

# UNDERCOVER KLANSMAN

P A R T I I



Doug Seymour

**B**Y JUNE OF 1980, RESERVE officer Doug Seymour's commitment to the police department's infiltration of the California Ku Klux Klan had gone far beyond "one meeting a month." He had been inside the Klan for a year and a half and had positioned himself as one of Klan leader Tom Metzger's confidants and top aides. Moreover, since Metzger had declared his candidacy for the Forty-third Congressional District seat on the Democratic ticket (against Republican incumbent Clair Burgener), he and Seymour were in almost daily contact. Seymour's own construction business was suffering. D.K. Seymour Development and Construction, Inc., had built seven mini-warehouse projects since 1975 and had also acted as general contractor in the construction of the Peñasquitos Pines Professional Building. In addition, he "built-out" from their concrete shells, other businesses and offices throughout the county. On paper he was worth \$1.6

**His cover was blown, and the police disavowed him. After emotional collapse and financial disaster, former reservist Doug Seymour seeks his day in court.**

BY JIM BERNIS

Photograph by Chris Carlson

million when he joined the police reserves in 1976, yet by June of 1980, when Metzger was named the surprise winner in the Democratic congressional primary, Seymour should have been very concerned.

It is not possible to view Seymour's increasing emotional instability only in terms of his relationship with Tom Metzger and the Ku Klux Klan. (Early in the campaign, Metzger had "dissolved" the Klan and created instead the WAPA, the White American Political Association. Seymour claims that the WAPA is no more than a sanitized version of the Klan.) He was in financial trouble, he says, as the long campaign hours drew his attention from his business, and the consequences were disastrous. He claims that the police department began to compensate him, although the weekly payments amounted only to a few hundred dollars. What he counted on more were the investment deals he says the department

(continued on page B)

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## On The Face Of It

The Reader certainly has a propensity for lining up against the wall ("Undercover Klamman," June 25). There is nothing wrong with this, of course, and that is what a free press is all about. There are people who no doubt wonder why the Reader picks up on such stories while other papers avoid them. Almost anything you print about the Klan and the police will uncover radicals on both sides willing and able to get your guts.

I write with some knowledge and experience, having been raised in Klan country in Oklahoma, Missouri, and Kansas during the heyday of the Klan and the Southern sheriff. Even some of my own family were involved in both of the above, as were many respected people, including judges, ministers, attorneys, and the like. The Klan appeared to be a number of well-meaning adults to bring about some moral reforms that were needed. The reforms were not so much directed at blacks and Jews as to reform those with little or no education, whites included. A father who drank and beat or abused his wife and children was likely to hear from the Klan. Living in sin was another no-no, and a father who drank and beat or abused his wife and children was likely to hear from the Klan. Living in sin was another no-no, and a father who drank and beat or abused his wife and children was likely to hear from the Klan.

The books were worn out from preventing retaliation and worn to frighten the sinners. The Klan at least felt this was more effective than a confession of your sins or calling in the sheriff. On the face of it, this seemed to be reasonable, and it attracted many community leaders, but acting outside the law has its drawbacks, as Oliver North is finding out. As with any group (PTL included), it goes away from you, and before long, you find yourself making exceptions and excuses for your leaders. When this happens, it's only a matter of time.

Just Editor  
Mittan Miley

**LETTERS**

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 80002, San Diego, 92188. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

**HBI Not OK?**

I was not really surprised to read that the marine mammals at Sea World ("City Lights," June 25) are dying at young ages and in significant numbers. The owner of Sea World, Harcourt Brace Jovanovich, is the cheapest business in San Diego. Not only do they pay their employees very low wages, but they are not willing to spend the necessary amounts of money to run a professional organization. They are so obsessed with making the maximum profit possible that the long-term welfare of the animals in their possession comes in second at Sea World.

It is ironic that in any well-run, nonprofit zoo, the animals live out full life spans. While animals seldom die of old age in the wild due to stresses such as disease, predation, or lack of food, captive animals receive excellent care and nutrition. Thus, the fact that Sea World cannot provide the appropriate care for its marine mammals tells me that HBI's management style is responsible. I seriously doubt that the management at HBI or Sea World is capable of providing high-quality care, and they would rather spend money on other aspects of the operation of the business that might yield more profit. Apparently, despite the

cost of buying or somehow acquiring the marine mammals, HBI/Sea World finds it less expensive to replace animals than to provide the correct environment in the first place. Might I suggest that Sea World be boycotted until it proves that it places the welfare of the animals first, above all else? Perhaps the problem is that using trained wild animals for entertainment is wrong and that the animals suffer enough from the process that they die after but a few years in captivity. The San Diego Zoo would never have the excellent reputation it does if it were so irresponsible with its creatures. Tim Phillips  
Encinitas

## To Be A B&B

Re: "Mr. Morgan's Neighborhood" by Rose Canine ("City Lights," June 18), please set the record straight. No one has been able to find twenty-seven "bed and breakfasts" in Julian, as listed in Neil Morgan's Tribune column. The Julian Chamber of Commerce puts out a list entitled "Bed and Breakfasts of Julian and Lodgings." This lists five host/motel accommodations, two motel properties, one bed and breakfast home that has been in existence for five years, and seventeen host homes. During the last three years, the number of host homes in Julian has been between fifteen and twenty. Some come, some go, but the numbers have been consistent. There is no reason to believe this fact will change. There was not an increase in the number of host homes prior to Apple Days after the ordinance passed last year. There is no reason to believe there is going to be an increase of this type.

The power of the press has been abused by the publication in an unverified figure. This of Julian's daily circulation of 12,000 and the Reader's weekly circulation of 130,000, 253,087 people have been given misleading information.

During the hearings that took place last year, Supervisor Bailey was informed about the passage of SB 1981, which regulates health standards in small accommodations in California. Supervisor Bailey addressed all of the issues at last year's hearing that Mr. Morgan suggested he address again this year. Will the county planning department, community planning groups, private citizens, planning commissions, and board of supervisors be subjected to the same review process on a yearly basis because of the concerns of a prominent citizen? If so, it is just another waste of taxpayer time and money.

The ordinance was passed; now is the time to review it and address the problems that arose during the year, not rehash all the same concerns. Carol Zernich  
B&B Consultants  
San Diego

## Borderline Yuppies

I am using the Reader letter section as a public forum to address a point that I am interested in, rock and roll. As noted in your "Reader's Guide to the Music Scene" (June 25), 9IX is organizing a rock concert in Tijuana (Mexico) and calling it an "international holiday" and "an event so big it took years to get to the point to organize." I'll say it to you!

At twenty-two dollars a head, or 28,000 people (almost two weeks of minimum wage in Tijuana) only yuppies, U.S. and Mexican, can go to the concert. Of course students in Mexico can go to the concert, but it will mean

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# CITY LIGHTS

## TO KNOW WHICH WAY THE WIND BLOWS

BY NEAL MATTHEWS

Question: Okay, Dan Brown, you're a wind expert, a retired oceanographer from Scripps, the guy people usually went to for information on wind, waves, and currents. And you're also a yachtsman and a member of the San Diego Yacht Club, which is involved now in the selection of the site for the America's Cup race in 1991. You were asked to put together a technical report on the wind conditions off San Diego, to be considered by the site selection committee. Would you give us your assessment of San Diego's offshore sailing conditions, for the time of the race?

Answer: Yes. We have, from March through May and into the early part of June, have very steady winds. The winds will blow ten to eleven knots, which means, of course, that some days are windier, some days are calmer, but on average ten to eleven knots. And more importantly, these winds will blow in four to five hours a day, starting typically at noon standard time, or one o'clock daylight time, and blow on up until sunset or so.

Q: What's the prevailing direction?

A: All right, the prevailing direction of this particular average wind is west-southwest. Now, given any particular year, there'll be storm fronts coming through, and you'll have a windy day. Following passage of the storm, we may have a calm day. But the determining force

in our winds is not the passing of fronts, but it is indeed the heating and cooling of the land. This is what gives us such reliable sailing conditions.

Q: Now, I understand that the average wind at Fremont during the America's Cup race was about fourteen or fifteen knots. Is that a big difference in speed?

A: Oh, yes, but not in the speed of the boat. Now, a twelve-meter designed for light wind conditions, a shorter boat with a lot more sail area, will go virtually as fast upwind and across the wind in ten to eleven knots as the bigger boat with the shorter sails can do in a heavy breeze. Now, one of the reasons the boats speed upwind and across the wind will be about the same is that these twelve meters hold at about eight knots of speed in an eleven-knot wind, and around here you're not punching into a heavy sea. But in Fremont, you saw the sea states. That was definitely holding the boats back. But they were still doing eight, eight and a half knots. The big difference is going to be on the downwind leg.

Because going downwind in ten to eleven knots requires a lot more tactics. You just cannot go as fast downwind in ten to eleven knots as you can in fourteen to twenty. It's as simple as that.

Q: How will a race here differ from the Fremont race, which seemed to have few lead changes? If you were ahead a



Oceanographer Dan Brown: On knots and yards

minute and a half into the race, you won.

A: Well, that is the difference. Racing in lighter winds will be more competitive. The lead's going to be tighter. Just because you're ahead by ten or fifteen seconds going around the weather mark doesn't necessarily mean you're going to hold that lead going downwind.

Q: There's something curious

direction, and that's quite true. I have graphs here which demonstrate what happens. They show that, on average, the winds start out light in the morning and build in the afternoon and hold. That's the basic land heating, our basic sea breeze. On top of that comes a weather front, and then it'll be windy. What changes is the wind direction. It can get blowy, and small-craft warnings go up. But that's only about one day a month, or maybe three days a month in a windy year.

Q: Well, how does the change in wind direction affect a race?

A: This is what people don't understand. When I'm on race committee duty at the yacht club, and we have, say, southerly winds one day, we will run the weather mark to the south, we'll head the boats off that way. And maybe during the course of the day, the winds change around to the southwest, when the boats come back to the starting point again, we will have them going off in another direction. This is standard. You put a number of boats out, for changing wind conditions.

Q: What is the Catalina Eddy?

A: What happens is, the prevailing northwest wind blows parallel down the coast past Point Conception and then curls onshore in Southern California. But this river of wind, the Eddy, occasionally sweeps more offshore in Southern California and creates a big eddy. By the time it hits San Diego, the winds are curling up from the south-southwest. That is the Catalina Eddy, and it's directly related to the strength and direction of the northwest winds and the alignment of the Pacific high-pressure cell.

Q: Does the velocity of the winds change in the Catalina Eddy?

A: Oh, yes. Basically, it's a matter of the intensity of the

## THE HEDGEHOG TALK

BY KARE KEATING

"Welcome back a former member of the Sierra Club hierarchy... or, lowerarchy, as the case may be," said the MC. Roger Hedgecock stood up to applaud from the fifty members of the Sierra Club's Committee on Political Education, which met at Café Casino restaurant in Mission Valley on June 24. During dinner he had worn his sport coat, but he took it off and loosened his tie as he made his way to the far end of the tables. The former mayor, now a radio talk-show host on KSDO, had been invited to talk on "The Environmental and Political Future of San Diego." Hardly had he begun his remarks when a man passing through the restaurant caught out something underappreciated. "Be quiet, sir, thank you," said Hedgecock. "I'm not in politics, so I don't have to take that kind of stuff anymore."

## TELL HER YOU'RE SORRY

BY PAUL KRUEGER

Angry politicians plotting revenge against the press are often warned not to pick fights with people who buy ink by the barrel. Shirley Smith last month learned the solid truth of that adage.

In May of 1982, Smith, who worked for a local liquor wholesaler, was denied a seat at a male-only golf tournament and banquet sponsored by the publisher of a monthly liquor industry newsletter. Smith felt she'd been a victim of discrimination, so she filed a lawsuit against the dinner's sponsor, *Beverage Record*, publisher George Anderson. Last month the case was settled. Anderson agreed to pay Smith \$52,500 and publish a front-page apology in the *Beverage Record*.

Smith says the apology was more important to her than the money. "It's an admission that he was wrong to exclude me, and it may persuade others down the road not to do it," she says. Shortly after the settlement was signed, the June issue of the *Beverage Record* rolled off the presses. There was no apology, however. "Instead, the front page featured

## Golf suit settled

### Tourney's future remains in doubt

Corey here to represent Jon English

Wine Advisory board oversees growers study

A story on the latest development in the year-old lawsuit, "Golf suit settled," blared the banner headline. The eight-paragraph article told how publisher Anderson had "yeared up for a complete trial" but decided to settle due to "the quirky nature of jury awards and our lack of resources." It bemoaned the cost of defending against a lawsuit, "even if the case is without merit," and closed by telling readers that the future of the beverage industry "whispering palms golf tournament site of the 1982 incident, remains 'in limbo'."

Smith read the article last Sunday, and she's fuming. "It feels like what happened five

years ago is happening all over again," she says. "What he supposed to be. It was supposed to be. I made a mistake, I humiliated some people."

Another council member, Marion Cooper, responded: "Cooper said he has no problem with Mr. Dallas examining his views, but he got tired of listening to repetition, he doesn't believe it's necessary."

Then the mayor said his piece: "Mayor [George] Waters said [he] is responsible for the conduct of the meetings, but when Council members get repetitive, [the meeting] has to move on."

A response from councilman Dallas, now accused of being repetitive: "Councilman Dallas said of the Mayor wants to meet the meeting along, he would suggest that he [Jim] Mardel not read the Proclamations at the beginning of the meeting and not read on his mat at the end of the meeting."

At the February 3 council meeting, the mayor spoke about a newspaper editorial criticizing the council's downtown redevelopment program. Jim Campbell was once again unsparing in his summary of the mayor's oration.

The newspaper is trying to run the government and trying to force us to get on a merry-go-round. [Mayor] Waters' words the newspaper would talk about Lenny Glavin, they have had a piece of land cleared for redevelopment for twelve years and haven't done anything with it. Our Council is a progressive Council who wants the City to prosper, but we cannot progress with newspapers giving negative reports.

Jim Campbell's thoroughness has not endeared her to the city council. In a closed meeting, (without the city clerk present) last February, the council voted

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Jim Campbell: It's all there in the record

## MINUTES SEEM LIKE OURS

BY BRIAN CANNON

Way back in the Neolithic Period, when the earliest version of a city council convened in a dim cave, there was a spat over the seating arrangement. Two cavemen died in the ensuing struggle. Ever since that time, city council members have traded nuggets of insults at their meetings, with audience members sometimes

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## A CITY FULL OF UNITS

BY BOB MPEHL

When nearly fifty-seven percent of Oceanide voters adopted a stringent growth control ordinance back in April, there was widespread celebration among slow growth advocates in the city. The growth law, which went into effect April 28, one week after its adoption, called for a limit of 1000 new residential units in the city for the first year after its passage. But what has happened over the intervening two months has turned that celebration to outrage.

Despite the voter-imposed growth cap, the city council, granting a series of exemptions, has approved construction of some 6000 new units — six times the number permitted under the law. Oceanide officials say the new units are perfectly legal, citing exceptions to the limit provided for in the measure by its authors.

Initiative sponsors say the city council is deliberately misinterpreting the exemptions to get around the intent of the law.

The first major exemption granted by the city council was for the massive, 4000-unit Rancho del Oro subdivision in eastern Oceanide, which some initiative backers say was just the kind of project envisioned by voters when they adopted the growth control ordinance. But Deputy Mayor Sam Williamson says the Rancho del Oro exemption was not a matter of choice; rather it was a situation in which the "city attorney [was] telling us we had a contract with those people and we had to abide by that."

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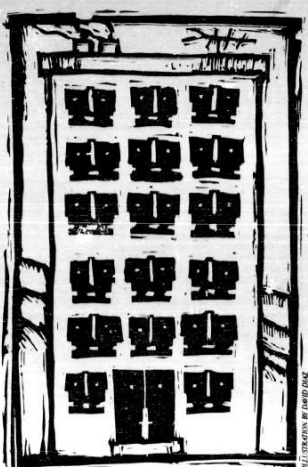


ILLUSTRATION BY DAVID DANCE

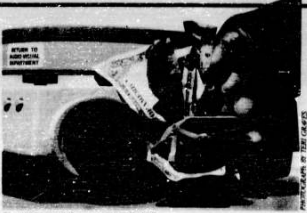
## SLIDES

BY BOB MPEHL

"It's the old story, 'a picture is worth a thousand words,'" says Carlsbad City Councilman John Manaus, one of five beneficiaries of a recent trend among department heads to present their annual reports to the city council as slide shows. A picture is also worth anywhere from ten dollars to forty dollars when it comes in the form of a color slide, according to Carlsbad finance director Jim Elliott, who says the average cost per slide is around eighteen dollars.

So far this year, city officials say, the police department, the fire department, the planning department, the parks and recreation department, and the utilities and maintenance department have produced slide shows to present their annual reports to the city council. The library delivered its report in the form of a videotape.

Tracking the cost of each presentation is difficult because each department makes use of the media services division,



The video revolution comes to city hall

created three years ago as an offshoot of the library's audio-visual division. But although media services does most of the actual production work (which comes out of its budget), different departments vary in the degree to which they rely solely on the city agency. Some use their own photographers, as the police department did. Some require professional editing services, as did the library in the production of its videotape. Some hire professional script writers and professional script readers, as the utilities and maintenance department did for its thirteen-minute "visual report." Some departments make more elaborate presentations than

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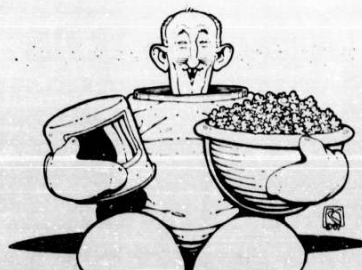
## STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:  
A friend "heard or read" that microwaved popcorn is bad for your health. Any truth in this, and if so, why?  
Mrs. Marion Puzos  
Chattanooga

Since receiving this query, your faithful know-it-all, Matt Alice, has been diligently sitting in front of the tube, watching the shopping channel, eating tubs of micro-zapped popcorn, and waiting for some gastronomic disaster. I did take time out to dial up several home economists to check on what symptoms I might expect, but none could give me a clue. So far, I'm probably worse off for the TV than for the popcorn. It's a fairly healthy snack, if you can resist pouring on the butter and salt. Corn popped in an air popper has not come in contact with any oil and is best if you are on a fat-restricted diet. But the microwaved variety isn't a lethal snack, I'm glad to report.

Microwave popcorn is a special strain of corn that has a slightly higher moisture content than the kind you buy in a jar or plastic bag. Depending on the brand and style of wave-able corn you buy, the product may also contain artificial butter flavoring, salt, vegetable oil, a preservative, and perhaps a coloring agent. Nothing peculiar there, unless you're a purist and object to colorings and preservatives.

Some of the microwaveable bags are unusual but not likely to be harmful, unless you plan to eat one. The bags have what's known as a "susceptor" surface. This is a fine layer of powdered aluminum inside the bag, which is sealed to the bag with a layer of plastic. The aluminum particles are heated by the microwaves and cause the kernels to pop more efficiently. (The packaging for microwaveable pizzas operates on the same principle. The paper top under the pizza has a susceptor surface, which heats and makes the crust crispy.) Basically, the susceptor surface makes your



Although I've never tried it, I know if I shaved my eyebrows off, they would grow back to the same length and then no further. How does eyebrow hair know just how far to grow?  
Paul Levin  
Del Cero

It's the miracle of follicles. Paul, Americans spend three and a half billion dollars a year on products for their hair but not a cent for those critical follicles. And your follicles are where it's at.

Hair, once it emerges from your skin, is dead. The living portion is within the hair follicle, a small cavity under the skin from which each hair shaft emerges. The size and shape of the hair follicle determines the length, thickness, and curliness of your hair. The shorter the follicle, the shorter the hair; the narrower the follicle, the thinner the hair shaft. Eyebrow hair follicles are shorter than those on your head, so eyebrows don't grow as long. The size and shape of your hair follicles, of course, are determined by your genes.

Dear Matthew Alice:  
When I drive through Florida Canyon, I see a pyramid-shaped structure in the complex of buildings that makes up the new Navy hospital. Is the navy experimenting with pyramid-power healing?  
Tom M.  
Golden Hill

You might say the building is for healing the spirit, rather than spiritual healing. The large, triangular structure is the roof of the new hospital's chapel.

Got a question you need answered? Get it straight from the hip. Write to: Matthew Alice, c/o the Reader, P.O. Box 108003, San Diego, California 92118.

microwave act like a standard oven; your food is at least partially cooked by heat from outside the food (the bag liner), not just by stirring up the molecules inside the food.

Got this wouldn't seem to account for your food runner, Mrs. P. It is the considered opinion of Matt Alice and others that the rumor may have started from a misinterpretation of microwave manufacturers' warnings against trying to pop regular popcorn in their ovens. But the warning is there because you could damage the microwave, not because the popcorn could damage you. Appliance manufacturers seem to know us consumers all too well. They know we often don't store things properly, don't read labels, and we sometimes take shortcuts. Actually, properly handled, regular popcorn will pop in a microwave. But the average jar of regular

popcorn dries out while sitting on a shelf in the kitchen. If you put some in a dish and crank up the waves, you'll set the little kernels on fire long before you'll get anything edible. So to protect us from ourselves, microwave oven manufacturers figure it's best just to say, "Don't do it," and leave it at that. And Matthew Alice certainly advises against chaf'ing this claim and risking incinerating your appliances.

So you can consider microwavable popcorn to be another healthy step forward in the parade toward an all-disposable, all-convenience lifestyle. Couch potatoes everywhere can snack on the stuff with impunity.

Dear Matthew Alice:  
Although every six or seven weeks I do need to have the hair on my head cut, I never have to have my eyebrows trimmed.

# JOHN . BAKER

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## THE INSIDE STORY

BY PAUL KRUGER

THE CITY SCHOOL BOARD HAS KILLED its controversial proposal to build condominiums on the site of a Point Loma junior high school, but several law firms have profited handsomely from the failed project, and the district may shell out more than \$500,000 before the matter is finally settled.

Jenkins & Perry, specialists in real-estate law, has been paid \$24,000 by the school district, much of it for legal work involving the Dana Junior High School controversy. The firm, for example, helped defend the district against a 1985 lawsuit brought by Claudia Engstrom and fellow Point Loma residents who challenged the district's proposed partnership with a real-estate developer who wanted to build condos on the Dana site. When the district settled that lawsuit last year, it also reimbursed the residents \$150,000 in legal fees.

Another law firm, Peterson, Thelan & Price, played two roles in the Dana controversy. It helped the Odmark Development Company work up the condominium proposal selected by the school district. And when the San Diego City Council later moved to pass

though new zoning laws to prevent Odmark and the school district from building on the Dana school property, the school district hired Peterson. Thelan to oppose those zoning measures. The firm was paid \$28,000 to analyze the proposed new laws, plot a strategy to defeat the legislation, and lobby city employees on the issue. The council passed the strict zoning requirements in March.

School district administrators knew that Peterson, Thelan was representing Odmark, but the district's staff attorney, Christina Dyer, says there wasn't a conflict because both Odmark and the school district were working toward the same goal: development of the Dana site. "As long as we shared common, parallel interests, there wasn't a problem," Dyer reasons. Thelan agrees. But attorney Jerry Cluff, who represents the Point Loma residents in their suit to halt the Dana project, feels the district may have compromised its bargaining position with Odmark by sharing information with Peterson, Thelan. Says Cluff: "The district knew they'd have to negotiate with Odmark down the road, so it was



Claudia Engstrom at Dana Junior High School.

unequivocally had judgment from the beginning" for the district to hire Peterson, Thelan.

School district lawyer Christina Dyer acknowledges that common ground between the district and developer Ted Odmark crumbled in March, when the school board abandoned its plan to build condos on the Dana site. But before the deal had collapsed, Odmark, with help from his attorneys at Peterson, Thelan, apparently negotiated an agreement that could eventually cost the district \$75,000. Odmark says the school district promised to reimburse him for his work on the Dana project should the deal fall through. On March 18, he asked the district to pay him \$67,700 for his efforts, a sum that includes \$33,671 worth of legal work provided by Peterson, Thelan. Odmark's request was scheduled for approval at the board of education's May 18

meeting. Prior to that session, Odmark's attorney, John Thelan, contacted Jerry Cluff, lawyer for the Point Loma residents. According to Cluff, Thelan suggested it would be in the best interests of the Point Loma residents not to oppose Odmark's request for the \$67,000, because if the payment were held up, Odmark might have to sue the school district; that action would only complicate the Dana school issue. Cluff says he told Thelan that Point Loma resident Claudia Engstrom and her allies would not go along. "It was community blackmail," Engstrom says of Thelan's proposal. "Odmark and the district went behind closed doors and made a dirty deal."

Odmark might have to sue the school district; that action would only complicate the Dana school issue. Cluff says he told Thelan that Point Loma resident Claudia Engstrom and her allies would not go along. "It was community blackmail," Engstrom says of Thelan's proposal. "Odmark and the district went behind closed doors and made a dirty deal."

Thelan says he didn't suggest to Cluff that Engstrom and her allies not oppose the payment. He says he phoned Cluff to tell him

that developer Odmark had decided to delay temporarily the \$60,000 reimbursement request and says his discussion with Cluff about expected community opposition to the payment was just casual chatter.

But Odmark hasn't forgotten about the \$60,000. He stresses that school district officials did in fact agree to pay those expenses, and his lawyers are currently discussing the matter with the district's attorneys. School board attorney Christina Dyer declines to talk about the dispute because it may blossom into a lawsuit. Engstrom says that a future school board decision to pay Odmark any money would be proof that the district and Odmark violated their pledge not to make a deal on the Dana site, a breach she claims would allow the residents' lawyer, Cluff, to collect an additional \$15,000 in legal fees from the district.

IN 1977 PUBLISHER HELEN COPLEY BEGAN curtailing her service as a director of several large companies to spend more time running her newspaper empire. Three years ago, her term on the Scripps Clinic and Research Foundation expired, and following the publication in 1985 of several lengthy *Union* news stories on corruption, sexual scandal, and questionable real-estate dealings in the local Catholic diocese, church officials made it clear they didn't want Mrs. Copley to seek a sixth

three-year term as a trustee of the Catholic University of San Diego. Now scandal has uncovered evidence that Frederickson's wife, using the pseudonym "Madame X," allegedly profited personally by arranging for a furniture store to overcharge the institute for \$500,000 worth of furnishings, the markup of which were funneled into an unauthorized account that she partly controlled. Although Dr. Frederickson blames his troubles in part on "salivating dog" lawyers who supervised the investigation and maintains that the inquiry cleared him and his wife, he has resigned from his \$10,000-a-year job and vacated his trustee's seat.

Under the headline "Medical Institute Shaken In Furor Over Its President," the *New York Times* last week reported the resignation of Dr. Donald Frederickson, who headed the fabulously wealthy Howard Hughes Medical Institute. Mrs. Copley was appointed to the institute's board of trustees in 1984, and she's helped supervise its growth to the largest medical philanthropy in the world, with assets of five billion dollars and a staff of 1100. The

Mrs. Copley wasn't mentioned in the *Times* story, which quoted two of the institute's trustees and attributed inside information to two other trustees, who spoke anonymously. Although the *Union* subscribes to the *New York Times* news service, it had not published the story as of Tuesday. "It felt though the cracks," explained *Union* executive Cliff Smith, who said a *Union* reporter was assigned to the story early this week. Mrs. Copley, who's vacationing, could not be reached for comment on the Hughes scandal.

DOWNTOWN'S LANDLORDS HAVE

received multimillion-dollar taxpayer subsidies to build the hotels, condominium projects, office buildings, shops, and theaters that will "revitalize" the center city. While these private developers suck up public money, the city is paying three downtown building owners millions more for office space to house a burgeoning municipal work force that has outgrown the Second Avenue city hall.

Last year the public treasury paid \$1.5 million to lease 125,000 square feet of supplemental office space in two downtown buildings. The leave payments jumped to \$2.7 million this year, when a portion of the planning

department relocated to a privately owned high-rise, and the housing inspection and fire departments were forced out of city hall by an expanded city clerk's office and the construction of a new building permits center. City council members have indicated they're not keen on dumping millions more into leased buildings, but the contracts signed with owners of the Security Pacific Plaza, Union Bank, and Executive Complex buildings stretch until 1992. A special city "task force" is now studying how the city could buy or build its own office tower, but its preliminary report isn't due until year's end.

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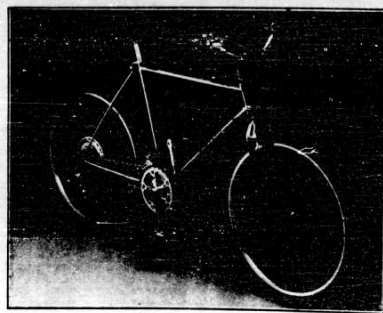
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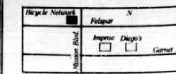
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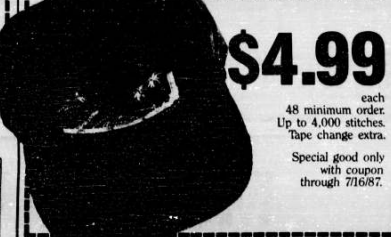
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## UNDERCOVER KLANSMAN

(continued from page 1)

was going to help him with. Part of his civil suit, filed against members of the police department and the City of San Diego, contains allegations that San Diego Police Sergeant Ernie Trumper represented to him "that the San Diego Police Department would compensate [him] for the losses in his construction business in syndicating real estate projects with the assistance of fellow police officers."

Seymour and other officers invested in two real-estate partnerships for properties in Golden Hill, with D.K. Seymour Construction and Development, Inc. to serve as the general partner. He alleges that Sergeant Trumper, "for the ostensible purpose of not revealing [Seymour's] police identity... wrongfully induced [Seymour] to violate his duties as a general partner." Again according to Seymour's complaint, neither deal was finalized or recorded; he was sued for default by his partners in one instance, and he lost his general partnership in the other investment.

As Sergeant Trumper allegedly gained control over Seymour's financial resources, the undercover reservist says it was more difficult to get out of the Klan detail. "Bearing in mind, if I quit the detail and tell them to go to hell, I've got nothing left. I'm counting on Trumper and [members of] the

**H**e says Metzger asked most of the questions: What is your real name? ... Are you an agent for the San Diego police? ... The FBI? ... After each response, Seymour claims he felt a gun barrel against the back of his head.

department for my apartment projects," Seymour says bitterly. "Cops are my partners. What am I going to do, walk away and have no projects, plus be burned by the Klan?"

Currently, Seymour owes approximately \$241,000 to more than twenty individuals, including other police officers. In 1985 and again, earlier this year, he filed for reorganization under the U.S. Bankruptcy Code. The former reservist, who lost his Escondido house this year, will have to decide whether to renew the reorganization statute, which recently expired. He blames the debt on the police department, saying he feels that his creditors would have been paid, were it not for the Klan detail and its aftermath. (Seymour also claims that a settlement conference, pertaining to his civil suit, resulted in the city's offer late last year of actual damages in the amount of \$741,000. He

says he declined the offer.)

If the congressional primary victory was Seymour's emotional peak within the Klan, then the next five months, he says, leading up to the general election, began his steep slide down the jagged slope of reality. The publicity of the campaign spurred numerous anonymous midnight death threats; and in the constant public outrage against Metzger's candidacy, Seymour says he began to fear that some enterprising reporter might research his own role in the campaign and blow his cover.

When the primary election was over, he told Trumper he wanted out, and this time, he says, the sergeant said no. The Klan had closed its inner circle until after the general election, and the police department had discontinued its secondary contact, who was on a lower echelon within the organization, leaving Seymour the sole agent on the

detail. Besides, Seymour says he was getting the distinct message that "If we yank you now, we [the department] can't protect you. We can't protect your wife and kids. We certainly can't give you twenty-four-hour protection."

**S**O SEYMOUR'S INFILTRATION continued. And he alleges that from the night of the primary victory — when he and Tom Metzger were so swept along by the stunning political upset that they danced a jig arm in arm around the candidate's living room — his loss of identity had begun. He started to drink heavily to cope with increasing anxiety, and his physician prescribed Valium, five milligrams, to be taken every four to six hours, as needed. He hid his drinking from his family, stashing bottles and pills inside closets, behind furniture, and inside his clothing.

Seymour and Metzger attended campaign events almost every day that summer. Until the November general election, his chief business was that of orchestrating his candidate's schedule, answering phone calls, arranging interviews and fundraising events, and meeting with police intelligence. More campaign events meant more risk for Seymour, or "Mr. Mafia" (for Mafia), as the growing number of repeat hecklers called him.

Most private business establishments would not rent space to Metzger's campaign, so when Seymour reserved banquet facilities at places such as Sir George's Smorgasbord or the Sears store in El Cajon, he used Metzger's business name, White Point Publishing. Other facilities, he says, such as Rock Kreutzer's Big Oak Ranch, willingly

(continued on page 12)

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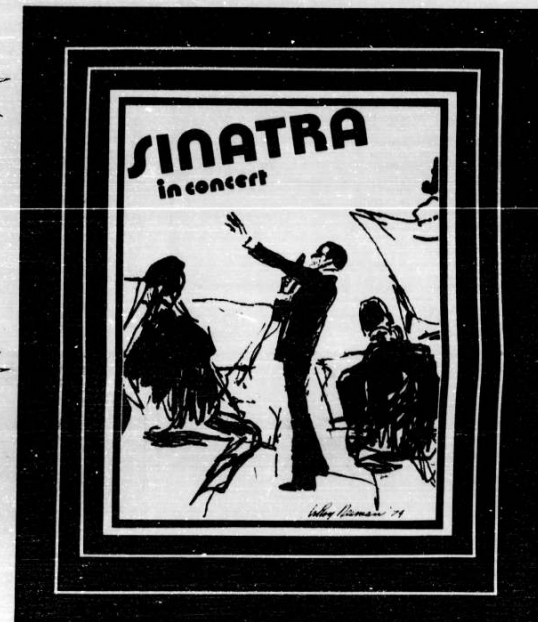
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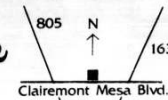
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Meanwhile, his position with Tom Metzger was becoming more tenuous. Metzger claims he first became suspicious of Seymour in July of 1979, when the undercover reservist reported to him that he had lost his Klan "passport," or I.D. card, Metzger says. "If you're really serious about the Klan, it's something you don't mislay." In fact, Seymour had turned in the original document to Intelligence.

Then there was the matter of the second Fontana cross burning at George Pepper's house, the night Metzger officially announced his congressional candidacy. Although he didn't think much of it at the time, Metzger recalls that Seymour was the only Klan member stopped and questioned by the police. And he mentions, as well, the matter of Seymour's first lie-detector test, which Metzger administered at Seymour's office and which he says, Seymour failed. Metzger administered the tests routinely to all his close aides during the election campaign, and he

had nothing to do with his Klan undercover detail but pertained to the investigation of a Mississippi loan broker who had failed to produce financing for Seymour after being paid finders' fees. The FBI had asked him to cooperate.) A police department statement alleges that he reported the FBI card's discovery to his superiors but that he assured them he could handle any Klan inquiries. Nonetheless, today Seymour recalls that he tried to "beat" the test by taking Valium, and on tape, his voice is arguably slurred. On tape, Metzger noticed this, too, although he

says today. "I had strong suspicions, but on the other hand, he was such a good guy, and it seemed, hell, maybe we were wrong."

Candidate Metzger was trounced in the November general election, and a month later, he asked Seymour to take a second lie-detector test. This time Seymour was to answer questions about FBI involvement. During the campaign, he had given Metzger one of his briefcases, and the candidate found an FBI business card with the handwritten inscription: "Doug, let's go for it." (Seymour says that the FBI connection

acknowledges that the lie-detector results were inconclusive. Nonetheless, Seymour says, he sensed that his cover was quickly evaporating.

Compounding the suspicion, he sensed from Metzger were mounting threats from enemies of the Klan. On Christmas Eve 1980, two bullets were fired through the windshield of his van. Five days later, as he was driving near his home, a large rock again shattered the windshield, landing him at Scripps Clinic in Rancho Bernardo with a concussion and a broken nose. "I was nervous and anxiety so intense that his doctor increased the dosage of Valium. It was a tough spot to be in: suspected of FBI collusion by the same Klan members with whom he had worked daily since early summer: openly vilified by the public for his Klan associations; his sole emotional support coming from the group he had committed himself to infiltrate, and unable, he says, to persuade his doctor to let him stop working from the detail. His drinking, he says, increased tenfold. "I didn't know if I was a cop, a Klansman, or a businessman."

Seymour alleges that he told Sergeant Trumper on several occasions he was falling apart and needed to get out, but that again, Trumper was intransigent and refused each request. This allegation is emphatically refuted by Assistant Police Chief Bob Burgreen. "We thought he could handle it [the pressure] and be effective. He was telling us he could be effective."

**TWO MONTHS LATER.** SEYMOUR's luck ran out. On February 25, 1981, he received a call from Metzger, convening a "special meeting." As head of Klan security, it was Seymour's job to alert the rest of the membership to "Special meetings"; but on this night, says Metzger assured him, "It's already been taken care of." Seymour usually drove to the Fallbrook meetings with another member, but on that night, the man already had a ride.

Seymour claims he sensed trouble and contrived his own plan. He asked a mechanic friend to drive with him to Metzger's house, to arrive and to wait in the van while he left alone. Seymour says he entered the small den in Metzger's basement, where El Cajon den commander Winston Burbage frisked him and took his gun.

Immediately, Seymour told Metzger that his van was having mechanical difficulties and that a mechanic was outside, working on the problem. When his mechanic friend knocked on the door a few minutes later, Seymour stepped outside and gave him a pre-arranged signal to phone Sergeant Trumper.

In court testimony and in separate interviews, Seymour alleges that he sat on a chair in the middle of the concrete room. Two Klansmen sat to his left, between him and the door; another sat on his right; a fourth sat directly behind and out of sight. Metzger, he says, positioned himself directly in front, one hand resting on a desk, the other on a gun.

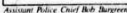
Metzger, he says, asked most of the questions: What is your real name? ... Are you an agent for the San Diego police? ... The FBI? ... And after each response, Seymour claims he felt a gun barrel against the back of his head and the Russian roulette "click" of an empty chamber that echoed each answer.

Seymour says the questions continued: Who is Stuart? What happened to your passport? Who's paying you to spy on us? What was your dog tag number? ... Were you ever a POW? Someone handed him two pencils and ordered him to use them as chopsticks to prove that he had indeed been in Vietnam. Again the questions: Were you in Vietnam? Are you a Communist spy? ... Are you a police officer? Again, the click of an empty chamber. Suddenly, according to his court testimony, Seymour heard an explosion that stunned him into a state of semiconsciousness.

Tom Metzger agrees that a special meeting did take place at his house that night and that it lasted for several hours. But he denies absolutely all allegations of a Klan trial or the use of guns. "I mean, to be playing around with guns and [with] my kids upstairs, that's ridiculous," he contends. "That thing [Seymour's account of the Klan 'trial'] was manufactured." He claims Seymour was summoned to Fallbrook that night to answer questions about a "security problem" and that he was frisked as a precaution. Metzger admits also that he kept a gun in his hand throughout the questioning, saying he no longer trusted Seymour; but he denies that any shots were fired or that a game of Russian roulette was played. Seymour nonetheless contends in his

lawsuit that he "was hospitalized as a result of a complete physical and emotional breakdown" suffered after the Russian roulette-style "trial" in Metzger's basement. He still cannot identify the source of the explosion; he thought at the time was a gun blast, nor can he remember who took him from Metzger's house that night, but he says he was later told that Sergeant Trumper met him at a Fallbrook shopping center and drove him home. He can remember sitting at home, in his living room, shaken and weeping, unable to communicate for an indefinite period of time. He claims he doesn't know if his "total funk" lasted for days or weeks. He does remember that he finally "awoke" in a hospital room.

**S**EYMOUR "AWOKE" IN THE intensive care unit of Mesa Vista Hospital. He says he can remember reaching up to touch his head, surprised to feel no bandages, no bullet wound. Under the treatment of a psychiatrist, he remained in the hospital approximately one week, first in intensive care, then on the general



was "upset about being suspected as a police informant and [was] voluntarily dissociating himself with Metzger and his organization."

On April 21, 1981, nearly two months after the alleged Klan "trial," Seymour was shot. To this day, no one agrees on the circumstances of the shooting. Assistant Chief Burgreen and Tom Metzger both contend the bullet wound in Seymour's shoulder was self-inflicted. Seymour tells a slightly different story.

He says that he and several intelligence officers spent that afternoon and early evening moving him into a new house in Escondido, for the purpose of isolating him from further harassment by Klan foes. He contends that sometime around dusk, he dozed off momentarily on the floor of his van when he was suddenly awakened by "a large man" in military uniform, the floor of the van, and choked. The man's weight made it difficult for Seymour to get his service revolver from the waistband of his trousers, and although he was able to reach it during the struggle and bring it up across his chest, the gun went off under the weight of the assailant's body. The wound to his left shoulder was self-inflicted, he says, but he insists (and cites the opinion of his physician) that this was the angle of entrance to his arm.

He was transported first to Escondido's Pulomar Memorial Hospital, then to University Hospital (now UCSD Medical Center), and there, he claims,

Sergeant Trumper came to question him. During the visit, he says, Trumper took his police badge, which was lying in full view on a bedside table. Seymour never saw it again.

Seymour claims that under orders from the San Diego Police Department, the Escondido Police Department declined to investigate the alleged assault and that when he finally requested an official inquiry from the San Diego homicide division, his disability payments were suspended. He alleges that the department repeatedly used this tactic of temporarily cutting off his disability "whenever I got out of line." (Deputy City Attorney Kenneth So, who is acting for the defendants against Seymour's lawsuit, explained in a recent interview that the police department made no investigation because it determined that Seymour's wound was self-inflicted. Since that interview, So has declined further comment.)

For the remainder of 1981, through 1982, and into the beginning of 1983, Seymour continued to recover from what he claims was the pressure of two and a half years spent living a dual identity. That rehabilitation consisted of a combination of inpatient and outpatient care at Mesa Vista Hospital. He was able to begin a new mini-warehouse project with former San Diego Charger Lance Alworth; and each time his disability benefits were suspended by the department, he says he paid for his own counseling.

(continued on page 14)

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## UNDERCOVER KLANSMAN

(Continued from page 15)

**T**WO EVENTS IN MID-MAY 1982 caused Seymour to claim today that the department insisted he maintain silence about his past undercover work "because they were only concerned with their own liability."

On May 12, 1982, Tom Metzger scheduled a press conference. Members of the press contacted the police department, and Seymour says that Sergeant Trumper notified him. Later that day, Metzger made the announcement to the press that he had uncovered divorce documents filed by Seymour's wife. Those documents also requested her share of funds he had received "as a reserve officer with the San Diego City Police Department." Metzger's security staff routinely cross-checked members' names with court records for just such incriminating information, and Seymour claims that the department had been equally vigilant — at least



Police Chief Bill Kolender

up to that point — in pulling the public records filed by undercover officers. (Seymour alleges that this kind of police protective action was Sergeant Trumper's justification to him for taking possession of papers pertaining to his real-estate investments. He cannot explain why his wife's divorce documents were not pulled by the police.)

The divorce discovery resurrected Metzger's accusations against Kolender, charges first made during the 1980 congressional campaign. At that time, the police chief had deviated from department policy to make a public endorsement of Metzger's opponent, Republican incumbent Clair Burgener, and at the May 12 press conference, Metzger repeated those charges. Local papers quoted him saying, "Bill Kolender was very heavy in support of Clair Burgener, my opponent. He was an open advocate working for Clair

Burgener, and I think this kind of dirty politics — no matter who it is directed toward — has to cease."

Much more damning that day, however, was Metzger's claim that the police department had been involved in illegal political activity by directing Seymour to infiltrate his campaign. He still insists that Seymour's assignment inside the Klan was politically inspired, a claim denied both by Seymour and Assistant Chief of Police Bob Burgreen.

"There was never any direct intent to sabotage his campaign," Seymour says, adding that the department "meticulously scrutinized... areas to stay away from for that particular reason. We didn't infiltrate [the Klan] for that purpose. He wasn't running for office then. [We] had no knowledge he was even thinking of it." However, in Seymour's pending lawsuit, he alleges that he "did in fact infiltrate the KKK and later the Metzger congressional

campaign and continued to act as an undercover officer at the direction of the San Diego Police Department." And according to a police log, Seymour "passed Republican information on to Metzger throughout the 1980 campaign. All false information."

The San Diego Police Department's immediate response to Metzger's charge was neither to confirm nor deny its validity. But that night, Seymour says, he was summoned to Sergeant Trumper's Clairemont home to discuss the press conference. Seymour alleges that Sergeant Trumper told him that Chief Kolender planned to release his own statement to the press. Then, according to Seymour, Trumper reached into his briefcase and pulled out a thick folder. Seymour didn't see its contents, but he says that Trumper warned him that if he refused to go along with Kolender's statement, he would be in for "more trouble than you can handle." He allegedly told Seymour that the department had enough information on him to make his life miserable "for a long time."

Seymour says he recently was able to obtain a copy of the LEIU operations manual, and he now believes that Trumper utilized methods dictated by the intelligence organization for the control of informants by intelligence officers. This is an issue that may be raised in his civil suit against the police department, since Seymour maintains that at all times he was an intelligence officer and should not have been treated as an "informant."

Under a section of the LEIU manual titled "Control of Informant — Security Warning," is the following:

This element of the meeting for termination is the most critical.... The informant should be advised in no uncertain terms what he can and

(Continued on page 16)

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## UNDERCOVER KLANSMAN

(Continued from page 14)

cannot do with the knowledge he has of the operation. The informant is told to "keep his mouth shut." Whatever is necessary to enforce that caveat should be applied. A simple admonition, with a subtle reminder of all the data and documentation about the informant, and its possible use, may suffice. At the other end of the scale, actual threats to use these things may be necessary. The informant must understand the consequences of violating the rules for security.

The next day, Kolender was quoted in local papers. "I can tell you he [Seymour] was not an active reserve officer at the time he was an alleged informant." In effect, Seymour says, the department disowned him and left him alone to deal with the fallout from Kolender's statement. In the resulting publicity and strain, Seymour says that his mini-warehouse deal with former Charger player Alworth collapsed, a loss of about \$100,000 for both men. Two weeks later, Seymour admitted himself to Mesa Vista hospital.

Five years later, Seymour still contends that the department was put in a position "to either tell the truth and weather the storm or sacrifice one of our people, make me expendable in [its own]

interest." U.S. Congressman Jim Bates expressed a similar opinion in a phone interview last month. Bates, who has been investigating Seymour's disclosures, says, "From their point of view, it's one guy that we may treat poorly. But overall, we protect the force. I think they just thought he was dangerous and was talking too much, and they... didn't want to be associated with having helped Metzger's campaign." (Seymour collected qualifying signatures for Metzger and served as an aide, chauffeur, and bodyguard throughout the campaign.)

I TOOK THE POLICE DEPARTMENT a year and a half to recant Kolender's statement of disavowal, but by then, Seymour says, the emotional damage and harm to his reputation were done. Besides, he alleges, the department only made the acknowledgment of his undercover activity in response to press inquiries immediately after his December 9, 1983, testimony, in Oceanside, before the California Fair Employment and Housing Commission. Seymour was a surprise witness at that hearing on local discrimination and civil-rights abuses, and he spoke out for the first time publicly and

presented proof of his police reservist activities inside the Klan. In response to media questions, Deputy Police Chief Kenneth O'Brien finally admitted the fact of Seymour's undercover Klan detail three years earlier. Nonetheless, he dismissed as "having no substance" Seymour's accounts before the commission (and reports he was turned in to intelligence) of such crimes as the Fontaine beheadings of alien field workers and the macing, by Tom Metzger, of Hispanics.

On March 28, 1984, three months after Seymour's public testimony and in response to a letter from the chief counsel to the California Fair Employment and Housing Commission to Peter Nunez, the U.S. Attorney in San Diego, Assistant U.S. District Attorney Kathryn Freeman issued a subpoena to Deputy Police Chief O'Brien (who Seymour has testified was "our chief of LEU"), ordering him to "provide all files, records, notes, tape recordings, and memoranda pertaining to [Seymour] and his undercover activities with the Ku Klux Klan, to include informant files and investigative reports prepared by Sgt. Ernie Trumper regarding Seymour's activities on behalf of the San Diego Police Department for the period 1976 to the present." The police department re-

sponded to the subpoena by producing several documents, among which was a statement identified by Seymour as prepared by Sergeant Trumper and three typewritten pages that he describes as excerpts from the "chief's log." Citing what he calls obvious gaps and discrepancies, Seymour challenges the validity of both documents. Moreover, in a complaint filed with the FBI, Seymour charges the police department with obstruction of justice and the destruction of tapes, written reports, and photographs that he claims he turned in to the police department, however, none of these were produced in response to the subpoena.

In 1985, according to Seymour, as a result of a letter sent by Congressman Bates to then-Mayor Roger Hedgecock and the city council, City Manager Sylvester Murray asked the City Attorney's office for a ruling on whether or not the police department had indeed engaged in illegal political activity during Metzger's 1980 congressional campaign. According to Seymour, City Attorney John Witt ruled it had not.

Last November, Seymour presented the documentation he possessed to Assemblyman Larry Sterling, who is the sponsor of legislation designed to encourage and protect legitimate

(Continued on page 25)

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## UNDERCOVER KLANSMAN

(Continued from page 16)

employee complaints in the state. In a recent interview, Sterling said, "I think he's a whistle-blower. There may be some disgruntled employee in there, too, but on balance, he's a whistle-blower.... I don't think we have any choice but to pass this on to the investigative agencies, and they really have no choice but to solve it."

In April 1987, Assistant Chief of Police Bob Burgess consented to an interview. (Since that meeting, he has refused further comment and declined to return phone calls.) Burgess was asked why, on May 13, 1982, Chief Kolender denied that Seymour was an "active reserve officer" during Metzger's campaign. The assistant chief replied that although he wasn't sure of Kolender's exact words, "I know that during that period of time there

somewhere, we did remove his police powers, and we severed him because of activities we felt were inconsistent with the way an officer ought to behave. Perhaps [Kolender] was talking about that period of time; after the department had been given specific orders that he could not act in our behalf."

Burgess also explained why the department felt it had little choice but to keep Seymour undercover, especially during the 1980 congressional campaign. "Our options were to pull out and probably burn the whole operation — because you just don't take someone who has been that close to another person, that involved with him, and then all of a sudden have him disappear without reason. Our options were to pull [Seymour] out or to leave him there [undercover] inside the Klan."

The assistant chief of police did express sympathy for Seymour, saying, "Doug did a real gutsy thing for us, volunteering for that kind of job.... I'm sorry the pressures that came as a result

of the assignment caused Doug the problems they caused him." Burgess contends that had the department known of Seymour's burgeoning emotional collapse, the detail would have been handled differently. "In hindsight, had we known that Mr. Seymour was going to start having the problems that he had and the pressures were going to get to him like they obviously did... then we'd have to say, it was a mistake because he couldn't handle it. We didn't know that when we left him there."

But Burgess also defends the position the department was put in. "We are being called to task for a lot of things that were outside of our control. A lot of activities that we didn't witness, and we're being — after the fact — held up to ridicule, when we have the guts enough to do what very few [police departments] have the guts to do."

Seymour, of course, disputes both the timing and nature of his firing from the police force. He contends that throughout the 1980 campaign — ac-

tually, until the summer of 1983 — he was a reserve officer and that he walked into police headquarters and quit. Police records show that he did in fact turn in his gun, a procedure mandatory within twenty-four hours of termination or resignation from the force, on June 20, 1983, almost three years after Metzger's unsuccessful congressional campaign, two years after his own 1981 emotional collapse, and more than a year after Metzger's press conference.

Meanwhile, Seymour has used his knowledge about white supremacist groups to aid federal, state, and local law-enforcement agencies. According to court documents, he has given statements to and/or testified on behalf of the "Meridian Police Department in Meriden, Connecticut; the Brunswick, New Jersey, Police Department; the Georgia Bureau of Investigation in Georgia; agencies from Montgomery, Alabama; and the Federal Bureau of Investigation, the Organized Crime Unit of the State of California, [and] Department of Justice." Last year

he was appointed special assistant to the chairman of the Center for Democratic Renewal. The center formerly known as the National Anti-Klan Network is the principal national clearinghouse for community-based efforts to counter hate-group activity.

Last month Los Angeles Superior Court Judge Paul Fidler accepted Seymour as an expert witness (to provide Klan background and motivations) in the preliminary hearing of felony cross-burning charges against six Klansmen, including Tom Metzger. Five of those defendants, including Metzger, were bound over for trial, which is expected to begin next Wednesday, July 8. Seymour is again expected to testify, as a key prosecution witness.

John Phillips, special prosecutor for the Organized Crime and Anti-Terrorist Division of the Los Angeles County District Attorney's office and prosecuting attorney in Metzger's upcoming trial, talked recently about Seymour's credibility, saying, "We can corroborate

his testimony with the other materials that we have, all the way down the line." The Los Angeles County District Attorney's office had requested evidence from several law-enforcement jurisdictions, including the San Diego Police Department, and, according to Phillips, the San Diego Police Department did not furnish photographs that Seymour allegedly turned in to the department between 1979 and 1981. "I'm disappointed that we don't have those," said Phillips. "All I know is that the photos aren't there. It would have been nice if they were, but we will manage just fine without them."

Phillips says, too, that "the materials that have generated from Seymour have been the materials that have been used in the Seattle prosecution of twenty-three members of the order and used also in other proceedings throughout this entire country, where the backgrounds of these people have been important."

One man who thinks he knows Doug Seymour well describes him with a

mixture of admiration, pity, and contempt. Tom Metzger, who decided not to sue the police department on a complaint of illegal political activity because "San Diego is a good-old-boy town," spoke about his time with Seymour. "Doug is a 'wanna-be.' He wants to be liked. He was really into his role, he can't deny that," said Metzger. "The reason for the crack-up is living two lives. You get to liking the people you're supposed to hate, and then it becomes, 'Is he less of a cop and more of a Klansman?' Look, it's a hard job to do."

"He's just been used and in some ways abused by Bill Kolender, and now they threw him to the side, they really did it. Metzger finds personal vindication in the fact that for the two and a half years Seymour spent undercover in the Klan, not a single arrest was made. 'We weren't doing anything illegal, see? He spent all that time with us, looking for illegality, and it never happened.' Seymour alleges, however, in his suit that he witnessed and

reported a number of illegal Klan activities that the department never acted on — including cross burnings, the alleged murders in Fontana, and the existence of a secret arms cache hidden in the high desert near Tehachapi.

Referring to Seymour's testimony in Los Angeles, Metzger said, "He's always been emotionally disturbed. He's just playing out another role today." Although he acknowledges his disappointment in the judge who bound him over for trial, Metzger says he doesn't dwell on the pending trial. "Hell, I've got a Jew there working hard for me and an Aryan over there, the prosecutor. There are gray areas in everything."

As for Seymour's own litigation against the city, the former undercover police reservist says, "They're using every legal means known to city government to keep this out of the court. But I'll spend however much money it takes, from now until the day I die, in the legal process. I will have my day in court."

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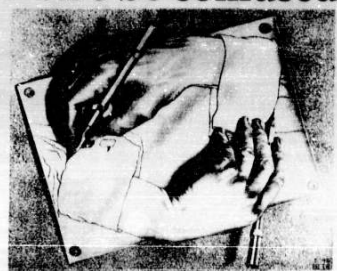


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# TRUCK STOP STORY

## THE SHIFTING FORTUNES OF LONG-HAUL TRUCKERS

BY SUE GARSON

**H**ey, Foxy Fawx, where's a flop stop? We be makin' three tracks in the sand an' we gotta get offa the licorice stick." When a dozen CBers tell Daddy Longlegs where to park, No Show's voice comes over the strongest. "Pull your hammer back," he tells the trucker. "Pull your horns. Watch your donkey, flyboy." No Show advises Daddy Longlegs to slow down and watch behind. "Keep the bugs off the glass and the bears off your trail."

"Keep the lipstick off your dipstick and the bears outta your briches," Larrine Lips comes through. "Catch ya on the flipper. Down and gone," Daddy Longlegs mutters, as he hangs a U-turn into a Pacific Highway

lot, sliding his eighteen-wheeler in between Four Winds and North American moving vans. Neatly, he crawls into the sleeper. He presses the sheets, and in two minutes the big guy

is snoring louder than Fourth of July firecrackers. Big rigs carry lumber, cattle, reefers (refrigerated units), airplane parts, office supplies — loaded up, they can be forty tons of steel, aluminum, and fiberglass. But now, most of the eighteen-wheelers lumbering in and out of San Diego parking lots are bedbug haulers (furniture movers), and that means hard times. Almost as bad as hauling lettuce.

The first time they hit Swabby City — which is how San Diego is known on the CB — high riders scout

around for a "candy store" till they find out there is none. A candy store is trucker talk for a full-service truck stop that provides fuel, bulletin boards, laundry, truck-washing and check-cashing facilities, and showers. "If you fuel up, the shower is free. If you don't, it costs five," explains one of the big riggers. "They got a lounge where

we can shoot pool and hit the tube or the video games," adds another. "After we feed our faces, if we got twenty-four left, we get a room. Otherwise, we do our logs and sleep in the rig." The full-service truck stop has DOT (Department of Transportation) scales for weighing loads. And on phones at tables near the counters, truckers can

call the dispatchers while the batte, y acid (coffee) stays hot. After dark, the furthest edges of these candy store parking lots draw long-haul truckers who want command truck parts, dope, and California turnarounds (amphetamines). Other diversions, too. "There's plenty of easy pieces around. Anyone can get a little bit for thirty bucks, sometimes less. Jus' order it up on the CB, they come right over to the

big rig," grins a floater whose CB handle is Never Was. (A floater is a free-lance truck driver — he drives whenever he can get a load — and a sometimes lumber. A lumber hangs around a parking lot, making himself available for eight to ten dollars an hour to help load a trailer.) "Maybe that's why there's no candy store in San Diego," he figures.

According to the San Diego County Board of Supervisors, there's no zoning ordinance against having a full-service truck stop in the county. Several years ago, in fact, the Southeast Economic Development Corporation proposed a full-service truck stop on vacant land in the Southwest area, but when the community objected to the proposed site because the noise would disrupt an otherwise tranquil residential area, the

project was scrapped. Because San Diego is bound on the west by an ocean and on the south by Mexico, we are a destination where trucks unload, rather than a crossroads. There are more goods coming in than going out, especially household goods. Although nearly 400 trucking companies are located here, and although electronic and computer industries are burgeoning, there is still no demand for bulky raw materials. The demand for full-service truck stops is not as pressing an issue here as in such crossroads as Los Angeles, Atlanta, Denver, and Dallas, for instance.

So when they reach San Diego, long-haul truckers are forced to make several inconvenient stops. They fuel up on Miramar Road or at the So-Cal stop in National City, and they wash their clothes wherever they find a Laundromat. If they pull in at night, truckers coffee-up at the all-night Aunt Emma's in El Cajon or at Denny's restaurants on Miramar Road or on Rosecrans Street.

The junction of Rosecrans, Taylor, and Pacific Highway has always been truckers' ground. Fuller's El Rio Motel, strategically located next to Fuller's Liquor Store on Rosecrans, a block west of Interstate 5 and two blocks south of Interstate 8, is where Never Was converses with an owner-operator of a truck with Kentucky plates and a Four Winds load. On the bulletin board in the motel office, which Never Was uses as his official mailing address and message center — is a notice that reads: "Attention line drivers. Experienced household, military, and commercial mover, clean cut, have transportation. Have worked for all major van lines — Allied, Mayflower, etc. \$9 hour."

(Continued on page 22)



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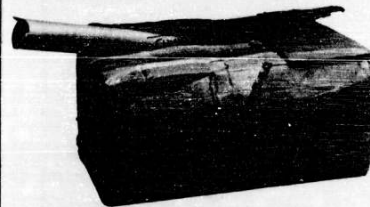
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# TRUCK STOP

(Continued from page 2)

The two men aren't interested in the plea for work. The subject of their current discontent is the "new breed" of truckers. "They give us a bad name. All they care about is rock 'n' roll, a gal down the road, an' a jim," says the Kentucky trucker as he shows the desk clerk snapshots of his five grandchildren. "To get insurance, I gotta have a drug test every year. He pulled in the night before after having hauled a load of game show prizes from Vancouver to Hollywood. As owner-operator — a gypsy, in truckers' parlance — he owns the tractor and the company owns the trailer. The Kentuckian is picking up a few loads going to Florida, which will get him closer to home. He needs a few jumpers to help load the trailer and pick up another Florida-bound load in L.A. Never Was agrees to help. He hasn't been on the road since last October, when things slowed down. He says he'll go back from L.A. on his own.

The conversation shifts to another trucker, who has experienced chronic break-ins. "I wouldn't be surprised if he stole stuff from his own load. He got a wife and a girlfriend. He's real desperate," says the Kentucky gypsy. The driver from the Bluegrass State spends thirty dollars a day on food when he's on the road, which he says is three weeks out of four. He manages to make about seven grand a month, but he isn't sure how much of that is clear. The flashy gold-and-diamond ring and an expensive-looking gold watch he wears are out of place with his Four Winds company shirt. "There used to be good money in trucking, but costs have tripled," he says. "When it comes to birthdays and holidays, it gets lonely

on the road, but I've been at it for twenty-five years, and I'm not thinking of doing anything else — ever."

Earlier that morning, Never Was was complaining eyeball to eyeball with Daddy Longlegs, No Show, Latrine Lips, and Dead Horse about the lack of a full-service truck stop in San Diego — the nearest ones are to the north, in Whittier and Ontario. The truckers are dining in Perry's Café, which is on the Pacific Highway lot Floyd Fuller owns, a block north of his motel and liquor

store fifteen percent, following deregulation of the intrastate trucking industry by the California Public Utilities Commission, wages for hired drivers fell twenty-six percent. Furthermore, the number of firms operating at a loss increased by fifty-nine percent, despite the fact that the industry has been spending much less on employee wages and benefits and on vehicle maintenance and repair. In addition to the decrease in income, the rate of truck accidents has increased. Deregulation has made it easier for new carriers and inexperienced

**"I'm just a road rat," he admits. "When I'm in one place too long, I gotta get on the road again. I guess I'm like a dog that just come outta the lake. I shake myself off and keep on goin'."**

store. The men talk routes and schedules and rising accident rates, and they speculate on who's going to make it this year and who isn't. Full-hipped, gum-soled waitresses with pony tails call them by name and mother them with biscuits and gravy and chicken-fried steak and eggs and smoked pork chops. "We feel comfortable here," says Never Was, who has a youthful countenance despite his gray hair and a prominently missing tooth.

"So comfortable," quips Peg, who's been waiting on truckers for twenty-five years. "They sit around and yap for hours. When they take up my tables too long, I kick 'em out. I tell them I need the table. 'I gotta make a living, too, fella.' I tell them. And they always come back," she laughs. "Tips used to be better. But most of the truckers aren't making any money. The jumpers tip better than the drivers now," she says, "because they're making out better."

Last May the California Trucking Association reported that while the average wage for comparable industries

been in the parking lot outside Perry's Café waiting for a return load that will pay for the fuel to get him back home to Washington, D.C. "It's easier to starve at home," he shrugs. "Every day I sit in this lot, it costs me money."

Ralph is the father of five adult children. He says he's been a truck driver for twenty-five years. "Ten years ago, I was makin' three times more than I'm makin' now," he says. "Since deregulation, there's too much competition. Everyone's undercuttin' each other. I been on the road three months now, and I haven't made a nickel. I can't afford to pay a co-driver, so I'm here alone. Me and the CB. And fifty percent of what's on the CB is bullshit. All I need is for it to fade out where the bears [police] are. Today I drew two loads to Oregon. There's a five-day layover," he sighs, "and I gotta pay the jumpers right away, even though I won't see a nickel for another sixty to ninety days. But I guess I'm lucky to get that." Ralph worries too about the truck breaking down because he has nothing in the repair kitty. "The big man's breakin' the little man's back," he says.

Others are waiting around, too. Hubie is from West Virginia. He's thirty-two years old and has a wife and ten-year-old daughter he hasn't seen for months. "Sailors see their families more than we do. We're like nomads, wandering around waiting to pick up a load that will get us a little closer to home." Hubie feels ashamed that his wife is employed. "I can't find my family and make truck payments, too," he says. After ten years of truck driving, Hubie predicts he'll be doing something else next year — but he doesn't know what it will be.

Occasionally there's a bright side. "On my last load, a customer gave me a tip, so I was able to rent a room at Fuller's Motel for a night." The rest of the time, he sleeps in the truck. "I registered as a single, but my co-driver came in and took a shower," Hubie smiles.

The two are the same age and from the same home town. Roy has been on the road with Hubie for nearly a year. "I'm makin' less than minimum wage, but I don't care. I'm having a good time scin' the country. I don't have to support a family or a truck, so this suits me fine," says Roy.

Daddy Longlegs and No Show wear cowboy boots and cowboy hats and plaid flannel shirts and blue jeans. Their wallets are chained to their leather belts. "Last week, when I left my rig in Chula Vista, someone broke into it and was sleepin' inside," says No

Show. "He didn't take nuthin'! Just wanted a place to sleep."

Daddy Longlegs nods. "I don't even lock mine no more. They took my TV and broke my phone. If they want my CB, they can have it," he says.

While the two concrete cowboys stick around for another round of coffee and cigarettes, the others head back to the parking lot to check their vehicles. Never Was goes with them. The parking lot is his domain. Since last October — and for the past two years when he's not on the road — Never Was has been living in a six-by-eight-foot orange and white trailer sitting in the northwest end of the parking lot, hatched up to nothing and dwarfed by the \$6000-pound six-chlor trailers. Inside is a propane lantern, camp stove, and portable potty. He keeps himself clean by taking "horse baths" in public rest rooms. Every so often, he splurges and rents a room at Fuller's El Rio Motel so he can take a real shower.

Underneath his bed in the trailer is a dusty old plaid canvas suitcase that contains receipts and bills of lading. The desperation of drivers, without a return load to make their truck payments and of people looking for a place to sleep has become bleak.

Never Was won't say who pays him or what kind of weapon he carries, but his continual presence on the parking lot offers the others some security.

Although long stretches away from home and the temptations of the road have produced a high divorce rate among truckers, Never Was feels that the drivers have been unjustly maligned. "A truck driver's girlfriend told my wife what drivers do on the road, and that's one of the reasons I got a divorce. But it wasn't true. During the past ten years, I must've picked up 200 his bikers, both male and female, and I never asked a ride for a ride. True, some guys have their beens where their zippers are, but I know at least 200 of them that don't fool around," he says earnestly.

"It's dangerous out there, too," he continues. "Guys get shot and stabbed and robbed. The oldest trucker I ever met was seventy-four years old. Some of them just don't ever quit. You see everything out there on the road. You see miseries on wheels like Trucker's For Christ. They got mobile units with pews that travel through forty-eight states," he says. "I'm an ex-Mormon

and I never went."

Never Was likes to talk about his school days in the Ozarks where his teachers and principal pegged him as an antisocial type. "The nays said I was antisocial, too," he remembers. "I was based in San Diego when I got out early with an honorable discharge. That was in 1970. After I got married, I had a few warehouse jobs. Then I moved furniture for a local company — Two Men Will Move You — and then I finally got in with Allied and I started goin' on the road. Never with a co-driver. I like bein' alone so I can listen to country-western and relax. I even play chess alone," he brags.

Although he professes to be a loner, Never Was is sensitive to the plight of others. Dead Horse, for example is a burly fifty-seven-year-old with tattoos on both arms. For thirty years, he's had steady work loading trucks. According to Never Was, he was laid off, and with family and assets gone and with no real skills, Dead Horse had nowhere to go except to hang around Perry's Café and the parking lot. "That's my beat," smiles Never Was. "He had nowhere to sleep, so he's sleepin' on the lot in my old Buick. He needed a home. Hell, I don't need it. What for? My work

comes to me. You can write a soap opera off this lot," he adds. "A country-western soap opera."

When the parking lot is quiet, Never Was ponders the meaning of his daily work. "I'm just a road rat," he admits. "When I'm in one place too long, I gotta get on the road again. I guess I'm like a dog that just come outta the lake. I shake myself off and keep on goin'." he smiles. Never Was is growing restless. "I got the itch to get out there again." Now that the kids are out of school and families start moving, maybe he'll be able to pick up a load or two, he figures. "Moving furniture is a real gig trip. It's like a jigsaw puzzle, making everything fit. You're haulin' people's lives and they're scared of damage, and they're grateful when nothing gets broken, and that's when you see the good side of people. It's just contact for a moment, but that's enough."

He leans against the side of his trailer. "I got three boys. Let's see, they're thirteen, twelve, and the youngest must be around ten years old now. They live with their mother in San Diego. And someday," he smiles dreamily, "they're all gonna be truckers."

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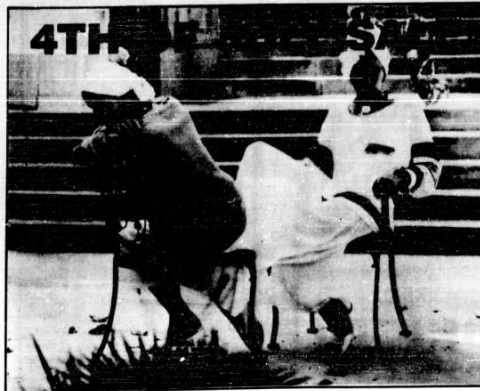


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## Farce Play



Don Roberts, Byron La Due

JEFF SMITH

Larry Shue's *The Foreigner* may prove to be the most silly, nonsensical — nay, the most preposterous — hit show the Gaslamp Quarter Theatre will ever have. When one thinks of the Gaslamp, one immediately conjures up images of Noel Coward, urbane, and witty repartee as dry as a "shadow" martini. In its first seven years the Gaslamp has become a place of elegance, of refinement, and (thanks to the tireless efforts of director Will Simpson) of style. One may go to the theater, but one does the Gaslamp, where even tawdry texts are treated as if scripted by Shaw. Last week, however, a play that is everything the Gaslamp isn't plunged itself into this haven of savoir faire. And the usually dignified opening nighters puffblowed and slipped their knees and behaved as if the stately Deane Theatre were actually the site of a draw-home boudoir. They also gave the production a standing ovation.

The play's myriad improbabilities would make Aristotle roll over in his crypt. Even the characters have to suspend disbelief in this! Almost nothing, in fact, bears any resemblance to *Things As They Are*, which may be one of the playwright's comic points in this absurd (small a) trifle that begins with the unlikely and concludes deep in the realm of Nevah Hoppen. In the play, two Britishers come to a lodge in Georgia. One of them, called Froggy, is a demolitions expert here for his annual lecture to American GIs on how best to blow up mountains. Now anyone who could believe for one skinny minute that our military needs an outsider to explain how to destroy something will have no problem with the rest of the play in which, among other implausibilities, a nerd who walks around as if the coat hanger were still in his sportcoat outwits a gaggle of comed-up and menacing members of the KKK.

His name is Charlie Baker, and he suffers from an acute case of Yawophobia, the fear of being an absolute bore. It doesn't take long to see that the diagnosis is ac-

curate, either. Charlie, who proofreads science-fiction magazines, has an "active fear of talk." When someone speaks to him, he freezes up and flubs his lines. By last count, his wife has had twenty-three affairs, most likely just in search of conversation. At one point, Charlie even wonders what it would be like to have a personality. Well, sir, the folks at Betty Meek's Fishing Lodge Resort'll help him find one once the closing curtain. But first he must pretend he's a terrier who doesn't know the language. That way he can be privy to the hopes, dreams, and schemes (one of which is a coup d'état by a charlatan reverend and a bigoted goon) of the locals. During the play, he will learn English and, miracle of miracles, will realign the balance of power in Tlilghman County, Georgia.

*The Foreigner* is preposterous, but that's what farce is supposed to be. The only rule governing farce is Never Ladle the Lunacy in Little Amounts — or words, less alliterative perhaps, to that effect. Few playwrights write farces anymore (not since television, all of television, took this genre to heart), and thus Shue's play requires an adjustment for the silliness to sink in and for the fact to register that it isn't trying for anything beyond simple laughter. Its aim is modest, but it hits its mark. What does it ever? *The Foreigner* is so funny, in fact, that even the stage directions are a kick. Hearken ye to the first entrance of Owen Musser, later Nazi.

BETTY (Staring out again) Owen! (She has found herself suddenly in the dark presence of Owen Musser. Psychologist tell us to beware of a man with two names. One he may have gotten on a drunk or a date. But two means he won't back. Owen is a two-name man.)

OWEN (With a smile you can almost smell) Hey, Bet. Nice weather for us.

At the Gaslamp, the play is in the expert hands of director Will Simpson, a master at letting farces unfold. Simpson has given the play an absolutely deadpan staging. He treats its unrepentant zillion abnormal incongruities, and this is part of the fun, as if they were actually routine, ho-hum stuff and only rarely strives visibly for a comic effect — as when Matthew Cubito's otherwise useful lights strain beyond the incredible to perform total eclipses in broad daylight (farce is based on the notion of a good dream of order replicating a bad dream of chaos; one reason the lighting effects don't work is because in farce, ironically, the subconscious is a realist). These few occasions aside, however, everything about this production — Robert Earl's functional and unobtrusive set (the less rustic than expected interior of the lodge), Diane

Holly's costumes (backwoods chic), and John Hauser's sound designs — has been effectively subordinated to the acting itself.

Were Simpson's direction and the acting of lesser quality than it is, the play's insane doings could risk in record time. But Simpson has done some excellent work with this show, and the cast is solid all down the line. Robert Harland's confident, canny, converted Froggy LeSueur is everything Charlie isn't, appropriately. Patti Van Roozee's lovable Betty makes up in kindness what the character lacks in smarts. Susan Herder plays the ex-debutante Catherine (who confesses "I was not cut out to be a decent person. I'm just a waste of food") with the right shade of jade, not too green, since more disillusionment is on the road and heading her way. Paul Figgington and Byron La Due, as the villainous David and Owen, are just evil enough to make the play's *Fun-ny Island* climax work (were they any more evil, were we actually able to "smell" Owen's smile, the play's whopping key change from comedy to possible terror would be even more overbalanced than it already and unbelievably so). And Chance Hunt does a special job as young Ellard. The playwright introduces this character by saying, "There doesn't, we must admit, seem to be much to Ellard." But there is, and Hunt gets all of it in a nicely modulated piece of comic acting.

Actors having to use a dialect suffer from the same fate as tuba players in a large orchestra: do it right, and no one says a word; goof up — just once, even — and you'll be St. Sebastian by angry stars. The Gaslamp's cast gets its dialect right. And Douglas Roberts, who is absolutely superb as Charlie, gets all three of his right: a British one, a Southern one (Georgia specific), and Charlie's alleged tongue, a strange, Marlin composite that Roberts, and also Harland, pronounce consistently the same. Roberts' performance is a tour de force, in retrospect. As one switches it, though, one doesn't see this actor's excellent timing or technique (or the way he can change his size on-stage, becoming practically invisible at one point). One sees, instead, a painfully dignified gent, who scrunches up his face at the thought of having to speak and who, for once in a rather sorry life, has things go his way. *The Foreigner* runs contrary to nature, reason, and common sense. The play, if taken seriously, is fundamentally idiotic. At the Gaslamp Quarter Theatre Company's Deane Theatre, however, it is also a light, undemanding evening of nontopical hilarity.

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## There & Now



The Piggy Bank

JONATHAN SAVILLE

My recent visit to Minneapolis' Guthrie Theater enabled me to see the second of artistic director Garland Wright's two summer productions, along with his *Misanthrope*, which I reported on last week. This other work, also a French comedy, is *The Piggy Bank* ("La Cagnotte") by Labiche and Delacour, a middle-class farce postdating Molière's masterpiece by two centuries (its date is 1864) and as ephemeral in its appeal as *The Misanthrope* is lasting. This is not necessarily a negative evaluation. *The Misanthrope* has permanent value as a commentary on human affairs, and Wright's staging of the play will remain vividly in the memory of those fortunate enough to have seen it. The value of *The Piggy Bank*, both script and produc-

tion, lies entirely in the momentary experience in the theater. This play teaches us nothing about life, but it is consistently amusing, and under Wright's direction—which makes the most of every opportunity to entertain—it also takes on qualities of human warmth and even evocative theatrical poetry that one would not have suspected it to possess.

*The Piggy Bank* is about a group of silly provincials who spend Mardi Gras in Paris, blundering into trouble about restaurant bills, marriage brokerage ("romantic" meetings arranged through a newspaper advertisement), a "solen" watch, a misunderstanding with the police, and temporary pennilessness. The plot, while serviceable in its inventions, has little of the icy clockwork precision of a Feydeau farce, where the intricacy of the intrigue is a prominent aesthetic fact. Instead, the *Piggy Bank* story is satisfied to offer varied

and fruitful occasions for the characters to repeat and develop their quirks (contrasting with a snobbish waiter, confusing and infuriating an assistant police commissioner as the tourists vie with one another to explain things, trying to break out of jail, encountering the unsatisfactory applicants for the brokered marriage, wandering raggedly through the Parisian streets the morning after). There are many nicely contrived coincidences, in the typical farcical manner, but the actions are all plausible in terms of character and social setting; we are convinced that there are people like this, that events like these could actually occur, and that given such circumstances, the people would indeed behave as they do. The play thus combines farce with a limited but consistent realism, so that one feels the humorous situations rising out of a human reality rather than being imposed exclusively by tricks of the playwrights. (It might be noted that it is precisely the lack of these qualities—plausibility of action and realism of character and environment—that differentiates a contemporary American farce like Larry Shaw's *The Foreigner* from its French ancestor of a century ago.)

But although there may be some sort of realism in *The Piggy Bank*, this is far from being in any way a serious play, as *The Misanthrope* undoubtedly is (all the more so in Wright's production). The chief comic device governing the action is the heavy contrast between the rustic mouse and the urban mouse, with scarcely any satire of the Molière sort on irreconcilable conflicts in human nature or on social abuses. It is not intimated here (as it is in *The Misanthrope*) that there is something fundamentally wrong with the characters' morals or with the values of the society they represent. The self-contented small-town burgher, his unmarried, long-in-the-tooth sister, the paunchy pharmacist, the rich, crude-mannered farmer, the young couple in love, the waiter, the police official, the uncouth Mme. Poche and her marriage salon—all these are treated as familiar objects of good-natured amusement, traditional comic character types

who would have been just as much at home in Plautus or Terence, but who, for Labiche and Delacour's "modern" audience, are deftly clothed in the mannerisms and conditions of life of mid-nineteenth-century, middle-class France.

It is true that money (an aspect of life about which serious things might be said) is an important issue in this play. The unassuming Léonida is an attractive catch because she has a dowry of 120,000 francs. The expensive menu looks cheap because its frame has accidentally concealed the zeroes at the end of its prices. Mme. Poche promotes marriages to line her own pocket (the meaning of her name). The piggy-bank savings of the financially comfortable provincials; the residue of their interminable domestic card playing, are emblematic of the economic prudence of the bourgeoisie (although their decision to blow the entire kitty on a single day's romp in the capital indicates that the habits of their social class have not extinguished their natural impulse to spend, waste, and have fun). A dispute with a café proprietor over forty measly centimes tells us that impulsive generosity and the charitable forgiveness of debts may not be common characteristics in this society. But no suggestion is made or implied in the play that things ought to be—or could be—different. They are simply the realities of the characters' (and the audience's) lives, and no action ensuing and enjoying *The Piggy Bank* is expected to view these realities critically or to be motivated to change them.

The presence in the Guthrie's elaborate program booklet of an article by Marxist Walter Benjamin on the sociology of nineteenth-century French city architecture does hint that the production might impose an anticapitalist critique on the world of piggy banks, as (for example) Des McAniff's delightful staging of *The Matchmaker* at the La Jolla Playhouse introduces elements of class conflict (commercial riches versus the poverty of the urban unemployed) that fit the historical background of the action even though they are not explicitly alluded to in the script. *The Piggy Bank* dissected from a Marxist

point of view would be a very different sort of play, an illumination not of the playwrights' generally shallow vision but of the historical period they were themselves treating only as a source of material for commercial entertainment. The Guthrie production in fact leaves sociology to the program booklet, accepts the play for what it is, and resolutely avoids any kind of ideological interpretation. A few members of the urban poor do appear (in the post-Mardi Gras scene), but their functions are confined to the humor of language and gesture, to some wonderful physical slapstick, and to atmospheric local color.

What Garland Wright has done in this production is actually the opposite of a critical, ideological approach. He has embedded the farcical humor in a finely observed, warmly human environment, in which we are compelled to become fond of the foolish characters, to sympathize with their predicaments, and to enjoy every pungent, colorful detail of their furniture, their clothing, their umbrellas, their

potatoes, their pink and curly-tailed piggy banks. For these details, set designer John Arnone and costume designer Martin Pakledinar are gloriously responsible, while evoking the audience's tolerant sympathy is the achievement of the splendid cast. Many of the actors also appear in *The Misanthrope*, and it is a tribute to their versatility, their rich capacity to transform voice, face, body, and self in every impersonation (that is what true acting means) that scarcely any of them are at all like what they are in the other play. In some cases—Daniel Davis's officious, ineffectual police commissioner, Richard Hicks's gawky, jejune, country adolescent, Jeff McCarthy as the young lawyer impressively ardent with his beloved (Wright charmingly extends one of their kisses through an entire scene change) and ludicrously tongue-tied with the beloved's father—the actors are not even identifiable until one looks, amazed, at the program. The one instance where the actor retains virtually the same characterization in the two plays (Richard

Ooms, who is the snooty Orouse in *The Misanthrope* and the snooty waiter Benjamin in *The Piggy Bank*) seems to constitute an intentional witicism on the director's part, for with this casting he cunningly demonstrates that by the time of Labiche and Delacour, the character traits of the aristocrat have bathetically become the heritage of waiters in expensive restaurants, waiters catering to the rich bourgeoisie whom (ironically) the aristocracy of pre-revolutionary centuries had held in such disdain.

In conformity with the production's refusal of serious satire, the chief characters in the contingent from "Endless Under-Glass" are played with an irresistible amiability. Ken Rutz, who is at their head, is an actor who naturally radiates a large, comforting warmth, and in his loquaciously crafted portrayal, very funny yet at the same time humanly engaging, he lifts the role far above the caricature it might be. Claudia Wilkens, as Léonida, deploys her extraordinary voice to show both the stiff

resentment of the sister spending her declining days caring for a self-centered brother and playing boring card games in which everybody cheats, and the comic-pathetic vulnerability of the aging spinster who is desperately hoping to trade her investments for a husband, before it is too late. Richard Iglewski (whom San Diego theatergoers will remember for his *Adams, Sir Anthony, Estragon, and Mr. Mister* in various UCSD and Acting Company productions) is consummately laughable and pitiable as the bearded pharmacist, plagued by the ineradicable odor of the benzene that he has used to remove stains on his trousers. Richard Kiehl plays his large, loud, coarse farmer role with a truth to character that thoroughly humanizes this blustering idiot. And Julie Boyd is the perfect *zeffirelli* inspiration, deliciously laughable in her screams of rapture at the material pleasures promised by her footling little life.

All this winningness is in fact a venerable (continued on page 28)

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(Continued from page 27)

accomplishment on the part of the actors, since, looked at objectively, there is almost nothing really likable about any of the characters except their foolishness. Their only major advantage over an elegant pretender like Mme. Poche (played by Katherine Bernick with stylish aplomb) is that they do not share her project of appearing other than what she is. The life that these middle-class provincials so unashamedly live is morally, culturally, and intellectually noxious. But Labiche and Delacour are content to let them well enough; so is the director, and so, with performances of this nature, is the audience.

If uncomplicated fun is the aim of *The Playhouse*, with this intention abundantly fulfilled in the Guthrie production, there is nevertheless an additional dimension to Wright's staging, one found in everything this director does. For the final scene a Paris street, early morning, a disgruntled dandyman, a petty merchant piling up boxes of "fresh" eggs she is selling for Lent, the visitors from Endless Under-Gilts soiled and disheveled after a night without bourgeois comforts — Arnone, Pakledinar, and lighting designer Frances Arnone — repeat itself without reference to financial acquisitions, marriage plans, or any human projects, and of the liturgical

year, which invariably causes the last night of Carnival to be succeeded by the first morning of Lent. One can sense distant echoes and reflections of the magical atmospheric effects in Liviu Ciulea's *Il Camerello* or Wright's own *Summer Madness*, where the theater is treated as a medium closer to dream than to reportage. Yet though the imaginative treatment is Wright's, the circumstances that justify it are right there in the script, for this is a director whose method is not to "interpret" a play but rather to coax it to a full realization of its inner self. Labiche and Delacour can never have been served so well.

Whether covering contemporary country-swing tunes like Peter Rowan's "Dance Time in Texas," more traditional country-swing chestnuts like Bob Wills' "South of the Border," Haggard-esque honky-tonkers like "All My Ex's Live in Texas," Jonesian weepers like "You're Something Special to Me," or early country hybrids like Hank Williams' "Lovesick Blues," Strait commanded the stage with the subtle force of his full-bodied tenor and a muted charisma that had the nearly impossible to dodge the titles nudging, "get-it?" cleverness.

More effective because of its subtler humor was "Ocean Front Property," the title track from Strait's latest album. In it, the protagonist swears that under no circumstances would he ever return to the woman who'd betrayed him, then falls back on the old joke: "If you buy that, I've got some oceanfront property in Arizona, and I'll throw the Golden Gate in for free." Still, if an artist's biggest flaw is an occasional weakness for slightly silly plays on words, then that in itself is a strong endorsement. A stronger endorsement, of course, is a performer's ability to captivate a huge crowd with nothing more showy than a crack band, a pleasant personality, a strong, pleasant voice, and a seemingly inexhaustible supply of well-crafted songs. For what must have been the unimpeachable time in his six years on the road, Strait delivered those essentials to a satisfied audience.

And while Strait has received some credit for country's recent swing back to authenticity, his inclination to choose material based on quality and not solely on style ensures a certain crossover factor. The Hank Cochran-Dean Dillon song, "The Chair" — for my money, the loveliest of Strait's many ballads — has a lilt, a traditional melody that could just as easily characterize a pop-country single by such fence-straddlers as Anne Murray, Crystal Gayle, or Larry Gatlin. Such an occasional, benign nod to modernism does not so much compromise the orthodoxy of Strait's music as update it. Likewise, his deft phrasing of less-traditional tunes attests to the catholicism of Strait's talent, which bridges several eras of country and contrived music without placing unnecessary emphasis on their obvious differences.

If I have a complaint about Strait, it's a negligible one. One of country's most endearing practices — giving songs titles that effect clever wordplays — can at times be its most annoying. At their best, such titles can be hilarious; otherwise, their cynical cuteness enslaves and shackles a song's lyrics. I don't think it was a coincidence that the less-impressive moments in Strait's show came when he performed such tunes as "All My Ex's Live in Texas" or "You Sure Got This Off Redneck Freelin' Blue" — songs whose refrains made it nearly impossible to dodge the titles nudging, "get-it?" cleverness.

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JOHN D'AGOSTINO

If country music hadn't found an allegorical hero to slay the voracious dragon of pop-crossover commercialism that surfaced in the Seventies, it might have created someone who'd look and sound a lot like George Strait. Tall and lean, darkly handsome, wearing natty-casual ranch duds and a big white hat like the Scottish-garbed Good Guys in those black-and-white Western serials, and with a surname so apropos it challenged credibility, Strait George rode out of Texas and into the forefront of the move to free country music from the menace of Top 40 adulteration. Six years after he won *Billboard* magazine's "Best New Male Country Artist of the Year," Strait's success is paradoxical in a way unique to the music biz; although he took up the uncompromising yoke of such real-country legends as Bob Wills, Merle

Haggard, and George Jones, Strait's popularity now reaches into areas usually reserved for matinee heartthrobs and pop stars.

All of the qualities that have made Strait a major country artist were present last week when the native of Pearls, Texas, performed on the Del Mar Fair's Grandstand Stage. Also in attendance was a crowd officially estimated at 20,500, one that broke the previous Grandstand record established last year by the rock group Mr. Mister (20,250), which in turn had broken gospel singer Amy Grant's 1985 record (19,500). The count at Strait's show is significant because he drew the unprecedented throng on a Wednesday night; Mister's and Grant's packed houses came on Saturday nights, when traditionally the fair draws its largest crowds anyway. Perhaps once during the course of each fair's schedule of concerts, the crush of fans is sufficient to force security guards to close off the Grandstand seating area.

But the fact that Strait is country music's reigning male sex symbol does not detract from his more relevant credentials. Probably because he has internalized their influences, the singer has an appreciable ability to evoke Haggard's dusty grit, Jones's bar-looked angst, or Wills's bouncy joie de vivre without resorting to mimicry.

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the very fact of our doing it seems to validate the experience at the end of the line.

This seems to be the case at Tony Roma's, the barbecue emporium located at one end of a shiny, two-level shopping complex called the Promenade, in a much-pretended-up section of Pacific Beach. Tony Roma's is part of a far-flung chain of barbecue restaurants, and as the comic Buddy Hackett recently observed, even Mr. Roma's golf balls seem to smell of barbecue sauce. Barbecue is another mark of our gregariousness. We chew on bones, let the juices and sauce smear our mouths and hands, talk between mouthfuls, get scarcely any nutrients, have to endure grease, sinews, fat — and still we love 'Q.' It provides us with that good/bad feeling that's part of our national character. It's not good for our health, but we love the ritual of being in public places, sly animals stomping on ribs.

There's a long wait at Tony Roma's, and unless you arrive very early, say, at 5:00 p.m., you have to take a number and hang in the doorway. Is it worth it? Nothing that I say will have the slightest influence on people because Tony Roma's has a vast physical plant, lots of tables, cheerful waitresses who never run out of patience, and an aura about the place that makes you believe you're being given something free. In fact, the reverse is true. Baby back ribs cost \$10.95, the Tony Roma's Rib Sampler is \$11.95, and the chicken-and-ribs combination is \$9.95. But how can you have barbecue without onion rings? We ordered a half-loaf at \$1.95, and if you should indulge yourself in some potato skins with bacon and cheese, that's another \$2.25, not mention beer or coffee. With tax and tip, you can easily reach \$15.00 per person. That's pricey for what you get.

Our first batch of onion rings were so well done and brown at the bottom that we had to send them back. Our second allowed us to enjoy the onion flavor because they were slightly underdone. There was hardly a single table in that vast room that didn't

hold a square stack of onion rings. The most popular entrée appeared to be the Original Baby Back Ribs. All diners arrive with salty muffins (of which the wheat baked beans, and a choice of potatoes. The beans packed a punch; the baked potato is worth ordering and the ribs — bereft of heretics — are nothing I would be tempted to try again.

I had the chicken-and-rib combination. They were fatty and without much meat. The chicken was inedible. I thought it neither tasted nor smelled right. At Tony Roma's, I ate no more than a mouthful of chicken. Because we had sent back the onion rings, we didn't want to repeat this routine with the chicken, but I still felt it tasted wrong. I'm a great one for on-the-spot interviews in restaurants, and I asked a young woman at an adjoining table who had ordered the same combination what she thought of the chicken. She answered with one word, "Weird." She pushed her portion aside, as I did. The waitress said she would tell the chef. It may have been a bad night; the chicken may have suffered from nothing more quirky than refrigerator burn, but we couldn't eat it.

As for the rib sampler (\$11.95), that was the best of what we had that evening. It consisted of three baby backs, three Danish baby backs, three St. Louis-style ribs, and one beef rib. Of these, the Danish ribs were the tastiest, offering the most meat in conjunction with the least fat. The sampler has the virtue of variety and the sense of discovery. But my escort, who is a chef/caterer, remarked that this wasn't "down and dirty" barbecue. You couldn't prove it by the crowd milling outside, surging to get in. We made a tour of the second story of the shopping complex, full of food shops that offered yogurt, cookies, fruit drinks. Then we stood for a moment observing the calm summer sea. In every sense, we had an American experience. You have to decide for yourself whether you want one, too.

Speaking of American experiences, my favorite pizza place, Tony's Family Restaurant on La Jolla Boulevard, vanished overnight. The interesting fact about restaurants that are about to close is that you can call the place the night before the doors are locked and the owners will never breathe a word to you. But the next time you phone, you discover that a new restaurant, offering an entirely different type of food, is in the place of your old favorite. I regret that Tony had to close because of personal illness, but the new young couple who have taken over, Vita and Gera Meyer, are charming, and they create an atmosphere of great warmth and affection.

The name of their restaurant is Café Budapest, and if you've dined at Budapest Hungarian Restaurant on Fifth Street in Del Mar, the menu in La Jolla may appear slightly reminiscent. That's because the daughter of the Del Mar establishment has opened Café Budapest in La Jolla.

along with her husband. The food is hearty, tasty, and everything is made from scratch. The prices are fine, too, especially at lunch. It's hard to think of Hungarian food during warm summer afternoons, but lunch is served until 2:00 p.m., so if you're a bargain hunter or on a limited budget, try a late lunch. Prices for lunch are \$4.95 for beef goulash, \$4.50 for chicken paprikash, and \$4.25 for stuffed cabbage. The menu is the same for lunch and dinner, with thirteen entrees offered. At lunch there's no soup or salad, but the portions are very generous and could constitute the major meal of your day.

My friend and I went there for dinner. She ordered chicken paprikash, which was served with homemade spaetzle. Listed on the menu as dumplings but which are lumpy noodles. The chicken was nicely prepared, there was lots of it, and the spaetzle, made daily, has a noncommercial flavor that is grand. With it my friend had a salad. The dinner provided good value

for \$8.75.

I ordered the Hungarian platter, which is normally prepared for two (\$25.00 for two, \$12.50 for a half-order). There was far too much food even for a single portion, but it did enable me to taste four different items that are listed as entrees. The sausage is made from scratch — a rarity in these times — and for those who like spicy sausage, it would provide a fine lunch or dinner served with boiled potatoes and red cabbage, also prepared on the premises.

The stuffed cabbage is also quite delicious, although my friend found it a bit too peppery for her taste. As an entrée, stuffed cabbage is served with rice and boiled potatoes, but I hope the Meyers will offer the spaetzle as an alternative for rice. If you're going to eat Hungarian food, you may as well go all the way and opt for spaetzle.

However, our favorite was the wiener schnitzel, or lightly breaded, thin slices of veal. It had a marvelous taste and was

easily the best item on the platter. The gypsy steak was least to my liking; it is just pan-fried pork cutlet. We had a huge slab of it, but it was uninteresting. This platter was accompanied by splendid red cabbage and enough rice and potatoes for an army.

I've saved for last the description of the Hungarian goulash soup, which accompanies all meals unless you choose a salad. It's absolutely wonderful, full of chunks of meat and fresh vegetables. At \$3.50 a la carte, it's well worth it. The crépes for dessert are also a must. We had three fillings — walnut, jam, and chocolate — and you can't leave Café Budapest without trying one (\$1.75).

The interior has been spruced up and is freshly painted. I've been to every restaurant at this site beginning with La Bodega, which was decorated to resemble a tent. The Café Budapest is almost bare of decoration, but good things appear on the plates, which is the most important aspect of all.

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# Kubrick's War



DUNCAN SHEPHERD

It ought to be perfectly all right with everyone else if Stanley Kubrick wants to take seven years between movies. It especially ought to be all right with the critics: the recollection that the last one was *The Shining* should have made the wait for the next one all that much more endurable. It ought to be all right with them, at any

rate, as long as they themselves are not expected to spend proportionately as much time on their reviews of his movies. Figuring that the average industrious film director takes a year between projects, that would mean that a weekly critic like myself ought to ponder and polish his review for a full month and three weeks. Much as that might be a relief to readers, it would be apt to be a strain on the critic's bank account. Unless, like the odd Ebert and Siskel, he is getting paid proportionately, too. The im-

portant thing for him and everyone else to remember here is that the elongated gestation period, plus protracted labor pains, of *Full Metal Jacket* is no more pertinent, in a critical sense, to what finally appears on screen than was the elevated budget of *Jurassic*. And its mere tardiness in relation, say, to *Pleasure*—teacher's pet among Vietnam movies—should result in no demerits. After all that time, it still takes only a couple of hours to sit through the thing.

Of that, the first forty-five minutes or so are almost a total waste. On all the evidence—and it has mounted into quite a pile—there would appear to be a limited number of things to show and tell about Marine boot camp, and the obvious, if not the only, way to spit-shine these into a condition of almost-like-new would be to personalize the people to whom it happens: to individualize and interiorize it. Kubrick elects instead to stick to basics: the head-shearings, the quick-marches, the rifle drills, the rope climbs—and the one baby whale who just can't hack it. All of this is photographed in a shade of algae-green, tinted with milky-white, that sees to it that the viewer's eyeballs have no pleasure a time of it than the enlistees' bodies. The hoarse-voiced Drill Instructor ("You're so ugly you could be a modern art masterpiece"; one of his wittier bellows) is louder and louder than his typical counterpart on screen—but only louder, not by a long shot leader, than Clint Eastwood's Tom Highway in *Heartbreak Ridge*, whose voicelessness was even more trail-blazing and horizon-widening than his lewdness. Not by a long shot humaner than Eastwood, either, nor than the James Caan and Earl Jones in *Gardens of Stone*. With no particular characteristic to call his own, the D.I. in *Full Metal Jacket* falls right in line with the authority figures, bureaucrats, marines, and their ilk, whom Kubrick has handled with ever more maladroit satire since he was overreared on those grounds for *Dr. Strangelove*. (There will be others to join the ranks before the movie is through: "Inside every gook," intones the ratchet-voiced field com-

mander in Vietnam, "there is an American trying to get out.") And the overweight lagard's gradual psychological withdrawal, shown by the gradual upward rotation of his torso, puts you and keeps you uneasily in mind (no matter how forgiving you were disposed to be) of the kind of nightmare majesty, especially in the fading daylight that does so much to individualize the climactic combat scene.

I would expect that much of the response to *Full Metal Jacket*—critical, visceral, nauseal, whatever—will concentrate itself to a disproportionate degree on that last scene, and will graciously let the rest of the movie recede into the mists. The level of rhetoric, there, takes off abruptly into a kind of vertical climb, as if in recognition that it's not yet too late, but soon will be, to pull the viewer out of any gathering apathy. The dramatic incident itself—a readily accurate sniper, hitting groins and kneecaps at a distance of fifty yards, and making a drastic reduction in the number of dramatic personnel we know by name—has no inherent strategic importance, but is lofted, by way of the rhetorical updraft, into definite symbolic importance. This is far enough in theory. Though it might be felt that the actual rhetoric is not too dissimilar in sheer brutality, insatiation, reverberation, etc. from that of the Marine Drill Instructor at the beginning, nor in the amount of resistance and recoil incurred in responding to it, I might have succumbed to it more willingly if only, like the earlier action, it had managed to do without the slow-motion. Slow-motion has become the cinematic equivalent to italics, caps, exclamation points, and other types of typographical tongue-lash; it doesn't take much of it to be in excess. And at legitimately emotional moments it tends to be in sentimental excess. The eventual punchline of the scene—the identity of the sniper, disclosed of course in slow-motion—is sentimental in other ways, too, although it is unquestionably "symbolic," and easily foreseeable as well, especially for those who have seen the TV trailer that throws it. (And people complain that

jectivity that were so badly missing in boot camp, even though we still don't get to know the participants very well. And the vast expanse of smoking, ruined, rubble-strewn urban terrain (staged, bizarrely enough, in industrial England, and shot in Doli-esque deep focus) achieve a kind of nightmarish majesty, especially in the fading daylight that does so much to individualize the climactic combat scene.

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critics reveal too much). There, as elsewhere, Kubrick dispenses irony with a soap-ladle.

But perhaps it was thought that since we barely know and could hardly care about the characters as people, some extreme measures were called for: some forms of death and accompanying special effects that we would not even wish on fascist imperialist racist rapists (just in case anyone still imagines that's what Americans in Vietnam were). Seldom if ever has violence on screen seemed so painstakingly instructive, so pain-inflictingly punitive, so unperturbed of the proverbial nod, and every creative decision in this scene, from the number and placement of bullet wounds to the amount of time spent agonizing over them, is conceived as another notch in the torture rack. It will naturally be said by some that this is not a movie to be enjoyed in the usual sense of the word—and primarily by those who have little concept of the aesthetic sense of the word, and who tend to make the strictest equation between Reality and Art: the more like the one, necessarily the more like the other. Watching someone's insides come geysering out of his upon the entry or exit of machine-gun bullets is not the same thing, however, as watching a movie of it (even without the slow-motion); and the enjoyment of the one is not at all the same thing as enjoyment of the other; and surely only a small percentage of action fans will be classifiable as clinical sadists. When a movie of such stuff isn't any more "enjoyable" than this one, then there hasn't been a sufficient intervention of Art. Only Alain Resnais has been able to get me to watch an actual autopsy in progress. Only Georges Frantz has been able to get me to watch the operations of an abductor. And only Luis Buñuel could have got me to watch a straight razor bisect an eyeball (and to watch it often enough, in fact, to assure myself it's not a human's eyeball after all). Stanley Kubrick, even in make-believe, was unable to prevent me from tearing my eyes away from yet another sicklike display of spurring guts. It wasn't that I was interested.

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## QUARTER NOTES

BY JONATHAN SAVILLE

### CHAMBER MUSIC SOUTHWEST

Last Sunday evening, the First Unitarian Church presented a concert by Chamber Music Southwest, a group of local professional musicians who have been attempting to establish a venue and an audience for chamber music by other than visiting ensembles. The concert was, at least partially, a forerunner of the La Jolla Chamber Music Society's Summerfest, in which some of these musicians will appear. It also represented one of the final farewell appearances of violinist André Cardenes, former concertmaster of the former San Diego Symphony, whose loss to our community (along with the loss of the orchestra's brilliant conductor, David Atherton) is one of the permanent damage inflicted by the protracted strike of the musicians' union last year. The participating artists, in addition to Cardenes, were violinist Nancy Agnes, cellist David Saltzman (taking the place of Jeffrey Levenson, who had been injured — not seriously — in an automobile accident), bass player Jonathan

Green, and pianist Karen Follingshead. A benefit for the San Diego AIDS Project, the concert offered a program of music by Rossini, Bruch, and Schubert. Rossini's Duet for Cello and Bass, which was new to me, is in the style of the composer's early teen-age years, when he composed the six Sonatas for Strings. Those works, too, give prominence to the double bass, which is treated (as here) as an operatic *homo ludus*. To ask so much agility of this cumbersome instrument is to seek effects of astonishment and entertainment — astonishment that it is possible to play such florid passages (and play them excitingly well, as Jonathan Green did at the First Unitarian concert), and entertainment because, no matter how well played, a double bass doing roudaws inevitably reminds one of an elephant dancing. The Duet nicely matches the bass with the more lyrical cello line (executed here with warmth and stylishness by David Saltzman). The whole piece is, of course, very light and unimportant, but in so good a performance, it is amusing and pleasurable to listen to (although the muddled

acoustics of the church rather undermined Rossini's witty effects). Max Bruch is known chiefly for his G Minor Violin Concerto, his *Scottish Fantasy* (also for violin and orchestra), and his *Kol Nidre* (for cello and orchestra). His other works, although revived from time to time, have not found much favor. These include the Opus 83 pieces for chamber trio, variously performed by violin, cello, and piano; by three clarinets, or (as at this concert) by clarinet, viola, and piano. The performance offered four of the pieces, almost as though a real trio in four movements were being performed. But the effect was quite unlike that of a unified composition. Structure, indeed, was the weak point, even in the individual pieces. What one heard was beautiful lyric ideas, singing emotions, lovely warm, sonorous sonorities (all of these tastefully brought out by the performers) — but no dynamic forward motion to engage the attention, no drama, no large-scale structures within which the ideas might find a larger meaning. To hear one such piece as the slow movement or

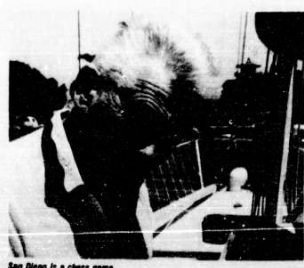
schero of a four-movement trio might be acceptable, but to hear four of them, one after the other, did not make much sense. There were many exquisite moments, but the overall impression was of a Brahms sketchbook, with fragments set aside by that much greater composer for future development and then forgotten about. Musically, the only significant part of the program was the second half, when the five musicians gathered together to perform Schubert's *Four Quintet*. This work is so familiar, and so loved, that one tends to overlook its peculiarities. One would expect the scoring to be for piano and string quartet, but the string complement includes a double bass instead of a second violin, giving the sound a distinctive range and texture. Nor is the bass treated merely as an accompanying instrument, or as a double of the cello part — it participates as an equal, even in the statement of some of Schubert's most exquisite melodies. The piano writing is also unusual, treating the instrument almost as a lyric member of the string family itself, with none of the

dominating orchestral quality one hears in similar chamber works by Schumann or Brahms. And the five-movement structure is surprising, with the variations in the fourth movement on Schubert's song, "Die Forelle," establishing themselves as the centerpiece of the entire work, as though the ideas (and, especially, the feelings) in the other four movements radiated from this magical source. The performance by Chamber Music Southwest was not of the sort to compel a fresh rethinking of this well-known piece. The aim — a perfectly admirable one — seemed to be to do things in the traditional way, and to do them with such clarity and grace that the ultimate experience would be one of serene comfort. There was particular sweetness in Cardenes' playing — he is evidently a first-rate chamber musician — and Follingshead evoked sounds of floating loveliness from the excellent Mason & Hamlin piano left for the occasion by McEvoy Music Center. In the ardency of the San Diego musical summer, this performance was a fountain of delight.

### CITY LIGHTS THE WIND BLOWS

offshore winds. But another factor is the heating of the desert. The air wants to blow in from the cold ocean to replace the hot air that is rising over the desert. In Fremantle, this mechanism was very straightforward. It was the Fremantle Doctor. Around here, we have a mountain range in the way between the heating desert and the cold ocean. So our heating and our sea breeze is really related to the heating of the mesa lands. As someone pointed out, if you call the hand winds the Doctor, our gentle winds can be the Nurse.

Q: What happens to the winds offshore when we get a Santa Ana? A: Now, the Santa Ana is typically more a winter wind. It is brought about when the high pressure inland overwhelms the pressure gradients offshore and the winds come pouring through the mountains, and you have an offshore wind. One of the conditions we just have around here, for racing purposes, is the Santa Ana. Because of the mountain ranges and the pressure gradient, we get the strongest winds. A Santa Ana is not the day you want to stage a twelve-meter race. We hold races in Santa Ana conditions, and it can be wild. Your competitor can be fifty feet away from you, and he'll be in a real down breeze and you'll be sitting in a dead calm. It can be squirrely. But it doesn't happen often. November and December are the height of the



San Diego is a chess game

Santa Ana season. Q: How much of a factor then would you consider the Santa Anas to be? A: During the projected time of the races, if a Santa Ana showed up, we wouldn't race that day. Typically, it's only one day, but it can be more. Generally, when any weather front comes through, the effect is felt for three days. Then back to normal. Q: So I guess you do characterize San Diego as having light winds, as compared to, say, Hawaii, which is the other main contender for the America's Cup race. Dennis Conner has been kind of cagey about his own preferences for a race site, but he seems to be leaning toward a course with heavier winds. Would Hawaii's strong trade winds make for a more exciting race? A: Oh yes. No question about that. This is what sparked a lot

of the interest in the video coverage of the races at Fremantle, the strong winds. And those boats crashing through big seas make excellent video. Even from a distance, as long as the cameramen don't get seasick, you can get some great shots. A wild, woolly sea, with a boat crashing through it, is more exciting to see than a chess match. But that's the difference. As the tactics of racing become more critical, it's certainly of greater interest to the people who know racing and sailing. Whereas the racing in heavy wind, once you're ahead, that was it. Then the only margin is if something happens — a spinnaker halyard breaks, somebody falls overboard, whatever. Q: So it becomes a question of who the race is for, who you want to appeal to. A: That's right. And the America's Cup for the last

130 some-odd years has been a *de-lux* race. Among individuals. Then the wars and the depression kind of pulled the rug out from beneath the rich people who were interested in sailing and putting up the kind of money that was necessary. So now it takes sponsors. But the sponsors want to get something out of this. And the whole game is changing. But there are an awful lot of people who do not want to see sails turned into great big billboards. We've got racing cars and thunderbolts with ads plastered all over them. Who knows if that'll happen to twelve-meter sailboats?

Q: So how big of a factor will the sailing conditions be in determining the race site? A: At just one of many. These are light wind conditions. Hawaii, for all the yelling about strong winds, you have to remember that they have their calm days, too. And they have a lot of days when you just can't go out and sail because it's too strong. I have a house over there, and I've sailed a lot there. A year ago, I sailed seven days of gale-force northeast winds. Actually, the wind conditions are a factor only at this point in time because of cost. We already have a lot of heavy-wind twelve meters. And nobody is particularly eager to junk all those boats. Q: But they won't be racing those same boats. A: Well, they'll use them for trials. And the resale value of a heavy-wind twelve-meter will be considerably higher if the races are held in Hawaii. You'll start with a known quantity, and your next boat will have to beat that. So the site selection committee will have to deal with a lot of

factors other than racing conditions. Q: So a race in Hawaii may be more interesting from a casual spectator's viewpoint, but a race here would be more of a purist's event? A: That's right. A race here would be a more true test of racing skills, and a race in Hawaii would be like an Indy 500 race. You step on the gas and go, and if something breaks down, you're out. Here you're depending more on tactics and crew, and it's more of a chess game. And therein lies the debate.

**SLIDES** (continued from page 4) Skyrim, it was not until this year that the use of video tapes and slide shows became so popular among department heads, who found such shows "a unique way to make a year-end presentation rather than write a long letter." Although Skyrim encourages departments to hire script writers and script readers to improve the professional quality of the productions, he sometimes has to say no to their proposals. When utilities and maintenance department officials sought to use the theme song from the motion picture *Top Gun* in their recent production, Skyrim dissuaded them. "They wanted to use it," says Skyrim. "I told them we couldn't get the rights to the music, that we couldn't pay for it." Finance director Elliott, who keeps track of city spending, says the trend toward visual

(continued on page 10)

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(Continued from page 15)

presentations is a matter of city management policy. "We've made a real effort to include more graphics and better graphics, and more pictures that people understand easily, and less text, which you have to sit back and read and try to understand."

## HEDGECOCK TALK

(Continued from page 4)

If members of the Sierra Club want to be influential politically, said Hedgecock, who was the first candidate ever endorsed by the Committee on Political Education, "you should ask the thirty-two candidates for city council where they really stand on growth." He said support for the interim development ordinance is not the same as support for managed growth.

"I intend to have the thirty-two candidates on my radio

show between now and the election. I'll grill them on the issue. Too many people get on the council and just blunder along. They take years to become educated on the issues. I have a feeling we're reaching another crossroads. I think more and more people are going to talk about changing the city charter."

Hedgecock said councilmen are no longer accountable to their constituents because they represent too many people. Their districts are too populous. "The last time the number of councilmen was increased — by one — was in 1962, and our population has more than doubled since then. Nine people can't represent a million people."

After speaking for about ten minutes, Hedgecock fielded questions. The first was about what was characterized as San Diego's looming water shortage.

"I'm just back from the Orient," said Hedgecock. "Look at Hong Kong, where the tap water isn't potable. I've been to Shanghai, too. [But] I've drunk recycled water in Mexico — no problem. We have to recycle our water, but now we're throwing used water into the ocean — after cleaning up the water first." He referred to Shanghai's population density and contrasted it with San Diego. By comparison, he said, San Diego is sparsely populated.

"How much bigger should the city council be?" asked a woman.

"It's something you ought to discuss," replied Hedgecock.

This was the answer he gave several times, when asked about restructuring the council or changing the city charter. He did say, though, that he favors district elections. "Let's be serious for a moment. Minorities can't get elected in

citywide elections when the nominations are by districts. At the district level, you can get minorities nominated, but only whites get elected [citywide]. The only minorities that get on the council are appointed, like William Jones and Valdo Martinez."

Hedgecock was asked about the planning department. "It's a big bureaucracy of engineers. It won't come up with simple, workable projects. It is predisposed toward complicated ones that require massive amounts of concrete. I have another radical idea. The state empowers a city to have multiple commissions. Who not have one planning commission for each neighborhood, instead of one large commission for the whole city? The members of a neighborhood commission would be appointed by the councilman who represents the neighborhood."

"Shouldn't they be elected by the people?" someone asked. "No," said Hedgecock. "How can you tell what a person's credentials are? You don't want it politicized. You want people with expertise. I think you're doing a better job on radio than as mayor," called out a woman at the rear.

Hedgecock gave a wry smile and changed the subject.

Regarding the renaming of Market Street, the council is getting the backlash it deserves. It shouldn't have named it Martin Luther King Jr. Way. There was silence from the crowd. Then Hedgecock continued: "It should have been renamed Imperial Avenue instead, as that street's residents and businesses asked it to. Now the people are going to vote to put the name back to Market Street, and the council will look foolish."

A woman who kept bringing the subject back to the water shortage asked, "How are you going to change things?"

"I'm not," replied Hedgecock. "You're going to. If you have listened to the talk show, you'll have heard all about these issues."

"I don't have time to listen."

"All you need is a radio."

"I have one."

"Does it have AM? Time it to 130 on the dial... One last question, please."

"Are you happy on KSDO working fewer hours than you did as mayor?"

"Yes. I don't have to be diplomatic anymore."

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Tunes and ballads of Yankee Doodle Dandy

**JULY 4 CONCERT ON THE SQUARE**  
1:00—3:00  
July Fourth Celebration

**JULY 12 CONCERT ON THE SQUARE**  
1:00—3:00  
Tales from the seas

**PIANO MUSIC DAILY ON THE SQUARE, NOON—3:00 PM**

**JULY 13 CHILDREN'S MUSEUM SUMMER CLASSES BEGIN**

**JULY 18 LEGGO EXHIBITION—CHILDREN'S MUSEUM**

**JULY 23—26 WATER AND ALL TERRAIN VEHICLE SHOW**  
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Section 2

# Events, Theater, Music, Film



Little Blue Heron

## Trails At Twilight

What a romantic scene it will be! The evening light turning the sky, the trees, the water to soft pastels. The stillness of the air, broken only by gentle sounds of hundreds of birds slowly flapping in to roost. The persistent whine of mosquitoes in our ears...

Okay, so it won't be perfect.

There may be a pesky mosquito or two. But this month's guided twilight walks at Dairy Mart Ponds will offer a welcome respite from the frenetic pace of city living, in a part of the county that offers an all-too-rare glimpse of how wildlife must have thrived here before civilization arrived.

You won't see Dairy Mart Ponds on your map, but believe me, every snowy egret and little blue heron in this part of the world who has the urge to be called Mama or Papa knows exactly where those ponds are. About a mile north of the border and just west of Interstate 5, you'll find the home of the only nesting snowy egrets in San Diego County, one of the only places cattle egrets nest in the county, one of two sites in California at which little blue herons have nested, and the only place in the state where wood storks have been known to nest.

Need more? How about a rare chance to see a summering tricolored heron — who should be in Mexico with the rest of his long-legged buddies. Or a look at a Bell's vireo, an endangered species that's been in the headlines almost as often as President Reagan's polyp. And there are ducks and shucklings.

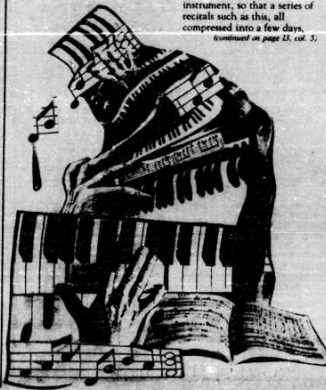
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## The King Of Instruments

The convention this week of the American Guild of Organists will give local lovers of organ music the opportunity to hear a series of concerts on various instruments around the county. These include Austin

organs in Rancho Santa Fe (dating from 1885) and in Balboa Park (1915), Casavant organs in Fallbrook (1984) and at San Diego's First Presbyterian Church (1969), a Reuter organ in Escondido, a Frim-Richard in Point Loma, a von Beckerath and a Simpson in Oceanside, and a Wurlitzer theater organ at the California Theatre. No other musical repertoire can vary as much according to the instrument, so that a series of recitals such as this, all compressed into a few days,

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## The Forgotten War

"The only thing I know about Vietnam," she said, "is what I learned from watching M\*A\*S\*H."

"That was the Korean War," I said, "not Vietnam."

"Oh," she replied, looking quickly down at her desk. She was an eighteen-year-old student at a local university where I had been invited to speak about my experiences as a soldier in Vietnam. And her lack of knowledge was not so much a reflection of personal ignorance as it was indicative of the state of our culture. We in the United States seem to have a difficult time understanding or remembering history. Such selective amnesia undoubtedly is not limited to the U.S., but this kind of cultural defect, endemic to our society, invites disaster.

But finally America is beginning to look at Vietnam, through the war memorial and the many recent books, movies, and television shows. There seems to be a willingness to try to understand what happened, not only to the individual soldiers, but to our nation as a whole. There is another war — an older war — whose legacy we've never dealt with. Five years after the end of World War II, on June 25, 1950, North Korea invaded South Korea, and the U.S., as part of a United Nations peace-keeping force, became involved in what one American general termed "a hopeless, no-win situation."

By the end of the Korean War in 1953, the United States had suffered more than 100,000 casualties; 55,000 U.S. soldiers had died. Today, 8,200 are still listed as missing in action and 190 as prisoners of war.

This Friday, July 3, XETV, Channel 6, will air the documentary Korea: The Forgotten War. This is the first television special to examine the Korean conflict in detail. The film features archival footage shot by combat cameramen, much of which has not been seen before. The gritty black-and-white photography makes it obvious

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People's Hall: Vito Accorci, 1983

## Accorci: Consciousness

Vito Accorci would have loved the people visiting his show at the La Jolla Museum of Contemporary Art last week. A lady in a straw hat with plastic flowers around the band and a most bewildered look could not contain herself. "This is modern art!" And later, "This is so weird! I don't understand this stuff. I need some help. It seems like he must have escaped from a psychiatrist's couch or something." Accorci loves to challenge, shock, and amuse. The museum currently is

continued on page 15, col. 1

## Corps Activity

Drum Corps International (DCI) is an organization that, since its founding in 1971, has sustained itself mostly on those favorite American virtues of dedication, enthusiasm, and sweat. The heart of DCI is a few thousand high school and college musicians and performers, all under twenty-one, organized into 150 drum-and-bugle corps scattered across the U.S.; their coaches, usually high school music teachers, high school and civic sponsors, and parent volunteers, who drive buses, maintain uniforms, cook meals, and act as

chaperones, psychologists, go-fers, and first-aid attendants. The purpose of DCI is to keep the corps together and competing each year, presenting some of the most unusual marching-band performances an audience can see. Drum Corps West, a regional branch of DCI, is sponsoring a performance-competition tomorrow at Southwestern College; only the second time DCI bands have appeared locally.

But toss out any images you have of the usual high school football halftime shows — or college shows, for that matter. The ten- to twelve-minute DCI performances can include anything from special arrangements of classical music to big-band jazz to rock. Virtually any music is fair

continued on page 17, col. 1





# READER'S GUIDE TO LOCAL EVENTS

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not show. The Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to **READER EVENTS EDITOR**, P.O. Box 80063, San Diego CA 92118.

## Outdoors

**Park Botanical Tours**, every Saturday in July. Old-timers will lead one-hour walking tours in Balboa Park. The morning walk, which begins at 10:30 a.m., covers 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 tree collection. Meet the guide in front of the botanical building, by the fish pond. The walks are free, and reservations are not required. 297-0289.

**Wildlife Sanctuary**, Silverwood, the Audubon Society's wildlife sanctuary and nature education center, will be open from 9 a.m. to 4 p.m. on Sundays during July. There are self-guided walks available between those hours. The sanctuary is closed to the public in August. Naturalist-guided walks resume in September. Silverwood Wildlife Sanctuary, 13001 Wilbur Canyon Road, Lakeside. 443-2998.

**La Jolla Amble**, Walkabout walkers will be strolling through some of the back roads of La Jolla and watching the sunset. You can join them, Tuesday, July 7, 8:30 p.m., in front of La Jolla Public Library, Grand Avenue and Wall Street, La Jolla. Free. 231-7463.

**Sunset Bird Walks**, every Tuesday through September there

will be guided after-dinner walks in some of the interesting birding areas in South Bay. The next hike, Tuesday, July 7, and all the remaining walks in July, will take in the paths around the Dairy Mart Ponds, where egret rookeries are common. All walks start at 7 p.m. and last until sunset. To get to the meeting point, take the Dairy Mart Road exit from I-5, turn right on Serrano Avenue, between Robinson Road and the ponds. Park at the side of the road, bring binoculars and wear old, comfortable clothes. Free. 575-5627 or 217-6765. See the article on page one of this section for more information.)

**Elderberry**, two species of which range over most of San Diego County, is in full bloom this month. The flat-topped, creamy, white blossoms of this large shrub or small tree can be seen in the natural canyon areas such as Teichow Canyon and the Pecos Canyon Preserve, as well as in the more moist areas of the foothills and mountains. The elderberry's tiny fruits, which ripen in late summer, have traditionally been used for various drinks and preserves.

**Cactus**, or arachnid cholla, cultivated in gardens for its edible leaf stalks rather than for its flower buds (now a bright purple) can be seen growing in the wild in the hills around Poway, Rancho Bernardo, and Rancho Penasquitos. Before intense development took place along the I-15 corridor, thousands of these plants grew on hillside just east of the freeway.

**The Driest Month of the Year** in San Diego, according to precipitation data compiled since 1850, is July. Only four hundredths of an inch of rain falls on average this month, compared to almost two inches in January, the wettest month.

## Dance

**Lo-Tee Series**, the third performance of this twelve-week series features Shawn Womack and Duncan Womack, the

leading contemporary choreographer in Cincinnati, will be joined by a select group of San Diego dancers in a program of her original choreography. The performances in an informal setting are scheduled for Sunday, July 6, and Sunday, July 5, 8:30 p.m., at the rehearsal studio of the sponsor, T's Company and Dancers, 3255 Fifth Avenue, Hillcrest. Tickets are available at the door, although seating may be limited. For information, call 296-9523.

## Film

**"Arctic Window"**, everybody seems to love penguins, the colorful cold-weather birds that look like a cross between a penguin and a toucan. Arctic Window follows a group of North Atlantic puffins as they are taken from their native home in Iceland and installed in a special habitat in Chicago's Lincoln Park Zoo. The film screens four times this weekend, Saturday, July 4, and Sunday, July 5, 1 p.m. and 3:30 p.m. each day. Natural History Museum, Balboa Park. The film is free with museum admission. 232-1821.

**Canoes**, Penny Wilkes, archivist of the National Canoe Association, will narrate a slide presentation on old and famous canoes around the country. The slide show is open to the public and is scheduled for Monday, July 6, 11:30 a.m., in the center courtyard, Carlsbad Inn, Elm Street and Carlsbad Boulevard, Carlsbad. Free. 434-7020.

**"Repulsion"**, Catherine Deneuve stars in Roman Polanski's 1965 film about the gradual mental breakdown of an isolated young woman. This psychological thriller, filmed in England, is not for the weak-kneed. It will screen Monday, July 6, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 236-5849.

**"Citizen Kane"**, Orson Welles's 1941 classic, his first film, will be screened as part of a three-month Welles retrospective, Wednesday,

July 8, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

## Music

**Jazz from Two Cultures**, vocalist Ayanna Hornum joins the Hornum Jazz Ensemble for a series of concerts throughout the summer. Glenn Hornum's music is a blend of Japanese koto rhythms and jazz tones. Hornum's specialties are American blues and jazz. The Hornum Ensemble and Ayanna Hornum on 14 hand 14th Thursday, July 2, 6 p.m., Colina del Sol Park, 5319 Orange Avenue (at Fifty-fourth Street), San Diego, and again next Thursday, July 9, 6 p.m., Memorial Park, 2302 Mar's Avenue (at Twentieth Street), Logan Heights. Free. 281-6482.

**Classical** and Jazz, Fred Beneditto on guitar and Paula Cam on piano perform a bit of everything from Vivaldi to Beethoven including Claude Bolling's Concerto for Classical Guitar and Jazz Piano, Vivaldi's Concerto in D, and Dave Brubeck's "Blue Rondo in La Turke." Friday, July 3, 8 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest. For reservations and ticket information, call 298-4011.

**Local Jazz Artist Peter Sengue** presents the first of four Sunday concerts this weekend, Saturday, July 4, 2 p.m., in the center courtyard, Carlsbad Inn, Elm Street and Carlsbad Boulevard, Carlsbad. Free. 434-7020.

**Jazz Favorites** are on the program for trumpeter Johnny Bear and his ensemble. The group performs such standards as "Ain't No Marchin' in Here," "Round Midnight," and "Avalon." Following the Bear ensemble will be the Marine Corps Depot Band with patriotic music. The event ends with a fireworks show. Bring a picnic, and enjoy the music, sponsored by the Athenaeum Music and Arts Library, at Scripps Park at La Jolla Cove. Saturday, July 4, 1:30 p.m. Admission is free. 454-5872.

**Pop Music and Tall Tales**, local favorite Sam Hinton will offer his expert blend of music and entertaining talk. The premier folklorists will perform Saturday, July 4, 8 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest. For reservations and ticket information, call 298-4011.

**Salsa Concerts**, Tierra Deseada and Denise Stewart will appear in a hot concert of R&B and salsa. Sunday, July 4, 8 p.m., Scouting Bowl, Balboa Park. 342-0350.

**Symphony on the Green Series**, Rancho Bernardo's twelfth outdoor concert season begins with musicians of the San Diego Symphony performing music with an American theme. Edith Dulsky conducts. Featured soloists are trumpeter Alan Silver and pianist Edith Dulsky. The evening ends with a fireworks display. Sunday, July 4, 8 p.m., Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. Gates open at 5 p.m. for picnickers. Tickets are available through Ticketron (268-9686), or call the ticket office manager at 487-3773.

**A Patriotic Festival**, civic organizer Robert Plummer offers selections by Sousa, Ives, Handel, Bach, and others at the weekly concert at the Spreckels Organ Pavilion, Balboa Park, Sunday, July 5, 2 p.m. Free.

**Music in the Park Series**, the summer-long weekly concerts continue with popular selections by the Sequoyia Village Band. Sunday, July 5, 4 p.m., Memorial Park Bowl, 373 Park Way, Chula Vista. Free. 691-5071.

**Marches, Polkas, and Dixieland**, Flanagan's International Band will play a varied program of popular tunes at a concert sponsored by the San Diego Firefighters Association. Bring a picnic lunch, and enjoy the music. Sunday, July 5, 4 p.m., to 6 p.m., Mission Trails Park, at the north end of Kiowa Drive, off Lake Murray Boulevard, San Carlos. Free. 236-6677.


**Promenade Concerts Series**, the sixteenth season continues with a pop and jazz concert by Barry Cring and Ensemble, Sunday,



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## READER'S GUIDE TO LOCAL EVENTS

July 5, 6 p.m., Sprinklers Park, Seventh Street and Orange Avenue, Coronado. Free. 622-7342.

**Brass Concert.** The San Diego Brass Concert performs classical selections in the first of a four-concert series. Monday, July 6, 6:30 p.m., Westminster Park Amphitheater, 1580 Talbot Street, Point Loma. Picnic suppers are encouraged at this free outdoor concert. 223-1193.

**The Twilight in the Park Series** continues with the Keamy Mesa College Concert Band, Tuesday, July 7, vocal favorites from the San Diego Men's Chorus, Wednesday, July 8, and last there from the San Diego Historical Chorus Band, new Thursday, July 9. The concert begins at 6:30 p.m. at the Spreckels Organ Pavilion in Balboa Park. Sponsored by the city parks and recreation department, the series includes three concerts a week through the end of July and four

concerts a week during August. Free. 236-5471.

**Jazz Live.** The first of two concerts in July features jazz guitarist Patrick Bergamin and his group, the French Connection. French-born Bergamin has toured the world with pop and rock bands and spent time in Brazil, where he became interested in Latin rhythms and jazz. Bergamin and the French Connection perform Tuesday, July 7, 8 p.m., San Diego City College theater, C Street at Fourteenth Street, downtown. Free. 230-2481. If you can't be there in person, the concert is broadcast live over KSDS (BS 1340).

**Summer Pops Concerts.** Matthew Garbutt conducts the fifty-five-member San Diego Philharmonic in a series of nine weekly pops concerts. The season opens Wednesday, July 8, 7:30 p.m., with a program that includes the *Festival Overture* by Shostakovich, "Cottage" from

Sylvia by Debussy, and selections by Richard Rogers, Cole Porter, and George Gershwin. Season's "Stars and Stripes Forever" and a fireworks display conclude the event. The program is repeated next Thursday, July 9, through Saturday, July 11, 7:30 p.m. This season's pops concerts are held in the traditional Hospitality Point venue. Tickets are available by calling 232-5262 or 278-6497. For additional information, call 275-3400.

**Jazz.** The next program in a summer-long series of Thursday night concerts features Mr. Nice Guy, next Thursday, July 9, 7 p.m. to 10 p.m. the guests, Vineyard Shopping Center, 1523 East Valley Parkway, Escondido. Free. 743-3702.

**Forest Fires.** Members of the California Department of Forestry will explain the effects of forest fires, both good and bad, on the local environment. Saturday, July 4, 8 p.m., the conductor, amphibious, William Heise, County Park, Julian. From Highway 79 one mile west of Julian, go south on Pine Hills Road for two miles, then east on

Forest Road two miles to the park entrance. Free. 365-3621.

**Rattlesnakes.** Learn about the local rattlesnakes and behavior and get some safety tips from a park ranger. Sunday, July 5, 1 p.m., Felicitas County Park, located north of Escondido. Take Highway 163 north from San Diego to I-15. Exit on Via Rancho Parkway, and go west one mile to Felicitas Road, then north to the park entrance. Free. 365-3621.

**Edward Weston Biographer.** Ray Madson, a poet and photographer, will speak about his experience in researching the book *Edward Weston: Fifty Years*. The talk is given in conjunction with the ongoing exhibit of Weston's work at the Museum of Photographic Arts in Balboa Park. Madson's lecture is scheduled for Wednesday, July 8, 7:30 p.m., the auditorium of the Natural History Museum, Balboa Park. 239-5262.

### Lectures

The Indians of Felicitas Park, the Ipsi Indians lived in the area of

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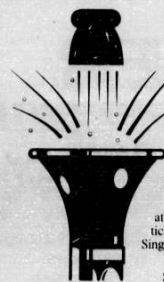
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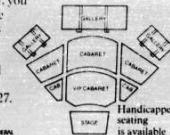
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Day of Week:	W	T	F	S	W	T	F	S	W	T	F	S
Gala Season Opener—The Sounds of Music	7/8	7/9	7/10	7/11	7/8	7/9	7/10	7/11				
Hooray for Hollywood	7/15	7/16	7/17	7/18					7/15	7/16	7/17	7/18
Wild West Night	7/22	7/23	7/24	7/25	7/22	7/23	7/24	7/25				
Pops Marches On—Ronald Ondaeghe	7/29	7/30	7/31	8/1					7/29	7/30	7/31	8/1
Gershwin	8/5	8/6	8/7	8/8	8/5	8/6	8/7	8/8				
The Roaring Twenties	8/12	8/13	8/14	8/15					8/12	8/13	8/14	8/15
Pops Salutes America's Finest City—Guest TBA	8/19	8/20	8/21	8/22	8/19	8/20	8/21	8/22				
I Love Paris	8/26	8/27	8/28	8/29					8/26	8/27	8/28	8/29
Tchaikovsky—"1812 Overture" Grand Finale	9/2	9/3	9/4	9/5								

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# READER'S GUIDE To LOCAL EVENTS

## Radio/TV

**Padre Baseball**, the Pads are on the road this week, scheduled for three against Montreal, Friday, July 3, and Saturday, July 4, 4:30 p.m. and Sunday, July 5, 10:30 a.m. Moving on to Chicago, there are four games with the Cubs, Monday, July 6, 1 p.m.; Tuesday, July 7, and Wednesday, July 8, 11:30 a.m. The weekend games against the Expos will be televised on KUSI, Channel 51. All games are broadcast over radio, KIMB-AM (700) and in Spanish on KMX, AM (640).

**"Friday Night Countdown,"** a new series of jazz programs begins this week. The three-hour program features the top-rated national albums in the jazz and contemporary jazz categories. There will be information on the background of each of the artists, information about upcoming concerts, and occasional interviews. Each week, both sides of the top-rated mainstream and

contemporary jazz albums will be played. The first show airs Friday, July 3, 8 p.m., KSLUS (FM 88.3).

**"Korea: The Forgotten War,"** film footage by combat photographers is one of the features of this documentary on the war officially known as the "Korean conflict." Fifty-five thousand Americans died; 8300 are still considered "missing in action"; 390 are listed as prisoners of war. American involvement began thirty-seven years ago this month. The documentary also shows the rescue and evacuation of 98,000 North Korean refugees by the First Marine Division from an island under attack by the Chinese. The documentary is part of a campaign by a Korean War veterans' group to encourage the building of a Korean War Memorial. **Korea: The Forgotten War** will be broadcast Friday, July 3, 9 p.m., KXTV, Channel 6.

**"Long Day's Journey Into Night" (1962),** Sidney Lumet's adaptation of the Eugene O'Neill

play about a self-destructive acid drinker (played by Ralph Richardson), his drug-addicted wife (Katharine Hepburn), and a family in disarray will be broadcast Saturday, July 4, 7:30 p.m., KUSI, Channel 51.

**"America 2000: Liberty and Liberty,"** a two-hour documentary examines the critical problems of diversity in America and some of the forecasts for the next decades. Sunday, July 4, 8 p.m., KGTU, Channel 10.

**"American Masters,"** the second season begins with a documentary look at the life of Isaac, Beethoven. The documentary is part of a campaign by a Korean War veterans' group to encourage the building of a Korean War Memorial. **Korea: The Forgotten War** will be broadcast Friday, July 3, 9 p.m., KXTV, Channel 6.

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## Sports

**Jai Alai**, the fronton is open nightly, except Thursday, featuring singles and doubles matches, with pari-mutuel betting permitted. Matches begin at 8 p.m. The jai alai palace is located at 721 Revolution in downtown Tijuana, 920-0452.

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<b>LOU GRAMM W. PATTY SMYTH</b> July 31	<b>LOS LOBOS W. THE SMITHERENS</b> August 1
<b>SAM KINISON</b> July 17	<b>AL JARREAU</b> July 12
<b>HANK WILLIAMS</b> July 26	<b>PHYLLIS HYMAN</b> August 7
<b>ANITA BAKER</b> September 12	<b>MIAMI SOUND MACHINE</b> July 24
<b>BOSTON</b> July 22	<b>JIMMY BUFFETT</b> August 12
<b>IN L.A.</b> August 11	<b>PAT METHENY</b> August 25
<b>DAVID SANBORN</b> August 11	<b>SPYRO</b> July 24
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## READER'S GUIDE

**Watercolor Demonstration.** Gerald F. Brummer, an internationally known artist and writer, will demonstrate his techniques at the next meeting of the San Diego Watercolor Society, Wednesday, July 8, 7:30 p.m., San Diego Civic and Electric Company auditorium, Second Avenue at Ash Street, downtown. The public is invited, and admission is free.

**It's Fair Time.** The Del Mar Fair continues through Sunday, July 5. The fairgrounds open daily at 9 a.m. and close at 10 p.m. Exhibit buildings are open from 10 a.m. to 10 p.m., except Fridays and Saturdays when they stay open until 11 p.m. The "fun zone" and midway are open until midnight. Children five and younger are admitted free. Call 259-1355 for a recorded message of the day's events. Or from San Diego, call 254-1441, from North County, call 755-1161.

### For Kids

**Puppets.** This weekend's program features *The Gnome That Laid the Golden Egg* by the McKays. Puppets. Shows are scheduled for Friday, July 3, 10:30 a.m., and Sunday, July 5, 11 a.m., 1 p.m., and 2:30 p.m. On Wednesday, July 8, through next Friday, July 10, the Maine Hitchcock Marionettes perform *Mac Straps* at 10:30 a.m. each day. Maine Hitchcock Puppet Theater, Balboa Park. The theater is in the Palisades area of the park, near the San Diego Aerospace Museum, south of the Tracks. 466-7128.

**Outdoor Scavenger Hunt.** A "discovery hike" and scavenger hunt will be conducted by park rangers for children between seven and ten years of age. The event is designed to arouse curiosity about nature and to teach survival techniques. The hunt is scheduled for Saturday, July 4, 10:30 a.m. to noon. Lake Jennings County Park, Lakeside. San Diego to Lake Jennings Road, then one mile north to the park entrance. Free. 365-3621.

**Botany and Microscopes.** This weekend's special demonstrations at the Natural History Museum cover the preparation of plant specimens for display and information about the native plants used by the Indians for food and medicine. Saturday, July 4, 11 a.m. to 1 p.m. On Sunday, July 5, you can put your eye to a microscope and examine water-dwelling organisms or look at a strand of hair. Sunday's program also runs between 11 a.m. and 1 p.m. Natural History Museum, Balboa Park. The demonstrations are free with museum admission. 231-3821.

**"Daytime, DREAMS, Summertime"** is the name of Moshe Kado's entertaining story-

telling program, which will be presented on Tuesday, July 7, at 10:30 a.m. for preschoolers, and again at 3:30 p.m. for school-age children. La Mesa Public Library, 5055 University Avenue, La Mesa. Free. 469-2151.

**Summer Sports Films.** The Hall of Champions offers a program each Wednesday through August geared for children ages nine through twelve. Films and speakers will highlight various sports and physical fitness activities of interest to that age group. This week's program includes three films on sports: *Butter Safe-Ham Safer, Safe in the Water*, and *Beck's Safety*. One of San Diego's legends will be present to talk about water safety. Wednesday, July 8, 10 a.m., repeating at 1 p.m., the Hall of Champions, Balboa Park. Program is free with admission to the museum. 234-2544.

**"Stone Soup"** is the story to be read at preschoolers' story time

this week. Kids can also see a short film based on Arnold Lobel's book *Frog and Toad Are Friends*, Wednesday, July 8, 10:30 a.m. National City Public Library, 200 East Twelfth Street, National City. Free. 336-4282.

### Galleries

**"Studs We Have Known,"** an exhibition of photography by David Allen, Ruth Bernhard, Aaron Chang, Chuck Kimball, Fran Sterina, and Brett Weston goes on display as a reception to the artist, Saturday, July 4, 7 p.m. to 10 p.m., Seward's, 1114 North Highway 101, Leucadia. The show runs through September 8. Gallery hours are 10 a.m. to 6 p.m., seven days. 942-5671.

**Teapot, an invitational show** of ceramic and glass teapots by

## To Local Events

contemporary artists will be on display through Friday, July 3. Thirteen of the thirty-three North American artists in the show are from San Diego. Running concurrently is a show of paper, glass, painted wood, and mixed-media pieces by fiber artist David Zagt. International Gallery, 443 G Street, downtown. 235-6255. Gallery hours are Monday through Saturday, 10 a.m. to 6 p.m., and Sunday, 10:30 a.m. to 4:30 p.m.

**Neon, the work of Michael Pihl** will be on display through July 10. "California Slick" is the name of the show, which includes vacuum-formed plastic, metal, and neon. Art Collector, 4151 Taylor Street, Old Town. 299-1332. Gallery hours are 10 a.m. to 5:30 p.m.

**Paintings and Drawings** by Arnel Preston will be on display through July 11. The exhibition includes more than twenty miniature oil-on-canvas landscapes and colored pencil drawings. Parry Andie Gallery, 660 North Avenue, downtown. 233-9242. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m.

**Paintings and Drawings** by Victor Arballo, Catherine Rodriguez Luna, Graciela Ovejero, Roberto Salas, Hugo Sanchez, and Carl Werner will be on display through July 12. Centro Cultural de la Raza, Park Boulevard, Balboa Park. 235-6135. Gallery hours are noon to 5 p.m., Wednesday through Sunday.

**Photo Essays**, photographer Bob Mahoney recorded the last

months of the life of Stephen Jentel, a Syracuse, New York, gay sculptor and AIDS victim. The resulting essay reflects both the loving and the painful moments of Jentel's decline, the support of his friends, and the less comforting times in and out of the hospital. This photographic portrait of Jentel will remain on view through July 17. The Gallery Store, 724 Broadway, downtown. Gallery hours are Monday through Saturday, 10 a.m. to 6 p.m., 231-9100.

**Exchange Exhibition**, work from seven represented by Gallery 318 in Los Angeles will be displayed through July 18. The exhibition features contemporary mixed-media work, paintings, sculpture, and assemblage. Spectrum Gallery, 744 G Street, downtown. 232-9743. Gallery hours are 11 a.m. to 5 p.m., Wednesday through Saturday.

**"Blacklines,"** the work of fourteen local artists, including Rolo Sanga, Janet Cowling, Amanda Farber, Marhieu Gregoire, Jay Johnson, Robert Sanchez, and Ernest Silva, are on display through July 18. Cleveland Gallery, 3231 Fay Avenue, La Jolla. Gallery hours are 10 a.m. to 5 p.m., 456-1737. (The gallery has recently changed its name from the Vivian Gallery, and before that, the Paris Green Gallery.)

**"Cafe Portraits,"** recent paintings and woodcuts by Los Angeles artist Ralph Dilatino will be on display through July 24. Metro Gallery, 3738 Sixth Avenue, Hillcrest. Gallery

hours are noon to 6 p.m., Wednesday through Friday, and 1 p.m. to 6 p.m., Saturday and Sunday. 296-2415.

**"Work in Two Dimensions,"** new paintings and drawings by Rolo Sanga reflect a visual synthesis of past and present movements in art. They will be displayed through August 1. Nevada Gallery, 428 Broadway Street, Hillcrest. 298-2413. The show is presented in association with Quint Gallery.

**"Vito Accetti Domestic Trappings,"** this survey exhibition of twenty years of Vito Accetti's art examines the themes of architecture, the home, and domestic relationships that run through his work. The exhibition runs through August 2. Originally a poet, the New York-based artist has worked in the areas of performance art, video, installation, large-scale public art, and participatory sculpture. This exhibit includes documentation of performance

works, drawings for large-scale installations, three audio sculpture environments, and participatory objects and environments. Red Tape, a three-part video that is part of the museum's permanent collection, includes many of Accetti's major themes. The two-hour-and-twenty-minute video will be shown daily at 3:30 p.m. in the museum's Video Porch, La Jolla Museum of Contemporary Art, 720 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.

**"Museum Rothchild Paintings for the Labels,"** the South African artist has worked in the areas of performance art, video, installation, large-scale public art, and participatory sculpture. This exhibit includes documentation of performance

works, drawings for large-scale installations, three audio sculpture environments, and participatory objects and environments. Red Tape, a three-part video that is part of the museum's permanent collection, includes many of Accetti's major themes. The two-hour-and-twenty-minute video will be shown daily at 3:30 p.m. in the museum's Video Porch, La Jolla Museum of Contemporary Art, 720 Prospect Street, La Jolla. 454-3541. Museum hours are 10 a.m. to 5 p.m., Tuesday through Sunday, and Wednesday until 9 p.m. Admission to the museum is free Wednesday evenings between 5 p.m. and 9 p.m.

**African Art**, one hundred pieces of ancient and contemporary African art and artifacts are on display through August 16. The exhibit was organized by New York's Center for African Art and represents fifty-five ethnic traditions on the continent. Ten curators selected the works that are displayed.

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OWN Magazine  
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## READER'S GUIDE

Among the artists are novelist James Baldwin, painter Romare Bearden, art collector David Rockefeller, William Rubin from the Museum of Modern Art, Yale historian Robert Thompson, and a number of African artists and museum curators. The exhibit includes works, ceremonial pieces, and everyday objects and can be seen at the San Diego Museum of Art in Balboa Park. Museum hours are 10 a.m. to 4:30 p.m. 232-7911.

"Supreme Instant," this latest retrospective display of the work of Edward Weston, a central figure in the California movement, was organized by Rosamund Newhall and the Center for Creative Photography of the University of Arizona. The show includes rarely seen prints and examples of the best of his more familiar work supplemented with letters, journals, and other personal artifacts. The photographs on exhibit range from his earliest landscapes (1903), plasticine figure studies (1914-1921), outdoor portraits from Mexico (1923-1926), to croquet and still life photographs taken between 1926 and 1950. The 237 Weston photographs will be on view through August 18. Museum of Photographic Arts, Balboa Park. Daily from 10 a.m. to 5 p.m.,

Thursday until 9 p.m. Admission is free the first Tuesday of each month. Guided tours are offered each Saturday and Sunday, at 2 p.m. and 3 p.m. 235-5282.

"Intolerance," gouache, watercolor, and ink works by Jose Luis Cuevas will be displayed through August 18. The Mexican artist's works comment on social inequities. They can be seen at Taubert Gallery, 820 Prospect Street, La Jolla. 454-3691.

"More Than Meets the Eye: History and the Permanent Collection," selected works from the museum's permanent collection will be examined in their broader historical contexts. Daily programs of lectures, tours, music, and hands-on demonstrations will highlight works from Asia, the Renaissance, the baroque style, Europe in transition, America through the Nineteenth Century, and the Twentieth Century. The exhibition runs through August 23. Special programs begin the first week of July. San Diego Museum of Art, Balboa Park. Museum hours are 10 a.m. to 4:30 p.m., Tuesday through Sunday. 232-7911.

Aero Arts, a collection of aviation-oriented paintings,

drawing, sculpture, and prints by twenty-four local artists can be seen (by appointment only) through October 26. Among the artists exhibited are Amanda Farber, Marybeth Neidman, David Reutter, Jon Periman, David Quattrone, Fritz Huber, and Bob Matheson. The Santos-Dumont Aviation of Aviation Artifacts is located at hangar C-12, Sky Harbor Hangar, Gillespie Field, 425 Kenny Street, El Cajon. For an appointment, call 233-3745.

### Museums

Centro Cultural Tijuana, a film, The People of the Sun, screens daily in English at 2 p.m. The Dream is Alive is shown at 4 p.m. daily. A permanent exhibit of artifacts representing all phases of Mexican culture is on view in the Centro's Museum of Mexican Identities. The 751 pieces include Mayan and Aztec antiquities, costumes, crafts, and artifacts from the colonial period. The Centro is open weekdays from 11 a.m. to 7 p.m. and until 8 p.m. Saturdays and Sundays. The Centro Cultural Tijuana is located at Paseo de los Heroes y

Mina, Zona Rio Tijuana. For information call 726-684-1111 or 1-726-684-1131.

Mingei Museum of Folk Art, women's art from Eurasia and the Western Pacific, in a show titled "The Birth Symbol," is on exhibit through July 15 at the Mingei International Museum of World Folk Art, University Town Center, 4425 La Jolla Village Drive, La Jolla. Gallery hours are Tuesday through Saturday, 11 a.m. to 5 p.m., Friday until 9 p.m., and Sunday, 2 p.m. to 5 p.m. 493-5300.

The Museum of Man has a number of exhibits on photography. "All the Way to Mexico," a photographic series by the former owner and publisher of *Decor* magazine as he traveled by car through Baja in the mid-1930s. The road between Ensenada and Cale San Leon was unimproved then. Some of the subjects in the exhibit are the Russian settlement of Guadalupe, the abandoned British colony of San Quintin, and early views of Rosarito Beach. The photographs of Charles Sheeler will be displayed through October 11. "Scenarism to Science: The

Electric Collector" comprises selected pieces from the museum's core collection that come from portraits and collections in the community. Faces depicted include Scarab, an abasiter from Egypt, Peruvian pre-Columbian pottery, Mexican costumes from Oaxaca, weapons and archery paraphernalia, and other anthropological and archaeological items. The exhibit runs through February 14, 1988. The museum is also featuring an exhibit of the material culture of the Plains Indians. The artifacts date from the second half of the Nineteenth Century. This display will remain on view through October 5. Also exhibited are samples of the art and science of forensic anthropology. The display illustrates how a face is reconstructed from the clues found in a skull. This will be on view through January 4, 1988. The Museum of Man is located at 1350 El Prado, Balboa Park. 239-2001.

Natural History Museum, "On the Edge: Threatened and Endangered... Extinct," a new exhibit that studies disappearing plants and animal life, continues through 1988 at the Natural History Museum, Balboa Park. A special working exhibition will

## TO LOCAL EVENTS

also be featured for the next several weeks. At various times during museum hours, paleontologists will be extracting and examining the remains of a seventy-million-year-old dinosaur found embedded in marine sandstone at a construction site in Carlsbad. Public viewing hours vary, so call the museum for the day's schedule. The museum is open daily, 10 a.m. to 4 p.m. Call 232-9821 for more information.

Reuben H. Fleet Science Theater and Discovery Center, a special film, *Discovery*, runs through September 13 at the space theater. The film was produced using the Shomon process, which projects sixty frames a second, standard movie film are projected at twenty-four frames per second. The effect for the viewer is an ultra-realistic feeling, similar to 3-D processes. This film screened originally at the Expo in Vancouver. In showing in San Diego is in U.S. premiere. It is predicted that this will be the next popular advancement in theatrical film technology. *Discovery* screens daily at 10 a.m. (except Mondays), 11:30 a.m., 2 p.m., 3:30 p.m.,

6 p.m., and 7:30 p.m. The 3-D *Continuum* film *We Are Born of Stars* is another feature presentation. This eleven-minute, black-and-white film is the first to be produced for projection on a domed screen. The 3-D effects are created with computer-generated graphics. Scheduled to run through the summer, *We Are Born of Stars* and *Shroud* show daily at 11:40 a.m. (except Mondays), 1 p.m., 2 p.m., 3 p.m., 5 p.m., 7 p.m., and 9 p.m. A Laser rock shows screen nightly at 9:15 p.m. (except Friday and Saturday when shows are at 10:15 p.m. Tonight, Thursday, July 2, is the last performance of *Laserock*, featuring selections from *Die Strain*, *Strain*, *Van Halen*, and *Power Cabaret*. Opening Friday, July 3, is *Pink Floyd II* with music from *The Wall*, *Animals*, and *Wish You Were Here*. This program runs nightly through July 12, when the theater series of rock-laser programs comes to an end. The theater and science center is located on Park Boulevard in Balboa Park. For information call 238-1231.

### Twilight

environmental number-jumbo. Just think of the aesthetic pleasure a walk at dusk provides. And if the walks around the ponds don't appeal to you — you say birds give you the willies! — wait till August, when evening walks will follow trails through Border Field State Park to the state.

But you'd better look quickly. So much is vanishing. All but one of the darters in the valley are gone, and soon we'll search our books when our children ask us why the road is called Dairy Mart Road. The ponds themselves fall outside the domains of the federal, state, and local agencies that watch over the nearby 2,100-acre Tijuana River National Estuarine Research Reserve. The future of the ponds — which are owned by two sand-extracting companies — is anything but certain, as the ominous appearance of a new housing tract fifty yards away attests. But forget all this alarmist

back. Even birds aren't can't watch a sunset on the beach without feeling at peace with the world, even for a few moments.

The Tijuana River National Estuarine Research Reserve is sponsoring naturalist-led, after-dinner walks at Dairy Mart Ponds at 7:00 p.m. each Tuesday during July. Take the Dairy Mart Road off-ramp from I-5, go right, then go right again on Servando Avenue. Tuesday nights in August will be devoted to walks to the Border Field beach, and in September, walkers will wind their way to the Tijuana River mouth. For further information, call 237-6768.

— Dennis Parker

### The King

(continued from page 2) will offer an education in the king of instruments, as well as a stimulating variety of musical experiences.



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## READER'S GUIDE

The great periods of composition for the organ are the Baroque, the Nineteenth Century (particularly in France and Germany), and the modern period, and works

from all these eras will be represented on the program: Bach, Butterfield, and Handel; Saint-Saëns, Mendelssohn, and Rheinberger; and Rorem, Sowerby, Martin, and

Michael Cave (a pianist-composer who has given a number of recitals in San Diego).

Several eminent organists will be among the visiting performers, including Catharine Crozier, whose long career has been crowned with awards and distinctions. It is also to be expected that since these musicians will be playing principally for each other—that is, before the most discerning and demanding of audiences—they will excel.

The 1987 far-West regional convention of the American

Chamber Music Society will be held throughout San Diego County from Sunday, July 5, through next Thursday, July 9. A selection of the ten concerts to be presented by members of the guild is as follows. The musical events begin on Sunday, July 5, 7:00 p.m., with a brief recital by Philip Hahn at St. Michael's-by-the-Sea Episcopal Church in Carlsbad (2755 Carlsbad Boulevard), followed immediately by the evening service.


On Monday, July 6, at 8:10 p.m., organist Richard Unfried and harpsichordist James Wolf will offer a duo-recital at Trinity Episcopal Church in Escondido (845

Chestnut Street) Monday evening at 8:30 p.m., there will be a concert at Fallbrook Presbyterian Church (461 South Stage Coach Lane) of music for organ, brass quintet, chamber orchestra, and handbells. On Tuesday, July 7, at 7:00 p.m., Ty Woodard will play the theater organ at the California Theatre in downtown San Diego (1122 Fourth Avenue). At 8:30 p.m. on Tuesday, there will be a recital by Catharine Crozier at the First Presbyterian Church (1330 Dore Street, Hillcrest).

Wednesday, July 8, at 8:15 p.m., there will be a hymn festival at the San Diego United Methodist Church (333 Encinitas Boulevard) in Encinitas. The convention will come to a close Thursday evening at 8:15 p.m. with a gala concert at Oceanview's First Presbyterian Church (2001 El Camino Real). This concert features several commissioned and prize-winning pieces, including Michael Cave's "Three Anthems for Peace."

For all concerts except Sunday's, tickets are available at the church doors. Reservations are required for the Sunday event. For additional information on

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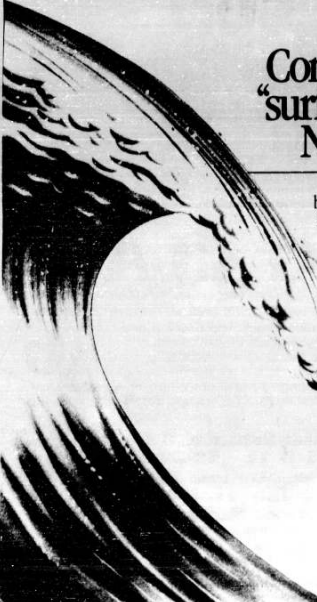
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## TO LOCAL EVENTS

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— Thomas Arne

**Accorci**  
An offering of an extensive survey of the work of Accorci, who began his artistic career as a poet and moved beyond the limits of words on a page to explore, among other things, the idea of limitation itself through sculpture, photography, and conceptual and performance art. Accorci has been at this for almost two decades and has a formidable reputation in the art world. He will have a one-man show at the Museum of Modern Art in New York in 1986.

Accorci's early photo, pieces in this exhibition, dating from 1969, are concerned with perspective, the body, action, and space. Margins is a mosaic of approximately twenty small photos of the Central Park landscape above, below, and around him. What the landscape takes from the scene and how it is fragmented is juxtaposed with the viewer's memory of an actual experience of turning and looking around a landscape. This brings to mind the limitations of the camera as a recording device.

Among the documentations of Accorci's performance art are large photographs accompanied by chalk boards containing a sort of written monologue. This record of *Command Performance* from 1973 and 1974 explores personal fears, emotions, and expectations. "Once I've exposed my fears and shames publicly, then I might be able to face them in private. Let's say I'm letting the cracks show so they'll have to put the pieces together."

Accorci looks at art as a healing activity, a visceral process, one where he can look at his insides in order to expose his weaknesses, common to human beings, and heal himself by going through the process.

Accorci also works with shock value, and people do seem to be shocked, clucking and muttering at they pass by. Accorci is made in a number of images. People may be accustomed to seeing nudes depicted as objects of beauty, but this is nakedness. One series of small images documents his trying to reach the furthest parts of his body with his teeth. He bites, leaving teeth marks on his skin. He then takes the bitten areas and makes images on paper of these attacks on his body.

Hard and soft, personal and impersonal, male and female are some of the dichotomies working in the pieces in this show. One loose horseshoe shape of large necks was strewn with a pair of nylon

stockings, as if left behind in haste. Another large, low, belted wooden box was open on one side, drawing the viewer to bend down and peer in. Inside was a woman's slip, and the viewer suddenly

became a trespasser. Accorci moved his poetry into visual art, and his body followed. For a while now, he has been invading the viewer to become involved with his

work as well, to reach out to it in various ways. In this exhibit, there are window shades to pull down, weird chairs to sit on, video tapes to watch (while being taped watching the tape). And all

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## READER'S GUIDE

this is funny work; the viewer is being kidded in a friendly way, and the artist is poking fun at himself. Accorci's work is largely about people living with each other. And he seems to want to experience each moment as fully and absolutely as possible and invites the viewer along for the ride.

"Vito Acconci: Domestic Trappings," a survey of

photographs, interactive sculpture, video, furniture, drawings, and conceptual works, will be on view at the La Jolla Museum of Contemporary Art, 30 Prospect Street, La Jolla, through August 2. Accorci is one of the artists whose work is under consideration for the bayfront public art installation. For more information, call 454-3541.

— Kirsten Aabov

## Forgotten War

(continued from page 1)  
that this is no slick Hollywood production, but that is its strength. What is seen here is the dull, dehumanizing reality of war. In one scene, the camera shakes each time the big guns fire a few yards away. In another scene, it follows

THE RESEARCHER'S PERSONALITY IS CONSIDERED

the weary faces of soldiers slogging through bone-numbing cold.

There are no John Wayne heroes. Perhaps the most powerful and affecting moments are the images of the 1st Marine Division, the U.S. Army, and United Nations units retreating from the Chosin Reservoir under attack by Chinese forces who excavated 98,000 North

Korean refugees. This documentary is part of the war memorial campaign by the Chosun Few, a veterans' organization comprising men from the units that survived the withdrawal. These veterans spearheaded the drive to erect the International Korean War Memorial in San Pedro, California, which was dedicated last week.

## TO LOCAL EVENTS

### Activity

(continued from page 1)

game. And field maneuvers range from complex marching formations, acrobatics, and intricate flag- and rifle-line numbers to full-scale, costumed productions more like dance or theater. Each band includes from 60 to 128 musicians playing traditional, acoustic brass-band instruments and some distinctly nontraditional band percussion, such as xylophones, chimes, gongs, and Latin percussive instruments that, of course, are not part of the field maneuvers.

*Korea: The Forgotten War* forces viewers to remember not only the Korean War but the horror of all war and the tremendous price we all pay for being unable to wage peace instead. That horror is aptly illustrated in a statement made by narrator Robert Stack in describing the battle to retake Seoul, the capital of South Korea: "In the thick of the smoke-filled action, children ran about playing soldier with wooden guns."

*Korea: The Forgotten War* will be broadcast Friday, July 3, 9:00 p.m. to 11:00 p.m., on XETV, Channel 6.

— Terry Herold

— Terry Hertzler

As with all DCI shows, the programs scheduled for tomorrow's event began at their conceptual stages in September. Each band selected and arranged a musical program, designed the overall production and detailed choreography, and began rehearsals in earnest during Christmas vacation. Group rehearsals are scheduled around classes and school band functions, which means participants give up most of their vacation time to prepare for the summer's competition. In early June, the corps members begin summer-long tours, sleeping

donated spaces and living out of buses. The summer of competitions ends in late August with the top twelve corps meeting in a final showdown in Wisconsin. It can cost from \$150,000 to \$300,000 to keep a drum corps going for a year. Fundraising is mostly a grass-roots proposition, with sweat and dedication making up any shortfall.

Tomorrow's concert and competition features three California corps that traditionally finish in the top five or six each year: the Concord Blue Devils (1986 first-place winner and six-time

national champions), the Santa Clara Vanguard (1986 second-place corps), and the Velvet Knights, from Anaheim. Corps from Sacramento, Tucson, and Phoenix will also compete. The event is scheduled for 7:00 p.m., Friday, July 3, at Devore Stadium, Southwestern College, 900 Otay Lakes Road, Chula Vista, at the northeast end of campus. Tickets are available at the Devore Stadium box office all day on Friday and up to the time of the performance. For additional information, call 569-5897 or 466-4195 x351.

— Lydia McBae

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## READER'S GUIDE TO THE THEATER

financially or emotionally. Wilder's characters have all been holding back prior to the beginning of the play. With an optimistic spirit, reminders of Kaufman and Hart's *You Can't Take It With You*. Wilder encourages his audiences to open up both wallets and hearts and give life a try. At the center of this blossoming is Dolly Levi, an Irish improviser played by the captivating Linda Hunt at the Playhouse. There are times, especially in the first act, when McCullum's extremely elongated stage time Hunt, as if she were in a canyon, is about to be heard, but she is special nonetheless. Her final monologue is guaranteed to uplift even the most disillusioned of souls. The rest of the cast is strong all down the line, with Kenneth McMillan, Michael Gwynne, Cheryl McFarland, Ralph Brunner, Rebecca Schull, and Susan Bernier of turning in noteworthy efforts. The La Jolla Playhouse's Macmillan complex a Thornton Wilder has trick in San Diego. We have been gifted with Jack O'Brien's *The Skin of Our Teeth* at the Old Globe, and with Alex Schneider's equally

outstanding *Our Town* at UCSD (both in 1983). And now a Macmillan of that caliber. These three productions have treated not only Thornton Wilder as royalty but San Diego audiences as well. Don't miss *Our Town* through July 4. Thursday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

**NIGHT OF THE IGUANA**  
This is a play in the realistic mode with little plot, firmly anchored in place in seedy hotel on the west coast of Mexico and time the summer of 1940, and relying for its impact mainly on characterization. Williams assembles an idiosyncratic but miscellaneous group at the Costa Verde Hotel, a sea-side inn. Episcopalian minister, the recently widowed proprietress of the hotel, a still New England spinster, her superannuated grandfather, a group of Baptist lady tourists from Texas, a bunch of German tourists, and a couple of bare-chested Mexican swimmers. Since the characters are all that counts, it is a pity that not one of them is truly interesting, engaging, memorable, or even

notably sympathetic. Furthermore, the miscellaneous quality of the assemblage does not lend itself to any ready appreciation of central themes that would bind the figures together. The most salient virtue of *Night of the Iguana* is its language, and actor Byron Jennings, who as the Reverend T. Lawrence Shannon has most of the good role lines, is often extremely effective in giving this language its full rich pungency. The Globe's venerable Craig Noel has directed with his usual competence, but neither he nor the equally competent cast can make a silk purse out of an sow's ear. (Ss) Abbey Restaurant, Fifth Avenue and Olive Street, San Diego. Friday, July 3, at 6:00 p.m. For information call 291-4779.

**THE PLAY & THE THING**  
The Galt House is presenting a delightful production of the Ferne, Holten PC. *Bratwurst* light face. The production is delightful because everyone involved in it exhibits the two essential ingredients for truth of this sort: substance and style. Director Will Simpson loves this kind of confectionery in an old master at bringing out its typical values of self-reflective playfulness, formal grace, and unpretentious entertainment. Here he is at his suave best. One cannot remember a better cast than this in the little Fourth Avenue theater, and one cannot imagine any improvements on the actors Simpson has chosen for his little play. The whiff of cream of Molise. Script and staging result in an undeniably pleasant evening in the theater, for those in the mood to do a little thought or letting for a couple of relaxing hours. Unfortunately, there is very little to this face — merely one anecdote (an overheard love scene between a young man's actress-faunt, and a playwright's clever device of making a play out of it so that the frustrated writer can believe... only a theatrical recreation). The play is embroiled with a good deal of pedantic dialogue that does not advance things in fact, there are only too many things in this play that make it as all memorable. The anecdote has suggested to Miller various witty devices relating to playwrighting itself. It is a play about a playwright writing a play — substantially this

play. These tricks are funny, and so is the broad parody of French melodrama in the play within a play that constitutes the entire action of act three. Here, and only here, did the first night audience react, now and then, with the acting belly laughs that are so funny for the rest of the material and its treatment produced at best. Graciously, chuckles. But there were a good many of those, which perhaps is enough to justify an evening with this mostly forgettable but admirably staged play. (Ss) Galt House Theater, through July 11. Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

**LAJOLLA WITH**  
The Marquis Public Theater presents the award-winning series of monologues in which a wide variety of women share the experiences that have changed their lives. The monologues were written by Jane Martin, the pseudonym of an anonymous and very gifted playwright. James Johnson has directed the production. Cast members are Helene Baranek, Jo

## READER'S GUIDE TO THE THEATER

Cary, Lara Delonik, Elie Friedman, Kelly Sue Hens, Tina Kaplan, Jennifer Johnson, Mary Lynn, Betty Matthews, Ginger Perry, and Patty Spies. (Ss) Marquis Public Theater, through August 2. Thursday through Sunday at 8:00 p.m.

**THE TWO GENTLEMEN OF VERONA**  
For its seventh annual — and extremely popular — "Shakespeare by the Lake" production, Octad One Productions presents the Bard's comedy of love and betrayal. Martin Gersh has directed the production. Cast members include: Alexis Apostolides, Carol Brinkman, John L. Clark, Sergio Sean Cudde, Stephen J. Derringer, Allen P. Dunn, William S. Farnum (who has also composed original music for the production), Paul M. Jennings, Robert Lee Lohman, Kevin D. Mullin, Donald Pugh III, Amy Anne Rogers, and Dawn Marie Williams. Elaine Gersh has designed and constructed the costumes. Octad reminds its patrons that in the past some attendees have come early and perched on the surrounding grassy areas — and also that, since seating is on concrete steps, the audience is advised to bring pillows for comfort. Admission, as always, is free. (Ss) 21 Ocean Plaza Amphitheater, through August 30. Sunday at 6:00 p.m. For information call either 666-3987 or 662-3520.

**WHEN YOU COME BACK, RED RYDER**  
Four years have passed since Teddy the Thug last conducted his assertion-training seminars, as depicted in Foster's Dinner down New Mexico way. And four years have passed since Kim McCullum played Teddy in the Bowery Theatre's sold-out, SRO production of the Mark Medoff drama. Both are back. Older, much more precise as an actor, McCullum nonetheless plays Teddy with the same raw fire as before. Teddy, the manic depressive, dope-smuggling buff, is much more an icon in this new version, though he still treats the besieged denizens of the diner — a yuppie couple, old lady Siegel (the local hood who preaches he's Red Ryder, the enigmatic cowboy), and poor Angel the waitress — with all the delicacy of a lion-slayer whapping his brood into working order. Now, however, he's a non-singular machine, often reacting the opposite to one's expectations. Teddy is one of the least likable characters in contemporary drama, but McCullum's performance is so spellbinding that one doesn't dare

look away for fear of missing something incredible. The Bowery's 1983 production of *Red Ryder* was terrific. This version is better. It's intensities are greater, and its rhythms, from humor to horror and back again, are more fluid. Credit must go to McCullum, of course, to director Jim Bush, a gifted theater person who has been too long from our midst and to the cast, most of whom are new to their roles, though you'd never know it. The only repeater, Brian Salomon, has improved on what seemed an unbreakable performance as Richard Rosemary. Lynn, Cheryl Harvey, Garrett Borch, Dana Hooley, and Jim Diegen all contribute a great deal. And David Krombholz is spunky as Stegerson, the amateur local on a collision course with reality. To its credit, the Bowery Theatre hasn't offered up a safe revival of its all-time hit show. Instead, it has taken the play into new territory, thus connecting the cast and the audience, into edge-whetters all. (Ss) Bowery Theatre, through July 19. Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

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## READER'S GUIDE TO THE MUSIC SCENE

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BY JOHN DAGOSTINO

For someone who has toiled in the relatively uncontroversial fields of folk and pop for almost thirty years, Judy Collins has been a somewhat enigmatic performer with a career to match. A classical pianist by training (she performed with the Denver Symphony at age thirteen), Collins slipped into the mainstream of the folk movement just as it was abandoning the Kingston Trio wholesomeness of the late Fifties and was beginning to tackle some weighty sociopolitical matters. Like many of her folkie contemporaries, Collins got involved in promoting civil rights long before it became a fashionable excuse to throw parties for think-alike liberals along Park Avenue, and she became a ubiquitous presence at political rallies. In the early Sixties, Collins's commitment to social issues brought about a change in her music as well: she set aside traditional folk and began performing songs of social conscience by such savants as Phil Ochs, Tom Paxton, and Bob Dylan. But a major



JUDY COLLINS

difference between Collins and most of her peers was that she made those songs musical. In contrast to such folk chanteuses as Joan Baez and Buffy Sainte-Marie, whose strident warbling sounded preachy at best and grating at worst, Collins delivered her tunes in a clear, still soprano capable of breaking down the most recalcitrant reactionary's resistance to the message of

change. It was the old sugar-versus-ringer axiom in action, and I don't think that it would be naive to assume that more than a few political fence straddlers gave a little more consideration to Collins's messages because the medium was so soothing. After the Beatles forever rearranged the face of popular music, folk stars temporarily were either obliterated by or

absorbed into the rock juggernaut. Thanks to her sweet voice and interpretive skills, Collins was one of the fortunate ones who made a comparatively painless transition from folk singer to folk-rock star. Her mid-to-late-Sixties albums found Collins trying her own hand at songwriting, and her perhaps unconscious wedding of folk and semiclassical inclinations

bore such fruit as "Since You've Asked" and "My Father"—material as fetching as any she would perform by more highly regarded tunesmiths.

But concurrently Collins was proving that her interpretive proficiency could provide a previously undeveloped dimension to songs by the era's new masters with results as lovely as those achieved with her folk covers. Her versions of John Lennon's "Imagine," the Byrds' "Turn Turn Turn" plucked emotions that even the originals skirted over, and great interpretations of Joni Mitchell's "Both Sides Now" and "Chelsea Morning"; Leonard Cohen's "Suzanne" and "Bird on the Wire"; Sandy Denny's "Who Knows Where the Time Goes"; and Randy Newman's "I Think It's Going to Rain Today" drew to those artists attention that might otherwise not have been forthcoming.

Indicative of her breadth as an interpreter is Collins's long-standing interest in the musical theater. Years before it became cool for rockers to acknowledge that art form, Collins was interpreting songs by Jacques Brel, Bertolt Brecht, and Kurt Weill, and her gorgeous version of Stephen Sondheim's "Send in the Clowns" not only reached her 1975 album *Judith* into gold sales figures but, in my opinion, remains the definitive

(Continued on page 24)

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Sunday & Monday  
**GRED GLOVER BAND**  
Tuesday & Wednesday  
**the procrastinators**

Thursday—Punch Night  
\$2.00 Flamingo PUNCHES  
Sunday—R.E.N.—Restaurant Employees Night  
\$2.00 Long Island Iced Tea  
\$1.25 Hot Shots  
Monday—U.S.D. Night  
\$1.25 HAMILTON  
Tuesday—Price Club Employees Night  
\$1.25 Cerveza Gorda  
Wednesday—Margarita Night  
\$1.25 Margaritas

**TIO LEO'S**  
IN MIRA MESA  
10787 Camino Ruiz  
Mira Mesa • 695-1461

Thursday, Friday & Saturday  
**the procrastinators**  
Sunday & Monday  
**STARWIND**  
Tuesday & Wednesday  
**LOCAL COLOR**

Thursday—Ice Tea \$2.00  
Sunday—Bloody Marys \$1.50  
Tuesday—Restaurant Employees Night  
Drink Discounts  
Wednesday—Margaritas \$1.25  
Cerveza Shooters \$1.25

Coming Soon  
July 9-11—Football Pleasure  
July 11-13—StarWind

continued from page 21  
realizing Collins' involvement in dramatic media hasn't been exclusively interpretive. In 1969 she played the role of Sobel in the New York Shakespeare Festival's production of *Death of a Salesman*, and in 1974 she won an Academy Award nomination for her co-direction of the documentary *Portrait of a Woman*.

This year marks the twenty-sixth anniversary of Collins' recording debut, and her recently released twenty-first album, *That Your Heart*, finds her not only in fine voice but acting on the same instincts that have made her one of her generation's most endearing and enduring artists. As always, her complete surrender to the material dictates that the listener is drawn not to the singer, but to the song—although that selfless diversion ultimately directs the appreciation to Collins. In that and other respects, this is the quintessential Collins recording project.

Her renditions of "Jerusalem" (the traditional British hymn heard in the film *Chariots of Fire*), "Day by Day" (from the pop-musical *Godspell*), "The Rose" (from the film of the same name that starred Bette Midler), "Moonfall" (from the Broadway musical *The Mystery of Edwin Drood*, written by Rupert Holmes of "Escape [The Pina Colada Song]"), "Lani," and "When You Wish upon a Star" (from Disney's *Pocahontas*) attest to Collins' unflinching interpretive sense. Even covers of Cat Stevens' affecting but played-to-death "Morning Has Broken" and her five-thousandth version of the traditional hymn "Amazing Grace" are revived by fresh arrangements and heartfelt deliveries. Not surprisingly to me anyway, her own "That Your Heart" and "The Life You Dream" are as well crafted and melodically attractive as any of the covers, the latter recalling early Joni Mitchell in its harmonic changes and lyricism.

*That Your Heart* is an engaging album that is an augmentation and not merely a mathematical extension of Collins' oeuvre. But one wonders if there still is an audience for this sort of recording—and, assuming that there is, if the lack of major-label promotional push (after years on the Elektra and Columbia labels, Collins now records for the independent Gold Castle label) will preclude their knowing about it. I suppose that's where columns like this come in.

If you've read this far, you know that I've been a Collins fan for many years. But my recommendations come equipped with a caveat. One of the most appealing aspects of her voice is its fragility. In its moving from country-creek clarity to downy softness and back again, her voice provides appropriate emphasis to a song's lyrics, but in so doing, it also flirts with disaster. At its most provocative, the delicate beauty of Collins' singing can tug at the heart like the faded writing on a found photo of an old lover. I remember once when Collins transcended the chilly medium of television and put an apple-size lump in my throat with a performance of her poignant "My Father," a song in which the protagonist finds herself wistfully remembering the unfulfilled promises of her late dad. On another occasion, I watched and listened as her

**DELTA ROCK**  
TONIGHT, Thursday, July 2\*  
Minimum Wage Rock & Roll  
**BUS BOYS**  
and guest CRY ON CUE  
Bernie Lanson of David Lindley's new band

Friday, July 3  
L.A.'s #1 Single Band  
**REBEL ROCKERS**

Saturday, July 4  
Rockin' R & B  
**JAMES HARMAN**  
BAND  
WITH DIANE KIRBY & THE ROYAL BLUES

Sunday, July 5  
The Local World  
**BORRACHO Y LOCO**  
and CARMY MEETS

Monday, July 6  
50s Nostalgia  
**MAR DELS**

Tuesday, July 7  
**INTERNATIONAL REGGAE ALL STARS**

Wednesday, July 8  
**JACK TEMPCHIN & THE RECLUSIONS**  
Coming Thursday, July 9\*

Former Bleater & K. Glavert  
**DAVE ALVIN**  
& THE ALLAMANTERS  
with special guest  
WORLD'S HOTTEST KILLERS  
Featuring Kathy Valentine—Go-Go's and Kelly Johnson—Circuit School

Coming:  
Wednesday, July 15—BEAT FARMERS  
Thursday, July 16—BOBE DADDYS  
Sunday, July 18—J  
Wednesday, July 22—JAMIE JAMES & THE KINGS  
Thursday, July 23—JACK RACE & THE KINGS  
Sunday, July 26—JERRY JEFF WALKER  
Tuesday, July 28—KINGSTON RAINBOWS  
Thursday, July 30—RICK FLEETWOOD'S ZOO

**THIS WEEK'S AFTERNOON CONCERTS**  
Friday, 5:30-8:00 pm—Vintage Jazz & Swing—TOBACCO ROAD  
Saturday, 5:00-8:00 pm—Big, Boogie & Jazz—BIG LONG  
Wednesday, 6:00-8:00 pm—Vintage Jazz & Swing—TOBACCO ROAD

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

\*Tickets available at:  
AS/SOSO, Belly Up and Off The Record

**Budweiser**  
ROCK AND ROLL PRESENTS  
**the Cure**  
KISS ME KISS ME KISS ME

8 PM FRIDAY JULY 17  
SAN DIEGO SPORTS ARENA

**SUZANNE VEGA**  
WITH SPECIAL GUEST  
NORTH PARK THEATRE  
2801 UNIVERSITY AVENUE  
8 PM FRIDAY JULY 31

**DURAN DURAN**  
WITH SPECIAL GUEST  
**ERASURE**  
SAN DIEGO SPORTS ARENA  
8 PM TUESDAY JULY 28

**Budweiser**  
ROCK AND ROLL PRESENTS  
**AL JARREAU**  
WITH SPECIAL GUEST  
PIA AZNAVOUR & ZADORA  
8 PM FRIDAY JULY 3

**CHARLES AZNAVOUR & ZADORA**  
8 PM FRIDAY JULY 3

**AL JARREAU**  
8 PM SUNDAY JULY 12

**HANK WILLIAMS, JR**  
WITH SPECIAL GUEST  
MASON DIXON  
7:30 PM SUNDAY JULY 26

**LOS LOBOS**  
WITH SPECIAL GUEST  
THE SMITHEREENS  
8 PM SATURDAY AUGUST 1

**SAM KINISON**  
LOUDER THAN HELL  
WITH SPECIAL GUEST  
CARL LaBOVE  
8 PM FRIDAY JULY 17

**THE LOBOS**  
WITH SPECIAL GUEST  
THE SMITHEREENS  
8 PM SATURDAY AUGUST 1

**Budweiser**  
THIS BUD'S FOR YOU.



voice cracked and flattened so badly that I wondered aloud if she shouldn't hang up her microphone for good. Fortunately, Collins's great performances have outshined the painful ones by about twenty to one, so the odds are good that her two shows tonight, Thursday and Humphrey's, will be memorable. Besides, even at forty-eight, Collins is one artist who's still worth the risk. Making this double-bill especially delightful is acoustic-guitar virtuoso and all-around weird guy, Leo Kottler. For a complete listing of other artists in town this week, see "Concerts" on the following pages.

## CONCERTS

**Les Brown and His Band of Renown**: Del Mar Fairgrounds Grandstand Stage, today, Thursday, 2 p.m., 15 at Via de la Valle, Del Mar 259-1355.

**Hel Thorne** with Les Brown and His Band of Renown: Del Mar Fairgrounds Grandstand Stage, tonight, Thursday, 7:30 p.m., 15 at Via de la Valle, Del Mar 259-1355.

**July Collins and Leo Kottler**: Humphrey's, tonight, Thursday, 7 p.m., and 9 p.m., 2303 Shelter Island Drive, 278-TXIS or 224-9438.

**The Rippingtons**: Carnibal's, tonight, Thursday, 7 p.m., Catamaran Hotel, 3999 Mission Boulevard, 488-1081.

**The Ron Tows and Cry on Cee**: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 483-9022.

**Dinosaur, Almost August, the Resistance, and the Soul Brothers**: Spirit, tonight, Thursday, 9 p.m., 1130 Buena Vista Avenue, 276-3993.

**The Peter Sprague Quartet**: Elanox, tonight, Thursday, through Sunday, July 12, 9 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

**Southern Pacific and the American Fiddlers**: Hull Field, Friday, July 3, 5 p.m., Naval Training Center, Buena Vista Boulevard.

**Chaka Khan**: Del Mar Fairgrounds Grandstand Stage, Friday, July 3, 7:30 p.m., 15 at Via de la Valle, Del Mar 259-1355.

**Charles Aznavour, Pia Zadora, and the Vincent Falcone Orchestra**: SDSU's Open-Air Theatre, Friday, July 3, 8 p.m., San Diego State University campus, 278-TXIS.

**Otis Day and the Nightingales**: Carnibal's, Friday, July 3, 9 p.m., Catamaran Hotel, 3999 Mission Boulevard, 488-1081.

**The New Marlines and Strange Quartet**: Saigon Palace, Friday, July 3, 10 p.m., 360 Fifth Avenue, downtown, 232-0766.

**The Fifth Dimension**: Del Mar Fairgrounds Grandstand Stage, Saturday, July 4, 2:30 p.m., 15 at Via de la Valle, Del Mar 259-1355.

**Pat Boone**: Del Mar Fairgrounds Grandstand Stage, Saturday, July 4, 7:30 p.m., 15 at Via de la Valle, Del Mar 259-1355.

**Jack Mack and the Heart Attack**: Carnibal's, Friday, July 4, 9 p.m., Catamaran Hotel, 3999 Mission Boulevard, 488-1081.

**The New Expressions**: San Diego Wild Animal Park's Mahala Amphitheatre, Saturday, July 4, and Sunday, July 5, 6:30 p.m., 15000 San Pasqual Valley Road, Escondido, 747-8702.

**Carmen Salinas**: Del Mar Fairgrounds Grandstand Stage, Sunday, July 5, 1 p.m., 15 at Via de la Valle, Del Mar 259-1355.

**Pat Burgers**: Vic's Courtyard, Sunday, July 5, 3 p.m., 7825 Fay Avenue, La Jolla, 459-1404.

**Michael McDonald**: Del Mar Fairgrounds Grandstand Stage, Sunday, July 5, 7:30 p.m., 15 at Via de la Valle, Del Mar 259-1355.

**"Jazz Live," featuring Patrick Berrogain**: San Diego City College Theatre, Tuesday, July 7, 8 p.m., Fourteenth and C streets, downtown, 230-1062.

**America**: Backlund, Tuesday, July 7, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

**Shirley Murolo**: Humphrey's, Thursday, July 8, 8 p.m., 2303 Shelter Island Drive, 278-TXIS or 224-9438.

**Dave Alvin and the All Nighters** and the **Billy Zoom Band**: Belly Up Tavern, Thursday, July 9, 9 p.m., 143 South Cedros Avenue, Solana Beach, 483-9022.

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

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

**The Dinosaur Coors Sengulade Dance Troupe and the Use-lesque Nigerian Dance Band**: Wabash Hall, Friday, July 10, 6 p.m., 3855

Wabash Drive at 805 and University, 457-2745 or 457-5185.

**The Louisiana Cajon Troupe**: San Diego Wild Animal Park's Mahala Amphitheatre, Saturday, July 11, and Sunday, July 12, 6:30 p.m., 15000 San Pasqual Valley Road, Escondido, 747-8702.

**Cabo Frio**: Vic's Courtyard, Sunday, July 12, 3 p.m., 7825 Fay Avenue, La Jolla, 459-1404.

**Lauren Lefebvre**: Deane Theatre, Sunday, July 12, 7 p.m., Fourth and Island avenues, downtown, 295-5855.

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

**Poon Bachanal**: Sunday, July 12, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

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

**Dr. Hook**: Backlund, Monday, July 13, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

**Mary Margaret and Alaska**: Little Bit of Country, Monday, July 13, call for time, 680 West San Marcos Highway 78 at San Marcos Boulevard, San Marcos, 744-4120.

**"Jazz Live," featuring Daniel Jackson**: San Diego City College Theatre, Tuesday, July 14, 8 p.m., Fourteenth and C streets, downtown, 230-1062.

**Jon Butcher**: Backlund, Tuesday, July 14, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

**Nina Hagen**: Backlund, Wednesday, July 15, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

**Chief Aptide Barriere**: Spirit, Wednesday, July 15, 9 p.m., 1130

Buena Vista Avenue, 276-3993.

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

**The Curve Sports**: rma, Friday, July 17, 8 p.m., 278-TXIS.

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

**The Call**: Backlund, Sunday, July 19, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

**Frank Marino and Mahogany Rush**: Backlund, Monday, July 20, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

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

**Harold Land**: Bella Via, Thursday, July 23, through Saturday, July 25, 8 p.m., and 10 p.m., 2591 Highway 101, Cardiff, 942-1108.

**Jack Mack and the Heart Attack**: Belly Up Tavern, Thursday, July 23, 9 p.m., 143 South Cedros Avenue, Solana Beach, 483-9022.

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

**Joan Baez**: Humphrey's, Friday, August 25, 7 p.m., and 9 p.m., 2303 Shelter Island Drive, 278-TXIS or 224-9438.

**Fats Domino and Jerry Lee Lewis**: Humphrey's, Wednesday, August 26, 7 p.m., and 9 p.m., 2303 Shelter Island Drive, 278-TXIS or 224-9438.

# ITALIAN RESTAURANT BELLA VIA JAZZ NIGHTCLUB



## JULY SIZZLES WITH JAZZ

**ROBIN HENKEL BLUES 90**  
July 1, 9:00 pm

**DAVE WALLACE QUARTET**  
July 2, 9:00 pm

**HOLLIS GENTRY'S NEON**  
July 3 & 4, 9:00 pm

**PETER SPAGUE'S L.A. BAND**  
July 5, 9:00 pm

**BILL CANTOS, THE MEDIA FEATURING CORAL THUET**  
July 6, 9:00 pm

**GEORGE KEZAS & FLIP OAKES**  
July 7, 9:00 pm

**M.V.P.**  
July 8, 9:00 pm

**FORECAST**  
July 9, 9:00 pm

**JACK SHELDON**  
July 10, 9:00 pm

**THOMAS HENKEL**  
July 11, 9:00 pm

**THE NEW EXPRESSIONS**  
July 12, 9:00 pm

**CABO FRIO**  
July 13, 9:00 pm

**MARK LESSMAN BAND**  
July 14, 9:00 pm

**BOB HAGGARI**  
July 15, 9:00 pm

**ELLIOT LAWRENCE**  
July 16, 9:00 pm

**BARBARA MORRISON**  
July 17, 9:00 pm

**COMING IN AUGUST**  
August 1, 9:00 pm

**"Bella Via's Tribute to the Women of Jazz & Blues"**  
August 2, 9:00 pm

**—ALSO—**  
August 3, 9:00 pm

**BARNEY KESSEL & HERB ELLIS**  
September 5, 9:00 pm

**MEMPHIS SLIM**  
September 20

**TOM GRANT**  
October 2 & 3

**GEORGE KEZAS & FLIP OAKES**  
July 21, 9:00 pm

**ELLIOT LAWRENCE**  
July 22, 9:00 pm

**BOB HAGGARI**  
July 23, 9:00 pm

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**BOB HAGGARI**  
August 9, 9:00 pm

**ELLIOT LAWRENCE**  
August 10, 9:00 pm

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8:00 pm to 12:00 midnight

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Doors open at 8:30 pm • \$3.00 cover

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\*TICKETMASTER Tickets available through TicketMaster. TicketMaster Charge (619) 278-TXIS

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**skies**  
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weekdays

1 Slice there's nowhere to go but up—because at Skies there's "The Hungry Hour", the largest selection of complimentary food you'll find in the city. Served every Monday through Friday night from 5 to 7 pm!

**SPOTLIGHT**  
with Bob Montague from *Don't Tell Mom*

- Complimentary Belair Buffet featuring dogs, sliders, Cracker Jacks, French fries and gravy, etc.
- Dance 'til you drop and win dinner or brunch from Amelia's by knowing your oldest trivia.

**STOCKMARKET FRI. & SAT.**

- Put on an "Options" button bearing your initials. If you wish to do some trading with a certain "commodity"
- just get his or her initials and our broker will send your bid over our quote board.

**SAT. Complimentary Moonlight to Midnight Buffet Brunch**

- Join us for a late breakfast every Saturday at 11:00 p.m.!

**SUN. Late Night Happy Hour**

- 9:00 pm-11:00 pm
- with \$1.50 well drinks!

**MON. Shooters, Shots, Schnapps**

- \$1.25 Budweiser on tap
- \$1.75 Coronas
- Hourly shooter specials.
- Win prizes shooting free throws

**TUES. Fashion Auction**

- By Gabriel Fashions
- Fantastic bargains on the newest fashions
- \$1.00 champagne mimosaes

**WED. Sneak Preview**

- The latest music, movies & drink specials
- \$1.25 South Pacific beer

*Skies is located in the new Montgomery Field Midway Inn. Located at the corner of Kearny Villa Road and Aero Drive, where I-805 and Hwy. 163 intersect at Montgomery Field Airport. 577-8888*

Miami Sound Machine and Paul Rodriguez: SDSU's Open Air Theatre: Friday, July 24, 8 p.m., San Diego State University campus. 278-TIXS.

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

Diamond Courts: San Diego Wild Animal Park: Mahala Amphitheatre, Saturday, July 25, and Sunday, July 26, 9:30 p.m., 15500 San Pasqual Valley Road, Escondido. 747-8702.

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

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

Jerry Jeff Walker: Belly Up Tavern: Sunday, July 26, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Todd Rundgren: Bacchanal: Monday, July 27, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022.

Duran Duran and Erasure: Sports Arena: Tuesday, July 28, 8 p.m., 278-TIXS.

The Mighty Diamonds: Belly Up Tavern: Tuesday, July 28, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

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

Susanne Vega: North Park Theatre: Friday, July 31, 8 p.m., 2801 University Avenue. 278-TIXS.

Del Jam '87, featuring L.L. Cool J: Sports Arena: Friday, July 31, 8 p.m.

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

Lee Graman and Patty Smyth: SDSU's Open Air Theatre: Friday, July 31, 8 p.m., San Diego State University campus. 278-TIXS.

Los Lobos and the Southbeats: SDSU's Open Air Theatre: Saturday, August 1, 8 p.m., San Diego State University campus. 278-TIXS.

"Jazz Live" featuring the Steve Fierabend Quintet: San Diego City College Theatre: Tuesday, August 4, 8 p.m., Fourteenth and C Streets, downtown. 230-1062.

Phyllis Hyman and the Jazz Explosion Jam, featuring Jean Carne, Ramsey Lewis, and Stanley Turrentine: SDSU's Open Air Theatre: Friday, August 7, 8 p.m., San Diego State University campus. 278-TIXS.

Waylon Jennings: Humphrey's: Sunday, August 9, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 278-TIXS or 224-9438.

David Sanborn: SDSU's Open Air Theatre: Tuesday, August 11, 8 p.m., San Diego State University campus. 278-TIXS.

Jimmy Buffet and the Coral Reefer Band: SDSU's Open Air Theatre: Wednesday, August 12, 8 p.m., San Diego State University campus. 278-TIXS.

Reggie Coyne: Humphrey's: Saturday, August 15, and Sunday, August 16, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 278-TIXS or 224-9438.

Waylon Marshall: Humphrey's: Thursday, August 20, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 278-TIXS or 224-9438.

The Chick Corea Electric Band: Humphrey's: Friday, August 21, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 278-TIXS or 224-9438.

GRP '87, featuring Lee Ritenour and Dave Grusin: Humphrey's: Saturday, August 22, and Sunday,

**Bacchanal**  
8022 CLAIREMONT MESA BLVD. 560-8022  
All tickets available at *ticketmaster* and the Bacchanal

THURSDAY, FRIDAY & SATURDAY,  
JULY 2, 3 & 4  
"Absolute Perfection" with  
**PRIVATE DOMAIN**  
EVERY FRIDAY 7:00-9:00 PM  
NO COVER—ALL DRINKS \$1.00  
EVERY SATURDAY HOSTED BY JOHN LESSIE  
\$1.00 OFF COVER WITH *CHAMPION* CARD

NO COVER EVERY THURSDAY FROM 6:00-10:00 PM  
AND SATURDAY FROM 5:00-9:00 PM

LADIES, CALL FOR RESERVATIONS  
**BACCHUS DANCERS**

SUNDAY, JULY 5  
**purple haze**  
A live tribute to Jimi Hendrix

MONDAY, JULY 6  
9IX PRESENTS  
former leader of WALL OF VOOODOO  
**STAN RIDGWAY**  
with special guest  
LOUIS & CLARK (Louis Gutterman of The 3 O'Clock)

TUESDAY, JULY 7  
MAG 102 FM PRESENTS

WEDNESDAY, JULY 8  
**KALAPANA**  
with special guest DEVOCEAN

SUNDAY, JULY 12  
MAG 102 FM PRESENTS  
Legendary Country Rockers  
**POCO**  
"The Heart of the Night"  
with special guest  
THE FAMOUS SPID BROTHERS

TUESDAY, JULY 14  
*CHAMPION* PRESENTS  
**JON BUTCHER (AXIS)**  
Singing "Goodbye, Saying Grace" and "Holy War"

WEDNESDAY, JULY 15  
**NINA HAGEN**

UPCOMING CONCERTS:  
MARSHALL CRESSNASH 721 • DR. HOOK 722  
GO AHEAD 723 • T'PAU 85

**CATAMARAN RESORT HOTEL**

**CANNIBAL'S**

**OTIS DAY & THE KNIGHTS**  
Opening act: THE WANDERERS  
July 3  
Tickets \$12.50

**JACK MACK & THE HEART ATTACK**  
July 4  
Tickets \$7.50

**THE RIPPINGTONS**  
featuring David Benoit,  
Russ Freeman &  
Brandon Fields  
Thursday, July 2  
Tickets \$10.00

**LIL' ELMO & THE COSMOS**  
Monday, July 6  
Cover \$3.00

**JOE COOL & THE RUMBLERS**  
July 10-13  
July 17-20

**THE FABULOUS MAR DELS**  
Sunday, July 5  
Tuesday, July 7  
Cover \$500/\$300

**JAZZ DANCE NIGHT**  
with Mark Walton  
of Channel 48  
Thursday, July 9  
SECRETS

All shows begin at 9:00 pm • Doors open at 7:00 pm

*TICKETMASTER*  
At May Company, Mad Jack's, Tower Records, Perkins Book Worm & Arts TIX.  
TicketMaster charge (619) 278-TIXS.

3999 MISSION BOULEVARD • 488-1081

KIFM 98.1  
Live! Out  
JAZZ  
with Art Good of  
KIFM 98.1  
Wednesday, July 8  
PATRIBURGER



**Rocky Shaggs:** Humphrey's, Thursday, August 27, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 278-1535 or 224-9438.

**Mike Darby:** Humphrey's, Sunday, August 30, 7 p.m. and 9 p.m., 2303 Shelter Island Drive. 278-1535 or 224-9438.

## CLUBS

Club listings are compiled by Ben Aronson. If you wish to be included, please call 265-9392. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

## North County

**Bella Via Restaurant and Nightclub,** 2591 Highway 101,

Cardiff, 942-1108: The Dave Wallace Quartet, jazz, Thursday; Hollis Gentry's Neon, jazz, Friday and Saturday; Peter Sprague's L.A. Band, jazz, Sunday; Bill Cantos, the Media, featuring Coral Thruet, and Phip Chales, jazz, Tuesday; The Most Valuable Players, jazz, Wednesday; live music is featured during the Sunday brunch also.

**Billy Up Tavern,** 1333 South Coast Avenue, Solana Beach 481-9622: The Run Boys, rock, and Cry on Q, rock, Thursday; the Rebel Rockers, rock and reggae, Friday; the James Harmon Band, rock and rhythm and blues, and Deane King and the Royal Blues, rock and rhythm and blues, Saturday; Hornscho's Loco, calypso music, and the Larrin Band, calypso rock, Sunday; the Mar Dels, vintage rock, Monday; the International Reggae All-Stars, reggae, Tuesday; Jack Tompkins

and the Seclusionists, rock, Wednesday; Afternoon Concerts: Tobacco Road, vintage jazz and swing, 5:30-8 p.m., Friday and 6-8 p.m., Wednesday; Fish Long, hop, boogie, and jazz, 5-8 p.m., Saturday.

**The BookWorks/Pasadena Coffeehouse,** Flower Hill Center, 2670 Via de la Valle, Del Mar 755-3735: Comas, jazz, 8 p.m., Friday.

**Borrelli's Back Room,** 2677 Vista Way, Oceanside 722-5400: Midnight Delight, contemporary, Thursday through Saturday; Rick Weaver, variety, Sunday and Monday.

**Camelot Inn,** 887 San Marcos Boulevard, San Marcos 744-1332: The Paradise Street Band, Irish

music, Friday; Greg Rustic, Fifties and Sixties music on acoustic guitar, Saturday.

**Carles Murphy's,** 240 East Via Rancho Parkway, Suite A-1, Escondido 489-9332: Song Rock, audience participation recorded music and video presentation, hosted by Mark Dineen, Sunday through Wednesday.

**Club Diego's,** 635 South Highway 101, Solana Beach 755-4833: Duke Groovy and the Paisley People, featuring Woodstock Debonaire, rock, Tuesday evening, and 4-8 p.m., Sunday.

**The CountrySide Restaurant and Lounge,** 450 Douglas Drive, Oceanside 757-0909: New Country country, Wednesday

through Sunday; Lone Star Country, country, Monday and Tuesday.

**Del Mar Fairgrounds,** 15 at Via de la Valle, Del Mar 259-3355: Calico Stage, The Belar Boys present Kumbia's Tribute to Elvis, 6-8 p.m., Friday; Community Stage, Limbo Slam, tropical rock, 7-10 p.m., Friday through Sunday.

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

**El Comal,** 1284 Power Road, Poway 486-1010: Ron Bell, contemporary and country, Thursday and Friday; live music, Saturday, call club for information.

**The Flying Bridge,** 1103 North Hill Street, Oceanside 722-1904: Fred and Lita Cain, contemporaries, Wednesday through Saturday; Susan Ray, contemporary, Monday and Tuesday.

**FireSide Lounge,** 439 West Washington, Escondido 745-1931: Boke, Top 40 and country and western music, 4-7 p.m., Monday through Friday, and Wednesday through Saturday evenings, beginning at 8 p.m., Wednesday and Thursday, and 9 p.m., Friday and Saturday.

**Fish House West,** 2633 South Highway 101, Cardiff-by-the-Sea 753-6838: Dr. Slim Peru, contemporaries, Thursday through Saturday; Tony Oranga hosts a jazz jam session Sunday.

**The Flying Bridge,** 1103 North Hill Street, Oceanside 722-1904: Fred and Lita Cain, contemporaries, Wednesday through Saturday; Susan Ray, contemporary, Monday and Tuesday.

**Fugerty's,** 245 West El Norte, Escondido 743-9141: Gary LeRoux, contemporary country and oldies, Thursday through

Saturday.

**Gentlemen's Choice Restaurant,** 1020 San Marcos Boulevard and California Market, San Marcos 744-5233: Danny Turner, country and contemporary, Thursday through Saturday.

**Jimmy's Cocktail Lounge,** 945 West Valley Parkway, Escondido 480-0420: Live music, Tuesday through Saturday, call club for information.

**The Gracioso Cancho,** 2000 Lila Road, Valley Center 749-8041: Chuck Penilla, oldies, ballads, country and western, and contemporary, Friday and Saturday.

**The Grove,** 3232 Mission Avenue, Oceanside 757-7771: Trade Secret, contemporaries, Friday and Saturday.

**Harbor House,** Highway 101 and La Costa Avenue (on the ocean), La Costa (From San Diego)

574-6495: (From North County) 942-7114: Peter Sprague, jazz, Sunday brunch 10 a.m.-2:30 p.m.).

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

**Ireland's Own,** 656 First Street, Encinitas 944-6233: Sean McVicker and Barbara McCarty, Irish music and contemporary songs, Thursday; Sean McVicker, Paul Dunn, and Mike Three Irish and contemporary, Friday and Saturday; Brian Connolly, Irish, Sunday.

**The Jazz Factory,** 125 West Grand, Escondido 747-3163: Scott Tepfen music, Wednesday and Thursday; jam session, Sunday afternoon and Tuesday evening; live dance music, Friday and Saturday.

**La Costa Hotel and Spa/Druid Cabaret,** Costa Del Mar Road, Carlsbad 438-9111: The Benny Holman Band, high-band swing, and Mike Conley, Top 40, Monday through Saturday.

**La Tapatia,** 3401 West Grand, Escondido 747-8282: Live Latin music, Friday through Sunday; call club for information; the Mariachi La Tapatia performs Friday

through Sunday beginning at 7 p.m.

**Levy's Little Bit of Country,** 680 West San Marcos Boulevard, San Marcos 744-4120: Jerry Page and Alaska, country, Thursday through Sunday; Easy Money, country, Wednesday.

**La's,** 1963 East Valley Parkway, Escondido 746-7038: Dakota (Marc Bracken, Boe Chess, and Tony Tarnoff), country rock, Tuesday through Saturday.

**Millie Fiera's,** 6009 Paseo Delicias, Rancho Santa Fe 756-3995: Joel Nash, piano show tunes, Wednesday through Saturday.

**Mission Inn,** 502 East Mission, San Marcos 477-2029: The Belar Boys, vintage rock, Thursday through Saturday; The Beatles and Chaser, country rock, Sunday and Tuesday and Wednesday evenings.

**Monterey Bay Cannery,** 1325 Harbor Drive, Oceanside

through Sunday beginning at 7 p.m.

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**Monterey Bay Cannery,** 1325 Harbor Drive, Oceanside

**THURSDAY TONIGHT** *PIX'S LISTEN TO THIS* presents  
**DINOSAUR**  
and **ALMOST AUGUST** meets Sam Diego  
**THE RESISTANCE and SOUL BROTHERS**  
FRIDAY, JULY 3  
**ERTH**  
with **FAIRFIELD FATS** with  
**BURNING BRIDGES** and  
**THE ACCORDIONS** plus **THE SOLDIERS** at 10pm.  
*How about a show, what happened here?*

**ROVING EYE MUSIC REPORTS** Fri., June 19th, L.A. came called asked what's a good time for a sound check. They suggested them as they showed up at 10pm and started a surprising Powerline. That should be good enough for a sound check. It was directed followed and brought in a crowd. Alibi, a Van Halen tribute version, followed. Arrangement was next. Scott Jones, the notorious Reader column. Several other comments. "Pretty arrogant." But, you should see who's next. L.A. came, a bunch of hard-core looking drunks, with that made for the stage here put on quite a show. The guitar player ran and fell on the extension of the stage right on cue while the lead singer played like goofy booping around.

**JERRY HERRERA'S SPIRIT** • 1730 BUENOS AYRE • 276-3993 • COCKTAILS, DANCING, AIR-CONDITIONED • 21 ON UP • TRY THE HIDEAWAY KITCHEN

**SATURDAY, JULY 4** *SHOGUN* presents  
**JULY 4th ROCK** **EXPLOSION**  
*Damaging the damage:*  
**GUARDIAN** and **ALIBI** with  
**POWERLINE** plus **UNDERGROUND** and  
**VALIANT** and **ALLIANCE** begins at 10pm sharp

*the stage jumping up, breaking indoors the false ceiling that contained asbestos. I put them up for hands just like this. They're jerks, but they're good sounding ones. Closed out a successful night for my sister, he got more than in Johnny B. Goode even got paid, and making a back in original rock & roll to my damn good. Set, the 20th-Somerville took it away. Philip Slim, The Accorians, Randy Or, Rick and The Bridge did play. I just know it. What else would they be doing besides beating up their little sisters and brothers and telling their mothers they finally made the big time, they're playing here. Thanks All!*

**TUESDAY, JULY 7** *SHOGUN* presents  
**ARROGANCE** with **SACTIONS** and  
**PRODIGY**  
**WEDNESDAY, JULY 8**  
**BLACKOUT** debut with **DICK HIPPO** and  
**THE RIDE** plus **JUST CASS** and  
**STORMY SUMMER**  
**TOMORROW'S** July 8th: **IMAGS**, **BUREAU**, **THIRTEEN-ELEVEN**,  
**MAX PAULE**, and **CRUSH BROS** July 10th: **UNCALLED 4**,  
**THE SEVENTH**, **KINVIN**, **CLOUD**, and the debut of  
**STONECUTTER** July 11th: **THE BEST** returns with **THE**  
**PAPER'S**, **WIZARDS**, and **ALAN PAPER** July 12th: **African king**  
of pop music **Dr. Sibiru**, **CHIEF**, **ANTHONY BARRISTER**

# B STREET

CAFE & BAR

## LIVE JAZZ

Friday & Saturday, July 3 & 4

**GEORGE EMERSON**  
on keyboards  
Wednesday-Saturday  
6:30 pm-9:30 pm

425 West B Street at Columbia, downtown • 236-1707

# PARK PLACE

LIVE ROCK EVERY NIGHT

**TOYS**  
Now through July 4th

Every Thursday  
**CONSON F.M. Night**  
**JIM McINNES**  
Spaghetti feed 4:00-7:00 pm  
All you can eat \$1.01

July 5 & 6  
Dance to **LOCAL COLOR**  
with **DR. DOBBS**  
Hypnotist

**THE EAGLE IS COMING TO PARK PLACE**  
Wednesday, July 8, 5:30-8:00 pm  
"LISTENER APPRECIATION PARTY"  
• Hosted by Eagle 105 radio personalities  
• Food & drink specials  
• Prizes given away hourly

**EVERY TUESDAY FASHION AUCTION 7:30 PM**  
Join the bidding frenzy  
Win door prizes and  
save a fortune on  
exciting new fashions

1280 FLETCHER PARKWAY, EL CAJON • 448-7473

# BAHIA

RESORT HOTEL

998 W. MISSION BAY DRIVE • 488-0551

**JULY 2-5, JULY 7-11**

## CLASSIC OLDIES

**RAMA LAMA**  
(formerly the Jets)  
Complimentary hors d'oeuvres beginning at 6:00 pm  
Dancing begins at 9:00 pm

**MONDAY**

## CLASSIC HITS

July 6

**TRUE GRIT**  
Complimentary hors d'oeuvres beginning at 6:00 pm  
Dancing begins at 9:00 pm

**BAHIA BELLE MOONLIGHT CRUISE**  
Cocktails, dancing  
Sailing San Diego through San Marcos  
Leave at 8:00 pm. Return at 11:00 pm  
\$10.00 per person. \$2.00 per drink  
1500 W. 10th St., San Diego

**ROCKAWAYS**

Board docked at the Bahia Resort Hotel, Mission Bay

APPEARING 9pm-1:30am

Tuesday-Saturday

ENTERTAINMENT & DANCING  
On Mission Bay

## OH! RIDGE

NOW APPEARING AT THE BAY LOUNGE

**Set Sail for Sunday Brunch at the Dockside Broiler**

Drop anchor by Mission Bay this Sunday and discover brunch at the Dockside Broiler. A truly exceptional brunch served in the impeccable style of a Princess Cruise "Love Boat".

buffet, complete with complimentary champagne. Served every Sunday from 10:30am-2:30pm. Call 274-4630 for reservations.

**SAN DIEGO PRINCESS**  
A Princess Cruises Resort  
(Formerly Vacation Village)  
1404 W. Vacation Road

**FAT CITY**  
**TROPICAL CAFE**

presents

**Harvey  
and the  
52nd  
Street  
Jive**

Playing 5:30 to 8:30 tonight,  
50s rock and country swing  
Friday & Saturday 9 pm to 1 am



**New Shooz**  
Every Thursday in July, a party 2 am

**FAT CITY**  
**RESTAURANT**

San Diego's widest selection of food from  
restaurants featuring American cuisine from small  
grazing plates to fresh seafood to creative  
steaks... all at reasonable prices.

2137 Pacific Highway Downtown San Diego 232-0886

*Lites Out Jazz*  
Every Sunday, on the patio 6-10 pm  
with Maria

**Outdoor  
Mexican BBQ**  
Every Wednesday on the patio 2-5 pm  
\$6.95 dinners & \$1.00 margaritas



Winston's formerly, McDuck's Pub. 1921 Bacon Street, Ocean Beach. 222-6822: The Cardiff Reelers, reggae, Thursday; the Rocket 88's, rock, Friday and Saturday; open jam session, Sunday; live music, Monday and Wednesday, call club for information; Hard Times, rock, Tuesday.

**San Diego North**

**Crystal T's Emporium**, 500 Hotel Circle North, Mission Valley. 294-9010: Kicks, rock, Thursday through Saturday; Circles, rock, Tuesday and Wednesday.

**Islands Lounge, Hanalei Hotel,**  
2270 Hotel Circle North, Mission

**Saturday**, audition night, **Tuesday**, progressive, underground, recorded dance music, **Wednesday**

**Monk's**, 10475 San Diego Mission Road, Mission Valley 563-0060: Devocian, Top 40 dance music,

**Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131:** Gerrie Woo and Company, contemporary, Tuesday through Saturday. Dining Room:

San Diego: contemporary, Tuesday through Saturday; the Dick Lopez Trio, swing, contemporary, and vocals, Sunday and Monday. Crane Room: Bert Torres, contemporary, Tuesday through Saturday.

**Wrangler's Roost**, 6608 Mission Gorge Road, Mission Gorge. 280-6263: Steer Crazy, country. Tuesday through Saturday.

**Broadway Place**, 926 Broadway Circle, downtown, 234-3442: Tropical Jazz/Bossa Nova Duet, Friday and Saturday evenings.

**Dookies**, 4225 El Cajon Boulevard, East San Diego 283-6581. Piano bar: Paul Gregg.

**Frenchy Marseilles**, 801 C Street downtown, 233-3413: Don Croker, pianist, performs Tuesday and Thursday, starting at 4:30 p.m.; Grace Case, contemporary, Wednesday and Friday.

THE RUSTY PELICAN  
VERY FRESH SEAFOOD • LIVE ENTERTAINMENT



*KIFMOKE*  
*Lives Out*  
*on stage*

JAZZ HAPPY HOUR  
MONDAY, JULY 6, 10, 20, 37  
WITH HOST ART GOOD 6:00 PM

**MOST VALUABLE PLAYERS**  
THE PELICAN JAZZ CLUB • SUNDAY 8:00-12:30

**R.T.S.  
SLICED BREAD**  
CONTEMPORARY HITS  
TUESDAY, WEDNESDAY,  
THURSDAY 8:00-12:30  
FRIDAY, SATURDAY 9:00-1:30  
THROUGH JULY 30

**ISLAND FEVER! CATCH IT AT THE PELICAN**  
ACROSS FROM UNIVERSITY TOWNS CENTRE, 4040 LA JOLLA VILLAGE DRIVE, SEASIDE  
ENJOY SAN DIEGO'S BEST HAPPY HOUR MONDAY THROUGH FRIDAY 1:00-8:00 PM

**JOSE'S**  
*Joe's Murphy's Nightclub & Pub*  
4302 Wilshire Blvd., Ste. 979-5232 • 1000 W. 10th St.  
Thursday-Saturday  
**FOUR EYES**  
  
Sunday & Monday  
**CIRCLES**  
  
Tuesday & Wednesday  
**HEROES**  
  
Blonde Bruce Band Sundays 4-8 pm  
**Jose's for the 4th, of course!**  
Slow-out Party all weekend  
Starting Friday:  
11 am-6 pm draft & wine 75¢ 4-6 pm-8 pm ever drink \$1.50  
Outdoor deck open 'til 9 pm every night

**Perico's**  
RESTAURANT & CAFE CANTANTE  
**CAFE CANTANTE**  
"International meeting place"  
Romantic · Lively · Informal

  
  
**Sergio Duenas**  
Guitar - Wednesday through  
Sunday starting at 8 pm

  
**The Travelers**  
Latin Jazz - July 3 & 4  
Tulane Contest  
July 9, 16, 23 & 30  
Grand Prize to be awarded  
July 30th

Lunch · Dinner · Sunday Champagne-Brunch  
RELAX ON OUR TERRACE  
**4062 Bonita Road, Bonita 475-6322**

# ALL THE DISCS AT HALF THE DISTANCE



Hey, North County! Why trek all over creation looking for a great selection of CDs when Del Mar Discs has everything you're looking for, right in your backyard?

Over 5,000 titles, plus imports, used discs, players, accessories and the ability to special order anything you can't find on our shelves. That's Del Mar Discs, good 7 days a week in the heart of old Del Mar.

**This weekend only: \$1.00 OFF PER DISC on purchases of 2 or more new discs with this coupon. Good through Monday, July 6.**

Del Mar Discs, 1130 Camino Del Mar • 259-1554  
Open Monday through Friday 11-8  
Saturday & Sunday 10-6

**CRICKET'S**  
*(Fine Food & Drink)*



**Chain Reaction**  
Friday & Saturday

**D.J. Night**  
Every Tuesday & Wednesday night  
with B100's Tony Pepper & Dave Sniff  
Drink Specials & free hors d'oeuvres  
Monday-Friday, 4-30 7-30

---

Cricket's Lounge • Holiday Inn  
595 Hotel Circle South • Mission Valley • 291-5720

***Cocktails—Dancing***

**TROPHY LOUNGE**

**SUPER DISCO**

**FASHION AUCTION**  
featuring Mon. & Wed.  
9 pm  
EXCLUSIVE

FASHIONS

• Top 40s  
• Nightly drink specials  
• Daily happy hour  
noon 'til 6 pm

*Where the guys meet the girls and the girls meet the guys*  
You must be 21 or older

609 National City Blvd., National City, CA



**Coconut's**  
**1st Year Anniversary**  
**and July 4th**  
**Weekend Bash**

**Friday, July 3rd**  
**Bruce Springsteen-Born In The USA**  
**Dance Night 9:00 pm-1:00 am**  
**Saturday, July 4th**  
**The Cardiff Reefers-Original Reggae**  
**Sunday, July 5th**  
**The Rainbow Warriors-California Reggae**  
**Dancing 9:00 pm-1:00 am**

1901 Shelter Island Drive  
 San Diego, CA 92106  
 (619) 222-NUTS (#6870)

"Why Coconut's?  
 'Cause it's a Jungle out there!"

**CD SOUNDS**  
CONTACT DISCS

**GRAND OPENING**  
MONDAY, JULY 6, 10:00 AM-8:00 PM

6790 MIRAMAR RD., MIRA CREST PLAZA  
(corner of Miramar Rd. & Commerce)  
**578-DISC**

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Visit our other store at  
**6822 EL CAJON BLVD. • 460-DISC**

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**HAWAIIAN VACATION GIVEAWAY!**  
6 days, 5 nights accommodations, sunset dinner cruise,  
Pearl Harbor tour, 7-day snorkeling trip. No purchase necessary.  
Miramar store only.

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**FREE DISC SALE!**  
Bring in 2 used discs and receive and trade for 1 new disc  
value up to \$12.97.

Offer good in both stores through July 31, 1987.

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**CONTACT**  
**disc**

- Lowest prices (\$13.97 unless otherwise marked)
- Imports • Used discs • Trade-ins
- Discs available for listening • Personalized service

# ENTERTAINMENT CALENDAR

**July 4th**  
2:00 pm-6:00 pm



## Poolside Family Barbeque

featuring Santa Maria style BBQ buffet  
Chicken or tri-tip \$7.50  
Baked beans, corn on the cob, assorted salads,  
garlic bread, cold watermelon  
**Beer & cocktails**  
Live country music by  
**HUT-SUT RALSTON**

Every Monday & Tuesday  
**Country  
Western Night**  
FREE country dance lessons  
7:00 pm

Wednesday-Sunday  
Windmill Lounge  
**SHINE IT ON**  
Dance hits from the '50s to the '80s



### UPCOMING CONCERT

## PAPA DOO RUN RUN

Beach Boys Revue Dance Party



Opening act: **THE AUTHENTICS**  
Co-sponsored by



Friday, July 10 - 8:00 pm & 10:30 pm  
\$10 advance purchase, \$12 day of show. Purchase  
tickets at **RODENSEIS** or by phone **438-7880**  
24 hour cancellation notice required.  
Not to 21.

**Pea Soup ANDERSEN'S**

**Gabriel's Grille**, 2825 Fifth  
Avenue, Hillcrest, 204-4779.  
Roberto Valdez, gypsy music.  
Thursday and Friday.

**Hamburger**, 4016 Wallace  
Street, Old Town on the Bazaar  
del Mundo, 295-6584. Charlie  
Morse, contemporary, Friday and  
Saturday.

**Holiday Inn/Embarkadero**, Port  
Hole Lounge, 1355 North Harbor  
Drive, downtown, 232-3861. Jesse  
Davis, contemporary Thursday  
through Saturday, live music.  
Tuesday and Wednesday, call club  
for information.

**Hotel San Diego**, 139 West  
Broadway, downtown, 234-0221.  
Harry's Bar, Willie Fido's jazz,  
contemporary and show tunes.  
Friday and Saturday.

**Humphrey's**, Half Moon Inn,  
2241 Shelter Island Drive, Shelter  
Island, 224-5777. Indoor stage:  
New Shore jazz, Sunday and  
Monday, also performing vintage  
blues and jazz from 5-7:30 p.m.  
Monday is the South Coast Blues  
and Jazz Band, Greg Glover,  
contemporary, Tuesday. Concerts  
by the Bay: Judy Collins and Leo  
Kottke, folk, popular, and original  
music, Thursday.

**Imperial House**, 505 Kalmia  
Street at Park Boulevard,  
Hillcrest, 234-3525. Wayne Jure,  
jazz, Tuesday through Saturday,  
with the Imperial House Opera  
Singers, Tuesday and Wednesday.  
Wayne Jure and Hank Young, jazz,  
Friday and Saturday.

**"The Insider"**, at the dock, 1066  
North Harbor Drive, downtown,  
234-8687. Fathongee jazz, 6 and  
8:45 p.m., Thursday; the B Street  
Band, contemporary, all other  
nights.

**Jim's Hickory Wood Barbecue**,  
5312 El Capitan Boulevard,  
296-8230. "Blind" show and host  
night with Eileen Hay performing  
everything from country to folk  
and contemporary, 7:30 p.m.,  
Wednesday.

**Jolly Roger**, 807 West Harbor  
Drive, Seaport Village, 233-4300.  
Barker and Org, north and music,  
Wednesday through Saturday.  
Prestone, contemporary and  
creativity, Tuesday and Sunday.

**Kensington Club**, 4079 Adams  
Avenue, Kensington, 284-2648.  
Sally Second, rock, Saturday.

**The Lighthouse**, 1578 West Louis  
Street, Mission Hills, 296-5882.  
Roger Bellomy, classical guitar,  
Tuesday through Saturday.

**Mandolin Wind**, 308 University  
Avenue, Hillcrest, 297-3017. The  
Sidelwinder, rock, Thursday; King  
Biscuit Blues, blues and rhythm  
and blues, Friday; Rock Gaidy and  
the Super Barbecue, blues and  
rock, Saturday; the J. Wode Blues  
Band, blues and rhythm and blues,  
Tuesday. Some Girls, rock,  
Wednesday.

**Oasis Club**, 3184 Martin Luther  
King Jr. Way, Southeast San Diego,  
237-9772. Pro Highways  
Preservation Band, Dixieland jazz,  
4-9 p.m., Sunday.

**O'Hungry's**, 2547 San Diego  
Avenue, Old Town, 298-0333. Ron  
Wheeler, folk and contemporary,  
Thursday and Friday; Chris Price,  
folk and contemporary, Saturday  
and Monday; Ken Costa, folk and  
contemporary, Sunday and  
Wednesday; Don Gringins Lucas,  
folk and contemporary, Sunday.

**Our Place Pub at Hill-sans**,  
2424 Fifth Avenue, Hillcrest,  
232-1773. Bill Hunter, jazz piano,  
Thursday; Bill Hunter and Hilde  
Carter, jazz, Friday and Saturday;  
Cath Eckert, jazz, Sunday.

**Papagayo Restaurant**, 561 West  
Harbor Drive, Seaport Village,  
232-7581. Harry Craig, variety  
piano music, Thursday through  
Saturday.

**Pasta La Vista**, 808 West  
Washington, Mission Hills,  
296-8010. Live classical guitar  
music, Friday through Sunday.

**Patrick's B**, 428 F Street,  
downtown, 233-3077. Free

**Bingham's Preservation Band**,  
Dixieland jazz, early evening  
Wednesday and Thursday.  
Flashback, blues rock, Friday and  
Saturday; the Roadrunners, vintage  
rock, Tuesday.

**Bubba E. Lee's**, 881 Harbor  
Island Drive, Harbor Island,  
291-1870. Fortune, Top 40 dance  
music, Thursday through Saturday.  
**Bucala** (O'Grady's), 1402 Adams  
Avenue, Normal Heights,  
284-7666. Dave Smith,  
contemporary, Thursday; Three  
Speed, vintage rock, Friday; Full  
Coverage, contemporary, Saturday.  
Brian Kaines, rock and Irish music,  
Tuesday; the Boy Tones, jazz,  
Wednesday.

**San Diego Harbor Excursion**,  
Harbor Drive and Broadway,  
downtown, 234-4111. The Aubrey  
Pay Trio featuring vocalists Fran  
Lonoke, jazz, Sunday brunch.  
**Saigon Palace**, 560 Fifth Avenue,  
downtown, 232-9746. The New  
Martinez, rock, and Strange  
Quartet, rock, Friday.

**Sherraton Harbor Island East**,  
Reflections, 1380 Harbor Island  
Drive, Harbor Island, 291-2900.  
Rising Star, contemporary, Tuesday  
through Saturday; the Dialectal  
Revue, vintage rock, Friday; happy  
hour, Sunday; Lounge: John  
Austin Butch, classical and  
contemporary piano, Tuesday  
through Saturday; Sheppard's

**Restaurant: Gal Dialects**,  
classical harp, Tuesday.

**Sternwheeler Showboat**, at the  
dock, 1066 North Harbor Drive,  
downtown, 298-8866. The Pier  
Group, contemporary, Tuesday  
through Saturday.

**The Leo's**, 5302 Napa Street at  
Morra Boulevard, 542-1462. The  
Scum, vintage rock, Thursday  
through Saturday; the Greg Glover  
Band, contemporary, Sunday and  
Monday; the Procrastinators, rock,  
Tuesday and Wednesday.

**Tom Han's Lighthouse**, 2250  
Harbor Island Drive, Harbor  
Island, 291-0110. Dusty and  
Melissa, contemporary Wednesday  
through Sunday; Donna Cote,  
contemporary, Monday and  
Tuesday.

**The Trojan Horse**, 6179  
University Avenue, East San Diego,  
562-1070. Mean Jeans, rock,  
Thursday through Saturday; the  
Pact, rock, Sunday and  
Wednesday.

**Tuba Man's**, 2351 University  
Avenue, North Park, 295-9436.  
Some Girls, rock, Friday and  
Saturday.

**Upstart Crew and Company**, 425  
West Harbor Drive, Seaport  
Village, 232-4855. Live music,  
Saturday and Sunday call club  
for information.

**U.S. Grant Hotel**, 326 Broadway,  
downtown, 232-3121. Robin

Now appearing...

**BRAMBLE**  
Tuesday-Saturday nights  
9:00 pm-1:30 am

**ABILENE**  
The Lightest in Western San Diego!

At the  
Times & Country Hotel  
901 Coast Circle No.  
on Mission Valley  
951-7131

Thursday, July 2  
**CARDIFF REEFERS**  
Friday & Saturday, July 3 & 4

from Phoenix, Arizona  
**ROCKET 88'S**  
Sunday, July 5  
**WIRED FOR SOUND/OPEN JAM**  
2:00-6:00 pm 7:00 pm-closing

Sunday, July 6  
**LIVE MUSIC**

Thursday, July 7  
**HARD TIMES**  
featuring Lieberman, Herrera, Gonzalez & Campbell

Wednesday, July 8  
**FORBIDDEN**

**WINSTON'S**  
Formerly Melch's Pub  
1921 Bacon Street • Ocean Beach • 222-6822

## CRYSTAL T'S

presents



## KICKS

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

Coming July 7  
**CIRCLES**

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

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

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



500 Hotel Circle North  
294-9000

TOWNS & COUNTRY HOTEL

Hinkel and Richard James, blues  
and jazz, Thursday through  
Saturday; Peter Roberge, tea-  
time piano, performs from  
2-4:30 p.m. in the lobby, Monday  
through Thursday, and Saturday  
and from 2-8 p.m., Friday.

**Via Veneto Restaurant**, 1745  
Jules Street, downtown, 233-6306.  
Friday and Saturday: Luigi  
Lucasani and others sing Italian  
pop songs at your table,  
accompanied by Acuto, pianist,  
after 10 p.m., songs by Herman  
Salerno accompanied by Eduardo,  
pianist, and Mauro, guitarist; opera  
highlights by Herman Salerno and  
the Salerno singers accompanied  
by Dan Caporale, pianist.  
Sundays, 8:30 p.m.

**Westgate Hotel**, 1053 Second  
Street, downtown, 248-1765.  
Lobby: Piano bar entertainment,  
4-8 p.m., Monday through  
Thursday; tea dance, 4-8 p.m.,  
featuring a musical trio, Friday.  
Plaza Lounge: Silvia Lorraine,  
show tunes and light classical  
piano music, Wednesday through  
Saturday evenings; Peggy Keefe,  
show tunes and light classical  
piano music, Sunday through  
Tuesday evenings; La Fontaine,  
contemporary, candidating dining  
with jazz piano music,  
6:30-10:30 p.m., Sunday; piano  
music is featured during the  
Sunday brunch.

**The Whistle Stop**, 2236 Fern  
Street, Golden Hill, 284-2845.  
intimate, rock, and social spit,  
rock, 8 p.m., Friday.

**Winter Restaurant and  
Nightclub**, 5880 El Capitan  
Boulevard, 582-1813. Live music,  
Wednesday, Friday, and Saturday;  
call club for information.

**Words and Music Bookstore**,  
3500 Fourth Avenue, Hillcrest,  
298-4011. Paula Cain and Fred  
Benedetti, classic and jazz music  
on piano and guitar, 7 p.m.,  
Friday; Sam Hinton, folk music  
and lecture, 8 p.m., Saturday.

### East County

**Alpine Stage Depot**, 2754 Alpine  
Boulevard, Alpine, 445-2506.  
Buffy Falk and the Red River  
Band, country, contemporary,  
Thursday and Sunday; Crossfire,  
country rock, Friday and Saturday  
and Sunday.

**Antonio's Hacienda**, 700 North  
Johnson, El Cajon, 442-8827.  
Dusty Best, contemporary, Friday  
and Saturday.

**Bierney Stage Two**, 7059  
El Capitan Boulevard, college area,  
463-2263. Brian Connolly, Irish  
music, Wednesday through  
Saturday.

**The Boathouse**, 5500 Grossmont  
Center Drive, La Mesa, 589-5353.  
Vince Warren, Friday and  
Saturday.

**The Boonocks Restaurant**,  
8320 Parkway Drive, La Mesa,  
445-1666. Eddie Gold,  
contemporary, Wednesday through  
Saturday; Jerry Burchard, imaginal  
and suburban songs, Friday happy  
hour, and Sunday and Monday  
evenings; Dale Flannan, pianist,  
performs Tuesday.

**Bronco Billy's**, 13377 Woodside  
Avenue, Sanjeev, 448-8778. Jerry  
Bass and a Touch of Country  
country, Wednesday through  
Sunday; free country dance lesson  
beginning 7 p.m., Wednesday and  
Thursday.

**Bull and Bear**, 680 North Second  
Street, El Cajon, 449-5757. Chum  
Reichen, contemporary,  
Wednesday through Saturday.

**Carlos Murphy's Grossmont  
Center**, 5500 Grossmont Center  
Drive, La Mesa, 589-9757. The  
Two Times, rock, Wednesday and  
Thursday; Tom Collins and the  
Show rock, Friday and Saturday;  
Vince Warren, jazz, Sunday.

**Circle D Corral**, 1013 Broadway,  
El Cajon, 444-2441. Country  
Casanova, country, Tuesday  
through Saturday; the White Horse  
Band, country, Sunday and  
Monday; clogging lessons, Monday.

## the OLD pacific beach CAFE

**Thurs.-Fri.-Sat.**  
**MARK LESSMAN BAND**  
San Diego's Finest Jazz • Dining 'til 3 am Fri. & Sat.

**Sunday**  
**HOLLIS GENTRY'S NEON**  
Jazz • Jazz • Jazz • Jazz • Jazz • Jazz • Jazz • Jazz

**Mon.-Tues.**  
**SIERS BROS.**  
Mon.-Tues. PM Night  
Live - Restaurant Employee Night

**Wednesday**  
**KING BISCUIT BLUES**  
Wed. - Musician Lounge Night \$7.99 • Margaritas \$1.75

**OLD del mar CAFE**

**Thurs.-Fri.-Sat.**  
**NOTICE TO APPEAR**  
Rock and Roll • Dance • Dining 'til 3 am Fri. & Sat.

**Sunday**  
**WHO CARES?**  
Dance • Rock 'n' Roll • Dance • Rock 'n' Roll • Dance

**Monday**  
**COUNTRY CASSANOVA**  
Country Western • Country Western • Country Western

**Tues.-Wed.**  
**KING BISCUIT BLUES**  
**ROCKOLA**  
Wed. - Restaurant Employee Night





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

### CANTINA CINCO DE MAYO

Monday-Friday, 5:00 to 7:30 pm

### "All Month Freebie Spree"

Be here & win!  
We're giving away a prize a day!  
During Happy Hour, Monday-Friday, everybody gets a ticket. We will draw one lucky number. You gotta be here anyway—so come on in and win!

**Happy Hour Specials**  
Monday-Friday • 5:00 to 7:30  
Doubles out of the well \$2.50  
Monday—Lobster \$1.00  
Tuesday—Tequila Sunrise \$1.25  
Wednesday—Long Island Iced Tea \$1.25  
Thursday—Margarita with side shot of Tequila \$2.25  
Friday—Glass of wine or champagne \$1.00  
COMPLIMENTARY HORS D'OEUVRES

### TJ's CABARET THURSDAY, FRIDAY & SATURDAY



Back from their Northeast tour, San Diego's best live dance band.  
Thursday—PILGRIM bottles \$1.25  
Saturday—4th of July celebration—Free crackers \$1.00 all day

### FRIDAY JAZZ HAPPY HOUR



5TH AVENUE ROOM  
\$1.00 house wine or champagne plus, doubles out of the well \$2.50  
Complimentary hors d'oeuvres 4:30 to 7:30 pm

### SUNDAY CHAMPAGNE BRUNCH



10:00 am—3:00 pm

### Swingin' E-Z Live!

Big Band Cavalcade of Music for Dancing.  
Playing all your favorites from jazz to swing for your dancing and listening pleasure.  
\$2.00 cover 4:00 to 8:00 pm. Buffet available.

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

2828 Camino del Rio South, Mission Valley 299-2828

**Crown Room**, North Second Street and Oakdale Avenue, El Cajon, 447-0436. Live music, contemporary, Wednesday through Saturday.  
**Dirk's Horseshoe Tavern**, 7694 Broadway, Lemon Grove, 469-6344. Satisfaction, blues, rock, Thursday through Sunday.

**Doc's Landing**, 1185 East Main Street, El Cajon, 442-0538. Dale Pearson, pianist, performs Wednesday through Saturday. Carol Crawford, contemporary, Sunday through Tuesday evenings. Don Miller plays piano, Monday through Friday happy hours.

**Don's East**, 13321 Business Highway Eight at Los Coches, 917-Cover, 443-3444. Piano, 1-8 and the Country Gold, country, Friday and Saturday.

**Don's West**, 5286 Baltimore Drive, La Mesa, 462-0533. Don Beck and Passage, rock from the Fifties to the Eighties featuring a mean, lean saxophone, Tuesday through Saturday.

**Flan Springs Inn**, 15565 Highway 80, El Cajon, 443-0568. Big Sky, country, Friday through Sunday.  
**George Joe's Restaurant**, 9568 Morris Drive, La Mesa, 469-6358. John Garcia, pianist, performs Friday and Saturday. The Inn at Pine Valley, 28844 Old Highway 80, Pine Valley 473-8727. Live music, Friday and Saturday, call club for information.

**Kelly's Pub**, 6244 El Cajon Boulevard, college area, 286-0400. Brent Flowers, pop, favorite acoustic guitar, Thursday; Supercut the Wondercut, rock, Friday; live music, Tuesday, call club for information; Brian Whitaker, pop favorites on acoustic guitar, Wednesday.

**Live Oak Springs**, Old Highway 80 Boulevard, Jacumba, 766-4296. Live music, Saturday, call club for information.

**Magnolia Mahoney's**, 8061 Magnolia Avenue, San Marcos, 448-8550. Friends, rock, Friday and Saturday.

**Marrakesh**, 8238 Parkway Drive off Jackson Drive and Fletcher Parkway, La Mesa, 462-3961. The Harlem Caravan Bellydance Revue, Moroccan dance and music, Thursday through Saturday.

**Nite Owl East**, 667 North Holliston Avenue, El Cajon, 447-3834. The Blue Strips, contemporary, Sunday and Monday.

**O'Neil Inn**, 7941 Mission Gorge Road, San Marcos, 448-8658. Andy and Donna, contemporary and oldies, Friday and Saturday.

**Old Wagon Wheel**, 8646 Mission Gorge Road, San Marcos, 449-6240. E-Z Does It, contemporary, Friday and Saturday.

**The Outpost**, 652 Grand Avenue, Spring Valley, 464-9077. Night Nines, country, Friday and Saturday.

**The Ox Bow Inn**, 9816 Campo Road, Spring Valley, 469-8086. Dan and Terry, contemporary, Tuesday through Thursday; Alton and the Ox Bow Country Lads, country, Friday and Saturday.

**Park Place**, 1280 Fletcher Parkway, El Cajon, 446-7473. Tony, rock, Thursday through Saturday; live rock, Sunday through Wednesday, call club for information.

**Pelican Pub**, 7828 Broadway, Lemon Grove, 464-9284. The Traveler's Saloon, rock, Thursday; Strangers, rock, Friday and Saturday; the J Vonder Blues Band, blues and rhythm and blues, 5 p.m., Sunday.

**Peter Jay's**, 9325 Mission Gorge Road, San Marcos, 462-2429. Axxon, Richard, imagined and suburban songs, 8 p.m. to midnight, Wednesday and Thursday; the Peter Jay Band, variety, featuring Duanna on vocals and guitar, Saturday.

**Straw Hat Plaza**, 163 Fletcher Parkway, El Cajon, 466-1337. The Billy Ray Band, blues, 8 p.m. to midnight, Saturday.  
**Van Winkle's**, 10055 Mission Gorge Road, San Marcos, 449-6900. Crossover, country, rock, Friday and Saturday.

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

### South Bay

**Casa Dos Diego Restaurant**, 5080 Bonita Road, Bonita, 470-1444. The Jamie Moran Latin

**MC MAKEDA DREAD 91X** Direct from Africa  
**ALHAJI (CHIEF) DR. SIKIRU AYINDE BARRISTER** and his **SUPREME FLU COMMANDERS** A 21-piece musical group from Lagos, Nigeria



After their Los Angeles debut last year one critic wrote "Sikiru Ayinde Barrister is the most striking African singer yet to appear here."  
WEDNESDAY JULY 15-9PM  
SPRINT  
1130 BUENOS AVES, SAN DIEGO INFO: (619) 276-3993  
Tickets available at all TICKET MASTER outlets and artist box Office. Advance ticket holders will be admitted first.  
produced by HEAVY TRAFFIC and ISLAND FLIGHT TOURS (213) 477-8858.

### Mony Mony's

Live music 7 nights a week  
1130 BUENOS AVES, SAN DIEGO INFO: (619) 276-3993  
Tickets available at all TICKET MASTER outlets and artist box Office. Advance ticket holders will be admitted first.  
produced by HEAVY TRAFFIC and ISLAND FLIGHT TOURS (213) 477-8858.

**SUNDAY**  
Shorts, Shots, Rock & Roll, 50 cent draft beer till 9:00 PM, \$1.25 shots all night. View shorts & no cover. Monkeys, 'til 9:00 PM.  
Men's short shorts contest, semi-finalists will receive weekly prizes. Winner will receive a deluxe weekend in San Felipe, Baja, with some food & beverages included. Ladies come & see San Diego's hottest men as they model in their shortest shorts.

**TUESDAY**  
Best the Check! All drinks 75 cents from 7:00 - 8:00 PM, \$1.50 from 8:00 - 9:00 PM, \$1.75 from 9:00 - 10:00 PM.

**WEDNESDAY**  
Happy Hour 6:00 - 9:00 PM, 50 cent beer, 91 cent shooters, free munchies, & 91X DJ's, with comedy & great giveaways.

**THURSDAY**  
Flirts Night Out, wear skirt or ties, & no cover charge. Margaritas all night \$1.25. Ms. Margarita Contest, begins Thurs, July 2, & every Thurs, night for the following 5 weeks. The 5 semi-finalists will compete Aug. 6 for the title of Ms. Margarita. The Grand Prize is a trip for 2 to Puerto Vallarta for 3 nights & 4 days. (Departing from TI).  
Courtesy of All Season Travel of Chula Vista.

**FRIDAY**  
June 30 - July 4  
Crystal  
July 26 & 27  
July 12 & 13  
Friends  
July 5 & 6 & July 20-25 July 14-19 & July 28 - Aug 1

**REFLECTORS**  
July 12 & 13  
Friends  
July 5 & 6 & July 20-25 July 14-19 & July 28 - Aug 1

**SCARLET**  
July 5 & 6 & July 20-25 July 14-19 & July 28 - Aug 1

**COLLEGE STUDENTS** Sun-Thurs Bring your college ID, with your drivers license, & NO COVER.

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**COLLEGE STUDENTS** Sun-Thurs Bring your college ID, with your drivers license, & NO COVER.

**Doc's Cocktails**, 317 Third Avenue, Chula Vista, 422-3566. Diane Gillman, contemporary, Wednesday and Thursday. Warte Live, country, oldies, and contemporary, Friday and Saturday; Bill Somers, variety, Sunday through Tuesday.

**El Torito**, 271 Bay Boulevard, Chula Vista, 425-6033. Tito Portuagel, Latin and Top 40, Tuesday through Sunday.

**Hutch's**, 1463 Palm Avenue, Imperial Beach, 422-3479. Linda Sherwood and Sunfire, country, Friday and Saturday.

**Joey's**, 415 Broadway, Chula Vista, 479-4828. Linda and Louie Chang, contemporary and oldies, Wednesday through Sunday; City Laps, contemporary and oldies, Monday and Tuesday.

**La Maiz**, 1441 Highland Avenue, National City, 474-3222. Bruce Robinson, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

**Landmark's Cocktail Lounge**, 251 Sweetwater Road, National City, 474-3222. Bruce Robinson, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

**Old Bonita Shore Restaurant**, 4014 Bonita Road, Bonita, 479-3537. The Sien Brothers, rock, Thursday through Saturday; Rock, Beatles and oldies, Sunday and Monday; Scarlet, rock, Tuesday and Wednesday.

**Ole Bar**, 1121 Third Street, Chula Vista, 425-2977. Gold's West, oldies and country, Thursday through Sunday five jam session, Sunday at 8:30 p.m.; Midnight Fire, country, Monday through Wednesday.

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**The Agents**, Time Machine, 7000 University, San Diego, 534-1111. Always August: Spirit America; Hot band Arrangements: Spirit Automatics; Mary Ann's Backstage the Billboards; The Beat Club: Nanyang Inn, Hui-gon.

**Don Beck and Passage**, Don's West, The Belair Boys, 1st Mar Fairgrounds, Henry's, the Mission Inn/San Marcos The Belairs: W.D. Polak and Company.

**Burning Bridges**, Spirit Blue Boys, 1st Mar Fairgrounds, Henry's, the Mission Inn/San Marcos The Belairs: W.D. Polak and Company.

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**Perico's**, 4062 Bonita Road, Bonita, 475-6322. Sergio Duran, vocals and guitar, Wednesday through Sunday; live, Trancers, house rock, salsa, and Latin jazz, Friday and Saturday.

**South Bay Golf Club**, 4475 Bonita Road, Bonita, 267-7700. Live music, Tuesday through Saturday.

**Zorilla's**, 603 Palomar Street, Chula Vista, 425-1626. Rio, Latin music, Friday through Sunday.

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**Drop Out Club**, Hui-gon The Ducktail Revue: Sheraton Harbor Island East, Islands Lounge.

**Ernie Hui-gon** Fast Forward: Wm Cody's Featherstone: Kelly's Pub Fairfield Park, Sport Flashback: Kelly's Pub Four Eyes: Jose Murphy's Friends: Magnolia Mahoney's Rick Hayes and His Super Barreiros: Mandolin Wind, Pietro's 7.

**Duke Groovy and the Paisley People** featuring Woodstock Debutants Club Diego's Solana Beach Coastline: Spirit Hard Times: Winston's The James Harmon Band: Kelly's Pub.

**Industry: Whistle Stop** Igno Factor: Paradise Bay Kalamazoo: Baruchal Mike Keene and the Combinations: Eli's Place, the Daily Planet Kicks: Crystal T's Emporium Duane King and the Baylors: Kelly's Pub LFI Elmo and the Cosmos: Colman Hall.

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**PERFECT STRANGER**  
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\$3 to invite or \$10 to see  
Hors d'oeuvres \$1.50 margaritas \$1.50  
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**100% OK JAZZ**  
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Well drinks, margaritas, domestic beer and wine \$1.50  
Complete oyster bar menu available





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MAY 2, 1985

# CURRENT MOVIES

All reviews are by Duncan Shepherd unless indicated by one to five stars and are written by the book staff. Limited movies are in new releases.

**Adventures in Babysitting** — Youth comedy starring Elizabeth Shue, directed by first timer Chris Columbus. (Carousal Cinema 6, Center 3 Cinemas, Power Hit Cinemas, La Jolla Village, Oceanwide 8, Parkway, March 8 Bernardo 6, Sweetwater 8, UA Horton Plaza 7).

**An American Tail** — An America little Fievel Mousekewitz travels while growing up in Russia in 1888; there are no cats. And the streets are paved with cheese. This establishes immediately an endearingly, the monstrous pattern of robed-out clothes and stereotypes, especially ethnic clichés and stereotypes. Jewish, Irish, French, Italian. There has been no reduction in the fearful sentimentality customary under the wings of Steven Spielberg, and there has been an addition of shameless flag waving. But the worst the movie can do is to foster the impression that Spielberg, among his innumerable other manifestations of genius, is also quite fond of a sentimentalism. It is really only one of four executive producers here. Director Don Bluth, on the line, has a lot to do with the Disney name, a fine animator as well as the story of a tale (which, though it may be, with its anthropomorphic animal and its whorlship scene of space and motion). (Carousal Cinema 6).

**The Believers** — Occult moonshine, centered around the impact from Cuba underground religion of Santería. There is an authentic element of anthropological and cultural realism ("Name" means different elements of anthropological and cultural realism). "Name" means different elements of anthropological and cultural realism. "Name" means different elements of anthropological and cultural realism. (Carousal Cinema 6).

**Beverly Hills Cop II** — Any movie of urban grit in the form of a sequel, in the opening credits, the sequence of the poster has been neatly whittled away by Kline. And since the brain-dead director (Dick Murphy) has already made the acquaintance of Rick and Frank on the Beverly Hills police force (Judge Reinhold, John Ashton), there is very little to do from that point forward. What we have to see for the proceedings, and to protect the reputation and self-esteem of director John Schlesinger is certainly over-



Dreyer

add weight in the sense of "heavens" and "heavens" though hardly in the sense of "significance." Some of it, like the inclusion of the golf ball-soldier, is quite inane, more of it is quite inane. Martin Sheen, Helen Shaw, Robert Loggia, Harris Yulin. (Carousal Cinema 6, Center 3 Cinemas, Power Hit Cinemas, La Jolla Village, Oceanwide 8, Parkway, March 8 Bernardo 6, Sweetwater 8, UA Horton Plaza 7).

**Blind Date** — Sufficient idea for a Harold Lloyd two-reeler, a blind date on an important business, the sequence of the poster has been neatly whittled away by Kline. And since the brain-dead director (Dick Murphy) has already made the acquaintance of Rick and Frank on the Beverly Hills police force (Judge Reinhold, John Ashton), there is very little to do from that point forward. What we have to see for the proceedings, and to protect the reputation and self-esteem of director John Schlesinger is certainly over-

**Citizen Kane** — The perennial answer to a lot of art film movies. Even now, it is hardly that the answer when it is first appeared, but time has been a favorable ally to this movie, which is, for one thing, a most complete and dramatic illustration of cinematic tricks, and for another, a most complete and dramatic illustration of cinematic tricks, and for another, a most complete and dramatic illustration of cinematic tricks. (Carousal Cinema 6, Center 3 Cinemas, Power Hit Cinemas, La Jolla Village, Oceanwide 8, Parkway, March 8 Bernardo 6, Sweetwater 8, UA Horton Plaza 7).

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 By Dan Perkins ©1987

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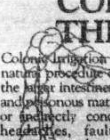
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
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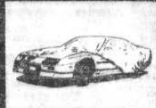
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59 JULY 2, 1987 JULY 2, 1987 59





# READER'S GUIDE TO RESTAURANTS

of pasta and Southern Italian dishes, it's best to use the full drive, which includes some of the best in the area. The menu is extensive, and the food is excellent. When it comes to the pasta, it's all about the sauce. The chicken is delicious, and the beef is tender. The seafood is fresh, and the vegetables are crisp. The desserts are delicious, and the service is excellent. The atmosphere is warm and inviting, and the prices are reasonable. The location is convenient, and the parking is easy. The hours of operation are as follows: Monday through Friday, 11:00 a.m. to 10:00 p.m.; Saturday and Sunday, 10:00 a.m. to 10:00 p.m.

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any menu item, reg. \$5.00 or more  
 Valid Monday, Tuesday or Wednesday only until July 16

of pasta and Southern Italian dishes, it's best to use the full drive, which includes some of the best in the area. The menu is extensive, and the food is excellent. When it comes to the pasta, it's all about the sauce. The chicken is delicious, and the beef is tender. The seafood is fresh, and the vegetables are crisp. The desserts are delicious, and the service is excellent. The atmosphere is warm and inviting, and the prices are reasonable. The location is convenient, and the parking is easy. The hours of operation are as follows: Monday through Friday, 11:00 a.m. to 10:00 p.m.; Saturday and Sunday, 10:00 a.m. to 10:00 p.m.

## It's summer! The garden is overflowing!

Barrel Cafe

Gourmet seafood • fresh pasta • vegetarian dishes & garden fresh goodies

Reservations  
 576 N. Hwy 101, Leucadia, 942-5145

## Heidi's FRESH YOGURT

Now open for lunch and dinner  
 AUTHENTIC CUBANES  
 HAPPY HOUR 4-6 PM  
 BEER AND WINE SERVED  
 459-3355 (Midland parking)

Buffet Lunch Special \$6.95  
 Now open for lunch and dinner  
 TANDOORI SPECIALTIES  
 AUTHENTIC CUBANES  
 HAPPY HOUR 4-6 PM  
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## INDIAN CUISINE

Star of India

Buffet Lunch Special \$6.95  
 Now open for lunch and dinner  
 TANDOORI SPECIALTIES  
 AUTHENTIC CUBANES  
 HAPPY HOUR 4-6 PM  
 BEER AND WINE SERVED  
 459-3355 (Midland parking)

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Now open for lunch and dinner  
 AUTHENTIC CUBANES  
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# READER'S GUIDE TO RESTAURANTS

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**RAY PARK AREA & NESSON VALLEY**  
**ARMED PATRO RESTAURANT** 1235 University Avenue, San Diego, 92103. Open daily, 11:00 a.m. to 10:00 p.m. The menu is extensive, and the food is excellent. When it comes to the pasta, it's all about the sauce. The chicken is delicious, and the beef is tender. The seafood is fresh, and the vegetables are crisp. The desserts are delicious, and the service is excellent. The atmosphere is warm and inviting, and the prices are reasonable. The location is convenient, and the parking is easy. The hours of operation are as follows: Monday through Friday, 11:00 a.m. to 10:00 p.m.; Saturday and Sunday, 10:00 a.m. to 10:00 p.m.

## 2 FOR 1 DINNER

We cordially invite you and your guest to enjoy one complimentary entree when a second entree of equal or greater value is purchased. Valid Monday through Thursday 5:00-9:00 pm. Expires July 18. Reservation requested.

### Fresh fish, beef & veal are our specialties

Leon's Restaurant  
 2411 Hill Avenue (Between Laurel & La Jolla)  
 456-9738

## delicassens

Restaurant and Bakery

### NEW LOW PRICED MENU

Featuring FRESH FISH

6-time award-winning cuisine

- Thick sandwiches
- Blintzes, quiches & salads
- 100 homemade desserts
- Charbroiled burgers & dogs
- Breakfast all day
- Soda fountain

Open 7 am-midnight Sunday-Thursday.  
 7 am-2 am Friday & Saturday. 1-hour free valet parking  
 535 University Avenue, Hillcrest 295-7474

## \$1.00 OFF

any menu item, reg. \$5.00 or more  
 Valid Monday, Tuesday or Wednesday only until July 16

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## RESTAURANT DON PANCHO

Meat and seafood  
 Steamed baby clams \$2.75  
 12 oz. margarita \$1.99  
 Live Margarita \$2.99  
 Breakfast Saturday & Sunday

Kn. 40, on Old Road to Escondido  
 Tel: 456-1234

## BOL CORONA

Place Restaura on Hwy 17, San Marcos, 92176  
 Open 7 days  
 Offer valid with Bol card

## Free Margarita with your meal

An. Bontita No. 2, 824-4 Escondido Hwy, Pajaro, Napa, California  
 Open daily 12:00-10:00. For reservations call (708) 654-1234









## 4th of July Weekend Sale

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4th of July Weekend Sale 4th of July Weekend Sale

4th of July Weekend Sale 4th of July Weekend Sale

## 3 DAYS ONLY

FRIDAY JULY 3RD — SATURDAY JULY 4th — SUNDAY JULY 5th

CAR STEREOS ON SALE		VIDEOS ON SALE		AUDIO ON SALE	
<p><b>LINKS</b></p> <p>IN DASH AM-FM CASSETTE</p> <p><b>AUDIOFOX</b></p> <p>High-Fidelity Tuning Micro-Buzz-Back Speakers Independent L &amp; R Power Amplifiers • 7-1/2" Stereo Speaker • 100 Watts</p> <p><b>\$49</b></p>		<p><b>Konics</b></p> <p>• Top Rated by leading audio magazines • 100% Satisfaction Guarantee</p> <p><b>KONICA SUPER 8R</b> 8mm 100' REEL-TO-REEL VIDEO TAPE Recorder • 7mm, 8mm • 800 Lines • 1000' • 1000'</p> <p><b>Buy 5 at 1/2</b> Price Save \$100 Met Deals with Free Rental \$2.99</p>		<p><b>Panasonic</b></p> <p><b>KLIFORD</b></p> <p><b>REMOTE CONTROL ALARM</b></p> <p>Design Component System</p> <p>Shut down engine with the remote control • 4000 Hz • 1000' range • 100% Satisfaction Guarantee • 100% Satisfaction Guarantee</p> <p><b>\$199.00</b></p>	

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**AUDIO FOX**  
 24 HOUR MONITORING, 24 HOUR SERVICE  
 FROM SECURITY IN AUSTIN TEXAS

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 FROM SECURITY IN AUSTIN TEXAS

**'97** **'599**

<p><b>5 YR. WARRANTY</b></p> <p>5 Year Warranty on engine, MC, Drive, and 5 Year Automatic Transmissions when properly maintained. Is restricted by fuel kind. No approved commercial, derivative or rental use. Not transferable. See dealer for complete terms, please, or allow engine to be purchased. Fuel and oil sold separately.</p>	<p><b>FINANCING</b></p> <p>1. No payment for 10 days 2. Lowest rates from 2.9% to 7.9% based on credit from 500 to 1000 3. From 100 to 5000 4. For more information call 1-800-4-A-TRUCK or call your dealer.</p>	<p><b>SERVICE</b></p> <p>Factory authorized in or out of warranty service — In time Diags. call 583-6001</p>	<p><b>PRICE GUARANTEE</b></p> <p>Others call 1-800-4-A-TRUCK If you can't get a advertised low price with our dealer, we'll give you 30 days, we'll refund you the difference. No cash back.</p>
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**WE MEAN IT!**

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**CAR CAR 654-3053**  
7501 CHERRY LANE  
LOS ANGELES, CA 90045  
(213) 654-3053

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10000 WILSON AVE. #100  
LOS ANGELES, CA 90024  
(213) 654-3053

**STREET**  
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**ONLY 90% OFF 400-0000**  
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**LA 10000-654-3053**