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GRAND OPENING SALE AT PRICES YOU'LL NEVER SEE AGAIN!
JUNE 4th - JUNE 14th
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. Smith and her workers, run up a $600 tab on her telephone bill. Her plight was described in the May 21 "City Lights" section. Smith’s story 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/her name.

We’re glad to have helped the mission resolve this situation so that it could continue its true purpose, serving downtown San Diego’s homeless. Terry Churchill, area president, Pacific Bell

Skanked

After reading the controversy over Bluedog Canyon between Allen Johnson and Alden Barrios ("City Lights," May 28), I would certainly like to have Mr. Barrios for a neighbor. This guy chases "blue jays" (they are a group of birds) 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 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 Skank Hollow a negative connotation that would suit the mind of someone like Barrios, who clearly sees skunks as also pests, along with the scrub jays. Mr. Barrios would probably be very happy to know that the rattlesnakes also live in the canyon, along with the diamond shaped spiders, and 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 Bluedog Canyon for now and future residents of the area.

Tim Phillips

La Costa

On & On

The racy picture Leigh Rayment paints, in his letter to the Editor (May 28) about the legal problems needed to be scrutinized. Undoubtedly, being a taxawer 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 relay here. Now did Mr. Rayment arrive at the conclusion that in the vast majority of attorneys are dedicated, hard working, honest, and competent and that the papers 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 them. Without this arbitration here that the attorneys 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 unsuitable prospective clients. Since Mr. Rayment 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; being 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. Rayment thinks these are exceptions, he is sadly misguided.
The completely inadequate system of attorney discipline was confirmed this week by the first report released by Professor Feinleith. Woes 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 recommendations. 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 Josthoff

Hillcrest

Erratum

A photo of "City Lights," photograph was improperly credited. The credit should have read: Photography by Bill Carman/Courtesy of the Blade/Thompson.

The Reader regrets the error. —Ed.

Super Bull?

Thanks for the article on Richard Russell ("On Top of the Market," May 23). 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," you don’t have to be clear and specific; witness Huibert on Russell. In fact, you can be

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VERIFIED DISTRIBUTION ADVERTISING
JUNE 4, 1987 3

FREE PRESS OF SAN DIEGO
HELLO, TROLLEY
BY BEAT CANLEN
1937. The new PCC trolley cars arrive in San Diego, and almost every San Diegan who 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 President's Conference Committee, a group of trolley executives who see bus companies barreling down behind them. PCC cars can't save the trolley industry, but they help 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 and spend some time in Mexico, and returns 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 for 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 could 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.

1983. The El Paso fire department wants to use the trolley barn for an engine repair shop. El Paso joins 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 Thirteenth 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 $8,500 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 driver 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 problems. A Save Our Trolley committee formed in El Paso.

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

S

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 three 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 support for the idea, Sea World officials had the agenda item removed. The blimp remains orphaned at Brown Field.

"They didn't have my support on 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 for another 300-foot billboard"
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 cleanings," 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 Allegheury 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 foldable 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 revered 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.

(continued on page 3)

AFTER 10, BEFORE 18

BY NEAL MATHEWS

If you're under 18 and you like to party down TI way, there aren't any cure for the upcoming summertime blues. San Diego police are detaining teen-agers at the border - 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 open gates. One hundred and ninety-nine curfew violators were nabbed in April and the cops are expecting to tackle to a lot more parents throughout the summer.

The forty-year-old curfew law is part of the municipal code, and it's an irrefutable fact of life: "It shall be unlawful for any minor under the age of eighteen (18) years, to loiter, idly wander, stroll, or play in or upon the public streets, highways, roads, alleys, parks, playgrounds, wharves, docks, or other public places, public places and public buildings, places of amusement and entertainment, vacant lots or other unoccupied places, at any time between the hours of ten o'clock p.m. and daylight saving time 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 L. J. Jones, "and Kam. "Some have thanked us because they thought their fifteen-year-old kid was at her girlfriend's house, and here she is trying to go to Tijuana."

THE CITY LIGHTS

WAVE GOOD-BYE

BY ROB MCFARL

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 north, and the railroad 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 Windsoo Terrace and Wyndhaven Drive. The architecture is the same. The landscaping is the same. In these densely populated communities, where developers agreed to build parks to create "open space," the evidence of individuality is rare. There is middle-class security "eclipsed" by the inner-city madness of the sociopathic adolescent into which once were rolling hills and sweeping views 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 residential 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 spokesman 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, the 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. Both Brant, an area resident and member of the North City West Community Planning Board, says that 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 Walscheimer 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 the 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 those spots for how much crime occurred 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.

Pamela Construction was so bothered by 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 is no longer any reason to panic," says Kutch. Since September, she says, there has not been a single instance to go to the community except to calm the fears of some still anxious residents. ■
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 16. 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 tax payer 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 smugly 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. Brum
University City

Dear Matthew Alice:
I would swear that ice cubes in my ice-cube 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. Brum? 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:
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 plateau 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 can get them out of jail, I say, "I don't make them up. This was a real question from a real person. Really.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 88083, San Diego, California 92138.
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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 Center 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 Cleaver, 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 Struski, whose 1985 mayoral campaign was derailed by public comments Anton made about Struski’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 Struski.)

Struski says he’s supporting Anton “because he’s done a good job, and I can’t question his efficiency” as a CCDC board member. But Struski also wants to be mayor, and by helping Anton lend strength to 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 ($50,322 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 $1,09,000, 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 $2,500 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.

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INFLUENTIAL BLACK SAN DIEGANS denounce 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 gain Bethel's support. Candidate Marshall worked hard to arrange the sale of a 57-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 staff 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 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 moricician 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.
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 steady 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 tile-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.

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, Lilacs of the Field, starring Corinne Griffith and Conway Tearle. Both Griffith — who would later become newseworthy 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 elaborately 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 1533 of the Pacific Ocean by the theater's namesake, Spanish explorer Vasco Núñez 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 on stage as part of a circus theme. One of the elephants became so incontinent during the show, soaking the orchestra pit and the first three rows of spectators with a spray of urine that...
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 theaters 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.

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been involved with the Balboa Theater as a redevelopment projects administrator for more than a decade, in turn, leading to immediate action, which the Russians found themselves. "It was pretty much a run-down building with no capital improvements in it, and it was a bit more than a bare house movie house," said Allbrook. "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 property."

The reason for no work, says Allbrook, was the unwillingness of the Russians to spend enough money. "We had a number of discussions with the Russians for approximately a year and a half to a year-and-a-half period trying to make the building a viable theater," says Allbrook. "They couldn't get anything going. They were really not willing to spend any money on the building to make it a reasonable theater." They weren't willing to spend any money on the building to make it a reasonable theater.

CCDC's David Allbrook, who has

of weeks where they were doing $5000 a week in the box office and half that again at the snack bar." On several occasions, they would try to buy the property, but the Russians 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

refurbishment of the Balboa, but the construction of the new Lyceum Theater in a $30,000-square-foot shell exchange was negligible, offers by Horton Plaza developer Hahn. (The old Lyceum, which had its own colorful history that included use as a bar and a barbershop, but was essentially closed after acquisition by the late Vincent Miranda in the 1960s for live productions, had been demolished to make way for the shopping center.) "We were somewhat surprised by another blow to the Balboa's chances of restoration. By committing itself to the Lyceum redevelopment, the city had obligated itself not only to construction of the new theater but to operating subsidies as well. The city and the 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 the city is already supposed to pay for the project plus whatever it may receive based on the increased value of property in the redevelopment area. The new tax revenues are used, not for essential city functions but to pay for other redevelopment projects over the life of the redevelopment plan.

Long-term city subsidies, they say, defeat the purpose of the plan and preclude future redevelopment efforts. "Non-profit theater always takes a subsidy,"" says Metallic. "You can never make any money on that. Right now, the 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 Russians say they were approached by some well-heeled San Diego arts patrons about the possibility of converting the theater into an art museum. The proposal was initially interesting to them, but they say they didn't take long to conclude that despite the number of possible arts uses in the San Diego arts and business communities, the museum was like the post office and the library, 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 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 we went through their documents, we felt that they were not obligated to themselves. Every step was giving it a lot of thought. In 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."

We struggled with this for months and months, and we finally told the city, 'Look, we would love to participate. We do 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 Daniel Faye, chairman of the La Jolla Community Foundation for the Performing Arts, former president of the La Jolla Museum of Contemporary Art, former
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 Allisbrook insists this is not true. The Horton UA 7 has nothing to do with the projected 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 Allisbrook, 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 enlisting 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 spokesman 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.

(continued on page 14)
"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 53

with the Russos," What Fayman, Adler, and Trimbile 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, Trimbile 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 wrested 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 so 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 got 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 Engelkeir & Hart Consulting Engineers, Inc. — the firm that was hired by art center developer Chris Mortensen — expressed concerns to 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 motion in 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 risks, or in any case the 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 $20,000 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 Trumble bristles at the suggestion of a fix. "Oh, hell," he claims, 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 standard sub." 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 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 ball bad odds. Among them, for example, was a letter from Old Globe executive producer Craig Noel. "Never, I beg you, look with a jaundiced eye on those who tell you that the Balboa Theater should be kept as a theater," 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 theater 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 Danae 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 Trumble 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.

At 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 believed 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. "I'm a critic. My beat is the theater, and it is expected of me that I cover it," he says. "As far as influencing Mr. Welbey, 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...
"We're the only one who hired theater experts," says CCDC's Jerry Trimble.

STAGE
(continued from page 13)

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, perniciously, that it was a shame that they would consider trashcanning 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 Payman. "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.

Payman 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 Payman. "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 Payman. Their view is that if the city would subsidize Payman, why not the Russians 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 theaters 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 was a consultant with the Chicago-based d'Escoito Inc., which had been instrumental in the restoration of four theaters in the Midwest; and a consultant 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 movies 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 built 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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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, the belief 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. Get in and do that one first.' If you negotiate go along with the Spreckels and that can be made to work, then those of us who are involved in the Balboa will be happy to help try to make the Spreckels and 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 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 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 15 artist 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. The San Diego Foundation, however, remains noncommittal. Trimble says he does not know what the future holds for the Balboa. Projects director Allbrook says the likelihood is that after an exterior refurbishment is completed later this summer, the Balboa will remain boarded up indefinitely. Under consideration, says Allbrook, is the possibility of asking for proposals from developers for the theater, which does not preclude 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.
CAUGHT ON A COOL BREEZE

The rise of hot-air ballooning in San Diego

BY JEANETTE DAVIE

I used to think that maybe, just maybe, my family's '76 Vega had the coolest tail. What appeared to me to be the whole idea of flying, at least, was the fact that the Vega's flat trunk could be the most beautiful place in the world. But it turned out that the only thing on this plane that really caught the attention of the other drivers was the trunk. A lot of the Hot Rods seemed to think that this was the most important part of a car. At least, it was the part that they could see. The Vega's trunk was always the best-looking and the most beautiful. It was also the most powerful part of the Vega. The engine was in the trunk, which was a good thing. It was the only place on the Vega where it could be said that it was powerful. The Vega's trunk was the only place where it could be said that it was powerful. The Vega's trunk was the only place where it could be said that it was powerful. The Vega's trunk was the only place where it could be said that it was powerful.

Now, I'm not saying that the Vega's trunk was the only thing on this car that was beautiful. But it was the only thing that really caught the attention of the other drivers. The Vega's trunk was always the best-looking and the most beautiful. It was also the most powerful part of the Vega. The engine was in the trunk, which was a good thing. It was the only place on the Vega where it could be said that it was powerful. The Vega's trunk was the only place where it could be said that it was powerful. The Vega's trunk was the only place where it could be said that it was powerful. The Vega's trunk was the only place where it could be said that it was powerful.

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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 wiggle 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.

I interfered more than that in the week after the Tnescula 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 en colieur straightened 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 Diego 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 balloonist in San Diego to compete.
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, Puesta de Sol. 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
effectively is 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 post
development called San Dieguito
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 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)
Balloons

(continued from page 2)

those being framed seem like elaborate matchstick concoctions.

These properties rank among some of the most expensive in the country, and it's a little startling to see how close they lie to the poorest, meanest bowels. East of the fancier 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 golliwog 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 Gallagher's van. But the winds nudges the basket northwest, 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 impossibly limited the balloonists' options are. There's no swinging around and trying the maneuver again, no reverse gear. Gallagher stows the balloon quickly enough to prevent our crashing into charparral-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 smash 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 assures 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 Pelasquitos. 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 Whilidlin, 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 Whilidlin, who directed 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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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 utilities 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 cost 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 Jeffrey’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, Jeffrey’s 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 beautifully conveyed in the narrative passages spoken by the actors throughout the play. In only one area has Jeffrey 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 Bounderby 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 Bounderby. For Stephen, the sociopolitical situation of mid-Victorian England is (as he keeps stressing in his Lancashire accent) “a saw 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. Jeffrey’s has attempted to clarify the muddle by inventing some speeches for Stephen Blackpool that give him (and his creator) a more or less formal 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 for whom are necessary for industrial prosperity. In the end (this is also Jeffrey’s invention), he realizes that the working organization may have been right all the time and that he made a mistake in refusing to join the union. The effect is one of the many dangers of the mine shafts (in one of which he had been fatally injured). Hard Times is thus played in a more precise ideological message than Dickens put into it — with, admittedly, certain real benefits to the story’s thematic coherence.

Jeffrey’s 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 Nicholas 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 vibrantly). Whereas in Nickleby the accompanying narrative could often be converted into astonishingly expressive mass mime (as in the elocution 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 Cockswain’s grumpy oppositionness) does not really get itself into 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 imaginative devices of staging, competently if not in number to the most stimulating ideas of Nickleby and of Douglas Jacob’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 of characters is more horizontal than vertical), a triumph of directorial imagination and a revelation of how theatrically excelled the natural stage can be. Approaching Mrs. Spont’s frenzied pursuit of the heroine through a rainstorm, which in spite of the unimposing setting, has been translated into a stylized, marvelously choreographed stage action, when the heroine in an apparently static movement and the director’s artfulness in his use of the stage produce a visual-kinetic

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

BY JOHN D'ACOSTINO

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 plume 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 waterpark 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 infield/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 warping 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-guess 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' 1996 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 as above McReynolds' 1986 level, then that trade will have made little sense. If only one of them reaches that level — and it certainly won't happen
How to Play on La Playa

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JUNE 4, 1987 7
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 fifteenth minute of celebrity; now it’s quietly settling into its proper role of a Louisiana regional cuisine.

This year’s chic is Southwest cuisine, whose origins in New Mexico are humble and whose antecedents lie 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-green corn; posole, known as the hominy of the Southwest and prepared by combining many varieties of corn cooked with lime; navajo (gold hominy cornmeal) mixed with mild chile powder, baking powder, land and water; fresh chiles (green or dried); minis; 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 appealing 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 gourmand 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 Santa 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 bourbe blanc sauce. The problem with Sedlar’s work is that his presentation is so painstaking, you have to eat the food for fear of disturbing its arrangement.

However, San Diego was 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 South Street Café in Dallas and inventor of such dishes as lobster with wild mushroom enchaladas; and Robert del Grande, chef and owner of Café Annie in Houston. Along with Sheppard’s resident chef, Jack Hutchex, each of these three chefs prepared two appetizers, two entrees, and two desserts. The result of eight dishes in each category were stunning, and it proved to be one of the most exciting dinners I have had this year.

The evening began with a few appetizers, though in truth, she wanted it all for herself.

The second entree was duck empanadas with red and green chile sauce (Jack Hutchex, $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 entrees.

Carried away by the summptuous 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 be real ($5.25). The sumptuous berry dessert with homemade pecan ice cream and the warm apple-raspin spice cake (Stephen Pyles, $5.50 and $5.75) were delicious, but when I ate the chocolate macadamia cake, I said, "Be still, my heart."
Home Movies

DUNCAN SHEPHERD

Video cassette for sale and for rent appear no longer to be viewed as the enemy of the theatrical motion picture. The current line of thought, after the initial wilies, holds that appearances of movies in theaters are still beneficial as advertisements for the forthcoming video. It was the first-run movie, not now in imminent danger of extinction, metamorphoses into a sort of feature-length Coming Attraction. And what does it matter to the money men whether fewer people go to the theater 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 appetizer-wetters 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 — Lignolhett or Le Bel — 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 so too duplicative of the theatrical circuit, to admit any other explanation. And in that sense video stores have proven so far so fast 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 simplex 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 not better to be the fourteenth local theater to be showing Covid; and better to have that fourteenth copy of Covid on the shelf. America is still a free country, and Popular Demand is its elected tyrant.

To most moviemakers 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 moviemakers 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 more market-testers, trial balloons, guinea pigs, and the like, the redundancy of video-store inventories is of course inevitable. But there is no cast-iron 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 the country 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 you who read this column can do so 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 Etaoh Panin. French crime films troop through the Ken Cinema with remarkable regularity: Pérel, Police, Scene of the Crime, I Married a Shadow — why not Etaoh Panin? 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 Al. reviewed effusively in this column a few years ago under the title Je Vous Aime.

The trick in Etaoh Panin, to continue the digression all the way into a mini-review, depends on the physical appearance of the main actor, Colache, with his blooblike 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)
When you had to be doing your laundry or balancing your checkbook: rather than saying too-taxing-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 dégagé BBC newsman, 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 witty cadets; felt that he plays the role fairly and squarely, as if he neither admires 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 unfractious 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 if it 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 whisper 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 getting 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 glimpse 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, but if Peter Yates’s Elephant 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 passed over this title at the video shop, I have always been more envious, either by nothing at all, or else by some such other “lost” movie as Alan Sharp’s Little Treasure or Dario Argento’s Craparoies. (I can’t imagine living so long that I would cease to be curious about the latest efforts of the scripture of Ultima’s Saul and the director of Deep Red, respectively.)

A similar sensation must be familiar to most people from their roostings 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 bookstores 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 multiples or repertory house or drive-in or downtown movie marathon, of setting up your own retrospective tributes 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 shimmering 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 return this topic next time.
Are You Tired of Feeling Sick and Tired? A Scientific Holistic Approach to Health by Dr. K.B. McIlkitchen

Feeling tired (fatigue) is one of the most common symptoms of stress in your body. Disease (illness) is the end result of stress. Your body, like the body of a car, requires regular maintenance. Disease can only be accomplished by early detection and correction of biomechanical and metabolic cellular dysfunction. Disease can only be cured by eliminating the cause.

To help you understand how your body functions physically, we can compare it to a sophisticated high-performance gasoline engine. In order for the engine to perform at maximum efficiency, the fuel must be the same as the engine is designed to use. If the engine is designed to use gasoline, then the fuel must be gasoline. If you try to run the engine on a non- or mixed-fuel mixture, the engine will run at sub-standard efficiency. Therefore, the engine is a combination of parts (carburetor, engine, transmission, etc). In order to run at peak efficiency, each part must work properly. The carburetor (or body systems) 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 obstructions.

Simply stated, the food that you eat, the way you drink the air that 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. Therefore, the products of metabolism (excretory waste) are eliminated largely through the lungs, kidneys, bowel and skin.

Not all engines require the same fuel mixture because they have different requirements; likewise, the perfect fuel mixture for your body is different than for other people because the demands you place on your body through your lifestyle are not the same as others. The basic fuel formulas 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 people have the same lifestyle.

In order to determine the perfect fuel mixture (food, vitamins, minerals) and oxygenation (circulation) for you, it is necessary to determine your specific requirements. A complete, 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 interference with the "electrical control system." Your nervous system controls all of the other systems in your body.

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 physical neurological "Diagnostics Packages". This would be to check your spine. 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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JUNE 4, 1967 21
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 braggs that the PCC trolleys once traveled from downtown San Diego to downtown La Jolla in only thirty 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 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 into finding sources and asks Judd to come back on June 8.

June of 1987. David Chow, an attorney who heads the El Paso Streetcar Preservation Society, has never met 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. Chow'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 $40,000 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 Chow, to not about to open 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.

SEA WORLD

(Controlled from page 4)

SEA WORLD is looking for a site placed right inside the bay.

SEA World's blimp has been banned 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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In-Office Computer & Software Training

If you have personal computers in your office but your employees are not using them to its full potential, or if you’re thinking about adding them to your installation 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 LaJolla based firm that truly excels at what their name implies. Mr. Carlin is in charge of all our site teaching and consulting for In-Office Computer & Software.

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, intensive and productive on-the-job training 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 truly is the computer age why are 5% of the business people I know able to do anything with a computer?”
A: The primary obstacle to computer proficiency is the learning curve. By learning at an accelerated rate, frustration tends to take a personal computer user further from the goal than he thought. The object of course is to get beyond the curve to a point where the operator can, with practice, take care of the job with minimal effort.

Q: “Isn’t a personal computer user smarter than an unfriendly and very busy manager who only gets six minutes worth of guidance by a 75% thick manual with surprisingly few familiar English words scattered among the 300 pages of jargon?”
A: I have been there, and I believe the 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 “Cuisineart.” It sits, it does, and it should, there’s a plethora of attachments and every morning I seem to be cleaning up afterwards. I have yet to put one to use in my own kitchen. I’m not sure how or when I would just take it by my hand and lead me through those first few delicate colors of coffee.

The same principal applies to the computers. We all recognize the potential of the personal computer to provide tremendous assistance in our day to day business activities. I have found that quite a few of my people need a little help to get past the learning curve, and if they do get started, they never get far enough to become comfortable with the machine.

Q: “The personal computer is a fabulous business tool but like any tool, one needs good training to use it effectively.”
A: Exactly.

Q: “What about these one day training seminars that come to town. Why don’t I wait until one of my employees to one of these that let them teach the others in our business?”
A: Unless they’re learning is sure fire system for baiting the tables in Vegas, your pessimistic attitude that someone can suck up $200 worth of knowledge and experience in a day, let alone be able to teach the knowledge to others.

Mr. Carlin is to teach hands on operation, as an individual or small group, in your office with sessions lasting one or two hours. There is little or no disruption of the schedule. Typically I’ll sit with the person I am training at their desk, walk through the tasks, quickly 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 office training sessions conform the actual project at hand. If I’m training your use of an application spreadsheet then we can begin building a company financial information. If I’m teaching a secretary word processing then we’ll finish up the session by printing out some correspondence. I use no canned lessons or lectures.

Each application of a given software package series with the business it’s been created for. I make sure your employees are applying it appropriately. A legal secretary may not need advanced formatting features of a giant word processor, perhaps she has little use for the word merge functions needed to prepare correspondence for your company. By identifying the potential uses for the software I provide further training and reinforcement on those capabilities.

The personal computer is not a "faster tool" as some people claim. It’s an equipment that has the potential to make work more efficient and faster, but the more effective use of software come rapidly and quickly just by reference to the manual.

Q: “I’m not good with the things. Why don’t I just get the other people in the department?”
A: As my dear friend Alfonso, "We should all do what we do best."

Q: “My job is to manage my department, and not teach employees to do what I think is the best. How can I help those decisions as well.”
A: Give me a call.

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arrogant to your money-paying subscribers: “If they want answers, I’m the wrong guy.”

Much is made of Russell calling the HP board. Believe it or not he was not alone. He did call the more recently extremely important bottom board that led to the commitment to super-ball market. Shortly after the fall of the August 1982 bottom, he advised, “The odds still heavily favor another decline in which the loss of August 13 will be tested. It is May 1987, and we’re still testing that loss.” After the Dow Jones Industrial average had rocketed from under 1000 to 1700, he hesitantly, 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 issue of an investment newsletter that quotes other newsletter (another say gimmicks), Investors Intelligence, Badger Richardson Pacific Beach

There Went The Neighborhood
You hurt my feelings, deeply. There I was enjoying breakfast coffee and a bagel seasoned with cottage cheese, when BAM! A family member had left a copy of the Bay News Digest on my plate with the article on your newspaper on the table. "The eye fell, yes, fell on your son’s bagel. The measure of local eating are the street corner hot dogs for the kids 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 Duesen), Raised wonderful children. No traffic snarls, and I mind my own business the rest of the time. You’ve never commented on a car before!”

At least those El Cajon Boulevard folk do their thing in the privacy of their own homes. I am honestly demonstrated. No wonder designations here, as in the sex-bathed of the rich and influential living in your North Scrubland. At least I agree with you that there is real trouble in the local eateries here in this area (El Cajon Boulevard). And don’t forget, El Cajon Boulevard. University Avenue no longer a route for oldtimers and hangers.

Thanks a lot,
Tricky Pico
San Diego

LETTERS

(The Rogoff Types)

I came to San Diego partly to escape from the pseudo conservatism know-it-all presently 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 garbage for New York, Boston, North Carolina, and the rest of the East. It may discourage Rogoff's affiliation with any software here and causing more pollution with his ideas.

Michael Prater San Diego

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Traffic conditions (continued from page 31)

"Power crystal" interrupted Jurgen.

"How do you feel?" asked Burchard.

"Thankful," 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.

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

Q: "How can you know everything about each computer and software on the market?"
A: From my own business experience, and through my interaction with both small and large corporate users, I have identified what works and what doesn't.

First, an important conclusion that the IBM PC is presently the de facto standard for personal computers in business use. The training I provide is for current users of IBM personal computers and for Macintosh-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; Lotus 1-2-3, dBase II, Microsoft Word and Lotus 1-2-3. I also use integrated packages such as Frankware which provides comprehensive computer capabilities in a very feasible environment. These software packages are popular because they get the job done. Having been through the Rogoff types of software explosions, I have no use for software hardware supplier, I recommend products strictly on their ability to satisfy a client's unique needs in an efficient, effective manner.

Quite often I will acquaint myself with the software and will be able to choose the one for a particular business based on its 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 any 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 the session is over - no extras, no hidden costs, no travel costs.

Q: "How do I get started?"
A: Call me today or fill out the coupon below and drop it in the mail. We'll set up a training schedule that best suits your needs. If you're not yet decided on which company's that's what we are being doing. Making management decisions during disk access or deoments...
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 one company, King Midas Real Estate. Herman and Betty Lanchensky, king and queen
King Midas Real Estate

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 Masten, instead of taking his sabbatical from his hometown in Antarctica, Australia, and Fiji, had spent the year and a half in, say, Van Noy, he might be a little more sympathetic 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 conceivable purpose, to spread a negative image of the city around other parts of the country, thereby discouraging immigration here and increasing Jim Masten's mood. I would like to take a chance to correct some of Mr. Rogoff's misconceptions.
First off, he worries about being a man-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 monstrous and well-publicized one of these 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 it has zoning laws. He is disappointed in the zoo because the animals are just hanging around; does he expect them to be on coke just because he figures that the rest of us are? He doesn't like whale watching because he isn't being excerpts by the marine biologists he claims he was promised, but by "safaris." Aside from the fact that no landing that I know of has ever promised professional safaris 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 "safaris." Rogoff doesn't like our climate because there is no change of seasons; like the average winter tourist whom you are bombling yourself 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 hot, 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 Diego is "ennuied" (Rogoff's exact, colloquial word) Eastern culture. Mr. Rogoff, the center of Eastern culture, in the minds of us on the West Coast are New York, Boston, Philadelphia, etc. Raleigh is not even in the picture. Y'all are just a dinky little town whose chief industry is the growing and processing of cancerous words. But we don't hold that against you. Have a nice day. And stay put.
Richard Cable
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 "tax-cut," so-called ministers such as Domonick Owens, Jerry Falwell, and self-appointed religious zealots such as Anita Bryant, who create the atmosphere of inoerlence 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 column. From this, one can reasonably conclude that it is okay to kill guns 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?
Mark Alan Thomas
San Diego

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JUNE 4, 1987 25
Section 2
Events, Theater, Music, Film

Chase Paper?

Collecting paper might seem as frivolous as collecting stamps, but a hobby, if not a vocation, many enthusiasts build up a sizeable collection. Paper enthusiasts often have a fascination with the various types of paper, such as hand-made, handmade, recycled, or rare varieties. In some cases, the collection might be focused on a specific type of paper, such as Japanese washi paper, Italian handmade paper, or African kraft paper.

Hughes Views Art

Robert Hughes saw his first modern art—postcards of an Yves Tanguy and a De Chirico—in the early 1950s when he was a teen-age art student at a boarding school in his native Australia. He was enchanted. Later he would write in The Sack 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 thank yous and disembodied adjectives, look like cardboard architecture until one sees their modern inventions in the Pomodoro Veneto For Tutti.”

Hughes did see them when he was twenty-five. In 1963, he had visited Italy and emigrated to Europe; this was 1963. He had boarded the train that would have admitted him to his own society. He had tried his hand briefly at painting and decided his talents lay in the quieter, 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 Winter Art, and earned a reputation as a brilliant, acerbic critic and something of a character—a King-sized 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, aphoristic writing style and, no doubt, a number of enemies, launching attacks on fellow critics, 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 Sack 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’s just out of a pub, as he lectured beside various spots on the modern art scene, the Eiffel Tower, the Louvre, and Helen (or Martin)’s Lightning Field in the experimental art work in New Mexico. In passionate tones, with intelligence and humor, Robert Hughes continued on page 35.

The HPV Cycle

If speed is an ethic, then humankind-powered speed is a prestige. Consider all the ways in which you’ve been sped up by means other than your own muscles, in automobiles, trains, airplanes, canal rides, jet skis, even surfing. The sensation of that kind of speed is qualitatively different from the poise bobsleds or bicycle riding or sprinting provides. This explains why serious scooterists often seem to be amoral jerks. All that speed is heady, and the ability to control seems to make you feel like a good enough person. 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 suitable calabash one for some kick-ass bikes. Long-skiing, flesh, 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 phenomena in the early 1980s, 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 published the challenge of humankind-powered speed.

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 posh 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 that hearing Joan Rivers do my Barbara Woodwind joke is a home-viewing audience of 12 million or so on the Tonight Show. (That was back when, of course.) It is a unique opportunity where writers get to hear their work (as writing qualities as work, sort of) read, performed, or otherwise delivered, particularly over radio or television. KPBS radio is providing just such an opportunity for local scribes and it is actually in search of material. But more about that later. Getting back to my parttime job.

Today, eight years and many hundreds of dollars later, the once-erogenous erogenous zone is still in need of more stories. Further back in the 1970s, cookbooks with instructions for preparing novel dishes, candies, licorice, potato pancakes, and dogs, obscure travel guides, and other foods or more-rarely 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 free candy at the available menus is enough to ruin our collector’s week.

Paper shows are especially nice events because of the diversity of collections to be seen there. There will be nothing with everything from autographs, post cards, movie memorabilia, magazines, paper dolls, and sheet music to stock certificates, legal documents, travel journals in page 35, vol. 4.
Outdoors

A Feet Feast, those overachievers from Walkabout tackle the San Diego Scenic Drive again this year. From beginning to end, it's fifty-six miles long. You can walk all of it or just one loop of the figure-eight-shaped course that ranges from downtown, Hillcrest, and Mission Hills, north to Pacific Beach and La Jolla. Walks start Saturday, June 6, 6:45 a.m., from the north end of the Dana Landing parking lot on the west side of Ingram Street, opposite Ocean World. The five (northern) loop is thirty-four miles long and relatively flat. Hillen should be back at the starting point around 5 p.m., which is when the second loop walkers will step off to hike the steeper, twenty-two-mile southern loop. The whole event should end by 11 a.m. back at the starting point. It's important to wear sturdy, comfortable walking shoes and bring water, snacks, money (for a meal or for a bus or phone call, in case you poop out early), and a flashlight, if you're going to be walking after dark. For additional information, call Walkabout at 231-7463. Free.

Canyon Bird Walk, bring binoculars, water, and a snack and join the Friends of Los Peñasquitos Canyon Preserve on a bird walk, Saturday, June 6, 7:30 a.m., meeting at the east end (dead end) of Sorrento Valley Boulevard at the western edge of the canyon, Sorrento Valley. Rain cancels the hike. Free. 373-6110. June is the last month for guided walks through this canyon until the cooler weather in the fall.

Wilderness Bird Hike, a park ranger will be on hand to guide two-and-a-half-hour hike through Wilderness Gardens Preserve this weekend. The 50-acre preserve is home, either permanently or temporarily, to 140 species of birds, some of which you can see Saturday, June 6, 8:30 a.m., Wilderness Gardens Preserve, Take I-15 north about forty-five miles to Highway 76. Go east on Highway 76 about ten miles to the preserve, which is in Pauma. Call the ranger station for information on admission charges or to reserve binoculars, if you can't bring a pair of your own.

The Tijuana Estuary is green and filled with nesting birds at this time of year. Staff members of the California Department of Parks and Recreation will be conducting nature walks through this area, which is officially known as the Tijuana River National Estuarine Research Reserve. The walks are held the first and second Saturdays of each month through the year. The first of this summer's walks is scheduled for Saturday, June 6, 9 a.m., from the entrance at Fifth and Fox streets on Imperial Beach. Free. 237-6768.

Park Tours, every Saturday in June and July, Oceansiders will lead one-hour walking tours in Balboa Park. The morning walks, which begin at 10:30 a.m., cover the botany, architecture, and history of the heart of the park. Each afternoon walk, scheduled to begin at 12:30 p.m., covers a different botanical area, such as the desert garden, rose garden, or the exotic rose collection. The first of the weekly tours is scheduled for Saturday, June 6. Meet the guides in front of the botanical building, by the lily pond. The walks are free, and reservations are not required. 297-0289.

Mercy, the planet attains greatest eastern elongation on Sunday, June 7, which means that the angle between it and the sun, as viewed in the western sky during evening twilight, is maximized. Throughout the coming week, this normally hard-to-spot planet should be plausibly visible in the west-northwest about one hour after sunset. By fortunate circumstance, it will not be difficult to identify: from Monday, June 8, through Friday, June 12, the red planet, Mars, will lie less than one degree away. The two will appear as a "double star," with Mercury as the brighter of the pair.

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Closed Monday and Tuesday nights.
Sorry, you must be 21 or over.

ATTENTION LADIES! Girls' Nite Out
SAN DIEGO'S NEWEST NIGHTCLUB JUST FOR YOU!

Ladies, pamper yourselves six nights a week featuring live entertainment "for your eyes only"
Show begins 8 pm nightly
NO COVER CHARGE ON MONDAYS! Enjoy fine dining moderately priced, served 6-9 pm nightly

Specializing in birthdays and other special occasions.

Coupon 2 for 1 admission
Good Tues-Thurs. Expires 6/18/87.

For reservations or additional information 2-7-9-2-4-4-4
4805 Convoy St. • Kearny Mesa

295-9220 • Sheila Henry, M.A.
California licensed counselor and hypnotist
Insurance/Champlan/Sliding scale
Counseling & Psychotherapy Associates

Lonely? Depressed? Overweight?
Create relationships that work
Coping with fear, tension and anxiety
Achieve permanent weight control
Hypnosis & Counseling
Free 1/2-hour consultation
Individual sessions - Ongoing groups
Call 295-9220 • Sheila Henry, M.A.
California licensed counselor and hypnotist
Insurance/Champan/Sliding scale
Counseling & Psychotherapy Associates

THE COMEDY STORE
Wed., June 3—Sat., June 6
For Women in Transition

An all-day seminar - 5 noted women will speak on:
- Spirituality - Love & sex
- Communications - Business basics - Self-defense

Saturday, June 6, 10 am-5 pm
Residence Inn
8901 Calimesa Drive, La Jolla
Early registration $20, at the door $25
925-6856

Train for an exciting career in Travel & Tourism

The fastest growing industry in the world
FREE SEMINAR
Monday, June 8, 7:00 pm at the Patricia Stevens Career College
Call 292-6242 for reservations and information
Fashion merchandising program available also

Patricia Stevens College
824 Camino Del Rio North - Suite 541 - Mission Valley

Safe Boating Celebration
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 is a family affair with activities to promote responsible boating, 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, Humphry Dumpy and Pony Pogo. Special performances by Harry & 52nd Street Joe and So Cal Market Street Jazz Band. West Harbor Drive. For information, call 292-4034.

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 Sevilla, Ronda, and Cadiz in Spain and also include local gitanos Paco Sevilla and Rodrigo. Their first performances are scheduled for Sunday, June 7, at 2 p.m. and 7:30 p.m., Centro Cultural de la Raza, Pepper Grove, Balboa Park. The program will be repeated the next Sunday, June 14. Reservations are recommended. Call 235-6135.
**READER'S GUIDE TO LOCAL EVENTS**

**Contemporary Repertory Concerts.** The company and dancers perform in a concert that will include Tabakar, which had its premiere last month at the Los Angeles County Museum of Art, with Erica Sharp (soprano) and Miles Anderson (tenor), presented by the L.A. Dance Gallery, and excerpts from Fest of Frolics! Opus 110, Illuminata, and Tabakar. The Janos perform Sunday, June 7, at 6 p.m. at Carthage College, 1030 Moor Street, Carbondale.

**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 Thursday, June 5, 6:30 p.m., room 112, Penrose Hall, Third College, UCSD, 232-6454.

"Wora Alberto!" and "The Front" are the final offerings in the political film series sponsored by the Committee for World Democracy. "Wora Alberto!" is a sharply satirical film based on the premise that Che returns to Earth (to South Africa, more specifically as a Black man. David Thompson directed the film in 1982. Martin Rim's 1974 comedy, "The Front," stars Woody Allen as a rabbi who is used by writers Hackett during the McCarthy era to help them get their work published. Many of the people involved with this film were themselves blacklisted, including Ritt, Zinn, Moezd, and Herschel Bernardi. The films will be shown Friday, June 5, at 7 p.m., room 107, Third Lecture Hall, UCSD, Free. 534-1682.

"Bait" is an unusual short film made in 1929 in Amsterdam by Joris Ivens. It is a visual poem about a rainbow. It will screen, along with a documentary about sharks and fresh-water fishes, Saturday, June 6, and Sunday, June 7, at 1 p.m. and 2:30 p.m. at Natural History Museum, Balboa Park. The films are free with museum admission. 232-3812.

"Le Soldatere" (The Camp Followers), an 1866 film directed by Victorien Surot, will be shown in Italian with subtitles. The story is about women under war-time duress and screened Monday, June 8, at 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 699-3927.

"Anatomy of a Murder," the Oto-Preminger series continues 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 is suspected of raping his wife. Duke Ellington provided the score. The film will be shown Wednesday, June 10, at 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 750 Prospect Street, La Jolla. 494-6267.

**Music**

Community Orchestra Concert, Daniel Rattée conducts a performance by the New City Symphony. The program includes Handel's Trumpet Concerto, David Powell, soloist, and Mozart's Impromptu Overture and Haffner Symphony. Friday, June 5, at 7:30 p.m., Hoover High School auditorium, 4741 El Cajon Boulevard, East San Diego, Free.

Jazz, pianist Mike Wofford is joined by Bob Magnuson on bass and Jim Plank on drums for an evening of classics and originals, Friday, June 5, at 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 Vazire, Schönberg, and John Cage's Vaterunser II. Friday, June 5, at 8:30 p.m., Manueville Recital Hall, UCSD, Free. 534-3229.

**Choral Concert,** a variety of performers will be offered by the Point Loma Nazarene College department of music and its concert choir, male choir, treble choir, and the Point Loma Singers. Saturday, June 6, at 5 p.m., the chapel of the Faculties, 3901 Lomaland Drive, Point Loma, 221-2200.

**State Concert,** Alice Dasgupta performs on ocaras, with Swapan Chaudhuri playing tabla. They will play traditional rags and Sufi folk music, Saturday, June 6, at 7 p.m., College Avenue Baptist Church, 4747 College Avenue, East San Diego. Tickets are available for information, call 533-0558 or 546-9777.

**Piano and Vocal Music** are the program for this month's meeting of the Music Makers Club. Scott Pratt plays works by Bartok, Chopin, Mozart, and Bach. The Slam of Starlight singers perform tunes from the musical theater, Saturday, June 6, at 7:30 p.m., San Diego Women's Club, Third and Maple streets, Hillcrest. An optional diner precedes the performance at 6 p.m. For information or dinner reservations, call 276-6087.

"Lamont and Lovers," a revue of Monty's Lovers, Giordano will be presented by the Pacific Chamber Opera in four performances. San Diego Opera chumomer Martin Wright conducts, and William Rouch directed the staging. Flora from the San Diego Symphony make up the orchestra. Featured soloists are Caroline Weyr, Patricia Mixson-Smith, Betti Mclean, Antoin Collet, Joseph Camon, and Max Chodos. Richard Pottman translated the work Performances are scheduled for Sunday, June 6, at 8 p.m.; Sunday, June 7, at 7 p.m.; Thursday, June 11, at 7 p.m.; and Sunday, June 14, at 8 p.m. at the Casa de Balboa, 2080 Hillcrest Road, Hillcrest. Information: 232-4642.

**POLKA DANCE**

**Sat., June 6**

**POLKA FAMILY BAND**

7-piece five piece band
Large wooden dance floor
Adults $5.00, children $2.50
Information 425-4000
Boulder Street, 1402 Broadway, Chula Vista

**Saturday Art Strolls**

Along the G Street Arts Corridor

**WITA GARDINER GALLERY**

PANNAKIN' COFFEE AND TEA

Sheltered coffee, tea, accessories

474 G Street, 232-3974

**CREATIVE STITCHERY GALLERY**

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Sheltered coffee, tea, accessories

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Contemporary Crafts, folk & primitive art

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**ANJ BARRIE**

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Folkwear, Custom Jewelry

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**PETER SCOTT & OILS**

KATY REESE WEISSNER

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**PERSPECTIVES GALLERY**

Southern, Western, Jewelry

833 G Street, 232-766

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Contemporary Furniture

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**THE ART SITE, INC.**

Meat Market, Church Street.

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**ARTISTIC LTD.**

MARITA CHATOELIN

French Paper, Sculpture

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Art Galleries

Noth and G Street

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837 G Street, 232-812

**wegs**

**HALL CORRIDOR**

Come by and enjoy the art, artists, galleries and shops. By a self-guided tour of the colorful San Diego arts neighborhoods from Broadway south and Horton Plaza east.

Saturday, June 6th,
11 am to 4 pm
NEW SHOWTIMES: Sundays 7:30 & 9:30 pm; Mondays, Tuesdays & Thursdays 8:00 & 10:00 pm; Wednesdays 8:00 pm; Fridays 8:00, 10:00 & 11:45 pm; Saturdays 7:30, 9:30 & 11:15 pm. Call for advance reservations.

**MONDAY NIGHTS**
8:00 pm show

**"BEST OF SAN DIEGO"**
When the best comics of San Diego make their appearances

10:00 pm show

**AMATEUR SHOW**
For auditions call Mondays after 3:00 pm, 483-4522

**SPECIAL EVENT**
Appearing June 9–14

**Mark McCollum**
Winner of the 1987 "Star Search" competition.
Has appeared on "The Tonight Show" and in countless clubs. He is also a winner of the "San Francisco Comedy Competition" and has been honored with the "Comedy Entertainer of the Year Award."

---

**FRIDAY NIGHTS**
9:45 pm show

**THE LATE SHOW**
Anything can happen. You see comics from all over the country. Also receive a Late Night Special of $1.00 off admission for this show.

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**COME OUT OF YOUR SHELL EVERY TUESDAY NIGHT**
at the 10:00 pm show we will present

**THE IMPROV'S DATING GAME**
Starring your host
**MARK ANDERSON**

*If you're single and over 21 years old, you can be a contestant and find that dream date!*

*Four men and four women are chosen every Tuesday night.*

All contestants will be given parting gifts.

---

832 GARNET AVENUE • PACIFIC BEACH • 483-4520
**ONE-MAN ART EXHIBITION**

**JOHN YATO**

**MEET THE ARTIST SATURDAY JUNE 27 6:30-10:30**

*Invitation only*

Releasing new prints and new originals

**DEADLINE FOR RESERVATIONS—JUNE 24**

Inquiries: call 586-1664/530-0080

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**CARMEL VALLEY ARTISTS**

**Summer Sale**

**Sunday, June 7, 1987**

**10:00 am—4:00 pm**

2244 Carmel Valley Rd.
Del Mar, California, 92040

In case of rain, sale will be held the following Sunday. MC accepted.

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**HOWIE MANDEL**

**FRIDAY—JUNE 19—8PM**

**CIVIC THEATRE**

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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 Hubon features the music of Duke Ellington in her concert. She will be accompanied by Glenn Hutto, 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 295-4011.

Voice, Guitar, and Piano, soprano Florence Blumenthal, Gregg Nestor, and Ilara Myser 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 Spercolis Organ Pavilion in Balboa Park features the Mt. Miguel High School Symphonic Band in concert with civic organist Robert Plampert. 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. Plampert 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), Huang-Lin Chu (piano), John Matsu (clarinet), Dawn Yernin Harrison (soprano), and Gerald Gay Monache (tenor), will be featured in concert with the La Jolla Civic University Orchestra, directed by Thomas New. 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, 534-4617.

Student Recital, violin students - of Michael and Irma Twaifman will perform works by Paganini, Prokofiev, Sibelius, Bach, Brahms, and others, Sunday, June 7, 4 p.m., the Losakob Corporation auditorium, 1033 Science Park Road, La Jolla. Free. There will be a reception for the students following the concert. 481-5144

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, 1951 Longland Drive, Plant Loma. Free. 222-4673.

Flute and Piano Recital, Tal Perlkes and Zvina Hernelson perform works by Paganini, Jolivet, Bach, and a violin work by Kachirouta adapted for flute.

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2244 Carmel Valley Rd.
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In case of rain, sale will be held the following Sunday. MC accepted.

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**Free photos for entrants**

Saturday, June 6, 12 to 3 pm

at Mission Valley Center in the May Company Court

Call 296-2373 for information

Don't miss this opportunity...Enter now the world's #1 model search! It's easy: if you are a female 14 years or over, just fill out the coupon and send it with two snapshots and 50c for handling cost: Deadline: June 20, 1987.

**LOOK OF THE YEAR**

$500,000 MODEL SEARCH

25 U.S. contestants will be chosen to be part of the International Final Selection. The Elite Agencies will award $500,000 in 25 modeling contracts to 5 winners. Many other contestants will be signed by Elite to model in New York, Paris, London and other exotic cities!

**Free photos for entrants**

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To Local Events

Lectures
Political Scientist and Theorist David Harrington, national chairman of the Democratic Societies 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 “All Things Considered.” Harrington will be speaking today, Thursday, June 6, 8 p.m., Manderen Auditorium, UCSD.

MODEL SEARCH
For Men, Women and Children
Sat. June 6 & 13
10:00 am-5:00 pm
The world famous Bar滨on School and Agency as seen in Vogue, GQ and Glamour magazines is now searching for new faces to train for modeling.
For more information call now
296-6366
BARBIZON SCHOOL OF MODELING
452 Fashion Valley East, San Diego

TELESEAT
AVOID THE HASSLE OF TICKET LINES!
ORDER YOUR TICKETS BY PHONE
283-SEAT

S.D. ZOO & WILD ANIMAL PARK
Now offering discounts on S.D. Zoo & Wild Animal Park Tour Packages
• Deluxe Tour: Zoo admission, 3-mile guided bus tour & admission to Children’s Zoo & Skyfair Aerial Tram
• Zooventure Tour: Zoo admission, 3-mile guided bus tour & admission to Children’s Zoo & Wild Animal Park, Natilebi Package: Park admission, 3-mile guided monorail tour, animal shows and exhibit
• S.D. Harbor Excursion: One- or two-hour excursions Dinner & champagne cruises

SPECIAL EVENTS
• Indian Music Weekend with Doragupta
June 6, 7, 8, 9 P.M., College Baptist Church
• Jazz Fest
June 13, 9 P.M., Spirit Nightclub
• S.D. Master Chorale Summer Showtime
July 27, 8 P.M., College Baptist Church

CRUISE TO NO- WHERE!
Labor Day Weekend (Sept. 4-7)
with the RICH BROS.

CRUISE TO NO WHERE!
Labor Day Weekend (Sept. 4-7)
with the RICH BROS.

Airboat a luxury liner, SS. Azure Sea
A real great cruise on a real great ship

ONLY $100 DEPOSIT BY JUNE 15

FASHION VALLEY TRAVEL
2864-3675 or 4-3675

San Diego Zoo - Sedona Aztec Center - UCSD
University Events Office - 22nd Street Naval Station
Oceanfront - Bill Gamble/Inner City
Men's Stores - Fashion Valley, University

All tickets subject to non-refundable service charge
TO LOCAL EVENTS

Saturday there will be Distendant by the South Market Street Jazz Band. On Sunday Harvey and 52nd Street Jazz ensemble. It's free.

Power Boat Racing, inboard and outboard racing, boat displays, outboard performance craft, and miniboats will be racing in a non-alcoholic fete, all sponsored by the Pacific Power Boat Club. They expect naters in runners twelve in class. This APA-sanctioned race is scheduled for Saturday, June 6, and Sunday, June 7, 10 a.m. to 4 p.m., off Ski Beach, at 14th and East Avenue. Vacation Isle, Munson Bay. Best viewing is from the start line on Ski Beach.

Bodybuilding Competition, men and women will compete in both the Gold Coast and California Armed Forces championships sponsored by Gold's Gym of Oceanside. Guest passer is U.S. champion Frances Tietje. The event is scheduled for Saturday, June 6, with judging at 11 a.m. and the final show at 6 p.m. Both events will be held at North Park Theatre, University Avenue and Ninth Street, North Park. For more information call 425-1327 or 272-3400.

Reading from Their Works are poets Scott Bennett and Chuck Cody, tonight, Thursday, June 4, 7:30 p.m., in the Bookworks Flower Hill Center, 2670 Via de la Valle, Del Mar. 735-7735.

Comedians Jeff Wayne, Lios, Jim Brownfield, Steve Moore, and Glenn Super entertain tonight, Thursday, June 4, through Sunday, June 7. Bruce Mikelson in addition to the other comedians will be performing in the bill Saturday and Sunday. Brownfield was recently selected by Los Angeles magazine as one of the top ten comedians in the country. Glenn Super does off-the-well standup, singing parodies, and his own weird originals, according to himself on the guitar. On Tuesday, June 10, Karen Bobcat, 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 sold to the wall. His idea of the perfect comedy routine is: "something old, something new, something borrowed, and something blue." Brownfield, Prater, and friends are scheduled to be at the Comedy Store, 916 Pearl Street, La Jolla. 454-9718. Show starts at 8:30 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 Ferret, and Michael Pace will make you laugh tonight. Thursday, June 4, through Sunday, June 7. Mark McGollon does comedy, Skits, and Nosh-in the voices of the Star Trek crew. He is joined by Dan Chopin and the Topper Club Worley. Tuesday, June 9, for a one-day stay. Show times are Thursday through Saturday, 8:30 p.m. and 10 p.m., and Sunday, 5:30 p.m. and 8:30 p.m.

In Person: Riding from Their Works are poets Scott Bennett and Chuck Cody, tonight, Thursday, June 4, 7:30 p.m., in the Bookworks Flower Hill Center, 2670 Via de la Valle, Del Mar. 735-7735.

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TO LOCAL EVENTS

create some of the ordinary and special events of the time. There will be a musical production and a dinner following the tour. Reservations are required for this fundraising event sponsored by the Boosters of Old Town. Saturday, June 6, beginning at 5:15 p.m. Tickets and additional information can be obtained from the information center in the park or by calling 237-6770.

Paper Collectibles Show, if it’s 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, Dinseyana, paper dolls, books, magazines, etc. 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.

Eight 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 Band" contest, 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., Waldo Grove Park, San Marcos. Take Twin Oaks Valley Road north from Highway 78 about three miles to Olive Drive and turn right on Olive to the park at the corner of Olive and Scymacore drives, 744-1270.

Annual Book Sale, the Del Mar Library, 2300 Del Mar, 6000 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 Lacemakers 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, bospoint, Duchesse, Flamen, torchon, Valenciennes, and hit, 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, Tower Pines Inn, 11480 North Torrey Pines Road, La Jolla, 697-9916.

For Kids

Big Bird. Smokey, 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, 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 224-1613. To charge tickets by phone, call 278-8487 (Ticketmaster) or 224-8112 (the Sports Arena).

"The World of Puppets," 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 notably they are a Hmong folk tale, with shadow puppets projected on a screen and an ocean story using red puppets that concludes with a fibreglass 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 Ultra Street, Linda Vista. Free. For additional information, call the school at 277-4931.

"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 3:30 p.m., Marie Hitchcock Theater, Balboa Park, 666-7128.

"Grandma's Diaries," 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.
**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 Also is shown at 4 p.m. dailly. 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 antiques, 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 1310 de los Héroes y Mza. Zona Río Tijuana. For more information call 1-256-644-1111 or 1-706-684-1332.

Mingui Museum of Folk Arts: women's art from Eurasia and the Western Pacific, in a show titled "The Bush Symbol." is on exhibit through July 15 at the Mingui Museum of Folk Art, University Towne Ctr., 4405 La Jolla Village Dr. 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. 453-9320.

**The Museum of Man** has a number of exhibits open concurrently. The paintings of Rufino Tamayo 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 from Science: The Electric Collector" comprises selected pieces from the museum's core collection that come from patrons and collectors in the community. The display is divided into nine sections, from the 20th century to the present. (More information on all exhibits is available at the museum.) The museum is open weekdays from 10 a.m. to 5 p.m., Saturdays from 11 a.m. to 3 p.m. and Sundays from 12 to 5 p.m.

**Natural History Museum," On the Edges of Endangered... Extinct," a new exhibit makes its debut at the museum that explores the relationship between the earth's environment and the challenges facing life on our planet. The museum is open daily at noon to 5 p.m. Call 454-5341 for more information.

Reuben H. Fleet Space Theater and Science Center, the M.D. Omniscope film We Are Born of Stars is the feature presentation. The M.D. the feature presentation. The M.D. effects are created with computer-generated graphics. Schedule to run through July 22. Wednesday, We Are Born of Stars and We Are Born of Stars and show daily at 11:40 a.m. except Monday, 12:00 p.m., 1:00 p.m., 2:00 p.m., 3:00 p.m., 4:00 p.m., 5:00 p.m., 7:00 p.m. July, 8:00 p.m. Performance at 10:30 a.m. added Saturday and Sunday. Late Out Laserama is a laser jazz concert, play at 6:30 p.m. and 8:30 p.m. on Wednesday and Thursday. silicones is a laser concert featuring the band Rush and the music of their album Grace Under Pressure, which will be shown at 9:15 p.m. tonight. Thursday, June 10, Friday, June 11, Saturday, June 12, at 11:00 p.m. and an additional show at 10:15 p.m. on Saturday. Also, the laser show featuring the band Genesis begins Saturday, June 10, and continues through next week Thursday, June 11, with shows at 8:30 p.m. and an additional show at 9:30 p.m. and an additional show at 10:30 p.m. on Saturday. The theater and science center is located on Park Boulevard in Balboa Park. For more information call 238-1232.

**Galleries**

Paintings and Drawings by Aadst Peterson: drawings on display at an artist's reception Saturday, June 7, 6 p.m. to 9 p.m. The exhibition includes more than twenty miniature oil-on-canvas landscapes and colored pencil drawings. Peterson's work can be seen through July 15. The Painted Wall Gallery, 660 Ninth Avenue, downtown, 223-9142. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m.

"Domestic Trappings," this survey exhibition of twenty years of Von Ammon'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 von Ammon's documentation of performance works, drawings for large-scale installations, two audio-sculpture environments, and a collection of objects and environments. Red Tapes, a three-part video that is part of the permanent collection, includes many of von Ammon's performances. 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.

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JUNE 4, 1987 19
commodity, demeaned by small ambitions and a lack of spirituality and passion. Where that leaves art and its audience in the 1990s 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 gregarious bunch; 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 the same with what you collect. 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 Sheraton River Center, 1-85 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 223-3947 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 parents and shelves 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 ride back and pump these babies at remarkable speeds around the Indy 500 racetrack. According to Richard Prine, 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 roses have to push furiously to approach the forty-mile-per-hour range.

The scooter-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 bent over, 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 screens 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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biggest vacuum between the east.

Byrne 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 men and women cyclists. But sandwiched between the men's and women's races will be a ten-mile HIVF 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 HIVF world record holder (65.46 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 11:00 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 off
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 Charlie Hston and
my Boy George gigs 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 menial video
flicker into the ionosphere and
disappear forever. Barring
return, 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
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--- Billy Charles

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Humphrey's Neom 8-midnight

8

Rusty Pelican MVP 6-10 pm

9

Anthony's Harborside MVP 7-11 pm

10

Bakla Hotel Secret 8-midnight

11

Invader Pelican MVP 6-10 pm

12

Humphrey's Neom 8-midnight

13

Rusty Pelican MVP 6-10 pm

14

Anthony's Harborside MVP 7-11 pm

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Bakla Hotel Secret 8-midnight

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Invader Pelican MVP 6-10 pm

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Humphrey's Neom 8-midnight

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Rusty Pelican MVP 6-10 pm

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Bakla Hotel Secret 8-midnight

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Invader Pelican MVP 6-10 pm

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Humphrey's Neom 8-midnight

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Rusty Pelican MVP 6-10 pm

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Bakla Hotel Secret 8-midnight

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Humphrey's Neom 8-midnight

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Rusty Pelican MVP 6-10 pm

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Anthony's Harborside MVP 7-11 pm

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Bakla Hotel Secret 8-midnight

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Invader Pelican MVP 6-10 pm

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Humphrey's Neom 8-midnight

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Rusty Pelican MVP 6-10 pm

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Anthony's Harborside MVP 7-11 pm

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BETRAYAL

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from multiple disciplines and a video installation. The artists prem i t i n g their works are: Virginia Brandner, Aida Narcissus Doyle, Rico Martinez, Paul Redmond, Roberto Torres, Jason Reardon, Leslie Samuels, and Mike Weiss. (Sm.)

SweeT POWdER
The South Coast Repertory Theatres "Newscripts" project presents an unstag ed 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.)

THE THEATER OF LIFE United States International University's "International Company" presents William Saroyan's Pulitzer Prize-winning comedy-drama. Set in a San Francisco saloon in 1936, the play follows the random doings and dreams of the bar's patrons. David Larson has directed the production. Cast members include: Andrew Barrick, Bill Doyle, Michelle D. Caldwell, Al Kaufman, Ken Ross, Dana Pena, Louis Seltchik, Christopher Johnstone, David Brannen, Eric Bishop, Beverly Lynn Miller, Mary O'Donnell, Tae Parnaro, David Brannen, and Timmi Ochorn. John Berger is the scenic designer, and Gina Grisell is the sound designer. (Sm.)

LAMB'S PLAYERS THEATRE, through June 15. Tuesday through Saturday at 8:00 pm. Matinee Saturday at 2:00 pm.

SMALL DOGS Such presents San Francisco's acclaimed media/performer 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 Brandner, Aida Narcissus Doyle, Rico Martinez, Paul Redmond, Roberto Torres, Jason Reardon, Leslie Samuels, and Mike Weiss. (Sm.)

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THE DISC EXCHANGE
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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 Bangladeshis) 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," Tommy. Meanwhile, such classically based new-look 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 band guys in the most progressive light since their landmark 1966 opus, Pet Sounds. Rock already has 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 Hicks, fellow Licks Sid Page (mandolin, violin) and Jamie Leopold (standup bass) and Lickettes Marquita 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 seductive 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 Lickies 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: handsaw-playing musical slutt opportunity hustler; shameless, take-the-money-and-run carpe diem.

All seriousness aside, what Hicks brought to the heavy seventies was less a breath of fresh air than a hurricane's worth of raunchy gas. Not that he'd come out of nowhere — in 1965 Hicks had played drums for the Charlotteans, a Bay Area band of self-assessed amateur musicians whose bushy mustaches, frontier-pimp duds, and hair-stiffened 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 wondrous "Camel 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 cracker humor, toe-tapping swing, the collectible, funky-homy sensibilities of urbanites 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 26)
CONCERTS

The Dynatones: Belly Up Tavern, tonight. 8 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.
Tom Cat Courtsey: Horace Mann Middle School Little Theatre, Friday, June 6, 7:30 p.m., 435 Fifty-fourth Street, 282-7933.
The Red Hot Chili Peppers, the Dickies, and Thelonious Monster: North Park Theatre, Friday, June 6, 6 p.m., Twenty-ninth and University.
Big Twist and the Mellow Fellows: Belly Up Tavern, Friday, June 6, 7 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.
Dan Segal: Belly Va, Friday, June 6, 7, 8 p.m. and 9 p.m., 2931 Hillgrove 111, Cardiff, 942-1016.
Honnie Lass: Humphrey's, Saturday, June 7, 7 p.m. and 9 p.m., 2301 Shelter Island Drive. 224-9438.
Al Campbell: Spirit Saturday, June 7, 7 p.m., 1130 Buenos Aire Avenue, 278-3084.
The Peter Sprague Quartet: The Promenade, Sunday, June 2, 7 p.m., 4150 Mission Boulevard, Mission Beach, 459-1404.
The Del Fuegos Bacchanal: Sunday, June 2, 7, 8 p.m., 422 Clairemont Mesa Boulevard, Clairemont, 560-8022.
Dan Hicks and His Hot Licks: Belly Va, Sunday, June 2, 7, 8 p.m. and 9 p.m., 2931 Hillgrove 111, Cardiff, 942-1016.
Papala Trio with Elliott Lawrence: San Diego City College Theatre, Tuesday, June 4, 8 p.m., Fourteenth and C streets, downtown, 225-5924.
Jan Bachler: Bacchanal, Wednesday, June 5, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.
Mick Fleetwood's Zoo: Belly Up Tavern, Thursday, June 6, 9, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.
Reggae Sundae Festival, Featuring Freddie McGregor and the Studio One Band, Mutaburaka, Chalice, Carlene Davis, and Peter Metere: Open Air Theatre, Friday, June 6, 8 p.m., 2931 San Diego State University campus, 2781-7775.
Gorner Washington, Jr.: Humphrey's, Friday, June 6, 7, 8 p.m. and 9 p.m., 2301 Shelter Island Drive. 224-9438.
George Benson and Kenny G: SDSU's Open Air Theatre, Saturday, June 7, 7:30 p.m., San Diego State University campus. 278-7775.
We've Got a Fuzzbox and We're Gonna Use It: Spirit, Saturdays, June 13, 9 p.m., 1130 Buenos Aire Avenue, 278-3084.
Bleesology, featuring Freddie Robinson: The Promenade, Sunday, June 15, 7 p.m., 415 Mission Boulevard, Mission Beach, 459-1404.
Shadawn: Humphrey's, Sunday, June 15, 7, 8 p.m. and 9 p.m., 2301 Shelter Island Drive. 2781-7775 or 224-9438.
The '87 San Diego Music Festival, Featuring Joe Williams, Harlena Shaw, Earl Hubbard, Pigge, the Joe Marshall Quartet, and Bella Gentry's semi-Starlight Bowl, Sunday, June 14, 7:30 p.m., Balboa Park. 542-0250.
"Jazz Live" featuring the Dan

Billy Vera and the Beaters: Bacchanal, Sunday, June 14, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.
Roy Goodman, and Brown and Nocen 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, 8 p.m., 2301 Shelter Island Drive. 224-9438.
Bob Cox and the Blackwood Boys: Promenade, Tuesday, June 16, 7, 8 p.m. and 9 p.m., 2301 Shelter Island Drive. 224-9438.
The Meat Puppets: Bacchanal, Wednesday, June 16, 7, 8 p.m., 2301 Shelter Island Drive. 224-9438.
Las Palmas and the Rumble of Bones: Open Air Theatre, Tuesday, June 16, 8 p.m., 2301 Shelter Island Drive. 224-9438.
Night Ringers: Del Mar, Thursday, June 18, 8 p.m., 2301 South Cedros Avenue, Solana Beach. 481-9022.
Ramblin' Jack Elliott: Old Time Café: Friday, June 19, 7, 8 p.m. and 9 p.m. 1464 North Highway 101, Leucadia. 436-4036.
Run-D.M.C. and the Beastie Boys: Sports Arena, Friday, June 19, 7, 8 p.m., 2301 Shelter Island Drive. 224-9438.
Phil Upchurch: Bella Va, Friday, June 19, and Saturday, June 20, 8 p.m., 2931 Hillgrove 111, Cardiff, 942-1018.

For Transportation and Information call 1-800-555-5553 and listen to 911 FM.
JIMMY BUFFETT
and the
CORAL REEFER BAND

TICKETS: $22.50, $18.50, $16.50

WORLD TOUR ’87
REGGAE SUNSPLASH FESTIVAL

MUTABARUKA
CARLLENE DAVIS
CHALICE
PETE METRO
FREDDEE MCGREGOR
& THE STUDIO ONE BAND
TOMMY COX MC

8PM FRIDAY JUNE 12

GEORGE BENSON
WITH SPECIAL GUEST KENNY G

THOMPSON TWINS
WITH SPECIAL GUEST LEVEL 42

2:30PM SATURDAY JUNE 13
8PM TUESDAY JUNE 23

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8-12-ANTON BAKER
9-17-PETER PAUL & MARY

Budweiser
THIS BUD'S FOR YOU!

SUN MONDAYS AUGUST 12

OPEN AIR THEATRE
SAN DIEGO STATE UNIVERSITY

ON SALE TOMORROW

8PM WEDNESDAY AUGUST 12
The Charlie Daniels Band
Del Mar Fairgrounds, Grandstand Stage, Saturday, June 2, 2 p.m. and 7:30 p.m., $5, at Via de la Valle. Del Mar 299-3335.

Hollii Geenty’s Nite at the Animal Park’s Natural Amphitheater, Saturday, June 2, 7:30 p.m., 21367 San Pasqual Valley Road, Escondido. 747-5072.

Frisbee Crazed at Santa Cruz Avenue, Suite 100, Costa Mesa 492-0022.

The Procrastinators
Sunday & Monday

Mingo
STRUT

Sunday R.E.N.
“Restaurant Employees Night” $2.00 Long Island Iced Tea $1.25 Hot Shots

Monday U.S.D. Night $1.25 Kamikazes

Tuesday Price Club Employees Night $1.25 Cuervo Golds

Wednesday Margarita Night $1.25 Margaritas

Thursday Punch Night $2.00 Flamingo Punches

Tuesday-Saturday June 4-9
Who Cares?

Sunday & Monday Dusty & Allan

Tuesday & Wednesday Score
June 9 & 10

Coming Soon
June 14 & 15
Holding Power
June 14 & 15
Midnight Express
June 16 & 17
Quadrangle

TIO LEO’S
“Napa/Morena”
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All tickets available at “In House” box office and the Bacchanaal
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JUNE 4th, 5th, 6th
PRIVATE DOMAIN
Every Friday 7:00-11:00 p.m.
NO COVER — ALL DRINKS 7.00

LADIES, CALL FOR RESERVATIONS
BACCHUS DANCERS
SUNDAY, JUNE 7th PRESENTS

DEl FUEGOS

TUESDAY, JUNE 9
10:00 PM
PRESENTS

BEAT FARMERS

WEDNESDAY, JUNE 10
10:00 PM
PRESENTS

JON BUTCHER (AXIS)
singing “Goodbye Saving Grace” and “Holy War”

SUNDAY, JUNE 14

BILLY VERA AND THE BEATERS
with their hit “Mr. That Moment”

MONDAY, JUNE 1 92.5 PRESENTS
RAY, GOODMAN & BROWN/NAJEE

UPCOMING CONCERTS
MEAT PUPPETS 6/18 • LOSE TOY PEOPLE 6/22
THRASHER DOVES 6/23 • THE REPLACEMENTS 6/24
SEURADS 7/1

TUESDAY, JUNE 16
LITTLE AMERICA

32 JUNE 4, 1981
HUMPHREY'S
CONCERTS
by the bay
JUNE SIZZLES
ON SHELTER ISLAND

RONNIE LAWS
Saturday, June 6

GROVER
WASHINGTON, JR.
Friday, June 12

SHADOWFAX
Sunday, June 13

RUBEN BLADES
Y SEIS DEL SOLAR
Sunday, June 13

BONNIE RAITT
Special Guest
LYLE LOVETT
Thursday, June 16

B. B. KING
Sunday, June 16

JEFF LORBER BAND
Featuring Randy Wright
and Michael Butler
Friday, June 26

DONOVAN
Saturday, June 27

JUDY COLLINS
LEO KOVNE
Thursday, July 2

DAVE BRUBECK QUARTET
Friday, July 3

LOUIE ANDERSON
ROSEANNE BARR
Sunday, July 12

THE FOUR TOPS
Sunday, July 12

THE RIGHTOUS BROTHERS
Friday, July 17

EMMYLOU HARRIS
Friday, July 21

THE NYLONS
Friday, July 21

HIROSHIMA
Sunday, July 26

CHUCK MANGIONE
Thursday, July 30

GEORGE HOWARD
Friday, July 31

WATSON JENNINGS
Sunday, August 2

SPIRO GyRA
Saturday & Sunday
August 16 & 17

WYNTON MARSALIS
Thursday, August 27

THE CHICK COREA
ELECTRIC BAND
Friday, August 28

GRIP '87
LEO BITENOUR &
DAVE GROSIN
Sunday, August 22

JOAN BAEZ
Sunday, August 25

RICKY SKAGGS
Thursday, August 27

MILES DAVIS
Friday, August 31

CRYSTAL GAYLE
Saturday, September 3

ROY ORBISON
Friday, September 12

JON-LUC PONTY
Friday, October 8

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

HUMPHREY'S INDOOR JAZZ
Sunday, June 7
HOLLIS GENTRY'S NEON
Monday, June 8
FATTBURGER
Compulsory extra hors d'oeuvres • No cover charge • Bands begin at 8:00 pm.

Humphrey's • 2241 Shelter Island Dr.
Loretta Lynn: Del Mar Fairgrounds Grandstand Stage, Sundays, June 26, 2 p.m. and 7:30 p.m., 15 at Via de la Valle, Del Mar, 250-1255.

New Show: The Promenade, Sundays, June 26, 3 p.m., 4150 Mission Boulevard, Mission Beach, 459-1494.

Red 7: Bacchus, Sunday, June 26, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

Nils Landgren: Belly Up Tavern, Saturday, June 26, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Joan Jett and the Blackhearts: Del Mar Fairgrounds Grandstand Stage, Monday, June 27, 7:30 p.m., 15 at Via de la Valle, Del Mar, 250-1355.

Natalie Cole: Del Mar Fairgrounds Grandstand Stage, Sunday, June 26, 7:30 p.m., 15 at Via de la Valle, Del Mar, 250-1355.

MaxFab, featuring Oingo Boingo, the Bangle, the Flax, and Suspense Caliente Rockabilly, Tuesday, June 28, 4 p.m., Tinana, 278-9143 or 323-5063.

The Buckles: in the Streets Motown Review, featuring David Ruffin and Eddie Kendricks, and Mary Weller Del Mar Fairgrounds Grandstand Stage, Wednesday, July 1, 7:30 p.m., 15 at Via de la Valle, Del Mar, 250-1355.

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

Peter Sprague: Elise, Wednesday, July 1, 8 p.m., Thursday, July 2, 5 p.m., Summer House Inn, 7935 La Jolla Shores Drive, La Jolla, 405-9541.

Les Brown and His Band of Renown: Del Mar Fairgrounds Grandstand Stage, Thursday, July 2, 2 p.m., 15 at Via de la Valle, Del Mar, 250-1355.

Mel Turme with Les Brown and His Band of Renown: Del Mar Fairgrounds Grandstand Stage, Thursday, July 2, 7:30 p.m., 15 at Via de la Valle, Del Mar, 250-1355.

Judy Collins and Leo Kottke: Humphrey, Thursday, July 2, 7 p.m. and 9 p.m., 2203 Shelter Island Drive, 278-3133 or 221-9438.

Chaka Khan: Del Mar Fairgrounds Grandstand Stage, Friday, July 3, 7:30 p.m., 15 at Via de la Valle, Del Mar, 250-1355.

The Fifth Dimension: Del Mar Fairgrounds Grandstand Stage, Saturday, July 4, 2 p.m., 15 at Via de la Valle, Del Mar, 250-1355.

The New Expression: San Diego Wild Animal Park's Mahalia Amphitheatre, Saturday, July 4, and Sunday, July 5, 3:30 p.m., 15500 San Pasqual Valley Road, Escondido, 474-9702.

Carmen Salinas: Del Mar Fairgrounds Grandstand Stage, Sunday, July 5, 1 p.m., 15 at Via de la Valle, Del Mar, 250-1355.

Fatberges: The Promenade, Sunday, July 5, 7 p.m., 4150 Mission Boulevard, Mission Beach, 459-1494.

Michael McDonald: Del Mar Fairgrounds Grandstand Stage, Sunday, July 5, 7:30 p.m., 15 at Via de la Valle, Del Mar, 250-1355.

“Jazz Live!” featuring Patrick Bergeland: San Diego City College Theatre, Thursday, July 7, 7 p.m., Fourteenth and C streets, downtown, 225-5054.

The Dave Brodbeck Quartet: Humphrey's, Friday, July 10, 7 p.m. and 9 p.m., 2256 Shelter Island Drive, 272-5925 or 224-3835.

Jack Sheldon: Bella Vista, Friday, July 10, 9 p.m., 2568 Highway 101, Cardiff, 410-0188.

The Louisiana Cajun Troups: San Diego Wild Animal Park's Mahalia Amphitheatre, Saturday, July 11, and Sunday, July 12, 6:30 p.m., 15500 San Pasqual.
Valley Road, Escondido 747-4702.
Cabo Frio: The Promenade.
Sunday, July 12, 3 p.m., 450 Mission Boulevard, Mission Beach, 459-1404.
Al Jorreaux: SDSU's Open-Air Theatre.
Sunday, July 12, 7 p.m., San Diego State University campus. 234-5747.
The Four Tops: Humphreys'.
Sunday, July 12, 7 p.m. and 9 p.m., 2303 Shelter Island Drive.
224-4243.
"Jazz Live," featuring Holly Hofmann:
San Diego City College Theater, Tuesday, July 14, 8 p.m., Fourth Street and C Street, downtown.
235-9504.
The Righteous Brothers:
Humphreys', Friday, July 17, 7 p.m. and 9 p.m., 2303 Shelter Island Drive.
224-4243.
The Cure: Sports Arena.
Friday, July 17, 8 p.m. 2784-7115.
Tom Grant: Belva Via.
Friday, July 17, 7 p.m. and 9 p.m., 2303 Shelter Island Drive.
2784-7115.
Emmylou Harris: Humphreys'.
Wednesday, July 15, 7 p.m. and 9 p.m., 2303 Shelter Island Drive.
224-4243.
The Nylons:
Humphreys', Thursday, July 16, 9 p.m., 2303 Shelter Island Drive.
2784-7115.
Harold Land: Belva Via.
Friday, July 17, 7 p.m. and 9 p.m., 2591 Highway 101, Carlsbad. 440-3108.
Saturday, July 25, and Sunday, July 26, 6:30 p.m., 15000 San Pasqual Valley Road.
Escondido. 747-9702.
Hank Williams Jr.: SDSSU's Open-Air Theatre.
Sunday, July 18, 8 p.m., 2303 Shelter Island Drive.
2784-7115.
Hirohima: Humphreys', Sunday, July 19, 9 p.m., 2303 Shelter Island Drive.
224-4243.
Chuck Mangione: Humphreys'.
Thursday, July 23, 7 p.m. and 9 p.m., 2303 Shelter Island Drive.
2784-7115.
George Howard: Humphreys'.
Friday, July 24, 7 p.m. and 9 p.m., 2303 Shelter Island Drive.
2784-7115.

CLUBS
Club listings are compiled by Ron Armerino. If you wish to be included, please call 265-9302.
The listings are free.

North County
Bella Via Restaurant and Nightclub:
2301 Highway 101, Carlsbad. 440-3108.
Elliot Lawrence, jazz, Thursday; Dan Siegal, jazz, 8 and 10 p.m., Friday and Saturday; the Dan Hawaii band, reggae, 8 and 10 p.m., Sunday; jazz, 8 and 10 p.m., Mark Laskow and Larry Moore, jazz, Monday; Dave Wallace and Tripp Sprague, jazz, Tuesday; Robin Henkel, blues, 9 p.m., jazz and blues, Wednesday; live jazz is featured during the Sunday brunch also.

Belly Up Tavern:
143 South Cedars Avenue, Solana Beach.
489-9022.
The Dynamos, Rhythm and Blues Band, rock, 9:30 p.m., Thursday; Big Twist and the Mellow Fellows, rock and R&B, 9 p.m., Friday; Rock and Roll, 10 p.m., Saturday; Bob Marley, reggae, 9 p.m., Sunday; Maggie Mayall and the Catalinians, rock and blues, 9 p.m., Monday; Pat Nowak, jazz, 8:30 p.m., Tuesday; Sista Blues, blues and rock and roll, 9:30 p.m., Wednesday.

SUNDAY CHAMPAGNE BRUNCH
10:00 a.m. - 2:30 p.m.

Friday & Saturday
PERFECT STRANGERS

FRIDAY JAZZ HAPPY HOUR
AUBREY FAYE
$1.00 house wine or champagne • Complimentary hors d'oeuvres • 4:30-7:30 p.m.

THURSDAY THE VANDLES
Live Rock 'n' Roll
$1.25 Corones
8:30 - close

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

FRIDAYS & SATURDAYS
COMPLIMENTARY HOURS D'OEUVRES

SUNDAY
CINCO DE MAYO
Happy Hour Specials
Monday-Thursday • 6:00-7:30 p.m.
Doubles out of the well $2.25
Margaritas - Coors Light $1.25
Tuesday - Tequila Sunrise $1.25
Wednesday - Margarita $1.25
Thursday - Long Island Ice Tea $1.25
Friday - Glass of wine or champagne $1.00

MUSIC BY "THE ROCKAWAYS"

EVEN THURSDAY
JAZZ DANCE NIGHT
with Mark Walton of Channel 10, Thursday, June 4

CLASSIC OLDIES
June 5-8

FRIDAY THROUGH MONDAY

KIFM 98.1 KROD OUT JAZZ
with Art Good of KIFM 98.1, Wednesday, June 10-

SECRETs
Complimentary hors d'oeuvres beginning at 6:00 p.m.
Fantasy Fashions present their
Fashion Auction starting at 7:00 p.m.
Dancing begins at 9:00 p.m.

THE JETS
Featuring Kenny Macell
Complimentary hors d'oeuvres beginning at 6:00 p.m.
Every Friday Fantasy Fashions Auction 7:30 p.m.
Dancing begins at 9:00 p.m.

WEDNESDAY

BahiA BELLE
MOONLIGHT CRUISE COCKTAILS DANCING

sitting every Friday and Saturday night: 7:30 p.m. and every hour on the half hour until 12:30 am
passage $5.00.
board dockside at the Bahia Hotel, Mission Bay
**The BookWorks/Pamukin Coffeehouse**, 2079 Via de la Valle, Del Mar 755-3735. The George Texxus Quartet, 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. 744-3322. Pat and Cathy Sloan the Paradise Street Band, Irish music and folk songs, Friday; Greg Rusty, Fiddles and Sixties music on acoustic guitar, Saturday.

**The Countryside Restaurant and Lounge**, 450 Douglas Drive, Oceanside, 751-6900. New Country country, Wednesday through Sunday; Lonestar country, Monday and Tuesday.


**El Comal**, 532 Encinitas Boulevard, Encinitas. 944-5775. Latin Soul. Latin music, Friday evening, and 4-8 p.m., Sunday.

**El Comal**, 1284 Pozo Road, Pismo. 486-3100. Ron Bell, contemporary and country, Thursday through Saturday.

**Fireside Lounge**, 439 West Washington, Escondido. 745-1933. Doobie. 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**, 2631 South Highway 101, Cardiff by the Sea. 753-6438. De Slim Perez, contemporary. Thursday through Saturday; Tony Oterga hosts a jazz jam session Sunday.

**The Frying Bridge**, 1103 North Hill Street, Oceanside, 722-9948. Tony Carmen, nostalgia music. Wednesday through Sunday; Danny Tym, country and contemporary, Monday and Thursday.


**Gilby's Cocktail Lounge**, 945 West Valley Parkway, Escondido. 480-0429. Live music Tuesday through Saturday; call club for information.

**The Grouchy Gaucho**, 29000 Libec Road, Valley Center. 749-8411. Chuck Perata, oldies, ballads, country and western, 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 near the ocean. Encinitas. (From San Diego) 574-4646. (From North County) 942-7114. Mark Augustin, jazz, Sunday brunch (10 a.m.-2:30 p.m.).

**Henry's**, 264 Elm Street, Carlsbad. 729-9834. Tony Soraci and Co., contemporary. Tuesday through Saturday, with Jamie Allen. Thursday, the Belair Boys, vintage rock, Sunday and Mondays.

**Hungry Hunter**, 10940 Bernardo Plaza Drive, Rancho Bernardo. 566-2800. Old-Bridge comedy and music. Friday and Saturday.

**Ireland's Own**, 606 First Street, Encinitas. 944-0233. Sean McVicker and Barbara McCarty, Irish music and contemporary songs. Thursday; Sean McVicker, Paul Dunn, and Mike Tierney, Irish and contemporary, Fridays and Saturday; Brian Connolly, Irish, Sundays.


**Jolly Popper/Oceanside**, 1900 North Harbor Drive, Oceanside. 723-1831. Dunn and Warren, contemporary. Wednesday through Saturday.

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**DINING AND DANCING!**

**Scarlet**

"We're closer than you think!"

4014 Bonita Road, Oceanside. For booking information, contact 4014 Bonita Road.

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**Eliari's**

Restaurant presents

**Randy Porter—Solo Piano**

Monday and Tuesday, 8:00 p.m.—midnight

Opening July 1

**Peter Sprague Quartet**

**Papa John Creach**

returns September 23rd

459-0541

Summer House Inn • 7955 La Jolla Shores Drive

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**EL LASTIKA**

FLAT £9KGB FM TUESDAZE

* Your KGB card gets you in FREE!
* Pan Emirates will be here with lots of prizes and giveaways including some great prizes from RC Surf team
* El Hori Hawaiian Punches
* "Top of the World" by the band
* All the latest Hawaiian and Pacific Island music

---

**Bella Via**

Friday & Saturday

June 5 & 6. 4 & 9 pm

DAN SIEGAL

Sunday, June 7 & 8 & 10 pm

DAN HICKS BAND

---

**Phil Upchurch**

Friday & Saturday, June 19 & 20. 8 & 11 pm

Coming:

**Jack Sheldon**—July 10
**Tom Grant**—July 17 & 18
**Harold Land**—July 23, 24 & 25
**Anita Baker**—Aug 28 & 29
**Dizzy Gillespie**—Aug 14, 21, 22, 23 & 24

**Bella Via**

2591 Highway 101, Cardiff. Ocean view
Open for lunch and dinner • 942-4108

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**Fine Line**

June 7 & 8

Every Friday at 7:00 pm

FANTASY FASHION AUCTION
**THURSDAY, TONIGHT**

**CRUSH BOND with Faith and ELEVENTH HOUR plus WIZARDS**

**FRIDAY, JUNE 5**

**FAIRFIELD FATS**

and

**ERTH plus RELAY**

**PUFF-AND-SHOOT**

and the debut of

**THE VAGRANCE**

at 9:30 p.m.

**ROVING EYE MUSIC REPORTS**

The 26th of Crush Bond's first band features some of the finest performers in a concert that features the group's current lineup. The band features a variety of styles, including rock, punk, and classical music.

**SATURDAY, JUNE 6**

**TRADE ROUTES** presents from Kingston, Jamaica:

**AL CAMPBELL**

with a special guest from his country, the great Cornell Campbell. Al ranks with Johnny Mathis and Tom Jones as one of the **THE SEVENTH**.

**GENERAL TREE**

featuring members of the original Tynke Rado Band. Brea/10 J.D. STRAIGHT FROM YARD

will open the show. Advance tickets are $5 at all Telescopic outlets. Spirit and Pride.

**TUESDAY, JUNE 9**

**SHOGO**, Miki Blu with **ALLIANCE**

and **ARCHER plus ARROGANCE**

**WEDNESDAY, JUNE 10**

The debut of

**THE TOUCH and OUTBURST plus UNCALLED**

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Barr X Ranch House, 119 East
Broadway, Vista. 724-6590: Steppe Out, country and
country
contemporary, Thursday through

Stage Coach Inn, West 1065 Vista
Way, Vista. 724-9040: CIF.
Express, country, Friday and
Saturday.

Teepeep Room, 1279 Main Street,
Reuma, 795-2755: Live music, Friday and
Saturday, call club for information.

That Pizza Place, 2322 E3
Camino Real, Carlsbad, 434-3717.
Bluegrass Etc., Bluegrass, Saturday.

Time Machine/Ches Orleans,
302 Middle, Encinitas, 751-7772.
Live music, Tuesday through
Saturday, call club for
information.

The Top Spin, 205 Laurene Lane,
Fallbrook, 728-9088: Cinema, rock.
Wednesday through Saturday, live
rock, Wednesday and
call club for information.

Valley Center Inn, 27555 Valley
Center Road, Valley Center.
780-1466: Dakota, country rock,
Friday and Saturday.

Vista Entertainment Center, 425
West Vista Way, Vista. 941-6012.
Jockey Room: SRO!, rock, Friday and
Saturday.

Whiskey Creek, 1424 Proway
Road, Proway, 748-7531: Sundown,
country, Wednesday through Sunday
(Sunday features a jam
session beginning at 5:30 p.m.),
with singer Carl Lee; Friday and
Saturday, live country music,
Monday and Tuesday, call club
for information; clanging lessons,
Monday, Tuesday and
country and
dance lessons, Wednesday and
Thursday.

Whiskey Flats, 1260 West Valley
Parkway, Escondido, 745-9840:
Lispac, rock, Thursday through
Saturday, Messages rock, Sunday and
Monday, France, rock.

Beaches
Anthony’s, 4120 La Jolla Village
Drive, La Jolla. 452-5009: David
Orthwein, jazz, pop, and soul.
Tuesday through Saturday.

Avanti’s Restaurant, 875
Prospect Street, La Jolla.
452-3828: George Bres, pianist
performing pop, jazz, blues, and
brass, 7 p.m., Monday through
Saturday.

"Babia Bella," at the dock, Babia
Hotel, 958 West Mission Bay
Drive, Mission Bar. 488-0551:
The Rockaways, contemporary music
for dancing. Friday and Saturday.

Babia Hotel, 958 West Mission
Bay Drive, Mission Bar. 488-0551:
The Most Valuable Pianist,
danceable jazz, Thursday; The
Jets featuring Penny Morrison,
vintage rock, Friday through
Monday.

Secrets, jazz, Wednesday.

Bay Lounge/San Diego Princess,
4554 West Vacation Village Road
(off Inland Avenue), Mission Bay.
274-6262: Backstage, contemporary.
Tuesday through Saturday.

Bullrings, 5646 Newport Avenue,
Ocean Beach, 222-5300: Rockula,
Beetles music and oldies, rock.
Thursday through Saturday;
Stranger, rock, Sunday through
Tuesday; Modern Mix, rock.

Carmen Murphy’s, 4303 La Jolla
Village Drive, La Jolla. 457-4707:
Bob and Rock, Thursday through
Sunday; The Show with Tom Collins, rock,
Sunday and Monday; Jim Moulth comedy
and music, Tuesday and
Wednesday.

Carmen Murphy’s, 1994 Kaiser
Bairn, Marina St. 442-9401:
The Sugar Trio, Jazz, Monday;
The Show with Tom Collins, rock,
Tuesday and Wednesday.

Casa de Loma, 1304 Rosencrans
Street, Ocean Beach. 222-3925:
Jim Moore, contemporary music.

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The Spud Brothers

Thursday-Sunday from 8:30

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Sunday & Monday

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THE ISLANDS
The Wellhouse, 10290
Gorge Road, Mission Gorge. 280-8263, Steve Cress, country Tuesday through Saturday: Haynie, country Sunday and Monday.

San Diego South

Abbey Restaurant, 2825 Fith
Avenue, Hillcrest. 269-4779, Restaurant: Mike Lars, elegant dinner music, 6-9 p.m., Wednesday through Saturday: Peggy Minnace and Friends, jazz, 7-11 p.m., Sunday and Monday.

Anchor Inn, 2222 S Mission
Avenue, Old Town. 682-6663, Live music, Friday and Saturday; call club for information.

Anthony's Harborside, 1335
North Harbor Drive, downtown. 232-6358: Shine On, contemporary, Wednesday through Saturday; the Most Valuable Players, jazz, 7 p.m., Tuesday.

Artice Bowl, Townequest Room, 4156 Thirteenth Street, North Park. 283-3335, Short and the City Street Band, contemporary.

Tuesday through Saturday:

The Bay Club, 2731 Shelter Island
Drive, Shelter Island. 224-8888; Roger Car, variety music, 7-11 p.m., Wednesday through Saturday.

Book and Candle, 1250 South
Avenue, downtown. 544-8882, Richard Saylor, classical guitarist, 6-10 p.m., Friday and Saturday evenings.

Broadway Place, 926 Broadway
Circle, downtown. 234-3442: Tropical Jazz/Folk duo Dark, Friday and Saturday evenings.

B Street Cafe and Bar, 425 West
B Street at Columbia Street, downtown. 234-1707; 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
Mission Bay Drive, Shelter Island. 222-6857; Gary Rich, guitar and vocals, Thursday, the Heat, calypso and reggae music, 7-13:30 p.m., Sundays.

Dockers, 4225 El Cajon
Boulevard, East San Diego, 263-0931, Piano bar; Paul Good. Tuesday through Saturday: Patti Glenn, Sunday and Monday.

Drouzy Maggie's, Thirty-first
Street and University Avenue, North Park. 298-8584; Richard Clik, finger-picking guitar. Thursday: Marcia Bowman, Tom Coburn, and Charlie Holliday, original and folk music, Friday: the Perfect Cut; traditional music from the British Isles. Saturday: Elsa Chase and Roger Dempsey perform jazz, classical and original, 7-8 p.m., Saturday also: the Paradise Street Band, Irish and original music. Sunday: Old Time Hoot Night, Monday: Cathy Currie, contemporary and original music. Tuesday: Bill Cantor and Chris Conner, jazz on piano and bass. Wednesday.

Espresso Gallery, 500 Fourth
Avenue, downtown. 229-0101: Burton and James, acoustic and eclectic rock and folk, 9 p.m., Friday.

Fat City/Chins Camp, 2317
Pacific Highway, downtown. 232-0986; Live music, Friday and Saturday; Thursday: Harvey and 52nd Street Live, jazz, Friday. Saturday: Frenchy Marseillell. 801 C Street, downtown. 233-3413, Don Croker, pianist, performs Tuesday and Thursday starting at 4:30 p.m.; Grace Con, contemporary. Wednesday and Saturday.

Gabriel's Grille, 2285 Fifth
Avenue, Hillcrest. 294-1779; Mike Lars sings with favorite show tunes and requests, 9 p.m., until closing, Tuesday through Sunday.

Mike performs with local stars Wednesday.

Hamburgers & 4106 Wallace
Street, Old Town (in the Elazar del Madrigal. 295-0581. Charlie Morse, contemporary, Friday and Saturday.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island. 224-3571, Indoor stage; Halas's Stock, Sunday; live jazz, Monday, call club for information; also, performing vintage blues and jazz from 5-7 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, 1096 North Harbor Drive, downtown, jazz, 298-8066; Forecast, rhythm and blues and jazz, 6 and 8:45 p.m., Thursday: The B Street Band, contemporary, all other nights.

Jelly Ryder. 807 West Harbur Drive, Seaport Village. 233-4300; Barry and Orr, mirth and music, Tuesday through Saturday; Polka Salad, Amici, contemporary. Saturday through Tuesday.

The Lighthouse, 1578 West Lewis Street, Mission Hills. 294-9882; Roger Bellomy, classical guitar.
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JAZZ

Tuesday, June 9

7:00-11:00

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Belton/Dallas: Carlos · Melody vs. Alla
Candy Apple Red: The Inn at Pine Valley
Cirque: Spin
Circles: Old Del Mar Café
Codas: Prized Horse
Crush Bonds: Spirit
Danny and the Doggies: Ralph and the Golden Bears
The Del Fuegos: Pancakeman
The Dynamos: Belly Up Tavern
Eleventh Hour: Spirit
Engo's All White Band: Kelly's Pub
Fairfield Fats: Spirit
Fates: Spirit
Family Pet: Saigon Palace
Fast Forward: Win Cody's
Fine Line: Old Bonita Store
Restaurants: The Forbidden Pigs: Club Miga
Four Eyes: Jose Murphy's, Manny's
France: Whiskey Flats, Paradise Bay
Friends: Magnolia Mulberry's
Foreman's: Rick Galley and His Super
Barracudas: Mary's by the
Beach, the Ocean Club (formerly
McDougall's Pub)
Scott Goddard: Belly Up Tavern
Guardian: Spirit
The Heroes: Crystal's
Emporium, Sheraton Harbor Island
East
The Imposters: Salt Water Restaurant
The Imposters: the Ocean Club
(formerly McDougall's Pub)
The Incident: the Whistle Stop
Ipsy Facts (with the London
Brothers Crystal's
Emporium, Park Place
The Club Miga
The Jets (featuring Kenny Morris) Sheraton Harbor Island East,
Rahia Hotel
Justin Case: Red Couch Inn
Milt and the Communications: the Muscle
Pathos, Appetizer Club
Kicks: Nana Inn
Kowlin: Saigon Palace
Lipstick: Whiskey Flats
Jack Mack and the Heart

South Bay

Bavarian Inn, 1402 Broadway, Chula Vista, 425-9000; The Polka Family Band, polka dance music, 6 p.m., Saturday.

Casa Don Diego Restaurant, 5030 Bonita Road, Bonita, 425-3434: The Jaime Mexican Latin Jazz Ensemble, Latin jazz, Friday and Saturday.

The Country Pumpkins, 1862 Palomar Avenue, Imperial Beach, 425-1916: The Southern Express, country Tuesday through Saturday.

The Dance Machine, 1862 Palomar Avenue, Imperial Beach, 425-1916: Serious Groove, rock, Thursday through Saturday; the PercuStronauts, rock and Sunday and Monday; Toys, rock, Tuesday and Wednesday.

Da Vinci's, 626 8th Street, Chula Vista, 425-8800; Nick Montana, contemporary, country.

Peter Jay's, 9325 Mission Gorge Road, San Diego, 622-8269; Terry Burchard, imitational and suburban songs, 8 p.m. to midnight, Wednesday and Thursday.

Straw Hat Pizza, 163 Fletcher Parkway, El Cajon, 464-8577; The Billy Ray Band, Mooglass, 8 p.m., midnight, Saturday.

Vin Winiko's, 10285 Mission Gorge Road, San Diego, 439-3000; Crossfire, country rock, Friday and Saturday.

Viscous Hotel, Palm Gellee, 1906 Harbor Island Drive, Harbor Island, 254-6700; Paul Montesano, tropical jazz, 2-4 p.m., Thursday and 8-11 p.m., midnight, Friday and Saturday.

Win Cody's Saloon, 240 West Main Street, El Cajon, 449-9247; Jim's session. Thursday, musicians welcome: Fast Forward, rock, Friday and Saturday.

California Bar, 402-4852; Louise and Loose Change, contemporary and oldies, Wednesday through Sunday; City Lights, contemporary and oldies, Monday and Tuesday.

La Mesa, 1441 Highland Avenue, National City, 474-3232: Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 472-2713; Whiskey River, country, Friday and Saturday.

The Lantern, 1323 Third Avenue, Chula Vista, 425-4209: Live rock, Friday and Saturdays; club call for information.

Marinade Lounge, 1680 Broadway (at Main Street), Chula Vista, 425-8205; Bobbiny Cardozo y El Gato, Mexican Latin music; Thursday; Colores, Latin music, Friday and Saturday; Bobbiny Cardozo y El Gole, Latin music; 4 p.m., and 6:30 p.m., salsa and Cuabana music, 9 p.m., Sunday.
Rusty Falk and the Red River Band: Alpine Stage Depot
Gedd'n West: Oasis Fair
Haywire: Wrangler's House
Living Proof: Lakehead Resort
Lone Star Country: Countrygaido
Midnight Fire: Oasis Club
New Country: Greenhouse Restaurant
Night Moves: The Outpost
North Forty: Oasis Lounge
The Savvy Brothers: Pomodoro Club: Old Del Mar Café
Linda Sherwood and Surefire: Hat's
The Southern Express: Country, Bumpkin
Steer Crazy: Wrangler's House
Steppin' Out: Smith's Downtown Sundown: Whiskey Creek
The Judy Taylor Band: Al's Country Saloon
Whiskey River: Landmark Cocktail Lounge
White Horse: Circle D Corral

Folk/Ethnic
Brian Baines: Boz Scaggs' O'Gourdy's
Barton and James: Expresso Gallery
Bluegrass Etc.: That Pizza Place
Marcus Bowman, Tom Cahoon, and Charlie Holdaway: Drawing Maggie's
Marcus Bowman and Charlie Holdaway: Old Time Café
Bobbie Cardozo y El Golpe: Married Lounge
Colours: Marble
Tom Cummings: Hill Side Stone Pub
Cathy Currie: Drawing Maggie's
Dos Gringos Locos: O'Gourdy's
Paul Dunn: Ireland's Own
The Flamingo Four: Haci Boba
Harems Cassada Bellydance: Revue
Marquis: Hat's
Jim Hinton: Rhythm Stone The Latin Soul: El Comal/Bonitas
Dennis Leppard: Escondido
Lee Lupois: Uncle's
Louis and Louise: Charly's
Seán McKeefer: Ireland's Own
The Jimmie McNair Latin Jazz Ensemble: Las Nieves, Casa Del Sol/Diez
Mosaic: Mariel Lounge
New Expression: Old Time Café
Oasis: Haji Baba
Pat and Cathy: Crow's Nest
Street Band: Canned Heat
Chris Peake: O'Gourdy's
The Perfect Pet: Bluegrass Etc.
Maggi's
The Polka Family Band: Bavarian Inn
Tito Portugal: El Toro/Chula
The Billy Ray Bands: Shaw Hat
Presley's: Cans
Rico Zarrillo's: Robbery's Jewish Orchestra: Old Time Café
Ron Wheeler: O'Gourdy's
Scott Yeager: Drawing Maggie's

Blues/R&B
Reggae
The Blonde Bruce Band: Iron / Magna
The Bone Daddys: Boz Scaggs' O'Gourdy's
Borracho y Locos: Boz Scaggs' O'Gourdy's
The Bridge: Hulagun
Buttermilk Blues: The Ocean Club (formerly McKee's Pub)
Old Pacific Beach and Del Mar
Al Campbell and the Twinkle Brothers: Sperry
Tom "Cats" Courtesy: Texas
Ed Ellis and Tapestry: Sandtrap Lounge
Fin: Boz Scaggs' O'Gourdy's
Forecast: "The Breaker"
Michael Gallo and His Super
Rainbowseed: The Ocean Club (formerly McKee's Pub)
Mary's by the Pier
General Tires: Spirit
The Heat: Cocoon's Restaurant
Robin Hensley: Blues 5th: Hulagun
Via Restaurant and Nightclub
Robin Hensley: Robin Hensley and the Heart
James: U.S. Grant Hotel
Jack Mack and the Heart
Attacks: The Inn at Pigeon Point
Bobbi Shore: Black Card
The Rainbow Warriors: La Jolla
The Reactions: Modernista Wind
Soul Station Express, Mark's
"EKA Radio" 98.7 FM
CURRENT MOVIES

Australian accent. Directed by Richard Donner. 1987 * * * (Variety 5/6) Flower Hill Cinemas: Mira Mesa Cinemas: New Village Cinemas: Clearstone Cinemas: Santee Drive In from 666; Santee Village II: Sports Arena II & Studio 5: UA: Escondido from 6/15

Mannequin — She comes alive every night after 8:30 p.m. by Pygmalion. In order to help her maintain her figure as a window dress, she actually dates both George and Elga and the gusse seem somehow even more sensitive to her stimuli. The camera often seems to be pointing, as if it too was facing the wrong way, and never gets a good look at those three cardboard cutouts. And was it really possible for the foodstalls to create a mannequin who would look like Kim Catrall, or conversely to sewer another mannequin who would look like the mannequin? With Andrew and Michael Gottlieb. 1989 * * * (Read Cinemas: 6 & San Marcos Cinemas)

The Mission — An adventure in man. A journey to understand the simplest religious belief. In South America, and what once was a legend becomes an empire. A legend immured in Portuguese. A papal emissary has been dispatched from Rome, to decide whether the thing of Jesus Christ will live. And there are the mountains for identification and Indian invaders, by which there are the mountains that remain as proto-sentences under the Catholic Church, and the idea of good opportunities to stop the idea of the Indian missions. Is it up to the sovereign to give the ideas of the impossible? With Anthony and Margot Kidder. 1986

Outrageous Fortune — Female buddy comedy, with rather pedestrian groundwork to establish the clashing of two cultures. The two main actresses, one (Shelley Long) a pampered and somewhat prissy blond, with lots of proper classical training and no real experience, and the other (Kathleen Turner) a topfighter topfighter, topsiednaped vulgarian with an actual particular personality. It has been turned into a film in NINJA VIXENS. The length of the film is no different from that of a joke, if you posit yourself the otherwise expected capacity and since the bonding of the two women seems entirely dependent on the character of the female.
The Secret of My Success
Yup. It'sسب in the movie  "The Secret of My Success," which is now showing at the Cannon Cinema. The movie is about a businessman who becomes a success overnight and has to deal with the challenges of staying on top. It's a funny and entertaining film that will keep you laughing throughout. Make sure to check it out at the Cannon Cinema today!
CURRENT MOVIES

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 for something like a giant railroad spike with an all-white soccer ball rotating in a shaft of light at its tip, is in a trap in Toward Earth, mysteriously incapacitating any starship 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 more clo

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 hitch 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 at the hypothetical center of the universe.

and, on top of its pertinence to contemporary ecological issues, its marginal comments on the futility of the spoken language at face value and on the quality of public health care ("Don't tease 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 wake of 20th-century medicine) raise the social consciousness of the movie to the top percent or so of contemporary cinema — although not, thankfully, all the way to the scoundrel of the ninetieth


dissatisfied farm wife and the tall dark handyman — and murder), embellished with rural nostalgia, Southern Gothicness, feminist piety, and erotic goop. Loni Singer is more stultifying than seductive. Anthony Edwards, Bruce Abbott, written and directed by Michele...)

Tango: The Exile of Gardel — A musical by Fernando Solanas (HOUR OF THE FURNACES) about the Argentine tango king, Carlos Gardel (Kenneth, through 64). Theree — Alan Cavalier's stylistic portrait of St. Theobald of Liege, starring Catherine Mouchet. (Kenn. 67 through 10)

Tin Man — The personal, not professional, feud between two

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New York, June 29-July 1

Michigan, June (Sold Out) & Spectra (1-2), "Computer Man," October 4-5

San Diego, July (Sold Out) & September 5-7, Certification; August 5-16 Glen Davis.

CURRENT MOVIES

his daily personal contact, with the scum of the earth. But this idea is 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 water in their wets ("This will make them look like a minor traffic accident") and their equally nefarious but higher-blooded CIA counterparts. With Gene Simmons and Robert Goulaume; 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 wide-spread interest than would a movie set at a dry cleaner 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 unpretentious and chillingly aesthetic depiction of the place to suggest what keeps the men coming back. If you insist
intending, but there is an ample fund of information about what keeps it going: disaffection of a lied condom in a Kleenex, making a hockey vanish with a silver spoon, etc. Some
awkward acting, undignified dialogue, and fat, laden 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
actor spares one weekday and
careers around one worker, Molly, who is pressed into saying over for the
night shift) brings in a refreshing change of characters, or just as
importantly gets rid of a particularly
student young gum-chewing one (Amanda Goodwin). Ellen McElduff's
seemly, manically, greatly stereotypical voice — with her
flashing cleavage, her hair-spray
difficult camouflage her actress at
hesperone's illusions that she is
running a sort of school for
refractory students who must be watched every minute lest they put
their feet on the furniture or sneek some soap, and her charging salutation to each and every customer. "What's
new and different?" — is a highly
amusing moment of portrait, perhaps a bit out of key with the documentary drift of the piece, but no less
welcome for all that. In fact, all the more welcome since the one who best brings the movie into focus as a
whole, "the New York" one of the
"Working Girls," is Robbie the
"independent" one, with Louise
Smith's 1987 "*" (College, from 6/5).

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