexplicably left out in the Lamb's Players staging) that he himself seems incapable of rhinohood and that his essential reasonableness and decency condemn him to remain forever a human being. In his striving to underline the script's universal meanings, director Robert Smyth

has eliminated the colorful French atmosphere, with consequent loss of much of the play's wit and most of its charm. This approach also dilutes the dramatic and ideological effectiveness of several of the characters. The playwright's clear, incisive mockery of specific ideas is blurred and kept in the background, so that those spectators without a knowledge of the script will scarcely be aware that it is there. The production is similarly weak in conveying the brilliant theatricality of the play. Very few of the numerous visual effects indicated in the script are retained in any form at all. The crucially important sound design is equally weak. The acting, like the whole production, suffers from an absence of style. No one seems to have any idea of how an Ionesco play should be acted or of where its acting traditions lie. Plays like *Rhinoceros* are like all theatrical works relying on a highly stylized, technically refined tradition: if they can't be done exactly right, there is no point in doing them at all — as this production grimly demonstrates. (Sa.)

Lamb's Players Theatre, through June 13; Tuesday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

SMALL DOGS

Sushi presents San Francisco's acclaimed media/performance artist Tony Labat in a one-evening extravaganza featuring performances by eight local artists from multiple disciplines and a video installation. The artists premiering their works are: Victoria Bearden, Aida Mancillas-Doyle, Rico Martinez, Paul Redmond, Roberto Salas, Jayce Salloum, Leslie Samuels, and Mike Weix. (Sm.) Sushi, Sunday, June 7, at 8:00 p.m.

SWEET POWDER

The South Coast Repertory Theatre's "Newsprints" project presents an unstaged reading of a new drama, by Eduardo Machado, about Cuba at the turn of the century. The play centers around two sisters who were Spanish settlers and who reflect on the coming divisions in Cuba: the dream of independence and the

realities of foreign control. Machado received a commission from SCR to write the play, following the presentation of his *Once Removed* at last July's Hispanic Playwrights Project. (Sm.) South Coast Repertory Theatre, Mainstage Theatre, Monday, June 8, at 7:30 p.m.

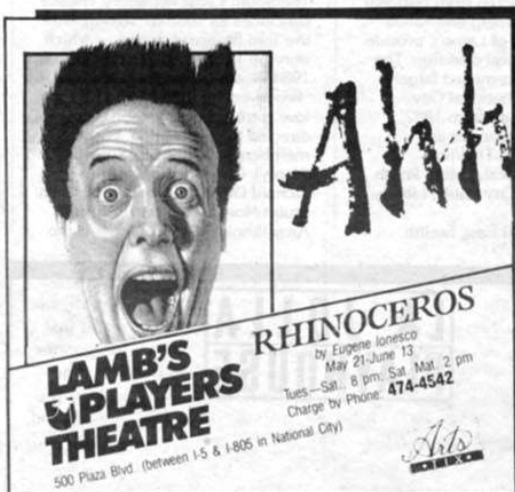
THE TIME OF YOUR LIFE

United States International University's "International Company" presents William Saroyan's Pulitzer Prize-winning comedy-drama. Set in a San Francisco saloon in 1939, the play follows the random doings and dreams of the bar's denizens. David Larson has directed the production. Cast members include: Andrew Barnicle, Bill Doyle, Michelle D. Calderone, Al Kaufman, Ken Ross, Dana Peré, Louis Seitchik, Christopher Johnston, David Brannen, Eric Bishop, Beverley-Lynn Miller, Mary O'Donnell, Traci Parramore, David Brannen, and R. Timothy Osborn. John Berger is the scenic designer, Terry Kaye the lighting designer, and Juan Lopez the costume designer. (Sm.)

The Theatre in Old Town, through June 7; Wednesday through Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

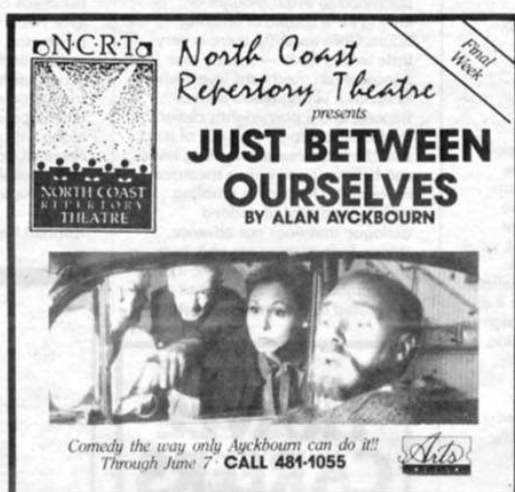
A WOMAN OF INDEPENDENT MEANS

The Gaslamp Quarter Theatre Company presents a special performance, by stage and screen actress Barbara Rush, of Elizabeth Forsythe Hailey's one-person drama about a dynamic woman whose life is followed, through a series of letters, from the turn of the century to the present. Hailey, who is married to playwright Oliver Hailey (whose *I Won't Dance* recently had a successful run at the Gaslamp), based much of the story on her maternal grandmother. Norman Cohen has directed the production. Pamela Rank is the lighting designer, Garland Riddle the costume designer, and Jon Gottlieb the sound designer. (Sm.) Gaslamp Quarter Theatre Company, Deane Theatre, through June 14; Tuesday through Sunday at 8:00 p.m. Matinee Sunday, June 7, Wednesday, June 10, and Sunday, June 14, at 2:00 p.m.



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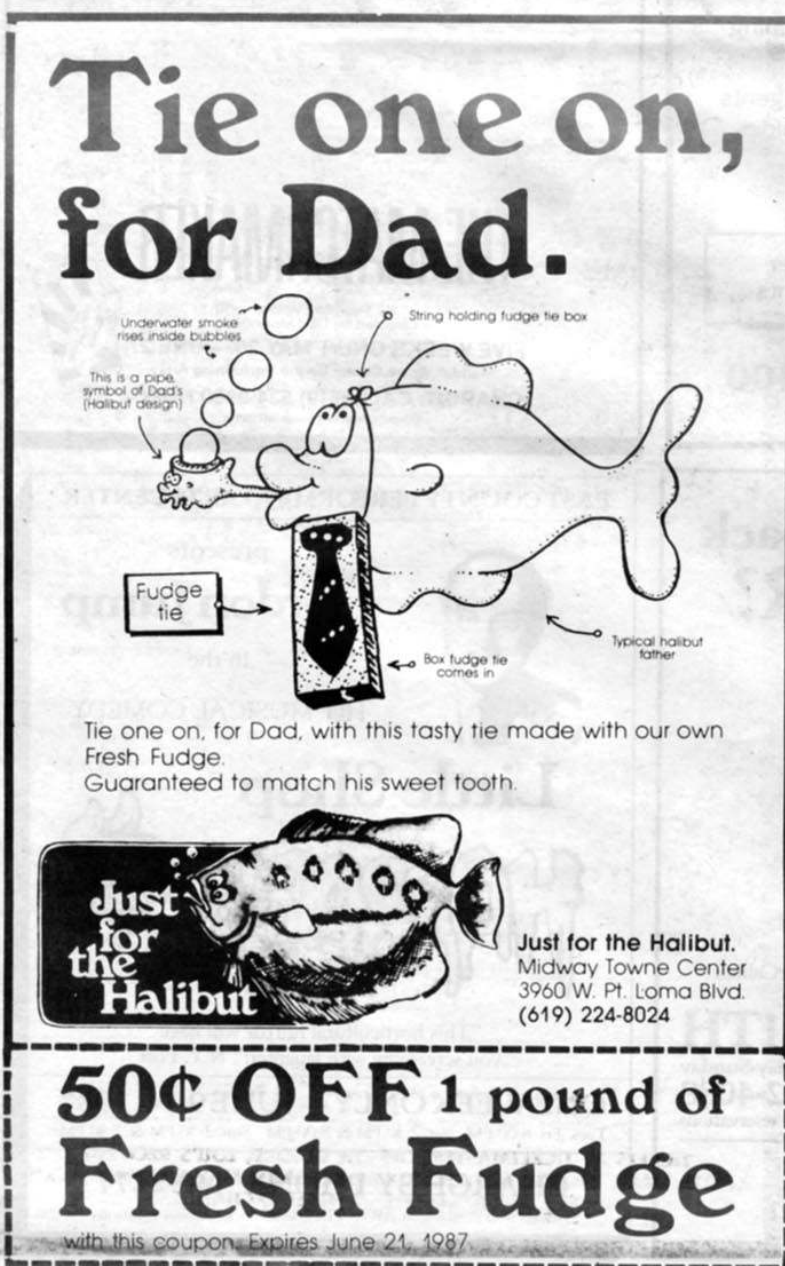
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READER'S GUIDE TO THE MUSIC SCENE

Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego, CA 92138.

BY JOHN D'AGOSTINO

The year was 1971, and rock and roll was trying to live up to expectations raised during the sixties, when it had expanded on its prior status as an entertaining outlet for youthful energy to become both an academically recognized art form and vehicle for social change. With their solo projects, ex-Beatles now were trying either to save lives (George Harrison's star-studded concerts for the starving of Bangladesh) or to challenge the American government's rightist excesses (John Lennon's political songs and benefits for leftist John Sinclair). Black artists such as Marvin Gaye (*What's Going On*) and Sly Stone (*There's a Riot Goin' On*) were taking soul music into the arena of sociopolitical commentary. Even Bob Dylan was again writing "protest" songs ("George Jackson").

Musically, the Who's Pete Townshend was laboriously constructing *Lifehouse*, a ponderous multimedia show intended to expand and capitalize on the fantastic artistic and popular success of his late-sixties "rock opera."



DAN HICKS

Tommy. Meanwhile, such classically based nouvelle-rockers as Emerson, Lake, and Palmer and Yes were pushing rock toward unprecedented levels of sophistication and complexity. The Beach Boys, too, emerged from a long sleep with *Surf's Up*, a somewhat self-mockingly titled album that showed the sand guys in the most progressive light since

their landmark 1966 opus, *Pet Sounds*. Rock already had grown up, and everywhere were signs that it was trying to act like an adult.

Into this setting of super-serious pursuits rode Dan Hicks and His Hot Licks, whose very name connoted the urgency and grim-faced solemnity of their mission. If one had doubts as to Hicks's

political zeal and identification with countercultural causes, he or she would be assuaged by the band's then-new album, *Where's the Money?* As a tip-off, the record's jacket featured guitarist/songwriter/singer Hicks, fellow Licks Sid Page (mandolin, violin) and Jaime Leopold (standup bass) and Lickettes Maryann Price and Naomi Ruth Eisenberg (vocals, percussion, second fiddle), posing with various vintage acoustic instruments, all of the members dressed in thrift-shop, thirties-style clothing (Hicks wore a toothy gorilla mask for a similar photo on the inside cover). A pretty clever way to camouflage the band's seditious motives, if you ask me.

Apparently, Hicks and his Licks had checked out the rock scene and had noted that the big money was on thunderous heavy-metal (Led Zeppelin, Deep Purple, Mountain, Humble Pie), high-falutin' progressive rock (ELP, Genesis, Yes), and the melancholic introspection of such singer-songwriters as Carole King and James Taylor. So the Licks got in step with a sound that combined the jazzy vocal harmonies of Lambert, Hendricks, and Ross, the light-handed, drummerless gypsy-jazz of Django Reinhardt and Stephane Grappelli, the Western swing of Bob Wills and His Texas Playboys, and an ironic wit later associated with early Steve Martin. In 1971 most songwriters were tackling

weighty subjects, so Hicks wrote "Shorty Falls in Love," "By Hook or by Crook," and "The Buzzard Was Their Friend." Dan Hicks: bandwagon-hopping musical slut; opportunistic huckster; shameless, take-the-money-and-run carpetbagger.

All seriousness aside, what Hicks brought to the heavy seventies was less a breath of fresh air than a hurricane's worth of laughing gas. Not that he'd come out of nowhere — in 1965 Hicks had played drums for the Charlatans, a Bay Area band of self-assessed amateur musicians whose bushy mustaches, frontier-pimp duds, and bathtub-gin concoction of folk, rock, and old-timey jazz predated the "San Francisco sound" by several years. Hicks carried that image forward to the Hot Licks' debut, 1969's *Original Recordings*, which scored with the cognoscenti on the strength of such tunes as the lovely "Canned Music" and the oft-covered "How Can I Miss You (When You Won't Go Away)."

Still, it wasn't until *Where's the Money?* that all of Hicks's talents coalesced to form a minor masterpiece that blended cracked humor, toe-tappin' swinging, the coffee's-on, funky-honey sensibilities of cartoonist R. Crumb, and just enough understated poignancy to keep one off-balance. The album was recorded live at the Troubadour in West Hollywood,

(continued on page 20)

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(continued from page 19)

so in addition to some great tunes, the listener got a dose of Hicks's kindling-dry wit. "This is one of our mood numbers," Hicks says in a typically sardonic introduction. "It's a kind of a love story about, um.... Oh, it's about three minutes long." Later, Hicks answers a long ovation with, "You probably think it's easy being up here singin' and playin'. Well, it's not. It's not easy.... Thank you."

Despite his penchant for oddball musings and cowpoke-on-acid lyrics, Hicks was more than just a toned-down Spike Jones for the seventies. Before one was finished chuckling over some tidbit of fractured logic, Hicks would be settling into a moody, melodically arresting tune about romantic longing ("News from Up the Street") or love on the wane ("Is This My Happy Home?") whose throat-lumping, blue-gray tones conveyed wistfulness just as effectively as the Hawaiian-shirt colors of his uptempo material projected giddiness. Obscured by Hicks's deadpan, barn-dance-for-lunatics façade was a songwriter capable of plumbing a wide range of emotions.

Where's the Money? would become a modest success for the independent Blue Thumb label, and the Licks' concerts became must-sees for those with room in their heads for something "different." 1972's *Strikin' It Rich* and 1973's *Last Train to Hicksville... the Home of Happy Feet* solidified Hicks's reputation among fans seeking refuge from the bombast of seventies rock, but the gradual loss of various Licks and

Lickettes coincided with Hicks's loss of momentum in the face of a changing musical scene. By the time Hicks landed a deal with big-time Warner Brothers Records, both disco and punk had begun to pick up steam, and there was no room at the inn for someone of his ilk. 1978's *It Happened One Bite* featured both fiddler Page and vocalist Price from the *Where's the Money?* lineup (as well as a cameo performance by Michael Franks on banjo) and boasted some of Hicks's best writing in years. But the album — which the liner notes claimed had been written in 1975 as a soundtrack for an unreleased animated film by Ralph Bakshi — was released as a solo outing by Hicks, and it got lost in the disco-punk shuffle. For a while thereafter, the concertizing Hicks would be billed — only half-jokingly — as Lonesome Dan Hicks.

Since then, Hicks has continued to pop up here and there on the club circuit, buttressed by the same sort of instrumentation, if not necessarily by the same players, as on *Where's the Money?* By now, he must have a truckload of terrific tunes up his gartered sleeve, and although I haven't seen him live in years, I would suspect he's still dealing in the sort of humor that has to be raked into a pile every now and then. Whatever he's up to, Hicks certainly is worth a peek and a listen. He and the latest Hot Licks will perform two shows Sunday night at Bella Via in Cardiff. For a complete listing of other artists in town this week, see "Concerts" on the following pages.

CONCERTS

The Dynatoners: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Tom Cat Courtney: Horace Mann Middle School Little Theater, Friday, June 5, 7:30 p.m., 4345 Fifty-fourth Street. 282-7833.

The Red Hot Chili Peppers, the Dickies, and Thelonus Monster: North Park Theater, Friday, June 5, 8 p.m., Twenty-ninth and University.

Big Twist and the Mellow Fellows: Belly Up Tavern, Friday, June 5, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Dan Siegal: Bella Via, Friday, June 5, and Saturday, June 6, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff. 942-1108.

Ronnie Laws: Humphrey's, Saturday, June 6, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 278-TIXS or 224-9438.

Al Campbell: Spirit, Saturday, June 6, 9 p.m., 1130 Buenos Avenue. 276-3993.

The Peter Sprague Quartet: The Promenade, Sunday, June 7, 3 p.m., 4150 Mission Boulevard, Mission Beach. 459-1404.

The Del Fuegos: Bacchanal, Sunday, June 7, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022.

Dan Hicks and His Hot Licks: Bella Via, Sunday, June 7, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff. 942-1108.

Jack Mack and the Heart Attack: The Inn at Pine Valley, Monday, June 8, 28944 Old Highway 80, Pine Valley. 473-8727.

"Jazz Live," featuring the Dan

Papaila Trio with Elliott Lawrence: San Diego City College Theatre, Tuesday, June 9, 8 p.m., Fourteenth and C streets, downtown. 225-9504.

Jon Butcher: Bacchanal, Wednesday, June 10, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022.

Mick Fleetwood's Zoo: Belly Up Tavern, Thursday, June 11, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Reggae Sunsplash Festival, featuring **Freddie McGregor** and **the Studio One Band, Mutabaruka, Chalice, Carlene Davis, and Peter Metro:** SDSU's Open-Air Theatre, Friday, June 12, 8 p.m., San Diego State University campus. 278-TIXS.

Grover Washington, Jr.: Humphrey's, Friday, June 12, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 278-TIXS or 224-9438.

George Benson and Kenny G: SDSU's Open-Air Theatre, Saturday, June 13, 7:30 p.m., San Diego State University campus. 278-TIXS.

We've Got a Fuzzbox and We're Gonna Use It: Spirit, Saturday, June 13, 9 p.m., 1130 Buenos Avenue. 276-3993.

Bluesology, featuring Freddie Robinson: The Promenade, Sunday, June 14, 3 p.m., 4150 Mission Boulevard, Mission Beach. 459-1404.

Shadowfax: Humphrey's, Sunday, June 14, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 278-TIXS or 224-9438.

The '87 San Diego Music Festival, featuring Joe Williams, Marlana Shaw, Ella Ruth Piggee, the Joe Marillo Quartet, and Hollis Gentry's Neon: Starlight Bowl, Sunday, June 14, 7:30 p.m., Balboa Park. 542-0350.

Billy Vera and the Beaters: Bacchanal, Sunday, June 14, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022.

Ray, Goodman, and Brown and Najee: Bacchanal, Monday, June 15, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022.

Ronnie Lane with Bobby Keys: Belly Up Tavern, Monday, June 15, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Ruben Blades and Seis del Solar: Humphrey's, Tuesday, June 16, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 278-TIXS or 224-9438.

The Meat Puppets: Bacchanal, Wednesday, June 17, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022.

Atlantic Starr: Del Mar Fairgrounds Grandstand Stage, Thursday, June 18, 7:30 p.m., I-5 at Via de la Valle, Del Mar. 259-1355.

Bonnie Raitt and Lyle Lovett: Humphrey's, Thursday, June 18, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 224-9438 or 278-TIXS.

The Paladins and Roomful of Blues: Belly Up Tavern, Thursday, June 18, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Night Ranger: Del Mar Fairgrounds Grandstand Stage, Friday, June 19, 7:30 p.m., I-5 at Via de la Valle, Del Mar. 259-1355.

Ramblin' Jack Elliott: Old Time Café, Friday, June 19, 7 p.m. and 9 p.m., 1464 North Highway 101, Leucadia. 436-4030.

Run-D.M.C. and the Beastie Boys: Sports Arena, Friday, June 19, 8 p.m. 278-TIXS.

Phil Upchurch: Bella Via, Friday, June 19, and Saturday, June 20, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff. 942-1108.



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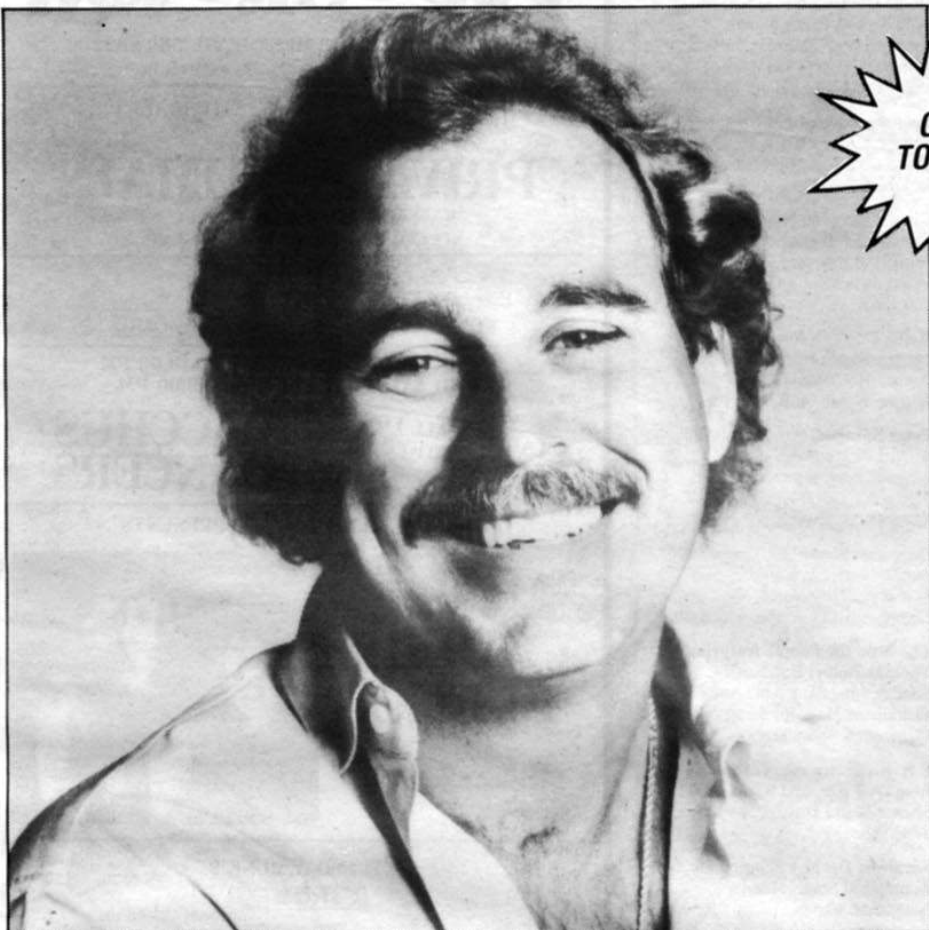
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Via de la Valle, Del Mar. 259-1355.

Hollis Gentry's Neon: San Diego
Wild Animal Park's Mahala
Amphitheatre, Saturday, June 20,
6:30 p.m., 15500 San Pasqual
Valley Road, Escondido. 747-8702.

Spencer Davis: Belly Up Tavern,
Saturday, June 20, 9 p.m., 143
South Cedros Avenue, Solana
Beach. 481-9022.

Glass Tiger: Del Mar Fairgrounds
Grandstand Stage, Sunday,
June 21, 2 p.m. and 7:30 p.m., 1-5
at Via de la Valle, Del Mar.
259-1355.

Hollis Gentry's Neon: The
Promenade, Sunday, June 21,
3 p.m., 4150 Mission Boulevard,
Mission Beach. 459-1404.

Peter Sprague: San Diego Wild
Animal Park's Mahala
Amphitheatre, Sunday, June 21,
6:30 p.m., 15500 San Pasqual
Valley Road, Escondido. 747-8702.

Dave Van Ronk: Old Time Café,
Sunday, June 21, 6:30 p.m. and
8:30 p.m., 1464 North
Highway 101, Leucadia. 436-4030.

**The Lost Toy People featuring
Thomas Dolby:** Bacchanal,
Sunday, June 21, 8 p.m., 8022
Clairemont Mesa Boulevard,
Clairemont. 560-8022.

B.B. King: Humphrey's, Sunday,
June 21, 7 p.m. and 9 p.m., 2303
Shelter Island Drive. 224-9438 or
278-TIXS.

Survivor: Del Mar Fairgrounds
Grandstand Stage, Monday,
June 22, 7:30 p.m., 1-5 at
Via de la Valle, Del Mar. 259-1355.

The Everly Brothers: Del Mar
Fairgrounds Grandstand Stage,
Tuesday, June 23, 7:30 p.m., 1-5 at
Via de la Valle, Del Mar. 259-1355.

Thrashing Doves: Bacchanal,
Tuesday, June 23, 8 p.m., 8022
Clairemont Mesa Boulevard,
Clairemont. 560-8022.

**The Thompson Twins and Level
42:** SDSU's Open-Air Theatre,
Tuesday, June 23, 8 p.m.,
San Diego State University
campus. 278-TIXS.

George Strait: Del Mar
Fairgrounds Grandstand Stage,
Wednesday, June 24, 7:30 p.m., 1-5
at Via de la Valle, Del Mar.
259-1355.

The Replacements: Bacchanal,
Wednesday, June 24, 8 p.m., 8022
Clairemont Mesa Boulevard,
Clairemont. 560-8022.

**The Four Lads and the Four
Freshman:** Del Mar Fairgrounds
Grandstand Stage, Thursday,
June 25, 2 p.m., 1-5 at
Via de la Valle, Del Mar. 259-1355.

Jan and Dean: Del Mar
Fairgrounds Grandstand Stage,
Thursday, June 25, 7:30 p.m., 1-5
at Via de la Valle, Del Mar.
259-1355.

Bo Diddley: Belly Up Tavern,
Thursday, June 25, 9 p.m., 143
South Cedros Avenue, Solana
Beach. 481-9022.

The Jets: Del Mar Fairgrounds
Grandstand Stage, Friday, June 26,
7:30 p.m., 1-5 at Via de la Valle,
Del Mar. 259-1355.

**The Jeff Lorber Band, featuring
Karyn White and Michael
Jeffries:** Humphrey's, Friday,
June 26, 7 p.m. and 9 p.m., 2303
Shelter Island Drive. 224-9438 or
278-TIXS.

The Commodores: Del Mar
Fairgrounds Grandstand Stage,
Saturday, June 27, 2 p.m. and
7:30 p.m., 1-5 at Via de la Valle,
Del Mar. 259-1355.

Donovan: Humphrey's, Saturday,
June 27, 7 p.m. and 9 p.m., 2303
Shelter Island Drive. 224-9438 or
278-TIXS.

The Chicago Six: McGee Park,
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Featuring Karyn White
and Michael Jeffries
Friday, June 26



**"Sunshine Superman"
"Mellow Yellow"
DONOVAN**
Saturday, June 27

2 shows nightly, 7 and 9 pm • All ages welcome • Steak & lobster dinner package available

RONNIE LAWS
Saturday, June 6

**GROVER
WASHINGTON, JR.**
Friday, June 12

SHADOWFAX
Sunday, June 14

**RUBEN BLADES
Y SEIS DEL SOLAR**
Tuesday, June 16

BONNIE RAITT
Special Guest
LYLE LOVETT
Thursday, June 18

B. B. KING
Sunday, June 21

JEFF LORBER BAND
Featuring Karyn White
and Michael Jeffries
Friday, June 26

DONOVAN
Saturday, June 27

**JUDY COLLINS
LEO KOTKE**
Thursday, July 2

**DAVE BRUBECK
QUARTET**
Friday, July 10

**LOUIE ANDERSON
ROSEANNE BARR**
Saturday, July 11

THE FOUR TOPS
Sunday, July 12

**THE RIGHTEOUS
BROTHERS**
Friday, July 17

EMMYLOU HARRIS
Wednesday, July 22

THE NYLONS
(one show: 8:00 pm)
Friday, July 24

HIROSHIMA
Sunday, July 26

CHUCK MANGIONE
Thursday, July 30

GEORGE HOWARD
Friday, July 31

WAYLON JENNINGS
Sunday, August 9

SPYRO GYRA
Saturday & Sunday,
August 15 & 16

WYNTON MARSALIS
Thursday, August 20

**THE CHICK COREA
ELEKTRIC BAND**
Friday, August 21

**GRP '87
LEE RITENOUR &
DAVE GRUSIN**
Saturday & Sunday,
August 22 & 23

JOAN BAEZ
Tuesday, August 25

RICKY SKAGGS
Thursday, August 27

MILES DAVIS
Friday, August 30

CRYSTAL GAYLE
Thursday, September 3

ROY ORBISON
Saturday, September 12

JON-LUC PONTY
Thursday, October 8

JUST ADDED

HUMPHREY'S INDOOR JAZZ

Sunday, June 7 **HOLLIS GENTRY'S NEON** Monday, June 8 **FATTBURGER**

Complimentary hors d'oeuvres • No cover charge • Bands begin at 8:00 pm.

TICKETMASTER

At May Company, Mad Jack's, Civic Box Office, Perkins Book Worm and Arts Tex. TicketMaster Charge
(619) 278-TEXS. Tickets also available at Humphrey's. Humphrey's Concert Line 224-9438.

Humphrey's • 2241 Shelter Island Dr.

Belly Up

PROUDLY PRESENTS

TONIGHT, Thursday, June 4 9:00 pm*



Miller Rock Network
presents

THE DYNATONES

Friday, June 5 9:30 pm

BIG TWIST & THE MELLOW FELLOWS and SCOTT GODDARD



Saturday, June 6 9:30 pm

Caribbean Rock & Roll



REBEL ROCKERS

Sunday, June 7 9:00 pm

Skalpso & Reggae

BORRACHO Y LOCO and RAINBOW WARRIORS



Monday, June 8 9:00 pm

Rockin' R & B

MAGGIE MAYALL & THE CADILLACS



Tuesday, June 9 9:30 pm

Reggae Jam



FOMO

Wednesday, June 10 9:30 pm
World Beat Dance Band

BONE DADDYS

Coming: Thursday, June 11 9:00 pm*

MICK FLEETWOOD'S ZOO



Featuring Mick Fleetwood & Billy Burnett
with guests JACK TEMPCHIN & THE SECLUSIONS

Coming:

- Friday, June 12 - SOUL PATROL
- Saturday, June 13 - JAMES HARMAN
- Monday, June 15 - LITTLE CHARLIE & THE NIGHT CATS
- Thursday, June 18 - RONNIE LANE & THE TREMORS
- Saturday, June 20 - ROOMFUL OF BLUES
- Sunday, June 21 - PALADINS
- Tuesday, June 23 - SPENCER DAVIS
- Wednesday, June 25 - WILLIAMS BROTHERS
- Thursday, June 26 - ROTONDI
- Friday, June 27 - BRAVE COMBO
- Saturday, June 28 - TIGER & THE JUNGLEITES
- Sunday, June 29 - BO DIDDLEY
- Monday, June 30 - SOUTHERN PACIFIC

THIS WEEK'S AFTERNOON CONCERTS

Friday, 5:30-8:00 pm - Dixieland Jazz - CHICAGO SIX
Saturday, 5:00-8:00 pm - Bop, Boogie & Jazz - SLICK NICKEL
Wednesday, 6:00-8:00 pm - Vintage Jazz & Swing - TOBACCO ROAD

FOR INFORMATION CALL 481-9022
143 SOUTH CEDROS AVE • SOLANA BEACH, CA 92075

*Tickets available at:
TICKETMASTER, Belly Up and Off The Record

Loretta Lynn: Del Mar Fairgrounds Grandstand Stage, Sunday, June 28, 2 p.m. and 7:30 p.m., I-5 at Via de la Valle, Del Mar. 259-1355.

New Shooz: The Promenade, Sunday, June 28, 3 p.m., 4150 Mission Boulevard, Mission Beach. 459-1404.

Red 7: Bacchanal, Sunday, June 28, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022.

Nils Lofgren: Belly Up Tavern, Sunday, June 28, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Joan Jett and the Blackhearts: Del Mar Fairgrounds Grandstand Stage, Monday, June 29, 7:30 p.m., I-5 at Via de la Valle, Del Mar. 259-1355.

Natalie Cole: Del Mar Fairgrounds Grandstand Stage, Tuesday, June 30, 7:30 p.m., I-5 at Via de la Valle, Del Mar. 259-1355.

MexFest, featuring Oingo Boingo, the Bangles, the Fixx, and Squeeze: Caliente Racetrack, Tuesday, June 30, 4 p.m., Tijuana. 278-TIXS or 323-5563.

The Dancin' in the Streets Motown Revue, featuring David Ruffin and Eddie Kendricks, and Mary Wells: Del Mar Fairgrounds Grandstand Stage, Wednesday, July 1, 7:30 p.m., I-5 at Via de la Valle, Del Mar. 259-1355.

The Surfaris: Bacchanal, Wednesday, July 1, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022.

Peter Sprague: Elario's, Wednesday, July 1, through Sunday, July 5, 9 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 459-0541.

Les Brown and His Band of Renown: Del Mar Fairgrounds Grandstand Stage, Thursday, July 2, 2 p.m., I-5 at Via de la Valle, Del Mar. 259-1355.

Mel Torme with Les Brown and His Band of Renown: Del Mar Fairgrounds Grandstand Stage, Thursday, July 2, 7:30 p.m., I-5 at Via de la Valle, Del Mar. 259-1355.

Judy Collins and Leo Kottke: Humphrey's, Thursday, July 2, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 278-TIXS or 224-9438.

Chaka Khan: Del Mar Fairgrounds Grandstand Stage, Friday, July 3, 7:30 p.m., I-5 at Via de la Valle, Del Mar. 259-1355.

The Fifth Dimension: Del Mar Fairgrounds Grandstand Stage, Saturday, July 4, 2 p.m., I-5 at Via de la Valle, Del Mar. 259-1355.

The New Expression: San Diego Wild Animal Park's Mahala Amphitheatre, Saturday, July 4, and Sunday, July 5, 6:30 p.m., 15500 San Pasqual Valley Road, Escondido. 747-8702.

Carmen Salinas: Del Mar Fairgrounds Grandstand Stage, Sunday, July 5, 1 p.m., I-5 at Via de la Valle, Del Mar. 259-1355.

Fattburger: The Promenade, Sunday, July 5, 3 p.m., 4150 Mission Boulevard, Mission Beach. 459-1404.

Michael McDonald: Del Mar Fairgrounds Grandstand Stage, Sunday, July 5, 7:30 p.m., I-5 at Via de la Valle, Del Mar. 259-1355.

"Jazz Live," featuring Patrick Berrogain: San Diego City College Theatre, Tuesday, July 7, 8 p.m., Fourteenth and C streets, downtown. 225-9504.

The Dave Brubeck Quartet: Humphrey's, Friday, July 10, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 278-TIXS or 224-9438.

Jack Sheldon: Bella Via, Friday, July 10, 9 p.m., 2591 Highway 101, Cardiff. 942-1108.

The Louisiana Cajun Troupe: San Diego Wild Animal Park's Mahala Amphitheatre, Saturday, July 11, and Sunday, July 12, 6:30 p.m., 15500 San Pasqual

CRYSTAL T'S

presents



IPSO FACTO

You'll have the time of your life at Crystal T's... where LIVE MUSIC is mixed with the great sounds of Disco.

Coming June 9
HEROES

There's always fun and folly at Crystal T's. Come and enjoy our special promotions:

- **Happy Hour**
Fantastic Drink Prices
- **Complimentary Hors d'oeuvres**
The tastiest in town
- **Ballroom Dance Night**
Tuesday evenings at 7 p.m.
- **Video Trivia Quiz**
Match wits with a machine during Happy Hour
- **Bonacci's New Pizza & Pasta Restaurant**
Mission Valley's newest Italian restaurant

Join us after work or play for LIVE MUSIC, cocktails, hors d'oeuvres and great fun!

CRYSTAL T'S



500 Hotel Circle North
294-9010

Town & Country Hotel
AOL & HOMES

TILLY'S

THE ORIGINAL CAL-MEX CUISINE
Lunch-Cocktails
Sunday Brunch • 299-2828

Cantina

CINCO DE MAYO

Happy Hour Specials

Monday-Friday • 5:00-7:30 pm
Doubles out of the well \$2.25
Monday - Corona Beer \$1.25
Tuesday - Tequila Sunrise \$1.25
Wednesday - Margarita \$1.25
Thursday - Long Island Ice Teas \$1.25
Friday - Glass of wine or champagne \$1.00
COMPLIMENTARY HORS D'OEUVRES

THURSDAY



THE VANDALS
Live Rock 'n' Roll
\$1.25 Coronas
8:30 - close

FRIDAY & SATURDAY

PERFECT STRANGERS



Drink specials 8:30 - close

FRIDAY

JAZZ HAPPY HOUR

AUBREY FAYE

\$1.00 house wine or champagne • Complimentary
hors d'oeuvres • 4:30-7:30 pm

SUNDAY

CHAMPAGNE BRUNCH

10:00 am - 2:30 pm

Tilly's features the most beautiful 5000 square feet
of banquet space in Mission Valley at your command!
Banquets, receptions, parties, dinner dances, business
meetings. Complete in-house video system.
Call Fred, 299-2828 for information.

2828 Camino del Rio South, Mission Valley 299-2828

Valley Road, Escondido. 747-8702.

Cabo Frio: The Promenade,
Sunday, July 12, 3 p.m., 4150
Mission Boulevard, Mission Beach.
459-1404.

Al Jarreau: SDSU's Open-Air
Theatre, Sunday, July 12, 8 p.m.,
San Diego State University
campus. 278-TIXS.

The Four Tops: Humphrey's,
Sunday, July 12, 7 p.m. and 9 p.m.,
2303 Shelter Island Drive.
278-TIXS or 224-9438.

"Jazz Live," featuring **Holly
Hofmann:** San Diego City College
Theatre, Tuesday, July 14, 8 p.m.,
Fourteenth and C streets,
downtown. 225-9504.

The Righteous Brothers:
Humphrey's, Friday, July 17, 7 p.m.
and 9 p.m., 2303 Shelter Island
Drive. 278-TIXS or 224-9438.

The Cure: Sports Arena, Friday,
July 17, 8 p.m. 278-TIXS.

Tom Grant: Bella Via, Friday,
July 17, and Saturday, July 18,
8 p.m. and 10 p.m., 2591
Highway 101, Cardiff. 942-1108.

Emmylou Harris: Humphrey's,
Wednesday, July 22, 7 p.m. and
9 p.m., 2303 Shelter Island Drive.
278-TIXS or 224-9438.

The Nylons: Humphrey's, Friday,
July 24, 8 p.m., 2303 Shelter
Island Drive. 278-TIXS or
224-9438.

Harold Land: Bella Via, Friday,
July 24, and Saturday, July 25,
8 p.m. and 10 p.m., 2591
Highway 101, Cardiff. 942-1108.

Diamano Coura: San Diego Wild
Animal Park's Mahala
Amphitheatre, Saturday, July 25,
and Sunday, July 26, 6:30 p.m.,
15500 San Pasqual Valley Road,
Escondido. 747-8702.

Hank Williams, Jr.: SDSU's
Open-Air Theatre, Sunday, July 26,
8 p.m., San Diego State University
campus. 278-TIXS.

Hiroshima: Humphrey's, Sunday,
July 26, 7 p.m. and 9 p.m., 2303
Shelter Island Drive. 278-TIXS or
224-9438.

Chuck Mangione: Humphrey's,
Thursday, July 30, 7 p.m. and
9 p.m., 2303 Shelter Island Drive.
278-TIXS or 224-9438.

George Howard: Humphrey's,
Friday, July 31, 7 p.m. and 9 p.m.,
2303 Shelter Island Drive.
278-TIXS or 224-9438.

CLUBS

Club listings are compiled by Ron
Jennings. If you wish to be
included, please call 265-9382
Thursday afternoon or Friday
before 5:00 p.m. The listings are
free.

North County

**Bella Via Restaurant and
Nightclub,** 2591 Highway 101,
Cardiff. 942-1108: Elliot Lawrence,
jazz, Thursday; Dan Siegal, jazz, 8
and 10 p.m., Friday and Saturday;
the Dan Hicks Band, novelty rock,
8 and 10 p.m., Sunday; jazz, 8 and
10 p.m., Mark Lessman and Larry
Moore, jazz, Monday; Dave
Wallace and Tripp Sprague, jazz,
Tuesday; Robin Henkel: Blues 90,
jazz and blues, Wednesday; live
jazz is featured during the Sunday
brunch also.

Belly Up Tavern, 143 South
Cedros Avenue, Solana Beach.
481-9022: The Dynatones, Fifties
rhythm and blues and rock,
9:30 p.m., Thursday; Big Twist and
the Mellow Fellows, rock and
rhythm and blues, and Scott
Goddard, rock, Friday; the Rebel
Rockers, Caribbean rock and roll,
Saturday; Borracho y Loco,
skatypso and reggae music, and
the Rainbow Warriors, reggae,
9 p.m., Sunday; Maggie Mayall and
the Cadillacs, rockin' rhythm and
blues, 9 p.m., Monday; Fo Mo,

BAHIA RESORT HOTEL

998 W. MISSION BAY DRIVE • 488-0551

EVERY THURSDAY

JAZZ DANCE NIGHT

with Mark Walton of Channel 10, Thursday, June 4



MOST VALUABLE PLAYERS

Complimentary hors d'oeuvres beginning at 6:00 pm
**Gemini Fashions presents their
Fashion Auction starting at 7:00 pm**
Dancing begins at 9:00 pm

FRIDAY THROUGH MONDAY

CLASSIC OLDIES

June 5-8



THE JETS

Featuring Kenny Morrill

Complimentary hors d'oeuvres beginning at 6:00 pm
Every Friday Fantasy Fashions Auction 7:30 pm
Dancing begins at 9:00 pm

WEDNESDAY

KIFM 98.1 *Lites Out* JAZZ

with Art Good of KIFM 98.1, Wednesday, June 10-



SECRETS

Complimentary hors d'oeuvres beginning at 6:00 pm
**Fantasy Fashions presents their
Fashion Auction starting at 6:30 pm**
Dancing begin at 8:00 pm



BAHIA BELLE MOONLIGHT CRUISE COCKTAILS DANCING

Sailing every Friday and
Saturday night 7:30 pm and
every hour on the half hour
until 12:30 am
Passage \$5.00.
Board dockside at the
Bahia Hotel, Mission Bay



**MUSIC BY
"THE ROCKAWAYS"**

reggae, Tuesday; the Bone Daddys, world beat dance music, 9:30 p.m., Wednesday. Afternoon Concerts: the Chicago Six, Dixieland jazz, 5:30-8 p.m., Friday; Slick Nickel, bop and boogie, 5-8 p.m., Saturday; Tobacco Road, vintage jazz and swing, Wednesday.

The BookWorks/Pannikin Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: The George Kezas Quartet, jazz, 8 p.m., Friday.

Borrelli's Back Room, 2677 Vista Way, Oceanside. 721-5400: Midnight Delight, contemporary, Tuesday through Saturday.

Camelot Inn, 887 San Marcos Boulevard, San Marcos. 744-1332: Pat and Cathy (from the Paradise Street Band), Irish music and folk songs, Friday; Greg Rustic, Fifties and Sixties music on acoustic guitar, Saturday.

The Countryside Restaurant and

Lounge, 450 Douglas Drive, Oceanside. 757-0860: New Country, country, Wednesday through Sunday; Lone Star Country, country, Monday and Tuesday.

El Coco Loco Mexican Restaurant and Lounge, 3296 Mission Avenue, Oceanside. 757-7757: Live Afro-Cuban and Latin music, Thursday through Sunday, call club for information.

El Comal, 523 Encinitas Boulevard, Encinitas. 944-1575: Latin Soul, Latin music, Friday evening, and 4-8 p.m., Sunday.

El Comal, 1284 Poway Road, Poway. 486-1010: Ron Bell, contemporary and country, Thursday through Saturday.

Fireside Lounge, 439 West Washington, Escondido. 745-1931: Bofus, Top 40 and country and western music, 4-7 p.m., Monday through Friday, and Wednesday

through Saturday evenings, beginning at 8 p.m., Wednesday and Thursday, and 9 p.m., Friday and Saturday.

Fish House West, 2633 South Highway 101, Cardiff-by-the-Sea. 753-6438: Dr. Slim Peru, contemporary, Thursday through Saturday; Tony Ortega hosts a jazz jam session Sunday.

The Flying Bridge, 1103 North Hill Street, Oceanside. 722-1904: Tony Carmen, nostalgia music, Wednesday through Sunday; Denny Tymer, country and contemporary, Monday and Tuesday.

Gentleman's Choice Restaurant, 1020 San Marcos Boulevard (old California Market), San Marcos. 744-5215: Denny Tymer, country and contemporary, Thursday through Saturday.

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido.

480-0420: Live music, Tuesday through Saturday, call club for information.

The Grouchy Gaucho, 29000 Lilac Road, Valley Center. 749-8041: Chuck Peralta, oldies, ballads, country and western, and contemporary, Friday and Saturday.

The Grove, 3232 Mission Avenue, Oceanside. 757-7711: Trade Secret, contemporary, Friday and Saturday.

Harbor House, Highway 101 and La Costa Avenue (on the ocean), Leucadia. (From San Diego) 574-6495. (From North County) 942-7114: Mark Augustin, jazz, Sunday brunch (10 a.m.-2:30 p.m.).

Henry's, 264 Elm Street, Carlsbad. 729-9244: Tony Soraci and Co., contemporary, Tuesday through Saturday, with Judy Ames, Thursday; the Belair Boys, vintage rock, Sunday and Monday.

Hungry Hunter, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Oh! Ridge, comedy and music, Friday and Saturday.

Ireland's Own, 656 First Street, Encinitas. 944-0233: Sean McVicker and Barbara McCarty, Irish music and contemporary songs, Thursday; Sean McVicker, Paul Dunn, and Miles Tyrer, Irish and contemporary, Friday and Saturday; Brian Connolly, Irish, Sunday.

The Jazz Factory, 125 West Grand, Escondido. 747-3163: Scott Joplin piano sing-along (live music), Wednesday and Thursday; jam session, Sunday afternoon and Tuesday evening; live dance music, Friday and Saturday.

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside. 722-1831: Dunn and Warren, contemporary, Wednesday through Saturday.

LIVE ENTERTAINMENT! TONIGHT THROUGH SATURDAY



Scarlet
June 4, 5, 6

"We're closer than you think!" **4014 Bonita Road,**

For booking information, contact



101 KGB FM TUESDAZE

- Your KGB card gets you in **FREE!**
- **PAM EDWARDS** will be here with lots of prizes and giveaways including some great prizes from RC Surf lines
- \$1.01 Hawaiian Punches
- Get "Leid" at the door - then take part in our "Ugliest Hawaiian Shirt" contest.



DINING AND DANCING!



Fine Line
June 7 & 8



Rockola

'60s Rock—June 9-13

Every Friday
at 7:00 pm
**FANTASY
FASHION
AUCTION**

Bonita • 479-3537 (one mile east of 805)

Rockit Talent Agency • 466-ROCK

Bella Via



Friday & Saturday
June 5 & 6, 8 & 10 pm

DAN SIEGAL

TICKETMASTER

Sunday, June 7, 8 & 10 pm

**DAN HICKS
BAND**

TICKETMASTER



Friday & Saturday,
June 19 & 20, 8 & 10 pm

**PHIL
UPCHURCH**

TICKETMASTER

Coming:

JACK SHELDON—July 10
TOM GRANT—July 17 & 18
HAROLD LAND—July 23, 24 & 25
ANITA O'DAY—Aug 28 & 29
DIZZY GILLESPIE—Aug 21, 22, 23 & 24

BELLA VIA

2591 Highway 101, Cardiff. Ocean view
Open for lunch and dinner • 942-1108

Clarico's
Restaurant
presents



Hells Bells
Neon

Wednesday—Saturday, 9:00 pm—1:00 am
No cover charge

RANDY PORTER—SOLO PIANO
Monday and Tuesday, 8:00 pm—midnight

Opening July 1
PETER SPRAGUE QUARTET

PAPA JOHN CREACH
returns September 23rd

459-0541
Summer House Inn • 7955 La Jolla Shores Drive

Kypling's, 927 First Street (in the Lumberyard Shopping Mall), Encinitas. 942-8181: Doug Randall, pianist, performs Thursday through Sunday.

La Costa Hotel and Spa/Bravo! Cabaret, Costa Del Mar Road, Carlsbad. 438-9111: The Benny Holman Band, big-band swing, and Mike Costley, Top 40, Monday through Saturday.

La Tapatia, 340 West Grand, Escondido. 747-8282: Live Latin music, Friday through Sunday, call club for information; the Mariachi La Tapatia performs Friday through Sunday beginning at 7 p.m.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos. 744-4120: Crossroad, country, Wednesday through Sunday; Starfire, featuring the Starfire Horns, vintage rock, Monday and Tuesday; Al Turner

hosts a Texas-style happy hour and spins platters, 3-6:30 p.m., Wednesday through Friday.

Lu's, 1963 East Valley Parkway, Escondido. 746-7038: Dakota (Marc Bracken, Boe Chess, and Bud Martin), country rock, Tuesday through Saturday.

Mille Fleurs, 6009 Paseo Delicias, Rancho Santa Fe. 756-3085: Joel Nash, piano show tunes, Wednesday through Saturday.

Mission Inn, 502 East Mission, San Marcos. 471-2939: The Belair Boys, vintage rock, Thursday through Saturday; Harry Paul and Tom Connors, country, light rock, and Fifties music, Sunday, Tuesday, and Wednesday evenings.

Monterey Bay Cannery, 1325 Harbor Drive, Oceanside. 722-3474: Mike Johnson, contemporary, Wednesday through Saturday.

Oakvale Lodge, 14900 Oakvale Road, Escondido. 749-3193: North Forty, country, Friday and Saturday, and hosting a jam session, 4-9 p.m., Sunday.

Old Del Mar Café, 2730 Via de la Valle, Del Mar. 755-6614: Circles, rock, Thursday through Saturday; the Roadrunners, vintage rock, Sunday; the Savory Brothers, country, Monday; the Buttermilk Blues Band, blues and rhythm and blues, Tuesday; Notice to Appear, Wednesday.

Old Time Café, 1464 North Highway 101, Leucadia. 436-4030: Jennifer Jeffries, folk, 7:30 p.m., Thursday; the New Expression Band, folk, bluegrass, and country, 7 and 9 p.m., Friday; the Raytown Kiwanas Orchestra, music and comedy, 7 and 9 p.m., Saturday; Robby's Jewish Orchestra, Klezmer music, 6:30 and 8:30 p.m., Sunday; Old Time Hoot Night, Tuesday; Marcia Bowman

and Charlie Holdaway, folk, and Denise Logsdon, folk, 7:30 p.m., Wednesday; Sunday brunch concert: Melissa Morgan, harp music.

Pea Soup Anderson's, 850 Palomar Airport Road, Carlsbad. 438-7880: Frank Ricci and West Wind play show tunes, contemporary music, and more, Tuesday through Saturday, free country dance lessons, Wednesday, with Frank and the boys providing country tunes.

The Pomerado Club, 12237 Pomerado Road, Poway. 748-1135: The Savory Brothers, country, Thursday through Saturday.

Poseidon, 1670 Coast Boulevard, Del Mar. 755-9345: Barrie Cunningham, contemporary, Friday and Saturday; the Del Mar Beach Club, jazz and world rhythms, 2-6 p.m., Sunday.

Ralph and Eddie's, 390 Grand

Avenue, Carlsbad. 729-2989: Danny and the Dogs play rock and roll music Friday and Saturday and host a jam session Sunday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. 277-2146: Darci Daniels and Flashback, contemporary, Tuesday through Saturday; the Rod Craditt Band, oldies music, Sunday and Monday.

The Red Coach Inn, 135 North Pine Street, Escondido. 743-9796: Justin Case, rock, Thursday through Saturday; the Poets, rock, Sunday and Monday; Midnight Express, rock, Tuesday and Wednesday.

San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive, Bonsall. 758-3762: The Crescendos, big band dance music, 8 p.m.-midnight, Friday and Saturday, and 7 p.m., Sunday.

Smitty's Downtown (formerly the

SPRIT

THURSDAY, TONIGHT
CRUSH BOND with **FAITH** and
ELEVENTH HOUR plus **WIZARDS**

FRIDAY, JUNE 5
FAIRFIELD FATS

and
ERTH plus
RELAY and
PUP-IT-SHO
and the debut of
THE VAGRANCE
at 8pm sharp



SATURDAY, JUNE 6
TRADE ROOTS presents from Kingston, Jamaica

AL CAMPBELL With a soulful croon reminiscent of his cousin, the great Cornell Campbell, Al ranks with Johnny Osbourne and Tony Tuff as an "A" class dance hall singer who can do it in every kind of style. Whether it's a King Jammy's computer track ("Easy Loving") or a lover's duet with Dennis Brown ("When Spring is Around"), Al's voice is a crowd pleaser every time. With special guests

GENERAL TREE featuring members of the original Twinkle Bros. Band. Plus **A D.J. STRAIGHT FROM YARD** will open the show. Advance tickets at all Teleseat outlets, Spirit and Trade Roots



TUESDAY, JUNE 9 **SHOGUN's** Metal Bliss with **ALLIANCE** and **ARCHER** plus **ARROGANCE**

WEDNESDAY, JUNE 9 The debut of **THE TOUCH** and **OUTRAGE** plus **UNCALLED 4** and **NIMBUS OBI**

TOMORROWS June 11th: **THE HITTERS**, **USUAL SUSPECTS**, and **IMAGE BUREAU**; June 12th: **PLAYGROUND SLAP**, **BURNING BRIDGES**, **THE SEVENTH**, **THE RESISTANCE**, and **PLAY-DOH-TORNADO**.

JUNE 13th: **FROM ENGLAND**, Geffen recording artists "We've Got a Fuzzbox and We're Gonna Use It", all-female rockers **FUZZBOX** in their first S.D. appearance. With comedian **TED CHIPPINGTON**, **SLINGSHOT WILD**, **VAMP**, and **ALAN PARRY** at 8pm. Adv. tic at Spirit and all TELESEAT outlets.

MOVING EYE MUSIC REPORTS Fri., the 22nd: A duo of **Crush Bond** debut; kinda interesting way of playing music. **Crush** it then bond it. **The Seventh** followed playing worried — Randy's getting married. Then as if he never left, **Rick Elias** took the stage. People as far as L.A. came to hear this idol of the 80s. A one-man show with tapes, drum machine, effects, his guitar, and the voice with the songs, oh how I remember yesterday; his band rocking up a storm, the crowd in the palm of his hand, sweating to his songs on the dance floor. Oh, if only they would of discovered Rick before Bruce, but we're at the end of the train run down here in San Diego and get our supplies last. Rick lives in L.A., married now, and

has cleaned out his soul, and not so uptight. Changed? Nah, he's still Rick Elias and talented. **In Between People** were and a **Burning Bridges** closed. Sat., the 23rd: **Alan Parry** showed how lonesome lonesome could be just a guitar and he. **Ready Or Not** weren't, while **Vamp** blew a chance for crowd appeal, they shot one of their performers so were unable to play. **Slingshot** loaded up and fired off twice a loaded double barrel delight, a **Bent** of good music turned out the night. Sun, the Memorial Eve Rock Feast was with **Guardian**, **Arrogance**, **Britton**, **Max Fable**, and Hollywood's **Dirty Blonde** saluting and shooting off enough thunder to wake up the dead: but that's why Memorial Day is all about, isn't it? Thanks All!

JERRY HERRERA'S SPIRIT — 1130 BUENOS AVE. 276-3993 — COCKTAILS, DANCING, AIR-CONDITIONED — 21 ON UP

COMMITTED TO THE FINEST IN LIVE ENTERTAINMENT
(Music Weekdays 7:30 p.m. to 11:30 p.m. —Weekends 8:30 p.m. to 12:30 a.m.)
MEL GOOT & FRIENDS —Feature for the month of June

EVERY FRIDAY—6:30 TO 8:00—POST HAPPY HOUR WITH AFRO RUMBA

<p>Friday & Saturday June 5 & 6 PETER SPRAGUE Vic's is proud to present the popular and highly acclaimed jazz guitarist/composer and his group</p>	<p>Friday & Saturday June 12 & 13 CHARLES MCPHERSON QUARTET The world-renowned alto saxophonist returns to Vic's with his unique stylings</p>	<p>Friday & Saturday June 19 & 20 MOQUI GRAHAM-LUND The celebrated vocalist & recording artist returns to San Diego for an encore performance backed by the Mel Goot Trio</p>
<p>Friday & Saturday June 26 & 27 GENE PERRY'S AFRO RUMBA with CORAL THUET Authentic Latin salsa music with some of San Diego's finest musicians</p>	<p>Wednesday June 3 & 24 DAVE WALLACE Keyboardist formerly with Manhattan Transfer and Neon</p>	<p>Thursday June 4, 18 & 25 MIKE WOFFORD TRIO Vic's welcomes this piano master and his trio</p>
<p>Wednesday & Thursday June 10 & 11 ROB SCHNEIDERMAN TRIO The New York virtuoso pianist, composer, and arranger will be in town, fresh from a European tour with Chet Baker, for a special visit. Don't miss this!</p>	<p>Wednesday June 17 RON SATTERFIELD & HOLLY HOFFMAN Dynamic piano, vocal, guitar and flute music at its best from this multi-talented group</p>	

VIC'S RESTAURANT · FISHERMAN'S GRILL
456-3789 456-3733
In La Jolla at Silverado & Fay, Merrill Lynch Building. Validated underground parking available
Vic's—open Mon.-Sat. Fisherman's Grill—open 7 days

7825 FAY AVENUE · LA JOLLA

BORDERTOWN

NOW APPEARING

Bordertown is a new music group you'll be hearing lots about this summer. They play a wide selection of show dance music ranging from Oldies — Swing Tunes to Contemporary — Rhythm & Blues. Throughout the month of June, they'll be appearing at the Bay Lounge every Tue. thru Sat. from 9 p.m. —1:30 a.m.

Having toured together for over 3 years now, Bordertown is going strong and is ready to kick off the summer with great music and good times. Also, there's never a cover charge at the Bay Lounge. Call 274-4630 for more information.

And... bring along your dancing shoes.

SAN DIEGO PRINCESS

A PRINCESS CRUISES RESORT
(formerly Vacation Village)
1404 West Vacation Road
(off Ingraham on Mission Bay)

skies

HUNGRY HOUR

weekdays

At Skies there's nowhere to go but up—because at Skies there's something uplifting going on every night of the week: For starters, there's "Hungry Hour", the largest selection of complimentary food you'll find in the city—not to mention Drink Specials—every Monday thru Friday night from 5 to 8 p.m.

ROBOP

Remember when Robop was hot? It still is at Skies every Thursday night! "Robop Was Never So Hot" begins with the BelAir Buffet featuring dogs, sliders, Cracker Jacks, French Fries and Gravy, etc., and then progresses to the solid gold sounds of Bob Montague from 99 XTRA Gold. Dance 'til you drop and win dinner or brunch from Amelia's by knowing your oldies trivia.

THURSDAY

STOCK MARKET

If you like to play "the market", you'll love the weekend action at Skies. Every Friday and Saturday night our Trading Floor opens when you put on an "Options" button bearing your initials. If you wish to do some trading with a certain "commodity", just get his or her initials and our broker will send your bid over our quote board. Invest in an evening that just might pay romantic "dividends"—but come early—we're always well-to-wall during "Stock Market" night!

FRI. & SAT.

NIGHT FLIGHT

And if that's not enough to get your spirits soaring, how about a Free Trip For Two To Las Vegas? Every Tuesday Night at 9 p.m., Skies features "Night Flight"—Guests who bring in a suitcase are eligible to register to win the Night Flight for two to Las Vegas on PSA, plus room accommodations for two for the weekend.

PSA Catch Our Smoak Tuesday

Diamond DYNASTY

Wednesday Night is Skies Diamond Dynasty night—an evening of romance and glamour complete with Dynasty on the TV and good looking guys in tuxedos handing out roses and pouring champagne for the ladies. The real excitement begins at 9 p.m., though, when the first 100 women line up at the jewelry counter to pick out the real 1/2-carat diamond from the 99 imposters—at midnight the winner is announced and she gets to keep the diamond, too—from Diamond Designs!

WEDNESDAY

Skies is located in the new **Montgomery Field Holiday Inn**. Located at the corner of Kearny Villa Road and Aero Drive, where I-805 and Hwy. 163 intersect at Montgomery Field Airport. **277-8888**

Barr-X Ranch House), 119 East Broadway, Vista. 724-0510: Steppin' Out, country and contemporary, Thursday through Sunday.

Stage Coach Inn, West 1865 Vista Way, Vista. 724-9090: C.W. Express, country, Friday and Saturday.

Teepee Room, 1270 Main Street, Ramona. 789-3755: Live music, Friday and Saturday, call club for information.

That Pizza Place, 2622 El Camino Real, Carlsbad. 434-3171: Bluegrass Etc., bluegrass, Saturday.

Time Machine/Chez Orleans, 302 Midway, Escondido. 743-1772: Live music, Tuesday through Saturday, call club for information.

The Top Spin, 205 Laurine Lane, Fallbrook. 728-9108: Cinema, rock, Thursday through Saturday; live rock, Wednesday, call club for information.

Valley Center Inn, 27555 Valley Center Road, Valley Center. 749-1466: Dakota, country rock, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista. 941-1032: Jockey Room: S.R.O., rock, Friday and Saturday.

Whiskey Creek, 14240 Poway Road, Poway. 748-7531: Sundown, country, Wednesday through Sunday (Sunday features a jam session beginning at 5:30 p.m.), with singer Gail Lee, Friday and Saturday; live country music, Monday and Tuesday, call club for information; clogging lessons, Monday and Tuesday; country and western dance lessons, Wednesday and Thursday.

Whiskey Flats, 1260 West Valley Parkway, Escondido. 745-8640: Lipstick, rock, Thursday through Saturday; Messenger, rock, Sunday and Monday; France, rock, Tuesday and Wednesday.

Beaches

Anthony's, 4120 La Jolla Village Drive, La Jolla. 457-5008: David Ontiveros, jazz, pop, and soul, Tuesday through Saturday.

Avanti's Restaurant, 875 Prospect Street, La Jolla. 454-4288: George Reno, pianist performing pop, jazz, blues, and boogie, 7 p.m., Monday through Saturday.

"Bahia Belle," at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. 488-0551: The Rockaways, contemporary music for dancing, Friday and Saturday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. 488-0551: The Most Valuable Players, danceable jazz, Thursday; the Jets featuring Kenny Morrill, vintage rock, Friday through Monday; Secrets, jazz, Wednesday.

Bay Lounge/San Diego Princess, 1404 West Vacation Village Road (off Ingraham Street), Mission Bay. 274-4630: Bordertown, contemporary, Tuesday through Saturday.

Bullfrogs, 5046 Newport Avenue, Ocean Beach. 222-5300: Rockola, Beatles music and oldies, rock, Thursday through Saturday; Stranger, rock, Sunday through Tuesday; Modern Mix, rock, Wednesday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla. 457-4170: Bolton/Dallas, rock, Thursday through Saturday; the Show with Tom Collins, rock, Sunday and Monday; Jim Mouth, comedy and music, Tuesday and Wednesday.

Carlos Murphy's, 1904 Quivira Basin, Marina Village. 223-8061: The Sugar Trio, jazz, Monday; the Show with Tom Collins, rock, Tuesday and Wednesday.

Casa de Loma, 1304 Rosecrans Street, Ocean Beach. 224-3925: Jim Moore, contemporary music

performed on guitar, Friday and Saturday evenings.

Casey's Pub, 714 Garnet Avenue, Pacific Beach. 273-9555: Tim Price, rock favorites on acoustic guitar, Friday and Saturday; live music, Sunday through Thursday, call club for information.

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: Zzaji, jazz, Wednesday through Saturday; Joe Marillo, jazz, Sunday.

The Daily Planet, 1200 Garnet Avenue, Pacific Beach: Mike Keene and the Commotions, rock and rhythm and blues, Sunday.

Elario's, 7955 La Jolla Shores Drive, La Jolla. 459-0541: Hollis Gentry's Neon, Wednesday through Saturday; Randy Porter, solo jazz piano, 8 p.m.-midnight, Monday and Tuesday.

The Halcyon, 4258 West Point Loma Boulevard, Loma Portal. 225-9559: The Beat Club, rock, Thursday through Saturday, with the Unforgiven, rock, Friday; jam session, a Wired for Sound production hosted by Ruben, 7 p.m., Monday; the Bridge, reggae, Tuesday; original night featuring the best of San Diego bands with Power Line, rock, and Airaid, rock, Wednesday.

Helmer's Steak House, 4250 West Point Loma Boulevard, Loma Portal. 223-9158: Neptune, featuring Gary Farmer and Patrick

Hill, contemporary, Wednesday through Saturday; talent night, Monday.

Hennessey's Tavern, 4630 Mission Boulevard, Pacific Beach. 483-8847: The Same Two Guys as Last Week (that's the group's name), contemporary music and rambunctious stuff, Friday and Saturday.

Hilton Hotel, Cargo Bar, 1175 East Mission Bay Drive, Mission Bay. 276-4010: The People Movers, contemporary, Wednesday through Saturday; Windows, jazz and contemporary, Sunday through Tuesday; Hollis Gentry's Neon, jazz, Friday happy hour.

Hotel del Coronado, 1550 Orange Avenue, Coronado. 435-6611. Ocean Terrace Lounge: The Elements, contemporary, Tuesday through Saturday; Jerry Melnick, pianist, performs at 9 p.m., Sunday and Monday evenings. Crown Room: Jerry Melnick, pianist, 6-10 p.m., Friday, and 6:30-10:30 Saturday, and Sunday brunch; the Variations, contemporary, 6-9 p.m., Sunday. Palm Court: Ron Singer, pianist, performs 5-10 p.m., Tuesday through Thursday; James Parish, pianist, performs 5 p.m.-midnight, Friday through Sunday, and 5-10 p.m., Monday.

Hyatt Islandia Hotel, 1441 Quivira Basin Road, Mission Bay. 224-1234: Live piano bar music, Tuesday through Saturday.

Thursdays, June 4 BUTTERMILK BLUES BAND

Friday & Saturday, June 5 & 6

SIDEWINDERS

Sunday, June 7 OPEN JAM



Tuesday, June 9 IMPOSTERS

Wednesday, June 10

Rick Gazlay & The Super Barracudas

The Ocean Club

Formerly McDick's Pub
1921 Bacon Street • Ocean Beach • 222-6822



THE SPUD BROTHERS

Tuesday-Saturday from 8:30

BRUCE WEEKLEY

Sunday & Monday

THE ISLANDS

LOUNGE

Hanalei Hotel, 2270 Hotel Circle North, Mission Valley • 297-1101

Jazz Mine Records, 5726 La Jolla Boulevard, La Jolla. 454-9832: The Finest City Jazz Band, jazz, 7:30 p.m., Thursday: Cottonmouth D'Arcy's Jazz Vipers, Dixieland jazz, 7:30 p.m., Friday: the Bobby Gordon Quartet, jazz, 1:30 p.m., Sunday: Barry Joyce, jazz piano, 7:30 p.m., Monday, call club for information.

José Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: The Reflectors, Tuesday through Saturday: Four Eyes, rock, Sunday and Monday: the Blonde Bruce Band featuring saxophonist Johnny Viau plays boogie, blues, and rhythm and blues, from 4-8 p.m., Sunday.

La Avenida, 1301 Orange Avenue, Coronado. 435-6262: The Jaime Moran Latin Jazz Ensemble, Latin jazz, 8 p.m.-midnight, Sunday.

La Jolla Village Inn/Shooter's Lounge, 3299 Holiday Court, La Jolla. 453-5500. Live piano bar music, Tuesday through Saturday, call club for information.

La Valencia Hotel, 1132 Prospect Street, La Jolla. 454-0771: Bob MacLeod, piano and vocal variety, 6-10 p.m., Tuesday through Saturday.

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach. 483-7844: Thunderbolt the Wondercolt, rock, Thursday through Saturday; Rick Gazlay and the Super Barracudas, blues and rock, 3:30-8 p.m., and

Null and Void, rock, Sunday evening.

McP's, 1107 Orange Avenue, Coronado. 435-5280: Live music, nightly, call club for information.

Mexican Village, 120 Orange Avenue, Coronado. 435-1822: Dean Atkinson, Top 40/rock and roll, Friday and Saturday. Piano bar: Randy Beecher, Sunday through Thursday.

Milligan's, 5786 La Jolla Boulevard, La Jolla. 459-7311: Charles Rutherford, standards, contemporary, and requests performed on keyboards, Tuesday through Saturday.

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal. 223-5596: Four Eyes, rock, Thursday through Saturday: Friends, rock, Sunday and Monday: Scarlet, rock, Tuesday and Wednesday.

Mulvaney's, 1031 Orange Avenue, Coronado. 435-4660: Full Coverage, contemporary, Friday and Saturday.

The Ocean Club (formerly McDick's Pub), 1921 Bacon Street, Ocean Beach. 222-6822: The Buttermilk Blues Band, blues and rhythm and blues, Thursday: the Sidewinders, rock and rhythm and blues, Friday and Saturday: open jam session, Sunday: the Imposters, vintage rock, Tuesday: Rick Gazlay and the Super Barracudas, blues and rock.

Wednesday.

Old Pacific Beach Café, 4287 Mission Boulevard, Pacific Beach. 270-7522: Fattburger, jazz, Thursday through Saturday: Secrets, jazz, Sunday: Notice to Appear, rock, Monday and Tuesday: the Buttermilk Blues Band, blues and rhythm and blues, Wednesday.

Paradise Bay, 1935 Quivira Road, Marina Village, Mission Bay Park. 223-2335: France, rock, Thursday through Saturday: the Siers Brothers, rock, Tuesday and Wednesday.

Pax Bar and Grill, 1025 Prospect Street, La Jolla. 454-9711: Bill Andrews and Bob Hamilton, with vocalist Coral Thuet, jazz, Friday and Saturday: Bob Hamilton, jazz piano, 7-10 p.m., Tuesday through Thursday: Bob Hamilton and Coral Thuet, jazz, 6-10 p.m., Sunday.

Putnam's/Colonial Inn, 910 Prospect Street, La Jolla. 454-2181: Forrest Westbrook, pianist, performs standards and jazz, 4:30-7 p.m., Friday and Saturday.

Rocky's Balboa, 4626 Albuquerque Street (at Garnet Avenue and Mission Bay Drive). 270-6550: Live music in the dining room, Friday and Saturday, call club for information; live sports via television is offered daily.

The Rusty Pelican, 4340 La Jolla Village Drive, La Jolla. 587-1886: Shaker, contemporary, Tuesday through Saturday: the Most Valuable Players, danceable jazz, 8 p.m.-midnight, Sunday, and 5-10 p.m., Monday.

The Salmon House, 1970 Quivira Road, Marina Village. 223-2234: Floyd Gaines, contemporary, Thursday through Saturday.

San Diego Toujours, 828 Prospect Street, La Jolla. 456-2944: Peter Sprague, jazz, 8:30 p.m., Thursday: the Jill Clarke Group, jazz, 8:30 p.m., Friday: Joe Marillo, jazz, Saturday evening: Linda Chase and Roger Dempsey, jazz and classical (new-age) music, noon-3 p.m., Sunday: the Mike Wofford Trio, jazz, 8:30 p.m., Wednesday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay. 274-3314: Ed Ellis and Tapestry, jazz, nostalgic blues, and contemporary, Thursday through Saturday and early evening Sunday.

Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach. 270-1343: Sh-Boom, vintage rock, Friday and Saturday.

Stage Door, 4500 Ocean Boulevard, Pacific Beach. 483-6374: Jonathan Murray, acoustic guitarist performing oldies, contemporary music, and requests, Tuesday through Saturday: live music, Sunday and Monday, call club for information.

Tablao Flamenco Nightclub and Restaurant, 3567 Del Rey Street, Pacific Beach. 483-2703: Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, 7:30, 9:30, and 11:10 p.m., Friday and Saturday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach. 222-6895: Tom "Cat" Courtney, blues, Thursday: live music is featured on all other nights of the week, call club for information.

Top of the Cove, 1216 Prospect Street, La Jolla. 454-7779: Bill Wright, Gershwin, Porter, Sondheim, et al., on the piano, Wednesday through Sunday.

Vic's Bar and Restaurant, 7825 Fay Avenue, La Jolla. 456-3789: The Mike Wofford Trio, jazz, Thursday: Peter Sprague, jazz, Friday and Saturday evenings: Gene Perry y Su Orquesta Afro Rumba, Latin salsa dance music, 6:30 p.m., Friday: the Rob Schneiderman Trio, jazz, Wednesday.

Victor's, 1403 Rosecrans Street, Point Loma. 226-1871. Downstairs: Norman Clifford and Friends.

the OLD pacific beach CAFE

4287 Mission Boulevard Pacific Beach 270-7522

Thur. Fri. Sat

FATTBURGER

San Diego's Finest Jazz • Dining 'til 3 am Fri. & Sat.

Sunday

SECRETS

Jazz • Jazz • Jazz • Jazz

Mon. Tues

NOTICE TO APPEAR

Mon.—KGB FM Night
Tues.—Restaurant Employee Night

Wednesday

BUTTERMILK BLUES BAND

Wed.—Mexican Lobster Night \$7.99 • Margaritas \$1.75

OLD del mar CAFE

2730 Via de la Valle Del Mar 455-0920

Thur. Fri. Sat

CIRCLES

Rock and Roll • Dance • Dining 'til 3 am Fri. & Sat.

Sunday

ROADRUNNERS

Rock 'n' Roll • Dance • Rock 'n' Roll • Dance

Monday

SAVORY BROS.

Country Western • Country Western • Country Western

Tues. Wed

BUTTERMILK BLUES BAND

3RD ANNIVERSARY PARTY

featuring
NOTICE TO APPEAR
Drink specials • Comp. munchies • Door prizes and more

Wed.—Restaurant Employee Night

La Hacienda Cantina for Entertainment Excelente! Appearing live!



The Fabulous MIKE MURPHY

Laugh, listen, and sing along with this dynamic entertainer. Come early. Tuesday—Saturday from 8:30

MEXICAN RESTAURANTE
LA HACIENDA

At the Mission Valley Inn 875 Hotel Circle So. (619) 298-8281 AND CANTINA Mission Valley Inn Atlas Hotels

BULLFROGS

LIVE ROCK-N-ROLL NIGHTLY

Thursday-Saturday, June 4-6



ROCKOLA

Sunday, Monday & Tuesday, June 7-9

STRANGERS



Wednesday, June 10

THE MODERN MIX

NO COVER SUNDAY THROUGH THURSDAY

5046 Newport Ave. • Ocean Beach • 222-5300

contemporary, Wednesday through Saturday; Gary Jennings, contemporary, Friday and Saturday.

W.D. Pabst and Co., 2901 Nimitz Boulevard at Rosecrans Street. 224-3655: Sound 'n' Fusion, contemporary, Sunday through Wednesday; Star Party, recorded music and video audience participation presentation, Thursday and Friday; the Belairs, vintage rock, Saturday.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: Bramble, country, Tuesday through Saturday; the Judy Taylor Band, country, Monday; country dance lessons, Tuesday through Thursday.

The Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa. 560-8022: Private Domain, rock, Thursday through Saturday; the Def Fuegos, rock, Sunday; the Beat Farmers, rockabilly, roots rock, and beer-stained country rock, Tuesday; Jon Butcher Axis, rock, Wednesday.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Tony Cummins, Irish and folk music, Wednesday through Sunday.

Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont. 276-0965: Callahan and Callahan, country and country rock, Thursday through Saturday.

Borel's, 5323 Mission Center Road, Mission Valley. 295-6600: Greg Glover, contemporary music performed on keyboards, Wednesday through Saturday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666: Live music, Thursday through Saturday, call club for information; Kicks, rock, Wednesday.

Carriage House, 7945 Balboa Avenue, Clairemont. 278-2597: Terry Finch, comedy and music, Friday and Saturday.

Crystal T's Emporium, 500 Hotel Circle North, Mission Valley. 294-9010: Ipsos Facto, with the London Brothers, rock, Thursday through Saturday; the Heroes, rock, Tuesday and Wednesday.

The Godfather, 7878 Clairemont Mesa Boulevard, Kearny Mesa. 569-9595: Scott Skinner, variety music on the piano, Friday through Sunday evenings.

Gourmet Lounge/Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: Sharon, singing with piano accompaniment and honoring requests, Monday through Friday; Jonelle Rock, jazz pianist and vocalist, performs Saturday evening

and during the Sunday brunch.

Hajji Baba, 104 Mission Valley Center West (824 Camino de La Reina), Mission Valley. 298-2010: The Hajji Baba Band, Arabic music and dance, Thursday through Sunday; the Flamenco Four, flamenco music, Tuesday; Oasis, Arabic music, Wednesday.

Hindquarter, 7040 Miramar Road, Mira Mesa. 566-4292: Jo Treanor, piano variety sing-along music, Wednesday through Saturday.

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley. 291-5720: Live music, Thursday through Saturday, call club for information.

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley. 297-1101: The Spud Brothers, Motown, oldies, and modern standards, Tuesday through Saturday; Bruce Weekly, contemporary, Sunday and Monday.

Kelly's Steak House, 284 Hotel Circle North, Mission Valley. 296-2131: Piano Bar: Paul Gregg and Don Libbey, Monday through Thursday 5-6 p.m.; Craig Jones, sing-along favorites, jazz, ballads, and a bit of country, Monday through Thursday, 6 p.m. on; Margie Harmon, Friday and Saturday; Don Libbey, Sunday.

King Luis Inn, 5125 Linda Vista

Road, Linda Vista. 291-4279: The Bobby Gordon Trio, jazz, Friday and Saturday.

La Hacienda Cantina, Mission Valley Inn, 878 Hotel Circle South, Mission Valley. 298-8281: Mike Murphy, comedy and music, Tuesday through Saturday.

Club Mirage, 104 Mission Valley Center West (824 Camino de La Reina), Mission Valley. 260-1525: The Jacks, rock, Thursday; the Forbidden Pigs, rock, Friday; the Outriders, rock, Saturday.

Monk's, 10475 San Diego Mission Road, Mission Valley. 563-0060: The Soul Station Express, blues and rhythm and blues, Thursday through Saturday; live music, Sunday through Tuesday, call club for information; Devocian, Top 40 dance music, Wednesday.

The Moonglow, 4615 Clairemont Drive, Clairemont. 273-1022: The Ritz, contemporary rock music, Tuesday through Saturday; Don Tension, contemporary and country, Sunday and Monday.

Emma Murphy's Cantina, 9379 Mira Mesa Boulevard (in the Oak Tree Plaza), Mira Mesa. 566-0970: Sounds of Friendship, contemporary, Friday and Saturday.

Navajo Inn, 8515 Navajo Road, San Carlos. 465-1730: Perfect Stranger, rock, Thursday through Saturday; live music, Sunday and

Monday, call club for information; the Beat Club, Tuesday and Wednesday.

Pal Joey's, 5147 Waring Road, Allied Gardens. 286-7873: Fro Brigham's Preservation Band, Dixieland jazz, swing, and oldies, Friday and Saturday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: Lisa McDowell and Precious Cargo, contemporary, Tuesday through Saturday. Dining Room: Joanne Potthoff, contemporary, Tuesday through Thursday; Kathy Lloyd, contemporary harp, Friday and Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: Live rock, Friday and Saturday, call club for information.

Radisson Hotel, Intermezzo Café, 1433 Camino Del Rio South, Mission Valley. 260-0111: Delene, contemporary and jazz, Tuesday through Saturday.

Spirit, 1130 Buenos Avenue, Bay Park. 276-3993: The Wizards, rock, Eleventh Hour, rock, Faith, rock, and Crush Bond, rock, Thursday; Fairfield Fats, rock, Erth, rock, Pup-It-Sho, rock, and the Vagrants, rock, Friday; Al Campbell and the Twinkle Brothers, reggae, and General Tree, reggae, Saturday; Guardian, rock, Sanction, rock, and Underground, rock, Tuesday;

DOCK MASTERS

in the Shelter Island Marina Inn

223-2572

DANCE TO THE VINTAGE ROCK OF THE PREMIERES

CLASSIC HITS OF THE 60s AND 70s

Tuesday—Saturday 9:00 pm-1:00 am
Sunday 8:00 pm-12:00 am

Daily Drink Specials
including 75¢ draft
beer all day Fridays



THE RUSTY PELICAN

VERY FRESH SEAFOOD • LIVE ENTERTAINMENT

KiFM98

Lites Out
San Diego

JAZZ HAPPY HOUR
MONDAY, JUNE 8
WITH HOST
ART GOOD 6:00 PM

MOST VALUABLE PLAYERS

JAZZ FUSION, SUNDAY 8:00-12:30
MAY 31-JUNE 22

SHAKERS

CONTEMPORARY HITS
TUESDAY, WEDNESDAY,
THURSDAY 8:00-12:30;
FRIDAY & SATURDAY 9:00-1:30
JUNE 2-27

587-1886

ACROSS FROM UNIVERSITY TOWNE CENTRE, 4340 LA JOLLA VILLAGE DRIVE
ENJOY SAN DIEGO'S BEST HAPPY HOUR MONDAY THROUGH FRIDAY 5:00-8:00 PM



Just a Coconut's roll
from Humphrey's is the
place for before and
after the show (or any
other time).

Featuring food, fun, frolic but no drinks
with little umbrellas

Plenty of free parking

99¢ Happy Hour
4:00-7:00 pm, seven days a week

Thursdays —
Gary Rich
Guitarist 8:30 pm-midnight

Sundays —
Live Calypso/Reggae band

The Heat
Dancing 7:30-11:30 pm

This Saturday night
Beatles Night
9:00 pm-1:00 am • Dancing and prizes

Dare to go Coconuts
1901 Shelter Island Dr.
Shelter Island
222-NUTS (6887)



4302 Mission Blvd., P.B. 270-3220 • Daily 11 am-2 am

Sunday & Monday
FOUR EYES

Sundays 4-8 pm
BLONDE BRUCE
BAND

HAPPIEST HOURS AT THE BEACH
Fridays 6 pm-8 pm \$1.50 every drink in the house
Mondays-Saturdays 11 am-8 pm (Fridays 'til 6 pm)
\$.75 draft & wine
Outdoor deck open 'til 9 pm every day

Nimbus Obi, rock, the Uncalled 4, rock, Outrage, rock, and the Touch, rock, Wednesday.

Stardust Hotel, 950 Hotel Circle North, Mission Valley, 298-0511. Coral Room: Passion (from San Diego), contemporary, Tuesday through Saturday; the Dick Lopez Trio, swing, contemporary, and vocals, Sunday and Monday. Crane Room: Bert Torres, contemporary, Tuesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa. 695-1461: Who Cares, rock, Thursday through Saturday; Dusty and Allen, contemporary, Sunday and Monday; the Score, vintage rock, Tuesday and Wednesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge. 280-9944: Melissa McCracken, contemporary, Tuesday through Thursday; First Effort, contemporary, Friday and Saturday.

Tijuana Tilly's (formerly Lehr's Greenhouse), 2828 Camino del Rio South, Mission Valley. 299-2828: The Vandies, rock, Thursday; Perfect Stranger, rock, Friday and Saturday; live jazz is performed during the Friday happy hour, call club for information.

VFW Hall, 7785 Othello Street, Kearny Mesa. 277-5510: The Clique, contemporary, Friday evening.

The Wellhouse, 10789 Tierrasanta Boulevard. Tierrasanta. 560-6677: Joey Chess, pianist and guitarist, Wednesday and Thursday; Backstep, vintage rock, Friday and Saturday; Jo Treanor, sing-along pianist, Sunday; Ray Correa, contemporary guitarist, Monday and Tuesday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge. 280-6263: Steer Crazy, country, Tuesday through Saturday; Haywire, country, Sunday and Monday.

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest. 291-4779. Restaurant: Mike Lamy, elegant dinner music, 6-9 p.m., Wednesday through Saturday; Peggy Minafie and Friends, jazz, 7-11 p.m., Sunday and Monday.

Anchor Inn, 2222 San Diego Avenue, Old Town. 692-0653: Live music, Friday and Saturday, call club for information.

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: Shine It On, contemporary, Wednesday through Saturday; the Most Valuable Players, jazz, 7 p.m., Tuesday.

Aztec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park. 283-3135: Sheri and the City Street Band, contemporary.

Wednesday through Saturday.

The Bay Club, 2131 Shelter Island Drive, Shelter Island. 224-8888: Roger Carr, variety music, 7-11 p.m., Wednesday through Saturday.

Book and Candle, 1250 Sixth Avenue, downtown. 544-0882: Richard Slayter, classical guitarist, 6-10 p.m., Friday and Saturday evenings.

Broadway Place, 926 Broadway Circle, downtown. 234-3442: Tropical Jazz/Bossa Nova Duet, Friday and Saturday evenings.

B Street Café and Bar, 425 West B Street at Columbia Street, downtown. 236-1707: Live jazz, 9:30 p.m., Friday and Saturday, call club for information; George Emerson, keyboardist, performs 6:30-9:30 p.m., Wednesday through Saturday.

Coconut's Restaurant, 1901 Shelter Island Drive, Shelter Island. 222-6887: Gary Rich, guitarist, Thursday; the Heat, calypso and reggae music, 7:30-11:30 p.m., Sunday.

Dock Masters, 2051 Shelter Island Drive, Shelter Island. 223-2572: The Premieres, vintage rock, Tuesday through Sunday.

Dookies, 4225 El Cajon Boulevard, East San Diego. 283-6581. Piano bar: Paul Gregg, Tuesday through Saturday; Patti Glenn, Sunday and Monday.

Drowsy Maggie's, Thirty-first Street and University Avenue, North Park. 298-8584: Richard Click, fingerpicking guitar, Thursday; Marcia Bowman, Tom Cahoon, and Charlie Holdaway, original and folk music, Friday; the Perfect Cure, traditional music from the British Isles, Saturday (Linda Chase and Roger Dempsey perform jazz, classical, and originals, 7-8 p.m., Saturday also); the Paradise Street Band, Irish and original music, Sunday; Old Time Hoot Night, Monday; Cathy Curtis, contemporary and original music, Tuesday; Bill Cantos and Chris Conner, jazz on piano and bass, Wednesday.

Espresso Gallery, 500 Fourth Avenue, downtown. 239-0511: Barton and James, acoustic and eclectic rock and folk, 9 p.m., Friday.

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: New Shooz, jazz, Thursday; Harvey and 52nd Street Jive, jazz, Friday and Saturday.

Frenchy Marseilles, 801 C Street, downtown. 233-3413: Don Croker, pianist, performs Tuesday and Thursday, starting at 4:30 p.m.; Grace Case, contemporary, Wednesday and Friday.

Gabriel's Grille, 2825 Fifth Avenue, Hillcrest. 291-4779: Mike Lamy sings your favorite show tunes and requests, 9 p.m. until closing, Tuesday through Sunday

(Mike performs with local stars Wednesday).

Hamburguesa! 4016 Wallace Street, Old Town (in the Bazaar del Mundo). 295-0584: Charlie Morse, contemporary, Friday and Saturday.

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown. 232-3861: Jesse Davis, contemporary, Tuesday through Saturday.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island. 224-3577. Indoor stage: Hollis Gentry's Neon, jazz, Sunday; live jazz, Monday, call club for information; also, performing vintage blues and jazz from 5-7:30 p.m., Monday, is the South Coast Blues and Jazz Band; Greg Glover, contemporary, Tuesday. Concert by the Bay: Ronnie Laws, jazz, Saturday.

"The Invader," at the dock, 1066 North Harbor Drive, downtown. 298-8066: Forecast, rhythm and blues and jazz, 6 and 8:45 p.m., Thursday; the B Street Band, contemporary, all other nights.

Jolly Roger, 807 West Harbor Drive, Seaport Village. 233-4300: Barker and Orr, mirth and music, Tuesday through Saturday; Polk Salad Annie, contemporary, Sunday and Tuesday.

The Lighthouse, 1578 West Lewis Street, Mission Hills. 296-9882: Roger Bellomy, classical guitar,

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THE WONDERCOLT**

Sundays 3:30 pm-8:00 pm
"Beach Boogaloo Sunday"



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SUPER BARRACUDAS**

Sunday Night Jam 9:00 pm-1:30 am
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Thursday & Sunday 9:00 pm-2:00 am—
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Friday, June 5
Electra recording artists
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Monday, June 8
OPEN JAM

Tuesday, June 9
THE BRIDGE (Reggae)

Wednesday, June 10
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THE KNACK
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Sergio Duenas
Guitar
Wednesday
through Sunday
Starting at 8 pm



Judy Ames
Vocals & flute
Friday & Saturday,
June 5 & 6

The Travelers — appearing June 19 & 20
Be-A-Star Amateur Night — Thursdays
Lunch • Dinner • Sunday Champagne Brunch
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4062 Bonita Road, Bonita 475-6322

Tuesday through Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017: The Reactions, blues and rhythm and blues, Thursday; live music, Friday and Saturday, call club for information; the Dance Club, Top 40 dance music, Tuesday and Wednesday.

Metro, 1051 University Avenue, Hillcrest. 295-2195: Live music, Saturday, call club for information; live music, Sunday and Monday, call club for information.

Oasis Club, 3184 Martin Luther King Jr. Way, Southeast San Diego. 237-9772: Fro Brigham's Preservation Band, Dixieland jazz, 4-9 p.m., Sunday.

O'Hungry's, 2547 San Diego Avenue, Old Town. 298-0133: Ron Wheeler, folk and contemporary, Thursday and Friday; Chris Peake, folk and contemporary, Saturday and Monday; Ken Costa, folk and contemporary, Sunday and Wednesday; Dos Gringos Locos, folk and contemporary, Sunday.

Our Place Pub at Miki-san's, 2424 Fifth Avenue, Hillcrest. 232-1773: Joe Marillo plays Coltrane, jazz, Thursday; Algo Caliente, jazz, Friday and Saturday; Ted Picou, jazz, Sunday.

Papagayo Restaurant, 861 West Harbor Drive, Seaport Village. 232-7581: Barry Craig, variety piano music, Thursday through Saturday.

Pasta La Vista, 808 West Washington, Mission Hills. 296-8010: Live classical guitar music, Friday through Sunday.

Patrick's II, 428 F Street, downtown. 233-3077: Fro Brigham's Preservation Band, Dixieland jazz, early evening Wednesday and Thursday; the Score, vintage rock, Friday and Saturday; the Roadrunners, vintage rock, Tuesday.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island.

291-1870: Fortune, Top 40 dance music, Thursday through Saturday.

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights. 284-7666: Brian Baines, Irish music, Tuesday and Thursday; Three Speed, vintage rock, Friday; live music, Saturday, call club for information.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown. 234-4111: David Watson and the Gathering, contemporary, Friday and Saturday; the Aubrey Fay Trio featuring vocalist Fran Loskota, jazz, Sunday brunch.

Saigon Palace, 560 Fifth Avenue, downtown. 232-9766: Konvix, rock, and Family Pet, rock, Friday.

Sheraton Harbor Island East, Reflections, 1380 Harbor Island Drive, Harbor Island. 291-2900: The Heros (from Las Vegas), contemporary, Thursday through Saturday; Unity, contemporary, Tuesday and Wednesday; the Jets featuring Kenny Morrill, vintage rock, Friday happy hour. Sundowner Lounge: John Austin Butsch, classical and contemporary piano, Tuesday through Saturday. Sheppard's Restaurant: Gail Dietrichs, classical harp, Tuesday.

Sternwheeler Showboat, at the dock, 1066 North Harbor Drive, downtown. 298-8066: The Pier Group, contemporary, Tuesday through Saturday.

Tio Leo's, 5302 Napa Street. 542-1462: The Procrastinators, rock, Thursday through Saturday; Mingo Strut, contemporary, Sunday and Monday; Who Cares, rock, Tuesday and Wednesday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9110: Dusty and Melissa, contemporary, Wednesday through Sunday; Donna Cote, contemporary, Monday and Tuesday.

The Trojan Horse, 6179 University Avenue, East San Diego.

582-1070: Coda, rock, Thursday through Saturday; the Vandies, rock, Sunday and Wednesday.

Upstart Crow and Company, 835 West Harbor Drive, Seaport Village. 232-4855: Live music, Saturday and Sunday, call club for information.

U.S. Grant Hotel, 326 Broadway, downtown. 232-3121: Robin Henkel and Richard James, blues and jazz, Thursday through Saturday; Peter Robberecht, tea-time pianist, performs from 2-4:30 p.m., in the lobby, Monday through Thursday, and Saturday, and from 2-8 p.m., Friday.

Via Veneto Restaurant, 1745 India Street, downtown. 233-6306: Friday and Saturday: Luigi Luevano and others sing Italian pop songs at your table accompanied by Avanti, pianist, after 10 p.m., songs by Herman Salerno accompanied by Eduardo, pianist, and Manny, guitarist; opera highlights by Herman Salerno and the Salerno singers accompanied by Dan Copenhaver, pianist, Sunday, 6:30 p.m.

Westgate Hotel, 1055 Second Avenue, downtown. 238-1818. Lobby: piano bar entertainment, 4-8 p.m., Monday through Thursday; tea dance 4-8 p.m., featuring a musical trio, Friday. Plaza Lounge: Sylvia Lorraine, show tunes and light classical piano music, Wednesday through Saturday evenings; Peggy Keller, show tunes and light classical piano music, Sunday through Tuesday evenings. Le Fontainebleau: candlelight dining with jazz piano music, 6:30-10:30 p.m., nightly; piano music is featured during the Sunday brunch.

The Whistle Stop, 2236 Fern Street, Golden Hill. 284-2845: The Insolents, rock, 9 p.m., Friday.

Winters Restaurant and Nightclub, 5880 El Cajon Boulevard. 582-1813: Live music, Wednesday, Friday, and Saturday,

call club for information.

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest. 298-4011: The Mike Wofford Trio, jazz, 8 p.m., Friday; Ayanna Hobson, jazz, 8 p.m., Saturday.

East County

Alpine Stage Depot, 2754 Alpine Boulevard, Alpine. 445-2550: Rusty Falk and the Red River Band, country, Wednesday, Thursday, and Sunday; Crossfire, country rock, Friday and Saturday.

Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9827: Dusty Best, contemporary, Friday and Saturday.

Blarney Stone Too, 7059 El Cajon Boulevard, college area. 463-2663: Jim Hinton, Irish music, Wednesday through Saturday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3660: Eddie Gold, contemporary, Wednesday through Saturday; Jerry Burchard, imaginal and suburban songs, Friday happy hour, and Sunday and Monday evenings; Dale Pearson, pianist, performs Tuesday.

Bronco Billy's, 11377 Woodside Avenue, Santee. 448-8778: Jerry Baze and a Touch of Country, country, Wednesday through Sunday; free country dance lesson beginning 7 p.m., Wednesday.

Bull and Bear, 690 North Second Street, El Cajon. 440-5757: Chain Reaction, contemporary, Wednesday through Saturday.

Carlos Murphy's/Grossmont Center, 5500 Grossmont Center Drive, La Mesa. 698-9757: The Two Tones, rock, Wednesday and Thursday; Frank Joseph, music and entertainment, Friday and Saturday; Vince Warren, jazz, Sunday.

Circle D Corral, 1013 Broadway, El Cajon. 444-7443: Country

Casanova, country, Tuesday through Saturday; the White Horse Band, country, Sunday and Monday; clogging lessons, Monday.

Crown Room, North Second Street and Oakdale Avenue, El Cajon. 447-0456: Lee Whittington, contemporary, Wednesday through Saturday.

Doc's Landing, 1185 East Main Street, El Cajon. 442-0258: Dale Pearson, pianist, performs Wednesday through Saturday; Carol Crawford, contemporary, Sunday through Tuesday evenings; Don Miller plays piano, Monday through Friday happy hours.

Don's East, 13321 Business Highway Eight at Los Coches, El Cajon. 443-2444: Elton, J.R., and the Country Gold, country, Friday and Saturday.

Don's West, 5286 Baltimore Drive, La Mesa. 462-0533: The Brown Sugar Show, contemporary, Tuesday through Saturday.

Flinn Springs Inn, 15505 Highway 80, El Cajon. 443-9568: Big Sky, country, Friday through Sunday.

George Joe's Restaurant, 9568 Murray Drive, La Mesa. 469-6158: John Garcia, pianist, performs Friday and Saturday.

Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344: Live music, Thursday through Sunday, call club for information.

The Inn at Pine Valley, 28944 Old Highway 80, Pine Valley. 473-8727: Candy Apple Red, vintage rock, Friday and Saturday; Jack Mack and the Heart Attack, blues and rhythm and blues, Monday.

Kelly's Pub, 6344 El Cajon Boulevard, college area. 286-0400: Brent Bowers, pop favorites on acoustic guitar, Thursday; Ergo's All White Band, rock, Friday; the Vandies, rock, Saturday; Greg

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Spaghetti feed 4:00-7:30 pm
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4:00-7:30 pm Monday-Friday
Monday - 2 hot dogs and a draft \$1.00 Tuesday - 2 tacos and a Corona \$2.00
Wednesday - 2 slices of pizza \$1.00 Thursday - KGB spaghetti feed \$1.01
Friday - 5 finger sandwiches \$1.00
And free munchies too!

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THURSDAY "The Gallery"

Live art performances with
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Drink Specials 9:00 pm-10:30 pm
50¢ draft, 75¢ Kamikazes

FRIDAY "Activity/Krash"

with **Bob and E.J.** 9:00 pm-2:00 am
Drink Specials 91¢ Krash Kamikazes,
\$1.50 Killer Iced Teas
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SATURDAY "Rock & Roll"

Live bands • All well drinks
or domestic beer \$1.00 from 8:00 pm-11:00 pm,
Complimentary champagne at the door for the
ladies from NFI

SUNDAY MONDAY "Rock & Roll"

Live music from 9:00 pm-2:00 am
Complimentary champagne for the ladies
at the door

TUESDAY "Eclipse"

9:00-11:30 pm
25¢ draft • 50¢ well drinks
\$2.00 cover

"Coming Soon"

WEDNESDAY **Edge** is near
9:00-11:30 pm
25¢ draft • 50¢ well drinks
\$2.00 cover

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Rustic, oldies 'n' such, Tuesday: Brian Whittaker, pop favorites on acoustic guitar, Wednesday.

Lakeland Resort, 14916 Highway 79, Julian. 765-0736: Living Proof, country rock, Saturday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Friends, rock, Friday and Saturday.

Marrakesh, 8238 Parkway Drive (off Jackson Drive and Fletcher Parkway), La Mesa. 462-3663: The Harem Caravan Bellydance Revue, Moroccan dance and music, Thursday through Saturday.

Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854: The Baja Strings, contemporary, Sunday and Monday.

Ol' Mill Inn, 7941 Mission Gorge Road, Santee. 448-8858: Andy and Donna, contemporary and oldies, Friday and Saturday.

Ole Wagon Wheel, 8646 Mission Gorge Road, Santee. 449-6240: Key Largo, Fifties and Sixties rock, Friday and Saturday.

The Outpost, 652 Grand Avenue, Spring Valley. 464-9007: Night Moves, country, Friday and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley. 469-9616: Dan and Terry, contemporary, Tuesday through Thursday; Alton and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon. 448-7473: Perfect Stranger, rock, Thursday through Saturday; live rock, Sunday and Monday, call club for information; Ipso Facto with the London Brothers, rock, Tuesday and Wednesday.

Pelikan Pub, 7828 Broadway, Lemon Grove. 464-9284: Mean Jeans, rock, Friday and Saturday; Slow Grin, rock, Wednesday.

Peter Jay's, 9325 Mission Gorge Road, Santee. 562-2429: Jerry Burchard, imaginal and suburban songs, 8 p.m. to midnight, Wednesday and Thursday.

Straw Hat Pizza, 163 Fletcher Parkway, El Cajon. 460-1537: The Billy Ray Band, bluegrass, 8 p.m.-midnight, Saturday.

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: Crossfire, country rock, Friday and Saturday.

Viscount Hotel, Palm Grille, 1960 Harbor Island Drive, Harbor Island. 291-6700: Paul Montesano, tropical jazz, 5-9 p.m., Thursday, and 8 p.m.-midnight, Friday and Saturday.

Win Cody's Saloon, 240 West Main Street, El Cajon. 440-9247: Jam session, Thursday, musicians welcome: Fast Forward, rock, Friday and Saturday.

South Bay

Bavarian Inn, 1402 Broadway, Chula Vista. 425-4000: The Polka Family Band, polka dance music, 8 p.m., Saturday.

Casa Don Diego Restaurant, 5080 Bonita Road, Bonita. 470-3444: The Jaime Moran Latin Jazz Ensemble, Latin jazz, Friday and Saturday.

The Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161: The Southern Express, country, Tuesday through Saturday.

The Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161: Serious Guise, rock, Thursday through Saturday; the Procrastinators, rock, Sunday and Monday; Toys, rock, Tuesday and Wednesday.

Da Vinci's, 626 E Street, Chula Vista. 427-8880: Nick Montana, contemporary, country,

oldies, and Latin music, Friday and Saturday; Juan Robles, contemporary, Sunday through Thursday.

Dock's Cocktails, 317 Third Avenue, Chula Vista. 422-1566: Diane Gillman, contemporary, Wednesday and Thursday; Wayne Gire, country, oldies, and contemporary, Friday and Saturday; Bill Somers, variety, Sunday through Tuesday.

El Torito, 271 Bay Boulevard, Chula Vista. 425-6013: Tito Portugal, Latin and Top 40, Tuesday through Sunday.

Fiesta Dinner Theatre, 9665 Campo Road, Spring Valley. 697-8977: Don Van Palta, banjo music, nightly.

Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479: Linda Sherwood and Surefire, country, Friday and Saturday.

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Loose Change, contemporary and oldies, Wednesday through Sunday; City Lights, contemporary and oldies, Monday and Tuesday.

La Maze, 1441 Highland Avenue, National City. 474-3222: Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City. 475-7313: Whiskey River, country, Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista. 427-4200: Live rock, Friday and Saturday, call club for information.

Marisol Lounge, 1680 Broadway (at Main Street), Chula Vista. 429-8045: Bobbie Cardozo y El Golpe, and mariachis, Latin music Thursday; Colour, Latino music, Friday and Saturday; Bobbie Cardozo y El Golpe, Latino music, 4 p.m., and Mosaico, salsa and Cumbia music, 9 p.m., Sunday

evening.

Oasis Bar, 1121 Third Street, Chula Vista. 426-2977: Gold'n West, oldies and country, Thursday through Sunday (live jam session, Sunday at 8:30 p.m.); Midnight Fire, country, Monday through Wednesday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Scarlet, rock, Thursday through Saturday; Fine Line, rock, Sunday and Monday; Rockola, Beatles music and oldies, Tuesday and Wednesday.

Perico's, 4062 Bonita Road, Bonita. 475-6322: Sergio Duenas, vocals and guitar, Wednesday through Sunday; Judy Ames, vocals and flute, Friday and Saturday.

South Bay Golf Club, 4475 Bonita Road, Bonita. 267-7700: Live music, Tuesday through Saturday, call club for information.

Zoralia's, 603 Palomar Street, Chula Vista. 425-1626: Rio, Latin music, Friday through Sunday.

PERFORMERS

Performer listings are compiled by Ron Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Rock & Roll

Airaid: Spirit
Jon Butcher Axis: Bacchanal Backstep: the Wellhouse
The Beat Club: Halcyon, Navajo Inn
The Beat Farmers: Bacchanal
The Belair Boys: Henry's, the Mission Inn/San Marcos
The Belairs: W.D. Pabst and Company

Big Twist and the Mellow Fellows: Belly Up Tavern
Bolton/Dallas: Carlos Murphy's/La Jolla
Candy Apple Red: the Inn at Pine Valley
Cinema: Top Spin
Circles: Old Del Mar Café
Coda: Trojan Horse
Crush Bond: Spirit
Danny and the Dogs: Ralph and Eddie's
The Del Fuegos: Bacchanal
The Dynatoners: Belly Up Tavern
Eleventh Hour: Spirit
Ergo's All White Band: Kelly's Pub

Fairfield Fats: Spirit
Faith: Spirit
Family Pet: Saigon Palace
Fast Forward: Win Cody's
Fine Line: Old Bonita Store Restaurant
The Forbidden Pigs: Club Mirage
Four Eyes: José Murphy's, Momy's
France: Whiskey Flats, Paradise Bay
Friends: Magnolia Mulvaney's, Momy's
Rick Gazlay and His Super Barracudas: Mary's by the Pier, the Ocean Club (formerly McDick's Pub)
Scott Goddard: Belly Up Tavern
Guardian: Spirit
The Heroes: Crystal T's Emporium, Sheraton Harbor Island East
Dan Hicks: Bella Via Restaurant
The Imposters: the Ocean Club (formerly McDick's Pub)
The Insolents: the Whistle Stop
Ipsa Facto (with the London Brothers): Crystal T's Emporium, Park Place
The Jacks: Club Mirage
The Jets (featuring Kenny Morrill): Sheraton Harbor Island East, Bahia Hotel
Justin Case: Red Coach Inn
Mike Keene and the Commotions: the Daily Planet, Kensington Club
Kicks: Navajo Inn
Konvix: Saigon Palace
Lipstick: Whiskey Flats
Jack Mack and the Heart

LIVE Out
JAZZ

Tuesday, June 9
7:00-11:30



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Tuesday-Saturday,
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Attack: the Inn at Pine Valley
Maggie Mayall and the Cadillacs: Belly Up Tavern
Mean Jeans: Pelikan Pub
Messenger: Whiskey Flats
Midnight Express: Red Coach Inn
Modern Mix: Bullfrogs
Nimbus Obi: Spirit
Notice to Appear: Old Del Mar and Pacific Beach Cafés
Null and Void: Mary's by the Pier
Outrage: Spirit
The Outriders: Club Mirage
Perfect Stranger: Navajo Inn, Park Place, Bullfrogs
The Poets: Red Coach Inn
Power Line: Halcyon
The Premieres: Dock Masters
Private Domain: Bacchanal
The Procrastinators: Tio Leo's/Napa Street, the Dance Machine
Pup-It-Sho: Spirit
The Rebel Rockers: Belly Up Tavern
The Reflectors: José Murphy's
The Ritz: the Moonglow
The Roadrunners: Patrick's II
Rockola: Bullfrogs, Old Bonita Store Restaurant
Sanction: Spirit
Scarlet: Money Money's, Old Bonita

Store Restaurant
The Score: Patrick's II, Tio Leo's/Mira Mesa
Serious Guise: Dance Machine
Sh-Boom: Silver Fox Lounge
The Show with Tom Collins: Carlos Murphy's/La Jolla and Marina Village
The Sidewinders: the Ocean Club
The Siers Brothers: Paradise Bay
Slow Grin: Pelikan Pub
Some Girls: Tuba Man's/University Avenue
Sound and Fusion: W.D. Pabst and Company, Escape Lounge
The Spud Brothers: Islands Lounge
S.R.O.: Vista Entertainment Center
Starfire (featuring the Starfire Horns): Leo's Little Bit of Country
Three Speed: Rosie O'Grady's
Thunderbolt the Wonderbolt: Mary's by the Pier
The Touch: Spirit
Toys: Dance Machine
The Two Tones: Carlos Murphy's/Grossmont Center
The Unforgiven: Halcyon
Underground: Spirit
The Vandles: Tijuana Tilly's

(formerly Lehr's Greenhouse).
Trojan Horse
The Vagrants: Spirit
West Coast: Tuba Man's/University Avenue
Who Cares: Tio Leo's/Napa Street and Mira Mesa
The Wizards: Spirit

Chain Reaction: Bull and Bear
Joey Chess: the Wellhouse
City Lights: Joey's
Norman Clifford and Friends: Victor's
The Clique: VFW Hall/Kearny Mesa
Colour: Marisol
Ray Correa: the Wellhouse
Donna Cote: Tom Ham's Lighthouse
Carol Crawford: Doc's Landing
Barrie Cunningham: Poseidon Restaurant/Del Mar
Cathy Curtis: Drowsy Maggie's
The Dance Club: Mandolin Wind
Darci Daniels and Flashback: Rancho Bernardo Inn
Jesse Davis: Holiday Inn/Embarcadero
Delene: Radisson Hotel
Devocean: Monk's
Dunn/Warren: Jolly Roger/Oceanside
Dusty and Allen: Tio Leo's/Mira Mesa
Dusty and Melissa: Tom Ham's Lighthouse
East Coast: Café La Maze
Ed Ellis and Tapestry: Sandtrap Lounge
Willie Fidel: Hotel San Diego
First Effort: Tio Leo's/Mission

Gorge
Fortune: Reuben E. Lee's
Full Coverage: Mulvaney's/Coronado
Floyd Gaines: Salmon House
Gary and Company: Gilbey's Cocktail Lounge
Wayne Gire: Dock's Cocktails
Greg Glover: Borel's, Humphrey's
Eddie Gold: Escape Lounge, Boondocks Restaurant
The Heros (from Las Vegas): Sheraton Harbor Island East
Gary Jennings: Victor's Deck
Frank Joseph: Carlos Murphy's/Grossmont Center
Key Largo: Ole Wagon Wheel
Mike Lamy: Gabriel's Grille, Abbey Restaurant
Louie and Loose Change: Joey's
Melissa McCracken: Tio Leo's/Mission Gorge
Lisa McDowell and Precious Cargo: Pavilion Lounge
Midnight Delight: Borrelli's Back Room
Mingo Strut: Tio Leo's/Napa Street
Nick Montana: Da Vinci's
Jim Moore: Casa de Lonta
Charlie Morse: Hamburguesa!
Neptune (with Gary Farmer and Patrick Hill): Helmer's Steak

Contemporary / Top 40

Judy Ames: Perico's, Henry's
Dean Atkinson: Mexican Village
The Baja Strings: Nite Owl East
Randy Beecher: Mexican Village
Dusty Best: Antonio's Hacienda
Bofus: Fireside
Kenny Bogard: Stage Door
Bordertown: Bay Lounge
Brent Bowers: Kelly's Pub
The Brown Sugar Show: Don's West
The B Street Band: the "Invader"
Jerry Burchard: Peter Jay's, Boondocks Restaurant
Roger Carr: Bay Club
Grace Case: Frenchy Marseilles

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Fro Bringham's Preservation Band: Pal Joey's, Oasis Club, Patrick's II
Bill Cantos and Chris Connor: Drowsy Maggie's
The Chicago Six: Belly Up Tavern
The Jill Clarke Group: San Diego Tujours
Cottonmouth D'Arcy's Jazz Vipers: Jazz Mine Records
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Prestone: comedy and music, Escape Lounge
Doug Randall: pianist, Kypling's
The Raytown Kiwanas Orchestra: comedy and music, Old Time Café
George Reno: pop, jazz, blues, and boogie, Avanti's
Peter Robbrecht: pianist, U.S. Grant Hotel
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Tom "Cat" Courtney: Texas Teahouse
Ed Ellis and Tapestry: Sandtrap Lounge
Fo Mo: Belly Up Tavern
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Rick Gazlay and His Super Barracudas: the Ocean Club (formerly McDick's Pub), Mary's by the Pier
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The Heat: Coconut's Restaurant
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Robin Henkel and Richard James: U.S. Grant Hotel
Jack Mack and the Heart Attack: the Inn at Pine Valley
Rebel Rockers: Belly Up Tavern
The Rainbow Warriors: Belly Up Tavern
The Reactions: Mandolin Wind
Soul Station Express: Monk's
Talk Back: Belly Up Tavern

Folk / Ethnic

Brian Baines: Rosie O'Grady's
Barton and James: Espresso Gallery
Bluegrass Etc.: That Pizza Place
Marcia Bowman, Tom Cahoon, and Charlie Holdaway: Drowsy Maggie's
Marcia Bowman and Charlie Holdaway: Old Time Café
Bobbie Cardozo y El Golpe: Marisol Lounge
Colour: Marisol
Brian Connolly: Ireland's Own
Ken Costa: O'Hungry's
Tony Cummins: Blamey Stone Pub
Cathy Curtis: Drowsy Maggie's
Dos Gringos Locos: O'Hungry's
Paul Dunn: Ireland's Own
The Flamenco Four: Hajji Baba
Harem Caravan Bellydance Revue: Marrakesh
Jim Hinton: Blamey Stone Too
Latin Soul: El Comal/Encinitas
Denise Logsdon: Old Time Café
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CURRENT MOVIES

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed.

Anatomy of a Murder — Merely the best courtroom drama ever committed to film, with its lively theatrics tempered by sober and unbudging moral ambiguity. It is hardly less remarkable as perhaps the most mature consideration of rape (least polemical, least hysterical) ever put on film. And in the semi-retired asexual backwoods lawyer who really prefers fishing and jazz, James Stewart has one of the best roles of his career, and would have a clear claim on the best male performance of the year (1959) if Gary Cooper hadn't also had one of his best roles in *THE HANGING TREE* and Robert Mitchum hadn't had one of his best roles in *THE WONDERFUL COUNTRY* and Robert Ryan hadn't had one of his best roles in *ODDS AGAINST TOMORROW*. The casting is inventive all down the line, notably including Arthur O'Connell as Stewart's alcoholic fishing partner and one-time mentor, Eve Arden as his long-suffering secretary, Joseph Welch (the liberal hero of the Army-McCarthy hearings) as the witty judge, and Orson Bean as an unprepossessing (no beard, no German accent) Army psychiatrist. With Lee Remick, Ben Gazzara, George C. Scott, written by Wendell Mayes; directed by Otto Preminger. ***** (La Jolla Museum, 6/10, 7:30 p.m.)

The Aristocats — The first Disney animated feature put into production after Uncle Walt's death; and the decline, while not teeth-rattling, is definitely felt. O'Malley the Alley Cat (with the hep-cat voice of Phil Harris)

does the most to uphold the tradition. Directed by Wolfgang Reitherman. 1970. * (Camino Cinema 4, from 6/5; Mira Mesa Cinemas, matinees; Parkway, 6/6 and 7, matinees; UA Escondido 8, matinees)

Beverly Hills Cop II — Any mote of urban grit in the forerunner, or anyway in the opening credits sequence of the forerunner, has been neatly whisked away by Kleenex. And since the brash Detroit detective (Eddie Murphy) has already made the acquaintance of Frick and Frack on the Beverly Hills police force (Judge Reinhold, John Ashton), there is very little friction on that front either. What we have to settle for, indeed what we have to go ga-ga for, is simply Eddie Murphy. Eddie and his inhaled horselaugh, Eddie and his rapid patter, Eddie and his king-size conceit. Oh, and a different director: Tony Scott and his indoor fog. With Jurgen Prochnow and Brigitte Nielsen. 1987. * (Cinerama; Flower Hill Cinemas; La Jolla Village; Loma; New Valley Drive In; Oceanside 8; Plaza Bonita; Rancho Bernardo 6; Santee Drive In; South Bay Drive In; UA Escondido 8; UA Horton Plaza 7)

Blind Date — Sufficient idea for a Harold Lloyd two-reeler: a blind date, on an important business occasion, with a woman who mustn't be allowed to drink. It sets up all right, and the joke-making is thoroughly, dispassionately professional. But the idea is depleted by the time the woman begins to sober up again and the man has to take a turn acting crazy. And there's still a long way to go: throwing up in a brand-new car, discovering True Love, shoving the clergyman into the swimming pool. With Bruce Willis, Kim Basinger, and John Larroquette; directed by Blake Edwards. 1987. * (Camino Cinema 4; Carousel Cinema 6, from 6/5; Century Twin, from 6/5; Mira Mesa Cinemas;

San Marcos Cinemas; Santee Village 8; Strand, from 6/5; Studio 3 Cinemas; UA Chula Vista 6, from 6/5)

Burglar — Comedy thriller, although really not much of either, about a part-time cat burglar and rest-of-the-time bookseller who falls under suspicion of murder. The character is tailored so snugly to the personality of Whoopi Goldberg that it stops being a character anymore — or actually never starts. Bobcat Goldthwait is not about to play a character either: he has gone so far as to drop the "cat" from his first name, perhaps loaning it to the burglar for the occasion, but he hasn't expected the broken glass in his throat. With G.W. Bailey and Lesley Ann Warren; directed by Hugh Wilson. 1987. * (UA Chula Vista 6; UA Escondido 8, from 6/5)

Children of a Lesser God — Strenuous uplift by way of Broadway (the Mark Medoff play), about a speech teacher of deaf eleventh-graders. We see little of the man's daily teaching techniques (and hear little of the sounds of deaf people's speech), only what the headmaster disapprovingly terms "razzle-dazzle", standing on his hands in the classroom, choreographing a rock-and-roll number for Parents' Day. And he soon becomes preoccupied with a beautiful, twenty-five-year-old graduate of the school, now one of its janitors. She, however, has never learned to speak or to read lips (and because she is "angry," her sign language is very fast and florid). This premise means that the lead actor will not only say his own lines out loud, accompanied of course by hand-signals, but he will have to translate her lines out loud, too. (Did the filmmakers ever contemplate subtitles for sign language?) This, needless to say, is a challenge for any actor — even without the attempt to express the slow movement from Bach's Concerto for Two Violins in

body language. It is more like a chore for any viewer. William Hurt, Marlee Matlin, Piper Laurie, Philip Bosco, directed by Randa Haines. 1986. * (College, from 6/5)

Creepshow 2 — A wooden Indian come to life, a carnivorous slime creature in a mountain lake, a Living Dead hitchhiker — a trio of terrible tales of terror from Stephen King. Someone throws up in each of the first two, and there are inexplicable allusions to the Cisco Kid in each of those, also. These motifs disappear in the third, but the mentality remains. George Kennedy, Dorothy Lamour, Lois Chiles, Tom Wright; written by George A. Romero; directed by Michael Gornick. 1987. * (Carousel Cinema 6; Century Twin, from 6/5; Oceanside 8; Parkway, from 6/5; Sports Arena 6; Spring Valley, from 6/5; Studio 3 Cinemas, from 6/5; Sweetwater 6)

Crocodile Dundee — The old country-bumpkin-in-big-city routine. The city, as so often, is New York; the country, this time, is Australia — the "bush." Paul Hogan, commercial spokesman for Australian tourism and Australian beer, is herein a pitchman for Australian "character" or Australian manhood or just himself. It was the surprise hit of 1986: Soo-prize? 'S a bladdy amize-ment, i'n it? Cute ending, though. Directed by Peter Faiman. * (Camino Cinema 4; College, from 6/5; Plaza Bonita; UA Escondido 8; UA Glasshouse 6)

Ernest Goes to Camp — Sure, characters from TV series have been able to make the leap to the big screen: the crew of the Enterprise, the men from U.N.C.L.E., the Muppets. But characters from TV commercials are another matter. And Ernest P. ("Know-What-I-Mean?") Worrell, the geeky handyman with the large mouth and a lot of teeth, is as "other" as any matter can get.

What's next? MADGE THE MANICURIST STEPS OUT? MR. WHIPPLE'S MAIN SQUEEZE? MR. GOODWRENCH AT THE LAUNDROMAT? With Jim Varney; directed by John Cherry. 1987. * (College; Fashion Valley; La Jolla Village; Parkway; Plaza Cinemas; UA Chula Vista 6; UA Escondido 8; UA Glasshouse 6; UA Horton Plaza 7)

Extreme Prejudice — An undercover Western by Walter Hill, with Vietnam vets doing duty as old-time cattle rustlers, train robbers, renegade Apaches, or whatever, and a white-suited drug kingpin standing in for the self-anointed south-of-the-border generalissimo, or neo-Confederate diehard, or United Indian Nations messiah. For all the heavy technologizing of the Western, what with the helicopter and the bunny-rabbit bomb and the High Spy surveillance devices and whatnot, the basic iconography of the genre is never obscured. And the Code of the West, as upheld by an incorruptible and unsmiling Texas Ranger, is never violated. Needless to add, none of this will count for anything with anyone who has no faith in this

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<p>Aztec, 665 5th (239-9239) Call theater for program information</p> <p>Bijou, 5th and G (235-6084) Happy Hour and Cyclone, from 6/5</p> <p>Casino, 643 5th (232-8878) The Gate and Gardens of Stone, from 6/5</p> <p>Guild, 3827 5th, Hillcrest (295-2000) Gothic, from 6/5</p> <p>Park, 3812 Park Blvd., Hillcrest (294-9264) Kangaroo, from 6/5</p> <p>UA Horton Plaza 7, 457 Horton Plaza (234-4661) Theater 1: Beverly Hills Cop II Theater 2: The Untouchables Theater 3: Harry and the Hendersons, from 6/5 Theater 4: Harry and the Hendersons, from 6/5 Theater 5: The Secret of My Success Theater 6: Ernest Goes to Camp and They Still Call Me Bruce Theater 7: River's Edge</p>	<p>Center 3 Cinemas, 2120 Camino del Rio North (297-1888) Theater 1: Platoon and Raising Arizona Theater 2: The Chipmunk Adventure (matinees); A Nightmare on Elm Street 3: Dream Warriors Theater 3: Happy Hour and Cyclone, from 6/5</p> <p>Cinema 21, 1440 Hotel Circle North (291-2121) Ishtar</p> <p>Fashion Valley 4, 110 Fashion Valley (291-4404) Theater 1: Ernest Goes to Camp Theater 2: Harry and the Hendersons, from 6/5 Theater 3: Harry and the Hendersons, from 6/5 Theater 4: Summer Heat</p> <p>Valley Circle, Mission Valley Center West (297-3931) The Secret of My Success</p>	<p>Fiesta Twin, 475 5th, Chula Vista (422-5287) Theater 1: A Nightmare on Elm Street 3: Dream Warriors and Witchboard Theater 2: Extreme Prejudice and Gardens of Stone, from 6/5</p> <p>Harbor Drive In, 32nd and D, National City (477-1392) The Untouchables and Wanted Dead or Alive</p> <p>Plaza Bonita 6, 3030 Plaza Bonita Rd., National City (479-6266) Theater 1: Beverly Hills Cop II Theater 2: Beverly Hills Cop II Theater 3: Ishtar Theater 4: River's Edge, from 6/5 Theater 5: Lethal Weapon and Silent Night, Deadly Night 2 Theater 6: Police Academy 4: Citizens on Patrol and Crocodile Dundee</p> <p>South Bay Drive In, 2170 Coronado, Imperial Beach (423-2727) Theater 1: Beverly Hills Cop II and Creepshow 2 Theater 2: The Golden Child Theater 3: Happy Hour and Cyclone, from 6/5 Theater 4: The Gate and They Still Call Me Bruce</p> <p>Studio 3 Cinemas, 827 Palm Ave., Imperial Beach (423-1082) Theater 1: Lethal Weapon and Blind Date Theater 2: Project X and Police Academy 4: Citizens on Patrol Theater 3: A Nightmare on Elm Street 3: Dream Warriors and Creepshow 2, from 6/5</p> <p>Sweetwater 6 Theatres, 1920 Sweetwater Rd., National City (474-8571) Theater 1: Happy Hour, from 6/5 Theater 2: Hot Pursuit and Creepshow 2 Theater 3: Harry and the Hendersons, from 6/5 Theater 4: Platoon and The Mission Theater 5: The Secret of My Success Theater 6: The Untouchables</p> <p>UA Chula Vista 6, 320 3rd Ave., Chula Vista (425-7600) Theater 1: They Still Call Me Bruce Theater 2: The Barbershop 2 Theater 3: Ernest Goes to Camp Theater 4: The Gate Theater 5: Project X and Blind Date, from 6/5 Theater 6: The Chipmunk Adventure (matinees); Raising Arizona and Burglar, from 6/5</p> <p>Village, 820 Orange Ave., Coronado (435-8161) The Gate and a second feature, from 6/5</p> <p>Vogue, 226 3rd, Chula Vista (425-1436) Olympic Fortune and a second feature, from 6/5</p>	<p>Crest, 102 N. Freeman, Oceanside (722-6561) Spanish movies</p> <p>Flower Hill Cinemas, 2630 Via de la Valle, Del Mar (755-5511) Theater 1: River's Edge, from 6/5 Theater 2: Platoon and Lethal Weapon Theater 3: Beverly Hills Cop II Theater 4: Beverly Hills Cop II</p> <p>La Palomas, 471 1st St., Encinitas (436-7469) Gardens of Stone and a second feature, from 6/5</p> <p>New Valley Drive In, 3840 Mission Ave., Oceanside (757-5556) Theater 1: Beverly Hills Cop II and The Golden Child Theater 2: The Untouchables and Wanted Dead or Alive Theater 3: Platoon and Lethal Weapon Theater 4: The Gate and a second feature</p> <p>Oceanside 8, 2617 Vista Way, Oceanside (439-7008) Theater 1: They Still Call Me Bruce and Creepshow 2 Theater 2: The Chipmunk Adventure (matinees); The Gate Theater 3: The Barbarians and Lethal Weapon Theater 4: The Secret of My Success Theater 5: Beverly Hills Cop II Theater 6: Beverly Hills Cop II Theater 7: Happy Hour and Cyclone, from 6/5 Theater 8: Ishtar</p> <p>Plaza Cinemas, 2565 El Camino Real, Carlsbad (729-7147) Theater 1: Ernest Goes to Camp Theater 2: Harry and the Hendersons, from 6/5 Theater 3: Harry and the Hendersons, from 6/5 Theater 4: The Untouchables</p> <p>Poway Theater, 12845 Poway Rd., Poway (748-7110) The Gate and Raising Arizona, from 6/5</p> <p>Rancho Bernardo 6, 11740 Bernardo Place Ct. (485-8641) Theater 1: Beverly Hills Cop II Theater 2: The Untouchables Theater 3: Ishtar Theater 4: The Secret of My Success Theater 5: Harry and the Hendersons, from 6/5 Theater 6: Call theater for program information</p> <p>San Marcos Cinemas, Highway 78 at Nordahl, San Marcos (480-8900) Theater 1: They Still Call Me Bruce and Mannequin Theater 2: The Untouchables Theater 3: Harry and the Hendersons, from 6/5 Theater 4: The Secret of My Success Theater 5: Lethal Weapon and Extreme Prejudice, from 6/5 Theater 6: Raising Arizona and Blind Date</p> <p>Star, 402 N. Hill, Oceanside (722-2895) Call theater for program information</p> <p>UA Escondido 8, 382 Del Norte Parkway, Escondido (745-4470) Theater 1: Ernest Goes to Camp Theater 2: Beverly Hills Cop II Theater 3: Ishtar Theater 4: Tin Men and Burglar, from 6/5 Theater 5: The Aristocats (matinees); Lethal Weapon and The Golden Child, from 6/5 Theater 6: Project X and Platoon Theater 7: The Chipmunk Adventure (matinees); The Gate Theater 8: Crocodile Dundee and Star Trek IV: The Voyage Home</p> <p>Vineyard Twin, 1529-22 East Valley Parkway, Escondido (743-1222) Theater 1: Harry and the Hendersons, from 6/5 Theater 2: Harry and the Hendersons, from 6/5</p> <p>Wiegand Plaza 6, 220 North El Camino Real, Encinitas (942-5544) Theater 1: Harry and the Hendersons, from 6/5 Theater 2: The Untouchables Theater 3: Ishtar Theater 4: The Secret of My Success Theater 5: Project X Theater 6: The Chipmunk Adventure</p>
BEACHES	STATE UNIVERSITY		
<p>Cove, 7730 Girard, La Jolla (459-5404) My Life As a Dog</p> <p>Loma, 3150 Rosecrans (224-3344) Beverly Hills Cop II</p> <p>Sports Arena 6, 3350 Sports Arena Blvd. (223-5333) Theater 1: The Chipmunk Adventure (matinees); They Still Call Me Bruce Theater 2: Creepshow 2 and A Nightmare on Elm Street 3: Dream Warriors Theater 3: The Untouchables Theater 4: The Untouchables Theater 5: Lethal Weapon and Platoon Theater 6: Raising Arizona</p> <p>Strand, 4950 Newport Ave., Ocean Beach (223-3141) Blind Date and Gardens of Stone, from 6/5</p> <p>UA Glasshouse 6, 3156 Sports Arena Blvd. (223-2548) Theater 1: Ernest Goes to Camp and The Gate Theater 2: Harry and the Hendersons, from 6/5 Theater 3: River's Edge Theater 4: The Barbarians and Extreme Prejudice Theater 5: Project X and Crocodile Dundee Theater 6: Hollywood Shuffle</p>	<p>Century Twin, 54th and El Cajon Blvd. (582-7690) Theater 1: Creepshow 2 and Lethal Weapon, from 6/5 Theater 2: Blind Date and Project X, from 6/5</p> <p>Cinerama, 5889 University Ave. (583-6201) Beverly Hills Cop II</p> <p>College, 6303 El Cajon Blvd. (286-1455) Theater 1: Ernest Goes to Camp Theater 2: Working Girls, from 6/5 Theater 3: Harry and the Hendersons, from 6/5 Theater 4: Crocodile Dundee and Children of a Lesser God, from 6/5</p> <p>Ken, 4061 Adams Ave. (283-5909) Tangos: The Exit of Gardel, through 6/5 Thelma, 6/7 through 13</p>		
CLAIREMONT-KEARNY MESA-UNIVERSITY CITY	EL CAJON-LA MESA		
<p>Clairemont, 4140 Clairemont Mesa Blvd. (774-0901) Theater 1: Raising Arizona and Project X Theater 2: Call theater for program information</p> <p>La Jolla Village Theatres, 8679 Villa La Jolla Dr. (453-7831) Theater 1: Ishtar Theater 2: Gardens of Stone and The Mission Theater 3: Ernest Goes to Camp Theater 4: Beverly Hills Cop II</p> <p>Mira Mesa Cinemas, 8118 Mira Mesa Blvd. (566-1912) Theater 1: Project X and The Gate Theater 2: Platoon and Lethal Weapon Theater 3: The Aristocats and Song of the South (matinees); Extreme Prejudice and They Still Call Me Bruce Theater 4: Hot Pursuit and Blind Date</p> <p>University Towne Centre 6, 4529 La Jolla Village Dr. (523-7766) Theater 1: The Untouchables Theater 2: The Untouchables Theater 3: Harry and the Hendersons, from 6/5 Theater 4: Harry and the Hendersons, from 6/5 Theater 5: The Chipmunk Adventure (matinees); The Secret of My Success Theater 6: River's Edge</p>	<p>Aero Drive In, 3rd and Broadway, El Cajon (444-8800) The Untouchables and Wanted Dead or Alive</p> <p>Grossmont, 5500 Grossmont Center Dr., La Mesa (465-7100) The Untouchables</p> <p>Grossmont Mall Theatres, Grossmont Shopping Center, La Mesa (465-3042) Theater 1: Raising Arizona and Platoon Theater 2: Ishtar Theater 3: Hot Pursuit and a second feature</p> <p>Parkway Theatres, 1286 Fletcher Parkway (449-7800) Theater 1: Ernest Goes to Camp Theater 2: Happy Hour and Cyclone, from 6/5 Theater 3: The Aristocats (6/6 and 7 matinees); Creepshow 2 and Extreme Prejudice, from 6/5</p> <p>Santee Drive In, 10990 Woodside Ave., Santee (448-7447) Theater 1: Lethal Weapon and Platoon, from 6/5 Theater 2: Beverly Hills Cop II and The Golden Child</p> <p>Santee Village 8, 9625 Mission Gorge Rd. (562-7910) Theater 1: Ishtar Theater 2: Raising Arizona Theater 3: Harry and the Hendersons, from 6/5 Theater 4: Harry and the Hendersons, from 6/5 Theater 5: Lethal Weapon Theater 6: The Chipmunk Adventure (matinees); Blind Date Theater 7: Platoon Theater 8: The Secret of My Success</p> <p>Spring Valley, Sweetwater and Jamacha Roads, Spring Valley (466-6633) The Gate and Creepshow 2, from 6/5</p> <p>UA Cinemas, Interstate 8 at Magnolia, El Cajon (440-0309) Theater 1: The Gate Theater 2: They Still Call Me Bruce Theater 3: Project X and Star Trek IV: The Voyage Home</p>		
	NORTH COUNTY		
	<p>Avó, Vista Way (726-3040) Call theater for program information</p> <p>Bijou, 509 East Grand Ave., Escondido (747-6635) Spanish movies</p> <p>Camino Cinema 4, 2253 El Camino Real, Oceanside (433-9144) Theater 1: Platoon and Gardens of Stone Theater 2: Project X and Blind Date Theater 3: Crocodile Dundee and Extreme Prejudice Theater 4: The Aristocats and Song of the South, from 6/5</p> <p>Carousel Cinema 6, 1966 East Valley Parkway, Escondido (480-4656) Theater 1: Creepshow 2 and Cyclone Theater 2: They Still Call Me Bruce and Raising Arizona Theater 3: The Secret of My Success Theater 4: Happy Hour and Blind Date, from 6/5 Theater 5: Police Academy 4: Citizens on Patrol and Mannequin Theater 6: The Untouchables</p>		

CURRENT MOVIES

particular sort of ritual. Sidewinders and lily livers, take warning. With Nick Nolte, Powers Boothe, Rip Torn, and Maria Conchita Alonso. 1987. **** (Camino Cinema 4; Fiesta Twin, from 6/5; Mira Mesa Cinemas; Parkway, from 6/5; San Marcos

Cinemas, from 6/5; UA Glasshouse 6)

Gardens of Stone — Francis Coppola's heart-on-sleeve Vietnam movie, set in the late Sixties and among the Old Guard at Fort Myer.

ceremonial "toy soldiers" charged with burying the dead at Arlington National Cemetery. Whether the maker of APOCALYPSE NOW was motivated here by genuine contriteness, hypocritical and trendy conformism, broad-minded desire for a better balance, or something else entirely, is a matter for his own conscience and maybe for biographical critics of the school of Sainte-Beuve. The scene in which the crusty career sergeant (James Caan) karate-chops a belligerent William Kunstler-like peacenik attorney, although strong evidence in the case for hypocrisy, is inexcusable in whatever case. With D.B. Sweeney, James Earl Jones, Anjelica Huston, and Mary Stuart Masterson. 1987. * (Camino Cinema 4; Casino, from 6/5; Fiesta Twin, from 6/5; La Jolla Village, from 6/5; La Paloma, from 6/5; Strand, from 6/5)

The Gate — An uprooted tree in a suburban backyard opens the portals for "the Old Gods" — those pre-Biblical demons who've been lying low and awaiting their chance to establish Hell-on-Earth. And on a weekend when the gruntnaps have gone out of town, too! The liner notes of a heavy-metal rock album provide some helpful tips for supernatural combat, and a toy missile makes the ideal weapon. It's all very frivolous and juvenile, but the army of homunculi is fun — as the toy manufacturers might put it — for all ages. Stephen Dorff, Louis Tripp, Christa Denton, directed by Tibor Takacs. 1987.

* (Casino, from 6/5; Mira Mesa Cinemas; New Valley Drive In; Oceanside 8; Poway Theater, from 6/5; South Bay Drive In; Spring Valley, from 6/5; UA Chula Vista 6; UA Cinema 3; UA Escondido 8; UA Glasshouse 6; Village, from 6/5)

The Golden Child — Funky fairy tale. Eddie Murphy is the pure-in-heart, sharp-in-tongue Finder of Lost Children in seamy Los Angeles, although in what official capacity we are not to know. Nor are we to know how or why he has also been tabbed as The Chosen One, whose destiny it is to rescue a kidnapped Tibetan holy child, with the power to, among other things, resurrect dead birds and make a Pepsi can tap-dance (you have to see it to believe it, and even then you won't believe it). If the

child dies, compassion dies, and on a global scale, too — just as justice died with the holy child of an earlier millenium. An odd blend of ingredients, to say the least — and about as savory as lemon juice in milk. Murphy is not about to alter his behavior or bite back any wisecracks just because he has come face to face with agents of Hell. Among his numerous maddening traits, such as camera-consciousness and self-admiration, the worst is his obstinate slowness on the uptake: street-smart but astral-stupid. With Charlotte Lewis and Charles Dance; directed by Michael Ritchie. 1986.

• (New Valley Drive In; Santee Drive In; South Bay Drive In; UA Escondido 8, from 6/5)

Gothic — Ken Russell's re-creation of the legendary get-together (Byron, Polidori, Shelley and his future wife) that gave birth to the Gothic novel. (Guld, from 6/5)

Harry and the Hendersons — Bigfoot in suburbia, with John Lithgow and Melinda Dillon, directed by William Dear. (College; Fashion Valley; Plaza Cinemas; Rancho Bernardo 6; San Marcos Cinemas; Santee Village 8; Sweetwater 6; UA Glasshouse 6; UA Horton Plaza 7; University Towne Centre; Vineyard Twin; Wiegand Plaza 6; from 6/5)

Hollywood Shuffle — A custom vehicle for black actor Robert Townsend, produced, directed, and co-written by him. It casts him as an aspirant for the lead role in a street-gang epic for Tinsel Town Pictures, and by means of the TV knob and some Walter Mitty-ish fantasies it allows him also to play a token-black sitcom star, a Stepin Fetchit butler/slave, a loppish commercial spokesman for Black Acting School (Jive Talk 101, Shuffling 200, etc.), a soul-brother version of Roger Ebert, a hard-boiled private eye (Sam Ace, as very distinct from Spade), and more. He shows no real flair in all of this as a parodist of the appropriate film style, and the movie ultimately serves better as a showcase for Townsend the actor than for Townsend the director. But much more than a personal portfolio, it is also a heartfelt plea for better roles for black actors all around. The points made are numerous and well taken, but perhaps better taken than

made, with the humor often as low as the budget. 1987. * (UA Glasshouse 6)

Hot Pursuit — Steven Lisberger, whose first feature was the high-technology, low-humanity TRON, has herewith lowered the technology without appreciably heightening the humanity. John Cusack, bouncing back from a flunked chemistry exam, a missed plane, a stuck car, a storm at sea, a Third World prison cell, and finally impressing his girlfriend's father by foiling a Caribbean boat hijack, is at ease whenever cracking wise but never when cracking sensitive. With Wendy Gazelle and Robert Loggia. 1987.

• (Grossmont Mall; Mira Mesa Cinemas; Sweetwater 6)

Ishtar — A contentedly conventional comedy, and to all appearances a properly modest one (never mind the staggering budgetary reports), it updates the old "Road to" formula with Dustin Hoffman more or less in the Bing Crosby role (oily, guileful) and Warren Beatty more or less in the Bob Hope one (oafish, glibbie), but without well enough defined characters to be more than "more or less." And the natural chemistry between the two, or rather the lack of any, offers no clear alternative. Hoffman, to be fair, carries more than his share of the load, but this is just another way of saying that he's not the best match for Beatty, who, in exactly as many years on earth (or about a decade too many for the roles here), appears not to have learned a fraction of what Hoffman knows about acting. He obviously has learned a lot about vanity, however, and his concept of comedy seems to be based entirely on its opposite: an unflattering stocking cap will be considered enough hilarity for one scene, while Hoffman continues to act circles around him on a Harold Lloyd-like ledge. With Charles Grodin and Isabelle Adjani; written and directed by Elaine May. 1987.

* (Cinema 21; Grossmont Mall; La Jolla Village; Oceanside 8; Plaza Bonita; Rancho Bernardo 6; Santee Village 8; UA Escondido 8; Wiegand Plaza 6)

Kangaroo — D.H. Lawrence's semi-autobiographical novel set in Australia, with Colin Friels and Judy Davis, directed by Tim Burstall. (Park, from 6/5)

Lethal Weapon — Perfunctory male bonding between new cop partners (one of them's suicidal, the other is fifty, gray, and domestic), but some energetic action near the end, not counting the hand-to-hand stuff, confusingly shot to cover up Mel Gibson's physical limitations. The star, as a matter of fact, finishes a poor fifth in the overall virility ratings, behind co-star Danny Glover and subordinates Gary Busey, Mitch Ryan, and Tom Atkins, and he is hampered even in casual conversation by his guiltily swallowed

"Lock up the kids and blindfold your granny; Ken Russell is at it again."

— Peter Travers, PEOPLE

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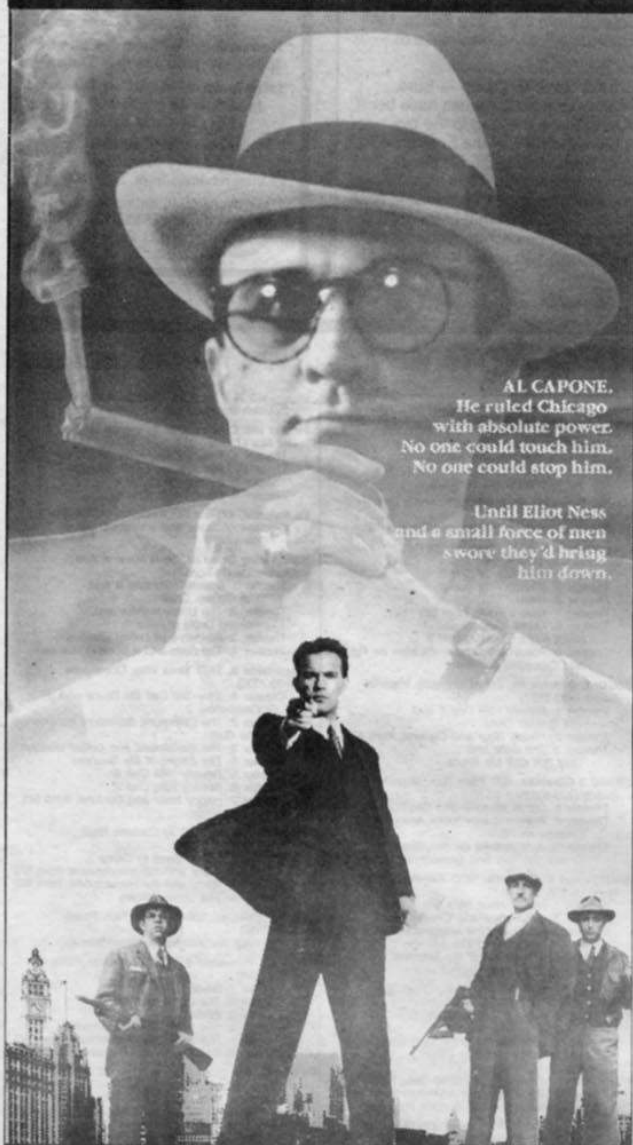
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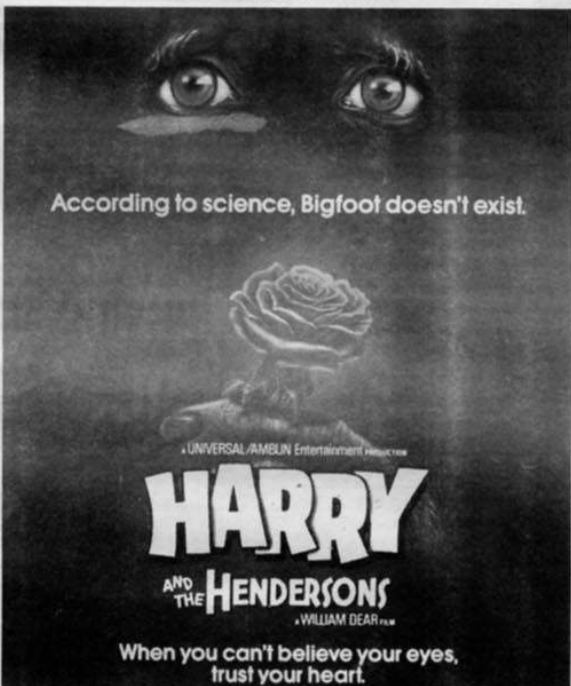
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CURRENT MOVIES

Australian accent. Directed by Richard Donner. 1987.

* (Century Twin, from 6/5; Flower Hill Cinemas; Mira Mesa Cinemas; New Valley Drive In; Oceanside 8; Plaza Bonita; San Marcos Cinemas, from 6/5; Santee Drive In, from 6/5; Santee Village 8; Sports Arena 6; Studio 3 Cinemas; UA Escondido 8, from 6/5)

Mannequin — She comes alive every night, but only in the eyes of her Pygmalion, and in order to help him make a success of himself as a window dresser. Actually she dates back all the way to ancient Egypt, and the gags here seem somehow even older than that, perhaps nearer the Neanderthal. The camera often manages to be in the wrong spot or facing the wrong way, and never gets a good look at those crowd-gathering store windows. And was it really not possible for the filmmakers to create a mannequin who would look like Kim Cattrall, or conversely to locate another actress who would look like the mannequin? With Andrew McCarthy, directed by Michael Gottlieb. 1987.

• (Carousel Cinema 6; San Marcos Cinemas)

The Mission — An adventure in moral masochism, the issues simplified to sweeten the suffering. A treaty in Europe has shifted a border in South America, and what once was Spanish territory is suddenly Portuguese. A papal emissary has been dispatched from Rome to decide whether the string of Jesuit missions — safe havens in the mountains for idealized and unindividualized Indians, prized by the Portuguese as slaves — should remain as protectorates under the Church or whether this would be a good opportunity to slap down the uppity Jesuits. How long and agonizingly can this decision be put off before we arrive at the unavoidable and "necessary" massacre? The screenplay, procrastinating with the best of them, is nevertheless a little skimpy for something bearing the signature of Robert Bolt (cf. *A MAN FOR ALL SEASONS*, for another display of pious historical hindsight), with crisp and pithy exchanges sandwiched between thick slices of anthropological and topographical local color — nothing Werner Herzog hadn't explored and mapped out already and more thoroughly. And the focus of the script is a bit off-beam, or maybe the casting makes it seem so. It's His Eminence, the papal legate, who shoulders the moral burden in the story, but his position in the script and the casting of Ray McAnally in the role (an able actor but with none of the glare of a star) shunt him off to the shadows of arbitrary and inscrutable authority. With Jeremy Irons and Robert De Niro, directed by Roland Joffé. 1986.

* (La Jolla Village; Sweetwater 6)

My Life As a Dog — Memories of a Swedish childhood: the consumptive mother, the avuncular foster parents, the invalid neighbor who likes to have the lingerie ads read to him aloud, the buxom nude model, the girl disguised as a boy, and — that pinnacle of national pride — the victory of Ingemar Johansson over Floyd Patterson in faraway America. The child, with the face of a fox (not your normal cute kid, but cute all the same), is philosophical beyond his years, and takes a cosmic perspective on his troubles: "It's important to compare," he muses, thinking especially of the Russian dog starving to death in Sputnik. His temperament prepares him for larger troubles than, for example, getting his penis stuck in the neck of a bottle. But the rough-hewn narrative episodes, tending to be brief and

breezy, seldom truly test him. And their air of forced chippiness borders on insensitivity. Directed by Lasse Hallström. 1986.

* (Cove)

A Nightmare on Elm Street 3: Dream Warriors — Still trying to make sense of Freddy Krueger, using an important biographical tidbit about him ("the bastard son of a hundred maniacs") provided by a now-you-see-her-now-you-don't nun. (Guess who she turns out to be.) Is it possible that all Freddy wanted was for his old bones to rest in hallowed ground? We'll see about that. Meanwhile, there are some high-toned gags (a bar named Little Nemo's, after the rococo dreamer of the old Winsor McCay comic strip), and many more low-toned ones ("Let's go kick the motherfucker's ass all over dreamland!"). And there are some poetic fright gimmicks and many more prosaic ones. And in both areas, almost no sense of discrimination. With Heather Langenkamp, Craig Wasson, and Robert Englund; directed by Chuck Russell. 1987.

• (Center 3 Cinemas; Fiesta Twin; Sports Arena 6; Studio 3 Cinemas, from 6/5)

Outrageous Fortune — Female buddy comedy, with rather extensive groundwork to establish the clashing characters of two would-be actresses, one (Shelley Long) a pampered and somewhat prissy blonde, with lots of proper classical training and no real experience, and the other (Bette Midler) a carrot-topped, brass-plated vulgarian with an actual professional credit in *NINJA VIXENS*. The length of the introduction is all to the good, since it postpones the otherworldly espionage antics, and since the bonding of the two women seems merely decreed by the Canons of Sisterhood. But both co-stars are gifted comedienne (Midler the more original, Long more traditional), and they each take turns doing assorted voices and impersonations in the course of being amateur spies. With Peter Coyote and George Carlin; written by Leslie Dixon; directed by Arthur Hiller. 1987.

* (Vogue, from 6/5)

Platoon — It is only natural to find something a little behind-times about a front-line Vietnam movie of 1986, just as one would have done about a tub-thumping World War II movie like *DARBY'S RANGERS* in 1959. And for all of writer-director Oliver Stone's credentials as a Vietnam veteran himself, the sense of reality is severely disfigured by several things: the promotion of two U.S. sergeants into Good and Evil moral polestars (the Evil one with a spirit-revealing Grand Canyon of scars on his face); the from-the-hip philosophizing of the innocent protagonist and narrator; the repeated use of Barber's Adagio for Strings to set the desired mood — Albinoni's only slightly more famous

Adagio having already been taken for similar purposes in *GALLIPOLI*. It is really as a rudimentary combat movie, of a type that abounds about all other wars, even when the point (as here) has to do with the chaos and waste of it all, that *PLATOON* makes its deepest mark. The chaos itself is vividly realized, if even inadvertently enhanced a little by Stone's inexperience as a director; and a couple of preludes to these outbursts are breath-stoppingly tense: no thanks to the amplified heartbeat that Stone seems to have admired in Alan Parker's direction of his — Stone's — script for *MIDNIGHT EXPRESS*. With Charlie Sheen, Tom Berenger, and Willem Dafoe. 1986.

** (Camino Cinema 4; Center 3 Cinemas; Flower Hill Cinemas; Grossmont Mall; Mira Mesa Cinemas; New Valley Drive In; Santee Drive In, from 6/5; Santee Village 8; Sports Arena 6; Sweetwater 6; UA Escondido 8)

Prick Up Your Ears — The short life and bloody death of British playwright Joe Orton, fitted into a sort of *STAR IS BORN* mold, with the Norman Maine role occupied by Orton's one-time lover, longer-time roommate, and eventual murderer, Kenneth Halliwell: himself a would-be actor-novelist-artist (in that chronological order), but relegated instead to maid and message-taker for the "outrageously funny" author of *LOOT* and *ENTERTAINING MR. SLOANE*. On screen, as never quite in life, Halliwell gets the better of it, however. This is partly the result of his having Alfreð Molina to play him, while Orton has Gary Oldman (with a tucked chin and cocked head that suggest the roguish nonchalance of a pop balladeer); and partly, too, the result of his being the more playable role. Halliwell's careerlessness turns out in this sense to be an actual asset: there's less about him hidden from our view. On the other hand we know very well, although with very little actual evidence to go on, that Orton is up to a great deal more than just his peripatetic adventures with the likes of loiterers in public men's rooms. At those and other times the movie is prone to the diffuseness and pointlessness, the simple gossipiness and gawkingness, rampant in artists' biographies on screen. In other words, the main thing that makes Orton a worthier subject for a movie than countless other sexual outlaws and martyrs is the thing about him that has been left out entirely. But of course the work of a writer is notoriously more difficult to show on film than, say, the work of an actor and/or singer like Mrs. Norman Maine. So, in still other words, the thing that makes Orton a worthier subject for a movie is also the thing that makes him an unworthier subject. That might sound like a contradiction, but it doesn't look like one. With Vanessa Redgrave and Wallace Shawn; directed by Stephen Frears. 1987.

** (Guild, 6/4)

Project X — Sort of a Kipling animal story transferred to a modern-day Air Force base in Florida: an overeducated and overqualified chimpanzee (graduate of a sign-language course at the University of Wisconsin) stirs up trouble among his experimental comrades in a Strategic Weapons Research Program. Effective, heart-in-throat bit of antivivisection rhetoric, with some extra anti-nuke implications to help strengthen the case. With Matthew Broderick and Helen Hunt; directed by Jonathan Kaplan. 1987.

*** (Camino Cinema 4; Century Twin, from 6/5; Clairemont; Mira Mesa Cinemas; Studio 3 Cinemas; UA Chula Vista 6, from 6/5; UA Cinema 3; UA Escondido 8; UA Glasshouse 6; Wiegand Plaza 6)

Raising Arizona — The Coen brothers, in their second movie, have taken great personal strides. No longer trying to walk the thin line between pastiche and parody that so held them back in *BLOOD SIMPLE*, veering off instead into the woolliest wilds of their combined imaginations, they — director and co-writer Joel and producer and co-writer Ethan — turn out to be very funny guys. The premise, which along with the opening credits takes a while to materialize, gives us a couple of young but barren newlyweds — he's a small-time crook and several time

loser, she's a former police mug-shot portraitist — who would do anything to have a family of their own, even kidnap one of a highly publicized group of quintuplets. (Surely one wouldn't be missed.) The whole thing feels rather as if a couple of characters from a Terrence Malick film (the hero even adopts the literary-naïf style of narration: "At first I could not believe that this woman, who looked as fertile as the Tennessee Valley, could be barren") and "The doctor explained that her insides were a rocky place where my seed could find no purchase") had been swooped down upon by Martin Scorsese's cameras and Ma and Pa Kettle's gag writers. Rather like that, but rather better at every point of comparison. And cartoons, actually, are the more proper touchstone. Where Terry Malick might legitimately be arraigned on charges of condensation, the Coen brothers are scarcely more culpable on that count than the creators of Elmer Fudd, Wile E. Coyote, and Sylvester the Cat. And nowhere outside of the Warner Brothers cartoon factory in its heyday will you find a greater gusto, a cinematically purer gusto, for the compositional comicalities of point of view, perspective, scale, distance, etc. The movie camera needn't be just a passive bystander to witness funny people doing and saying funny things — as in a TV sitcom or Chaplin "classic." And it is a great deal more than that to the Coens.

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With Nicolas Cage and Holly Hunter, 1987.
**** (Carousel Cinema 6; Center 3 Cinemas; Clairemont; Grossmont Mall; Poway Theater, from 6/5; San Marcos Cinemas; Santee Village 8; Sports Arena 6; UA Chula Vista 6, from 6/5)

River's Edge — Based on a true incident: a teenage boy strangles his girlfriend ("She was talking shit") and shows off the body to his friends, who fail to do the morally and legally "right thing." What's the matter with today's youth, anyway? The "incident" itself is all right — well-staged, matter-of-fact, creepily believable. But what then? Rather slow going, that's what. And rather aimless going as well — though not out of any empathy with aimless youth. The introduction of a

paranoid, drug-peddling, one-legged recluse (Dennis Hopper, who once killed his own girlfriend and now keeps a life-sized inflatable doll for company, is a propulsively "movie-ish" move, as is the "suspense" device of a precocious twelve-year-old plotting the death of his older brother to avenge a bloody nose. But this sort of thing inflates the sociological data — already an extreme case to begin with — to the point of irrelevance, and past the point of shockingness. The self-anointed teen "leader" is potentially an interesting (and even an amusing) character — self-dramatizing, forever infuriated by his unreliable disciples, unable to command the respect he feels he deserves, unable to perform up to his imagined abilities — but Crispin Glover overplays the role, with flaring mascaraed eyes and

warped-record voice, like a psycho in a horror film, like Jack Nicholson, say, in *THE SHINING*. Other, smaller details are overarticulated too: the "caring" high-school teacher in the wire-rimmed specs of the Sixties protest movement, or the brown-nosing soprano nerd of the class, or the murderer's totally out-of-character and uncorroborated "confession." A movie that sets itself up as a scold (of other youth movies as much as of youth themselves) will want to keep a cooler head. Tabloid sensationalism, even when (or especially when) smothered with slice-of-life naturalism, opens up such a movie to a charge of hypocrisy. Directed by Tim Hunter, 1987.

* (Flower Hill Cinemas, from 6/5; Plaza Bonita, from 6/5; UA Glasshouse 6, from 6/5; UA Horton Plaza 7; University Towne Centre)

The Secret of My Success — Yuppie daydream based on the premise — more believed, no doubt than actually believable — that four years of college qualify a young man to step into an executive position in a multinational corporation and save it from hostile takeover. If only, that is, they would let him out of the mail room. Some gleaming imagery (by cinematographer Carlo Di Palma) of the Manhattan rat race and the mazes within which it is run, some almost choreographic staging of action (by director and former choreographer Herbert Ross); but rather listless pacing overall, not helped by periodic floggings from frightful rock-and-roll songs. Michael J. Fox, Helen Slater, Richard Jordan, Margaret Whitton, John Pankow, 1987.

* (Carousel Cinema 6; Oceanside 8;

Rancho Bernardo 6; San Marcos Cinemas; Santee Village 8; Sweetwater 6; UA Horton Plaza 7; University Towne Centre; Valley Circle; Wiegand Plaza 6)

Some Kind of Wonderful — Underbearing preachment on the social pressures in high school, and the importance of resisting these and just being yourself — especially if you are lucky enough to be one of the favored principals of a John Hughes production. (Hughes, besides producing, wrote the script; Howard Deutch directed; and together they're like a couple of wit teachers who want the students to know that they're "on their side" — and who of course want the students to be on *their* side, too.) The subordinate characters, like the



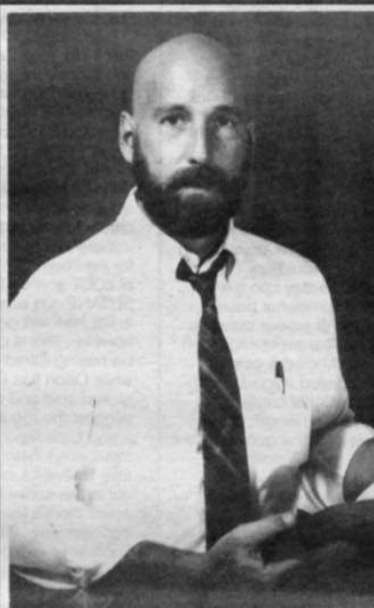
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pesky kid sisters ("I don't think I've had a balanced meal here. I think I'm missing one of the important food groups"), to say nothing of the stuck-up rich kids, would do better to be someone else entirely. At its best the movie is quite tolerably sweet: the "kissing practice" between the sensitive-artistic-misfit hero and the unappreciated tomboy. At worst it's molasses: the after-hours visit to the art museum, on whose walls, and for just this occasion, the hero has hung a lascivious portrait of his Dream Date. With Eric Stoltz, Mary Stuart Masterson, Lea Thompson, and Craig Sheffer. 1987.

* (UA Chula Vista 6, from 6/5)

Star Trek IV: The Voyage Home — The plot this time, which finds our crew in a Klingon vessel (the Enterprise having been blown, as you will remember if you were not

traumatized into amnesia, to smithereens) heading earthward toward a court-martial, and with the "reborn" Spock back at his post, shows no decline in the ability to pose tantalizing questions and problems. A gigantic probe, looking something like a greasy railroad spike with an all-white soccer ball rotating in a shaft of light at its tip, is in a trajectory toward Earth, mysteriously incapacitating any starships in its path and sapping Earth's energy immediately upon entry into the atmosphere. Tantalizing questions so far: How does it do this? And why? What is it? And where from? And what does whatever it is want? One partial answer or mere clue: it has been transmitting an inscrutable message to the world's oceans, which our heroes, well back in the trail of the probe and thus still with full power at their disposal,

manage to decode when filtered through the density of the oceans as the call of the humpback whale. Hmm. But this only gives us another problem: here in the 23rd Century there are no longer any humpback whales to talk to. And just a glimmer of a possible solution: to travel back in time ("We've done it before," as viewers of the TV series will attest) to the late 20th Century, say about 1986, and fetch a couple of specimens back to the future to respond to the probe. Not all the enumerated questions are to be answered satisfactorily or at all. But they are tantalizing all the same. And Greenpeace, among others, will be well satisfied without satisfactory answers. The movie is doing the proper duty of science fiction in revising our perspective to envisage the humpback whale as the hypothetical center of the universe;

and, on top of its pertinence to contemporary ecological issues, its marginal comments on the foulness of the spoken language in our time and on the quality of public health care ("Don't leave him," the impassioned "Bones" McCoy pleads to his admiral on behalf of a shipmate about to be wheeled into surgery in present-day San Francisco, "in the hands of 20th-century medicine!") raise the social consciousness of the movie to the top ten percent or so of contemporary cinema — although not, thankfully, all the way to the soapbox of the ninety-ninth percentile. William Shatner, Leonard Nimoy, Catherine Hicks; directed by Nimoy. 1986.

*** (UA Cinema 3; UA Escondido 8)

Summer Heat — Basic, coarse James M. Cain material (the

dissatisfied farm wife and the tall dark handyman — and murder!), embellished with rural nostalgia, Southern Gothicism, feminist piety, and erotic goo. Lori Singer is more slumbrous than sultry. Anthony Edwards, Bruce Abbott; written and directed by Michie Gleason. 1987.

• (Fashion Valley)

Tangos: The Exile of Gardel — A musical by Fernando Solanas (HOUR OF THE FURNACES) about the Argentine tango king, Carlos Gardel. (Ken, through 6/6)

Thérèse — Alain Cavalier's stylized portrait of St. Thérèse of Lisieux, starring Catherine Mouchet. (Ken, 6/7 through 13)

Tin Men — The personal, not professional, feud between two

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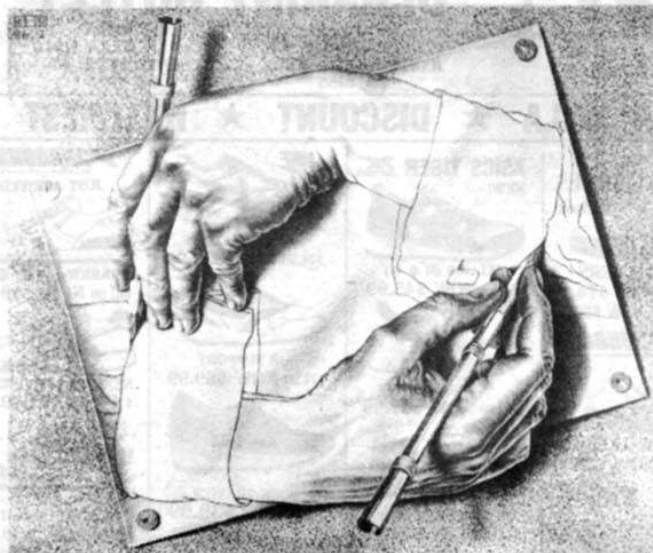
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competing aluminum-siding salesmen (Richard Dreyfuss, Danny DeVito) starts out with Laurel-and-Hardy tilt-for-tat attacks on each other's cars and escalates to wife-stealing (or wife-dumping, depending on the point of view). It is set in 1963, and in Baltimore, for no real purpose other than to underscore the cultural backwardness (it's a time when the Home Improvement Commission is cracking down like HUAC on improprieties in the business, but improprieties surely can't have been stamped out forevermore). For the

same purpose, it is shot in colors that range from drab to hideous; and the actors spread on thick accents to bury themselves still deeper. Barry (DINER) Levinson's schmaltzy humanism dampens the potential satire, giving us Damon Runyon when we want Ring Lardner, but the businessmen are all well cast and well costumed, and the script (by Levinson himself) is generous with the tricks of their shady trade. Barbara Hershey, John Mahoney, Seymour Cassel. 1987.

* (UA Escondido 8, from 6/5)

The Untouchables — Kevin Costner as Eliot Ness, Robert De Niro as Al Capone, with Sean Connery and Charles Martin Smith, directed by Brian De Palma. (Aero Drive In; Carousel Cinema 6; Grossmont; Harbor Drive In; New Valley Drive In; Plaza Cinemas; Rancho Bernardo 6; San Marcos Cinemas; Sports Arena 6; Sweetwater 6; UA Horton Plaza 7; University Towne Centre; Wiegand Plaza 6)

Wanted Dead or Alive — Funny

idea, sort of, to identify the modern-day bounty hunter here as the great-grandson of the Wild West bounty hunter on the old TV series of the same name. And that could have been, as intended, the end of it — a frivolous funny idea along with such other ones as having an Arab terrorist pass through U.S. Customs disguised as an Hasidic rabbi or plant his first American bomb in a theater showing RAMBO — except that you can hardly help but wonder, blue eyes notwithstanding, about the line of descent from Steve McQueen

to Rutger Hauer. How did we get from there to here? Did old "Josh Randall" get himself hitched to a woman of the Pennsylvania Dutch? Or stipulate in his will some sort of Swiss educational fund with the rewards from three TV seasons of rounding up Western bad men? Or has Rutger Hauer simply buffaloed American filmmakers into accepting that his obviously strenuous speech lessons have eradicated all trace of Europeanism? It was a funny idea, too, that this golden-maned Galahad would feel a teeny bit icky-poo about

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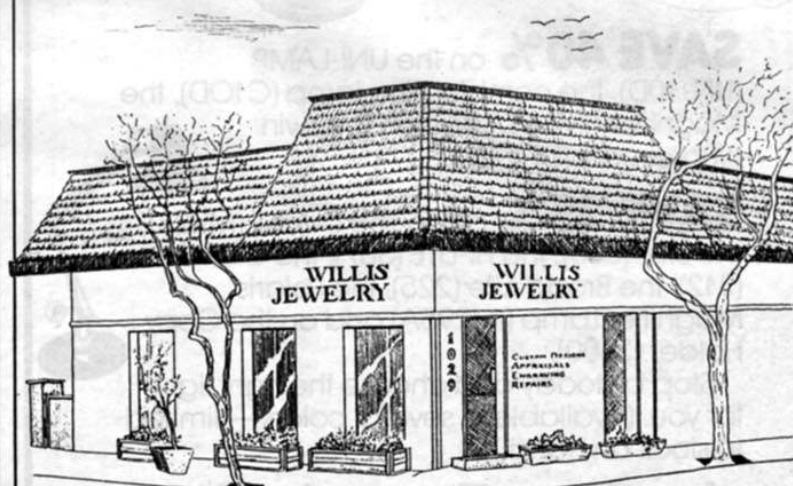
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CURRENT MOVIES

his daily personal contact with the scum of the earth. But this idea — the one funny one to be carried past the point of frivolity — means that we will have to endure constant caricature, first of American white trash, then of far more nefarious Arabs with ice water in their veins ("This will make Bhopal, India look like a minor traffic accident") and their equally nefarious but hotter-blooded CIA counterparts. With Gene Simmons and Robert Guillaume; directed by Gary Sherman. 1987.

* (Aero Drive In; Harbor Drive In; New Valley Drive In)

Working Girls — The title gives precisely the proper emphasis. This is a movie about female employees, about their relations to each other, to their customers, to their employer. Their place of business, which automatically arouses a wider-spread interest than would a movie set at a dry cleaner's or a donut shop, is a strictly functional Manhattan brothel, with appointments by phone only and a large pool of regulars. There is

nothing in the unsqueamish and chillingly antiseptic depiction of the place to suggest what keeps the men coming (pun, if you insist, intended), but there is an ample fund of information about what keeps it going: disposing of a filled condom in a Kleenex, making a hiccup vanish with a silver spoon, etc. Some awkward acting, undisguisedly didactic dialogue, and flat, leaden sound quality somewhat erode the educational value, and don't enhance the entertainment value in compensation. However, a change in

shifts midway through the movie (the action spans one workday and centers around one worker, Molly, who is pressed into staying over for the night shift) brings in a freshening change of characters, or just as importantly gets rid of a particularly strident young gum-chewing one (Amanda Goodwin). Ellen McElduff's sweetly manipulative, grossly stereotypical boss — with her flashing dimples, her hairspray-stiffened coiffure, her aerosol air-freshener, her illusions that she is running a sort of charm school, albeit

with refractory students who must be watched every minute lest they put their feet on the furniture or sneak some pot, and her chirping salutation to each and every customer, "What's new and different?" — is a highly successful comic portrait, perhaps a bit out of key with the documentary drone of the piece, but no less welcome for all that. In fact, all the more welcome. And it is she who best brings the movie into focus as a study of the workplace. With Louise Smith. 1987.

** (College, from 6/5)

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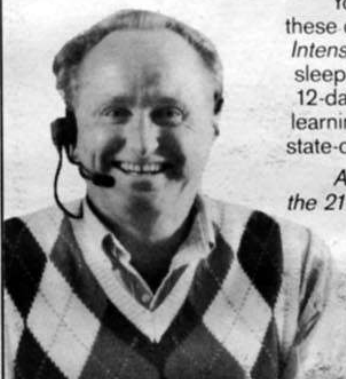
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