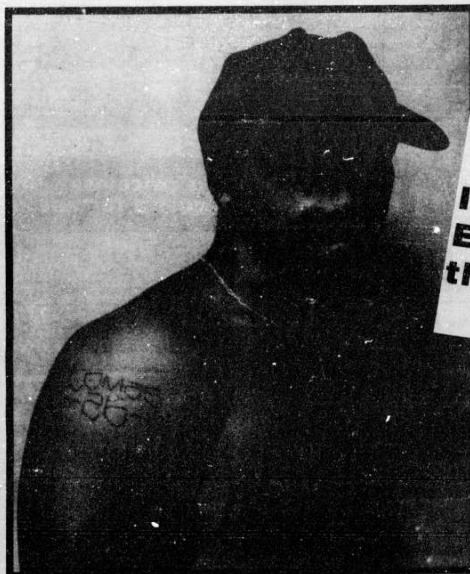


READER

VOLUME 18, NO. 26 JULY 6, 1989

SAN DIEGO'S WEEKLY



Edgar Hernandez, wearing Campo hat

HUERO WALKS

In the case of
Edgar Hernandez,
the jury had its
doubts



On May 26, 1989, 18-year-old Edgar Hernandez, a.k.a. "Huero," was acquitted of the charge of murdering a rival gang member, Rudolpho Rios, a.k.a. "Nene."

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Story by Rory Perry



Fam-Bam, Cocoa, and Jaki demonstrating the hand signals "Lomas," "26," "Chicas 91"

Photographs by Robert Burroughs

CITY LIGHTS

THE LAST DAYS OF THE MISSION DIG

BY NEAL MATTHEWS

Tomorrow is the last day of scheduled archaeological excavations on the site of a recreation hall expected to be open next fall at the Mission San Diego de Alcalá. But it may be just the beginning of the later host of reclamation and criticism directed at Mayor J. Brent Egan's determination to build atop a cemetery that holds the bones of California's first converts to Christianity. As the dig has

"We know for a fact now that it is the most important archaeological site in Southern California."

progressed (it started in March), one revelation after another has come to light. First, the site was indeed an Indian cemetery, something church archaeologists had denied for years. In fact, according to members of the excavation crew, there may be three cemeteries there, containing Indians, soldiers, and other bodies. Second, the site contains the remains of what archaeologists believe may be the first permanent church built at the mission. And third, the dig crew might have discovered the place where the

early Padres were buried, beneath the original church (though their bodies were later moved and reburied elsewhere by other priests). "We know for a fact now that it is the most important archaeological site in Southern California," says Theresa Adams Muranaka, a historic archaeologist who has been working on the site. The local archaeological/historic preservation fraternity, which has been eagerly observing the excavation, is now in turmoil. Mayor Egan has declared that anyone caught on the site after Friday will be deemed a trespasser. But Friday's deadline for completing the dig will dawn on a site that is still only partially excavated. According to the church's agreement with the City of San Diego, archaeologists were to dig 20 easers down to sterile soil, and the building would be supported above the site by pilings sunk in these five-foot-diameter holes. In this fashion, the unexcavated portions of the site would be preserved for archaeologists in another age. But as of early this week, several of the holes, which contained human teeth, and fully articulated skeletons, were not being worked by the dig crew because there was not enough time left to do the job properly. If these bones are in place when construction begins (engineers working for the construction contractor were on the site last week taking measurements), preservationists fear they will be destroyed.

The fate of the bones still left in the easers was a major question taken up Monday night in a formal meeting of the Committee for the Preservation of San Diego de Alcalá. In attendance were archaeologists, physical anthropologists, members of the excavation crew, museum curators, preservationists, and historians. The meeting was organized hastily last weekend in reaction to the way the archaeological dig was rapidly ending. "The excavation is just stopping, without really being

properly completed," observes Jim Royle, a founding member of the committee. "People keep talking about the graveyard, but there's a lot more there than just bones. It argues me that there's a little concern shown by the monsignor for what appears to be the remains of the first adobe church in California," Royle says. If the committee hadn't blown the whistle five years ago on Mayor Egan's plans to bulldoze the site and cover it with a concrete slab, many of the graves and the remains of the

original church would have been lost forever. Those in attendance at the meeting held at Royle's house, decided that plans to begin construction on the incompletely excavated site constitute an emergency. The committee formally declared, "The decision of the City of San Diego to approve construction, and the decision of the Roman Catholic Diocese to move forward with construction, must be rescinded." Royle is

(continued on page 6)



Twenty-four hours left to save three centuries

DISTURBING NEIGHBORS

PROPERTY RITES

BY JACQUE McGRATH

One afternoon last summer, Cardiff resident Monica Bajak anxiously entered the sheriff's station in Encinitas and told officers that a neighbor, Margaret Hoffman, had pinned her legs between the bumpers of two cars. Hoffman had come barreling down the street towards her in a car, the 75-year-old widow alleged, blowing air at the car horn and yelling fiercely at her, wailing Bajak between her own car and that of her assailant. But the cops at first didn't even want to take a report, she says, and the detective who later came to her house kept excusing the errand driver, suggesting that Hoffman's car may have malfunctioned and that Bajak's car wouldn't have been parked where it was.

More recently, in April, Pat Stein, a reporter for the Oceanside Blade-Tribune and one of Bajak's neighbors, complained to Encinitas sheriff's deputies that someone had been cutting up ground cover and crosshairs setting on an embankment on her property, abusing the Hoffman's property. Stein told officers a neighbor had witnessed Margaret Hoffman, aged 60, reaching with a weed cutter over the fence that separates the two properties, hacking at the embankment.

But Stein, too, says deputies were reluctant to take a crime report on the vandalism, telling her the ground cover would grow back. She says a report was taken only after she convinced a neighbor in the subdivision to come out and take a look at the damaged embankment. Stein and Bajak think it's a point of some relevance that Margaret's husband, Doug Hoffman, is a

(continued on page 6)

THE GORE DETAILS

BY PAUL BRIDGES

Neighborhood disputes can be especially contentious when the bickering homeowners have law-enforcement backgrounds. Take the case of San Diego Police Commander Larry Gore and former police officer Linda Baxt. Their year-long feud led Gore to seek a judge's order prohibiting Baxt from "systematically harassing my wife and me with intent to annoy and to cause specific harm to my arrest as a San Diego Police Commander."

The Gores claim that their headaches began on May 16, 1988, when Baxt and her boyfriend "methodically moved umbrellas,

large plants, and other objects onto the top of tables" to block the Gores' view of Lake Miramar. Baxt and boyfriend Tim Smith then "periodically laughed and snored at the fence and stared" at the Gores, whose legal papers also allege that Baxt and Smith blocked their view of the lake vista several more times by stacking up plants and patio furniture. Gore also claims that Baxt twice flooded his yard, sent him a real-estate flyer that suggested he and his wife still their house, and "intentionally turned a stereo up to a high volume for approximately one hour with this dispute started. Baxt worked as a police officer for five years in the mid-1970s before she was granted a disability retirement, and two sources who know Baxt say she was a very able and intelligent policewoman who was discriminated against by male officers from the day she entered the police academy. Gore's attorney says he and Gore can rely

speculate that Baxt is still mad at the police department and that her neighbor Larry [Gore] was the closest thing to her to strike out at."

But Baxt insists she's not vengeful. She says the dispute started because Gore's wife Susan "felt she couldn't have a perfect."

Baxt and Smith methodically moved umbrellas, large plants, and other objects onto the tops of tables to block the Gores' view of the lake. Gore allegedly called Smith "psycho."

unobstructed view of Lake Miramar" unless Baxt trimmed one of her bushes and took down her patio umbrellas. Baxt says that when she declined these requests, Commander Gore overreacted and began complaining about pique matters "such as the use of drop of water from our lawn sprinkler that

landed in his yard." Baxt also recalls that Gore once "picked up" her umbrella and threw it down the embankment" of her Scripps Ranch home. "He has an attitude" which I haven't seen in other police officers — that's how the laws that apply to other people," claims the former police officer. Baxt and her boyfriend have taken their complaints about Gore to top city officials. On May 17 and June 5 of last year, Smith told police officials that Gore had committed "malicious mischief" by damaging their yard umbrellas. Those complaints prompted an internal police investigation that cleared Gore, but the following August, Smith filed another complaint against the commander, alleging that he'd again committed malicious mischief, that he'd called Baxt "a psycho," and that he was missing his city-issued car. That complaint prompted the head of the police department's internal affairs division to interview and, subsequently, to exonerate Gore. Commander Gore overreacted and began complaining about pique matters "such as the use of drop of water from our lawn sprinkler that

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On March 29 of this year, a superior court judge issued a restraining order prohibiting Baxt and Smith from "making obscene gestures" at the Gores or doing anything to block their view or flood their yard. The judge also prohibited Baxt and Smith from contacting city officials "except in a bona fide emergency or by approval of the city manager." Baxt and Smith were fined \$644 in legal fees and costs. But two weeks ago a lawyer who represents Baxt and who must cover their own legal fees. The lawyer for Baxt and Smith also accused the Gores' attorney of "conduct that smacks of sharp

(continued on page 7)

CITY LIGHTS



It's all over town. Which one of you threw my "Union" on the roof?

A LITTLE PAPER WORK

BY MATT POTTER

In the annals of newspaper circulation wars, the rivalry between Helen Copley's Union-Tribune and the San Diego edition of the Los Angeles Times had done this in 1984, and they said that this time the Union wanted to get more involved. T-2 were just very much interested in tying into the expansion of the trolley.

Trolley spokeswoman Judith Letner says she was referred to Kwasak after speaking with a member of the Union-Tribune's community affairs staff. "I told them the Los Angeles Times had done this in 1984, and they said that this time the Union wanted to get more involved. T-2 were just very much interested in tying into the expansion of the trolley."

For its part, on Thursday of the same week, the Times backed in the praise of Mayor Maureen O'Connor, who presided over the opening of the Times Arts Tix Center, a stylish \$866,000 free-standing ticket booth opposite the nonprofit San Diego Theatre Foundation in downtown Horton Plaza shopping center. The facility, which sells half-price tickets to plays by local theater groups, was named after the Times because the nonprofit Times-Mirror Foundation contributed about half the construction cost. "Los Angeles does not have an Arts Tix," O'Connor gloated. "But San Diego does, thanks to the Los Angeles Times."

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full-page display advertisement, featuring a large photo of the newspaper's "celebrity carriers." "That's not fair," Kwasak says of the fee paid by the trolley. "I had to really sell our company on the idea of doing this. It took a while."

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FISH AND GAME TYPES TALK TURKEY

BY BRAD CAVELIN

If folks could kill, the wild turkey might already be extinct. This rather unattractive bird (at least from the neck up) once populated nearby mountain areas; now there are only a dozen or so left roaming near Descanso. But state fish and game officials are considering the release of a new stock of wild turkeys in the Cleveland National Forest, in hopes that the birds will mate and multiply. Because wild turkeys were never indigenous to San Diego County, the idea has its critics; but some local nature lovers are delighted by the prospect. One group in particular — the group providing the impetus for the transplant — finds the proposal particularly appealing. Local hunters think wild turkeys are beautiful — especially if they're dressed, stuffed, and lying on a dinner platter.

San Diego is the only county in California officially closed to turkey hunting; it is not alone, however, in the scarcity of the bird. Other counties have low or nonexistent populations. But some areas, such as Monterey, have

Philly Unit, a bird specialist with the Natural History Museum in San Diego. "Why spend money trying to introduce wildlife that never lived here in the first place?" he asks. "Especially when we're looking at indigenous wildlife going extinct?" Unit, who has made his feelings known to the forest service, would rather see government funds spent on improving the habitat of native birds like the Willow Flycatcher and the Purple Martin; both are imperiled species living in the Cleveland National Forest. Unit also has concerns about the ecological disruption that may be caused by importing non-native species. At best, he says, the turkey transfer will become "a repeat of a flawed experiment."

Wild turkeys were first introduced to San Diego County in 1908 and then again in the 1930s.

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A decision on the final turkey destinations is expected this fall. Trappings would begin in January, and the birds are scheduled to be released in February.

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surplus. In an effort to correct this imbalance, the California Department of Fish and Game is evaluating several sites throughout the state for a possible turkey transfer this coming winter. The birds would be trapped on overpopulated areas and then released in new locations. The fish and game department is looking toward the future, where it hopes to increase hunting opportunities for sportsmen," according to one of its officials.

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A decision on the final turkey destinations is expected this fall. Trappings would begin in January, and the birds are scheduled to be released in February.

Gnome two on the side for "Circulation Blues"

The meeting was prompted in part by rumors that the design of the building had been altered in ways that would result in the undisturbed portions of the site with underground crosswalks and utility trenches. But a diocesan spokesman explains that the diocese is not planning to alter the building being redesigned, the support system has not. He says that steel supports will be used to tie some of the piling. The diocese is planning to install from the bottom of one piling to the top of the next, and that these struts were always part of the building's design. But some of those who are concerned about the possibility that these struts were not in the original plan, and this alleged change provides sufficient reason to reopen the city's review process for the project.

rumors concerning plans to surround the building with a wall sunk into the soil are untrue, according to the church's public relations man. "It's gotten to the point in this project where no one trusts anybody else anymore," remarks the spokesman, who didn't want his name used. ■

"They've got the detective on their side," says Bajak of the Hoffmans. "They've got the whole station on their side. He's got this protection so they're capable of possessing anyone they want around here."

Four years ago, Doug Hoffman was awarded \$500 in a small-claims suit against Stein for damage he said was caused to a commonly owned fence while she was building an addition to her home and erecting a retaining wall near the fence. Stein still insists the aging fence was beyond repair before any new construction took place. (Stein also contends Hoffman told the small-claims commissioner as the August 1985 hearing got underway that he'd once served as a bailiff in his courtroom. For this reason, she

this story, and sheriff's personnel officials would say only that Hoffman, who has worked for the sheriff's department for 20 years, was assigned to "court services" between 1979 and 1982. Bajak also says her differences with the Hoffmans began when Doug Hoffman, several years ago, tore down a portion of a fence separating the homeowners' properties and erected by Bajak and her husband more than 25 years ago. "I ran out there and said, 'You just put that back,'" says Bajak. "So Hoffman brought the fence

"He's very territorial," says Stein. "He's kind of like a cat. Cats have their own back yard, and then they want to have the territory on both sides of them. He wants to be able to control everything around him."

Stein has complained to Encinitas city officials in writing that the Hoffmanns have "mutilated my landscaping" and "repeatedly scattered debris on my property, in some cases causing permanent damage to stucco and cement work or breaking lights." She also says that in the past few years, since she and the Hoffmanns began feuding, Margaret Hoffman has taken "dozens and dozens" of photographs of her working in her yard or coming and going in her car. "It's bizarre," says Stein. "For a while, Mrs. Hoffman was going up on her roof, taking pictures of me when I was getting ready for work."

But the most serious charge was leveled in June 1988, when Bajak accused the sergeant's wife of pinning her with her car. Bajak said she was standing behind her own car, parked along her side of the street, near her mailbox, when the incident occurred. A sheriff's detective, who works out of the same substation as Hoffman, wrote

in a follow-up investigative report that a construction worker who witnessed the incident would testify that Hoffman's car "did not make contact" with Bajak. The detective also wrote that Margaret Hoffman pulled up behind Bajak's car and beeped her horn because oncoming traffic prevented her from simply driving around the other woman's car.

But the witness, Robert Marconeri, contacted recently by a reporter, tells a slightly different story. He said that, from his vantage point about 200 feet away from the two cars, he could not see whether Hoffman's car actually bumped against Bajak. (Bajak says Hoffman's car slowed before reaching her and "just touched" her legs.) "I saw her [Hoffman] nudge up towards the lady instead of going around her like most

normal people would have done. It was ridiculous," says Marceron. "The brake lights kept going off and on." He also contends there was no oncoming traffic and that Hoffman had "ions of room" to drive around Bajak's car. "She was trying to scare the old lady. It was totally stupid. That younger lady has two kids, and she drove fast on that street every day that we were there," says Marceron, who was working on a house in the neighborhood at the time. "And he

The district attorney's office went along with the detective's recommendation, that no charges be filed against Margaret Hoffman and that her name be removed from sheriff's records as a suspect in the case. According to one law-enforcement source, the district attorney, at one point, even considered charging Bajak with having filed a false crime report. Says Deputy District Attorney Al Arena, "If I did, then I was really convinced that the evidence showed that she was lying." He said he

case but remembered doubting Bajak because she suffered no injuries in the incident. In the initial crime report, sheriff's deputies say Bajak estimated the speed at impact at ten miles per hour. Detective F.A. Foese's follow-

up report says she estimated the speed at 25 miles per hour. Bajak and Stein have other complaints about the Hoffmans as well:

— Bajak claims that Doug Hoffman, on several occasions, has threatened to "take me in" for such offenses as allowing her dog too close to his car.

— Bajak and Doug Hoffman argued on May 3, while standing on opposite sides of a fence. She says she told him he ought to clean up his yard; he complained she was making too much noise hammering boards up to block the view through the fence. Bajak contends the sergeant tape-recorded the

argument without her consent. The next morning, Bajak says, Detective Feese, from the Encinitas station, was at her door, warning that the Hoffmans intended to sue her. "I was afraid to say anything because he said anything I said would be used against me," she says. Feese says he went to Bajak's home as part of "an investigation that was going on" but declined to discuss the nature of the investigation.

—Stein contends that, early this spring, Hoffman followed her in his squad car from their neighborhood

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One neighbor privately expressed support for both Stein and the version of events but declined reprisals from the police if he spoke out.

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ays of Hoffman. "Even
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she tried to sell her summer but couldn't find a buyer at asking price. She says she "just had to be next to them [the house] anymore. The house was so bad. I've owned

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RE DETAILS
(from page 4)
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STRAIGHT FROM THE HIP

By Matthew Alice

Dear Matthew Alice:
Ever since I heard about those people getting sucked out of the airliner at 22,000 feet still strapped to their seats after the door failed, I've been wondering how long it took them to hit the water. Also, didn't this take place at night and under a full moon? Do you think they might have been conscious during the entire fall? Finally, where is the safest place to sit in a plane in case either the doors come off or the roof?

Kurt Olney

On February 24 (two days after the full moon), at 1:53 a.m., United Flight 811 took off from the Honolulu airport for Auckland and Sydney. At 2:09 a.m., on bearing 186, at 19 degrees 57 minutes north latitude and 158 degrees 24 minutes west longitude, 86 miles south of the line, the Boeing 747 lost a 5-foot-by-5-foot, 800-pound cargo door. The outward-opening door, hinged at the top, took with it the right side of the door frame and peeled the skin off the fuselage above the cargo opening, leaving a damaged area 15 feet high and 5 feet wide. Nine people died. Eight were sitting on the right side of the plane, adjacent to the area of damage. The ninth was directly across the aisle. The cargo door sank in 16,800 feet of water. And there, Kurt, are all the lugubrious facts. As for the lugubrious speculation, we can pretty safely assume that the unfortunate victims never knew what hit them.

It was most likely the air pressure inside the plane that popped the cargo door. In the average airliner, the inside cabin pressure is about seven or eight pounds per square inch; outside air pressure at that altitude is closer to four. A hole created in the fuselage would cause air to rush out of the plane because the greater pressure is in that direction. On the plus side, I should mention that most hatches in a plane, including the emergency exits — the ones with the big, scary red handles that look as if they're put there specifically to terrorize kids — are designed to open inward; that crazy-looking man in the seat behind you would never be strong enough to



Illustration by Rick Gray

overcome the air-pressure differential and open the emergency door at cruising altitudes. Even the 747 cargo door has to be swung outward, so, if the hatch had been secured properly, it should have been impossible for the door to be forced out by air pressure. The early speculation is that there was some problem with the cargo hatch's electrical closing system.

Part of our ability to breathe depends on the air pressure around us and the oxygen content of that air. Both pressure and oxygen content are greatly reduced at 22,000 feet. Anyone suddenly exposed to the low oxygen supply at that altitude could remain conscious for about six or seven minutes (at 25,000 feet for about three minutes; at 30,000 feet, for a little over a minute; at 50,000 feet — well, you aren't planning to fly the Concorde anyway, were you?). Using the standard

calculation for filling bodies, assuming a normal rate of acceleration, something dropped from 22,000 feet would take about 37 seconds to hit the water. This would seem to support your rumination about the accidental scuba being aware of their plight throughout the fall. No likely, though. It might have been possible for them to be breathing the whole time; but the suddenness, shock, and confusion of the event would argue in favor of their having quit quickly died, been rendered unconscious, or had their rational mental processes significantly disrupted by the physical trauma or even a heart attack. The double assault on the cardiovascular system of shock and the sudden loss of oxygen would have been substantial.

The survivors of the incident most likely suffered more from the lack of victims. The plane's emergency oxygen system was damaged when the door blew off; the pilot

had very little time to get the plane down to an altitude where both the crew and passengers could breathe easily. They, too, were exposed to the same sudden loss of air pressure and oxygen as the people ejected from the plane.

Well, Kurt, if that's not enough to make you cancel those summer vacation plans, what seat should you sign up for the next time you fly? Statistically speaking, you're probably safer anywhere in a 747 than you are on, say, a high stool in the airport bar. But judging from Flight 811, the obvious answer is — as far away from the piece that's going to come off as you can get. I'll leave the resulting guesswork and crystal ball gazing up to you.

Dear Matthew Alice:
My friend and I have been wracking our brains trying to come up with a major-league baseball player whose last name begins with the letter X. I bet there never has been any; my friend insists there must have been one somewhere along the line, especially with so many Latin players in the game. Who's right? The Guy Who's Right and the Guy Who's Wrong?

Claremont
Funny you should ask. Of course, if you had stopped arguing long enough to browse through a copy of the *Baseball Encyclopedia* or similar volume of cumulative stats on the terminally sad-happy game, you would have seen that there never has been a major leaguer whose last name began with X. I say funny you should ask because one baseball bi-weekly is now running a small feature they call "The Joe Xavier Watch." Joe, it seems, is a second baseman with the Denver Zephyrs, the Milwaukee Brewers' Triple A affiliate. The publication is watching Joe's batting and fielding averages and rooting for him to make it to the majors to be the first X-named player in history.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 89883, San Diego, CA 92138.

THE INSIDE STORY

BY PAUL KRUEGER

NEWS COVERAGE OF THE IMMIGRATION AND NATURALIZATION SERVICE'S May 24 raid at the Bahia and Catamaran hotels provided the usual information about the location of the hotels (Mission Bay), the number of suspected undocumented workers arrested (more than 30), along with some comments from INS officials (who claimed the hotel management had exhibited "flagrant disregard" for immigration laws) and a rebuttal from the hotels' proprietor (who denied the government's "heavy-handed" enforcement techniques). In the six weeks since those articles appeared, the INS-Bahia-Catamaran controversy has taken some interesting turns.

The morning after the raid, U.S. Senator Pete Wilson's office received a call from Bahia-Catamaran owner Anne Evans. She complained that the INS action was premature because her lawyers had supplied the agency with employee documents and had been cooperating with an INS review of the hotels' hiring practices. Evans is a local Wilson supporter who donates generously to GOP candidates, and the senator quickly passed along her message. In a letter mailed the next day to INS district director James Turnage, Wilson noted that "a continuing lack of communication between the interested parties, as evidenced by a surprise raid during an audit, will not be helpful in this task" of ensuring a "full flow of information" between Evans and the immigration officials. The senator also stated his desire that "all the parties in question should meet immediately...to resolve the outstanding issues in this case."

Two such meetings were arranged. INS San Diego spokesman Rudy Marillo met with Wilson staffers during a visit to Washington, D.C., and Marillo's boss, INS district director Turnage, discussed matters with Anne Evans, who told him that the hotel does not knowingly hire undocumented workers. "We were relieved and



Far Wilson

pleased to hear of that policy," says INS spokesman Marillo, who had previously informed reporters that the hotels' managers weren't cooperating with his agency. Marillo stresses that the INS means "routinely" with business owners and says the Turnage-Evans dialogue wasn't prompted by Wilson's letter. Wilson's press spokesman also notes that Mrs. Evans' complaint received no special consideration from the senator. "This is a constituent service, and we've written a lot of letters complaining about the INS," the spokesman says.

The senator's May 25 correspondence apparently wasn't the first time that Wilson's name was involved in the Catamaran-Bahia matter. Two sources with connections to the INS report that during a previous inspection of the hotel properties, Anne Evans' son Bill angrily told the federal agents not to enter any guest rooms and threatened to take his grievances to the senator. "When we have a problem, we call Pete Wilson," Bill Evans reportedly told the INS agents. One of the sources says that comments angered the agents, who undertook an especially thorough inspection when they returned in May. Marillo won't comment on these reports; and Bill Evans, who manages the hotels, insists he never uttered Wilson's name. "It would be pure stupidity to mention the senator's name, and it's not something I would do,"

Evans says. He does acknowledge that he told INS agents during their March 16 visit that they couldn't enter any guest rooms without a warrant, a demand that, in his words, "really pissed them off." One of Evans' employees, who expressed his anger at the INS by

while the Avenue of the Arts group would close off a downtown street so 120 local artists could display their wares. City Council, Ames & Frye, the city's largest law firm, represents Time, Inc.'s San Diego operations. Monahan met twice last month with City Attorney John Witt and urged Witt

target of legal maneuvering by both Paramount and Time. Attorney David Monahan, a senior partner with Ames, Cary, Ames & Frye, the city's largest law firm, represents Time, Inc.'s San Diego operations. Monahan met twice last month with City Attorney John Witt and urged Witt

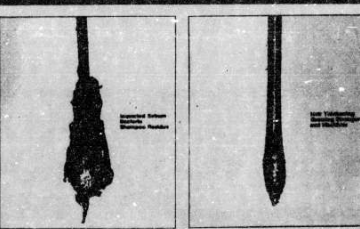


Deborah Scheinman

to file a lawsuit designed to frustrate Paramount's interest in Southwestern Cable, a Time, Inc. company that provides pay TV service to homes north of Interstate 8. Gray, Cary lawyers handled Witt legal paperwork that could be included in such a court filing and reminded him that the city can veto any proposed transfer of cable TV franchise rights that might be requested by Paramount. Monahan also stressed that Time, Inc., has more experience than Paramount when it comes to managing cable TV companies, according to one of Witt's deputies. Witt pledged to study the matter but took no action.

In the meantime, municipal law specialists Jim Milch and Louis Wolfstheimer, who represent Paramount, arranged a June 30 meeting with the city attorney, Milch and Wolfstheimer arrived at Witt's office with a copy of Paramount's application for a transfer of Southwestern's cable TV franchise rights. Witt's staff will study the application and forward it to the city clerk's office, and the matter will then be scheduled for city council debate. To avoid a repeat of the conflict-of-interest mess that has marred the council's choice of a new telephone system provider, Witt's assistants have asked the Paramount attorneys for a complete list of all the subsidiary companies owned by Paramount. Council members can check the list to see if they own stock in any of the companies and decide if they want to sit out the debate. Those council members who take part in the discussions can expect heavy lobbying by Time and Paramount, both of which will be likely to hire local "government relations" executives to present their cases to be elected officials.

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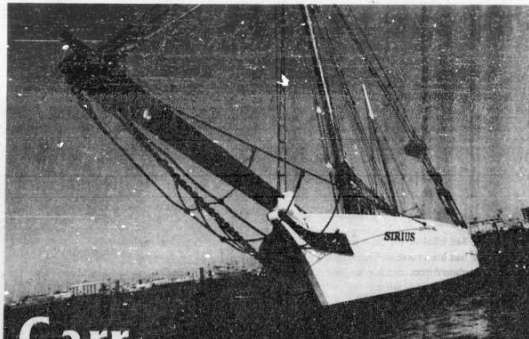
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Carr

(continued from page 11)

east, you're gonna have frost on the inside of your plankin', see. You keep it going, sure, but you've only got an inch and a half of wood. In cold, cold weather, you know that ain't enough. But, I can put on lots of covers in the bunk, and I'm all right. The first winter I lived aboard this boat, we had some 30 below. Well, I survived it, it wasn't all that comfortable.

"Once it freezes over, course it's easy gettin' ashore. But there's a little period of time, between when it starts to freeze and when the ice is good enough to walk on, where it's nip and tuck whether you're gonna be able to walk in or you'll have to keep it smashed out so you can run in with your boat. When it starts to freeze over, maybe every night you make a quarter-inch of ice."

"Well, sometimes, you know, I have tried to keep the boat free. To do that, see, there's ice saws, or you can take an ordinary crosscut saw — it'll do the same thing. You saw a channel right around your boat, see,

and then take the end of a plank and smash that ice up and if you get a nice, big piece, duck it underneath the ice out surrounding there, too, see. You can get rid of it that way, or you can pull it out on top of the ice, if you want."

"But then if it's real, real cold weather, you'll probably make — it'll be a rare night — three-quarter of an inch of ice. Well, if you've already kept a channel around there, just take your plank, and in the morning when you get up, smash the ice out again, and maybe get out with a shovel and shovel it out up on top so's it don't have a chance to freeze over."

Willy ventures another topic. "Somebody told me you bake your own bread."

"Yeah, I do. I make it all right here. I even grind the flour for it. I got a little gristmill. This what you see in these things," he swings back his arm, indicating covered plastic buckets. "That's wheat in there, mostly, see. You can get it in these health-food stores; most all of 'em handle it."

"Now, you can get whole-wheat flour in the store. The odd time in a pinch I've bought it, but I generally would prefer to grind my own, because maybe what they call whole-wheat flour maybe I wouldn't regard all that good."

"Well, I just clump the mill onto that ladder there, when I'm wantin' to grind my grain. I don't make any yeast bread, now. I just use bakin' powder, see. But it's good enough."

"You eat a lot of bread, then, huh?"

"Well, no, I don't eat all that much as I would if I was out at sea, perhaps, because it's a little too damn much work grindin' the grain and bakin' it and all that, heh, heh. I only bake about, oh, I suppose a week and a half, not quite two weeks, at a time. I'm limited to how long I can keep it, you know, it gets moldy. But if I see it's not keepin' that good, why, I'll eat it a little more, I guess, so's I don't lose it."

"What do you eat when you're at sea?"

"Well, if I can get any fish, I like to eat the fish. Generally, when you're on a boat like this, your flyin' fish you'll get for nothin', without even fishin' for 'em. They'll come aboard at night. They'll strike the sails and fall down on deck. They're small, but a half-dozen of 'em in the mornin' is a great breakfast, you know. Oh, there's lots of 'em, yes. I never did take a census or anything like that, but there are big schools, you know. And sometimes as far as you can see they'll be flyin' around."

"Now, this is a great place for stockin' up your boat."



I met one of the party in a clergyman's garb, carrying a large Bible, not different from the one I had read. He tackled me, saying, "If you respect the Word of God, you must admit that the world is flat." The next day, seeing him across the street, I bowed and made curves with my hands. He responded with a level, swimming movement of his hands, meaning "the world is flat."

— Captain Joshua Stocum, Sailing Alone around the World

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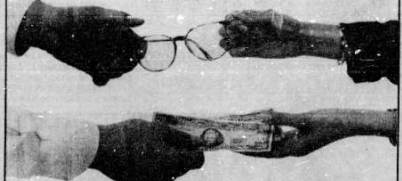
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"You have squabs, though. What about squabs? Boy, that's a delicacy! Well, you don't have too many gulls out there. You have the albatross out at sea. They'll follow you clear across the ocean."

"You don't want to kill them, though."

"Well, I don't know."



A dolphin ... had followed the *Spray* about a thousand miles, and had been content to eat scraps of food thrown overboard from my table for, having been wounded, it could not dart through the sea to prey on other fishes.... Twice [pursuing sharks] were diverted by a tin pan, which I towed astern of the sloop, and which was mistaken for a bright fish and while turning, in the peculiar way that sharks have when about to devour their prey, I shot them through the head.

— Captain Joshua Stocum, Sailing Alone around the World



"Bad luck."

"They say it is, anyway."

"I'd have to be starving before I'd try that," John adds.

"Well, I have never eat that or a gull either, but if I get right good and hungry, they better look out, boy," Carr laughs.

"Gonna be gettin' dark pretty soon, guys," John says.

Willy stirs. "Yeah, we better get moving."

On deck, cold air bites through our clothes. Carr watches us step into our skiff.

"Well, Bob, thanks a lot."

"You're quite welcome, fellas. Come again sometime."

John takes the oars, begins to row us away.

"I'll likely be here for a while. A little while, anyway."

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(continued from page 1)

After the jury returned its verdict, San Diego Superior Court Judge Elizabeth Zurnwiel Kuntzner, who presided over the trial, indicated that she could have understood either a guilty or not guilty verdict, although in 90 percent of all criminal cases decided by a jury, the defendant is convicted, often without any more evidence than was presented at Huero's trial. What follows is a summary of the background to the case, the evidence introduced at trial, and the comments of six jury members, presented in an attempt to understand the reasons for Huero's acquittal and the difficulty in prosecuting gang-related cases. In some instances, the nicknames of gang members have been changed.

On July 2, 1988, at 2:30 a.m., Rodolpho "Nene" Rio was shot twice in the head while he was in the 2000 block of National Avenue, at Chicano Park. He died two days later. At the time of his death, he was 20 years old and a member of the Logan Red Steps gang, a splinter group of Logan, the largest and oldest Hispanic youth

gang in San Diego. The shooting occurred in Red Steps territory, in gang slang, the Red Steps "claim" Chicano Park, and members of most other gangs can't go there without causing an incident.

Nene was lying face-down on the ground, breathing hard but still conscious. "You could see he was dying," he told the jury, pointing to the left side of his head, near the hairline, the entry point of the fatal bullet.

Since Logan is the largest Hispanic gang, it is frequently challenged by smaller gangs that want to prove themselves and establish a reputation. According to the testimony of a Red Steps homieboy (gang member), the gang is currently fighting with at least six other local Hispanic street gangs. However, the rivalry between Logan (Spanish for "hills" and short for Golden

Hill), the defendant's gang, and Red Steps, the victim's gang, has escalated into what police believe is a gang war, after four violent incidents since April of 1988. In the first, a Red Steps member was stabbed in the neck, with evidence pointing to the assailant being a Lomas member protecting himself during a beating by Red Steps. The second incident, in May, involved two Red Steps members who were shot in a

THE CASE FOR THE PROSECUTION

May 11, 1989. Following a day and a half of jury selection, six men and six women have been chosen, eleven of them white, one black. A fairly young jury, with one exception, their ages range from mid-20s to mid-40s. After the opening attorney's opening statements, Deputy District Attorney Garland Peed IV, a member of the city's gang unit, calls his first witness.

Dopey shuffles to the stand in baggy blue pants, a royal-blue sweater, and soft, black cotton shoes that resemble slippers. In a voice barely audible, he tells the jury that on the night Nene was shot, he was at a Mission Bay beach party with his friends Doc and others, until the cops came and busted it up. They left in Doc's station wagon and went to Chicano Park, arriving about 1:00 a.m. to find 15 or 20 people already there. They parked the car and hung out with their friends, both in the park and across National Avenue at the phones in front of La Central Market, between Crosby and Evans streets.

About 2:30 a.m., they decided to split up and go home. Dopey was saying goodnight to his friends on the sidewalk in front of the park's



Judge Elizabeth Zurnwiel Kuntzner

sandwich when he noticed a white car coming east down National Avenue. Someone in the car was throwing Lomas hand signs at them. Dopey from Lomas did it."

(continued on page 16)

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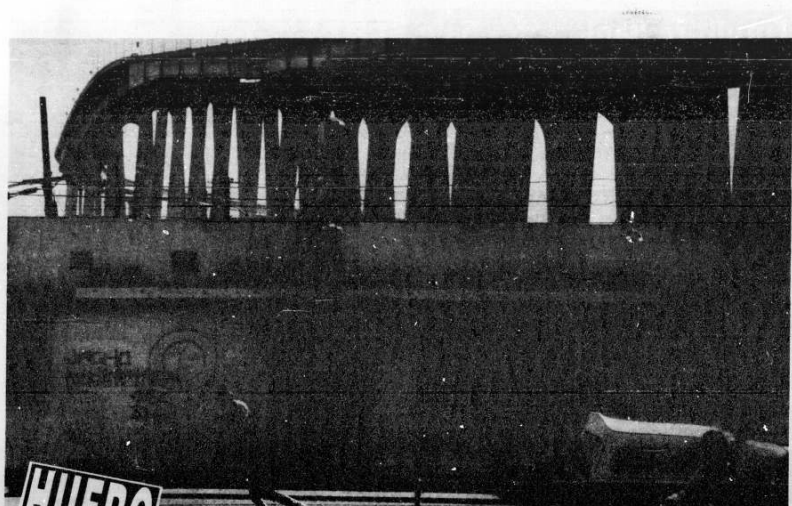
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(continued from page 14)

testifies that he recognized the person in the front passenger seat. It was the defendant, Huero, wearing a white shirt and a Camp hat. (Rancho del Campo is an honor camp where juvenile offenders are housed. Kids often return from there with a blue engineer's hat, or "Camp hat," which has become a status symbol among gang members.)

Dopey and his friends loaded Red Steps hand signs back as the occupant of the white car as it headed toward Crosby Street. Dopey goes on to tell the jury that one of his homies crossed the street, leaving him and Nene on the sidewalk in front of the park's sandboxes. Dopey shook hands with Nene and was about to leave when

He was too stoned on PCP, and he just stood there, even after the barrel of the gun emerged from the car window.

"What did you do when you saw the gun?"

"I asked Jesus to take care of me."

he saw the white car coming back west on National Avenue. The driver turned off the headlights and pulled over in front of them. Someone stuck a gun out of the car, Dopey says, from where Huero was sitting in the front passenger seat. He dropped to the ground, and while he was down, he heard a shot. When he got up, Nene was lying face down on the ground, breathing hard but still conscious. "You could see he was dying," he tells the jury, pointing to the left side of his head near the hair line, the entry point of the fatal bullet. Doc got his hands wiped out of the parking lot and brought it around, and they loaded Nene into the car. "Where, if ever, did you tell anyone who did it?" Dopey asks Dopey.

"At the hospital," they had taken Nene to the Physicians and Surgeons Hospital, and while they were in the waiting room, Dopey told his friends that Huero from Lomas had done it. Although he was interviewed by the police later that night, Dopey did not tell them who had done it until three months later, in October. "Why didn't you tell the police before?" "I didn't want to get into problems."

"What do you mean?" "Like with Lomas. For them to go looking for me. 'Cause they'll think I snitched.' One of the unwritten rules of the gang subculture is that one doesn't tell who one knows to the police. It makes you a rat, and you risk your own safety and that of your family."

"Why did you later tell the police what you knew?" Dopey continues.

"To help Nene's family. He talked to Nene's

brother about his nervousness over snitching. "Have you ever seen the defendant before?" "At Miraflores Junior High School in La Jolla. We took the same bus together from 28th and Broadway."

"When was the last time you saw the defendant before the shooting?"

"In May." Dopey had been in Chicano Park when Huero yelled at him. "Your ass is grass!" from the back of an Impala.

May 12: Dopey had been in the witness box waiting for his second day of testimony to begin. Occasionally, he glances over at Huero out of the corner of his eye. As the jury files into the courtroom, Huero watches them. His expression, one of curiosity, suggests that he does not think of them as his peers. Probably the only

person in the room that he would feel comfortable with is Dopey.

"Good morning," Dopey greets his witness formally, hoping this will help the jury see from Dopey as an upstanding citizen, while, at the same time, questioning him about his gang affiliation. "How long have you been a Red Step?"

"Three years, since I was 14."

Dopey tells the jury that there are more than 300 Red Steps between the ages of 13 and 28 who live, for the most part, in the area around Chicano Park. They wear shirts with "LRHS" on them, standing for Logan Heights Red Steps, or "LR" which stands for the 18th and 19th letters of the alphabet, R and S.

Dopey picks up a Camp hat from the table in front of him and hands it to Dopey. He asks him to place it on his head the way he saw the defendant wearing it the first time the car went by on the night of the shooting. Dopey puts the hat on his head so the brim is less than an inch from his eyebrows, casting a shadow over the top half of his face. Dopey then asks him to show how it was worn when the car went by the second time. Dopey pulls the hat down a half an inch so that the brim almost covers his eyes.

"No further questions," Dopey says down. Patricia Robinson, Huero's attorney, gathers up a large pile of papers and heads for the podium to cross-examine her client's accuser. Once seated in, she looks up at Dopey. Leaning against the railing that separates the spectators from the attorneys, she asks him about the trash party he and his friends went to before the shooting. Had they been drinking? No,

neither he nor his friends were drinking. She shows him the transcript of his preliminary hearing testimony, where he said that his friends had been drinking at the beach party. He admits his friends may have been drinking that night but denies that he was using drugs or drinking alcohol.

Raising him through his testimony about the shooting, she asks him what type of gun it was that he saw extended out of the car window. "It was a revolver or an automatic?" Dopey objects: lack of foundation. "You know the difference between revolvers and automatics, don't you?" she asks. Dopey laughs slightly. Yes, he knows the difference, but he didn't hang around long enough to see what type of gun it was. He got down.

Robinson asks him who brought him to court that day. His sister did, was Dopey's surprising reply. He is unusual for a prosecutor to leave it up to the discretion of a key witness to get to court on time. Normally, an officer is sent to bring the witness to ensure he'll be there, even if he gets cold feet, or so happens.

May 15: The jury members have resumed their places in the box. Robinson rises to continue her cross-examination of Dopey.

"You lied to us yesterday when you told us your sister brought you to court, didn't you?" she asks him, leaning against the railing and staring hard at him.

"Yes, I..." Dopey tries to explain why he lied, but she cuts him off.

"You've answered the question," she says, sharply.

Dopey fills silent and waits for her next question. He is on the defensive. Isn't it true, Robinson asks him, that he had heard that "Lomas did it" before he told anyone that Huero from Lomas did it? She suggests that he has identified Huero as the shooter not because Dopey saw him that night but because he heard others say that Lomas had done it, and he decided to finger Huero from Lomas, the guy he used to ride to school with, in order to increase Dopey's status in the gang.

"I did know who it was, but I didn't want to say anything," Dopey tells her and looks at the clock for third time in five minutes, as if wondering whether the questioning will ever end.

The prosecution's next witness, Stevie, a 20-year-old relative of the victim, is called to the stand. He is a big, thick, short kid wearing a black jacket, a white T-shirt, jeans, and tennis shoes.

Peed asks the detective how gangs get their names.

"Thomas Brothers," Sanchez replies, referring to the books of local street maps.

His hair is short, except at the nape of his neck, where a few long strands trail down his back. At the time of the shooting, he tells the jury, he was over by the telephone outside La Cen-

tral Market. He says Dopey told him that night that Huero did it. After the shooting, Stevie went to Nene's house to tell his mother what happened. He didn't go to the hospital with the others.

The next witness is another Red Steps gang member, Pupper. He is wearing a black jacket, a white shirt, baggy pants, and the same soft, black cotton shoes worn by Dopey. He is a thin kid, with high cheekbones and a certain James Dean look to him. He tells the jury he has been in Red Steps since he was 12. He is now 15.

Pupper tells the jury that the first time he saw the car on the night of the shooting, it was heading west on National Avenue, toward Evans Street. Pupper says he crossed the street a little while after that and was standing in front of the phones at La Central Market. A few seconds later the car came back, heading east on National Avenue, towards Crosby, and then the shooting occurred.

Two more prosecution witnesses, both with connections to members of Red Steps, are called to the stand. They testify that, on the night of the shooting, everyone was saying that "Huero from Lomas did it."

Peed asks him how gangs get their names. "Thomas Brothers," he tells the jury, referring to the books of local street maps. Sanchez explains that gangs adopt names from the various neighborhoods of San Diego, and the name they claim are the areas delineated for those neighborhoods.

He testifies that there is no structure in the Hispanic youth gangs. What usually happens is someone says let's go gang-banging, and they just go do it. Gang-banging, he defines as a criminal act in a rival gang's territory. Gang members are involved in gang activities to different degrees. Some are only peripherally involved; they live in the area and feel they need the jobs and gang, otherwise they'll be harassed. Some are associates of the gang, willing to commit crimes and "claim" (indicate they are a gang member). Finally, there are the hard-core members who commit serious offenses, have been to prison, and tell others what to do.

The gangs use graffiti to mark off their territory. A member of one gang will cross off a rival gang member's name, often using profanity, and put down their own street names. Little of them know each other by their street names.

There are two ways to become a gang member. You can be born into it, that is, accepted by the gang because your relatives are gang members. Or you can be "jumped in," a ritual where a person is beaten by gang members to show how much pain he can take. Kids usually join the gang by banging out with them during their pre-teen. Somewhere between the ages of 13 and 15, they are given the opportunity to go

slaved top of Nene's head, the coroner shows the grave would be decent received on the right side, just above his forehead. That missile skinned along the surface of the skull but didn't enter it. The coroner believes it was fired from in front of the victim, but he can't be sure. There is a large hole on the left side of the decedent's head, the place where the second bullet entered. The missile then fragmented, with a small portion of the bullet, or possibly a piece of the skull, exiting through the smaller hole immediately behind the larger entry wound. The rest of the bullet went through the decedent's brain and emerged at the back of his skull, stopping just short of breaking through the skin. This was the cause of death.

Next, Doc is called to testify. He is 21 years old, large, with a mustache, graced-back hair, and wearing a bulky black jacket over a light purple T-shirt. "What happened on July 2, 1988, in Chicano Park?" Peed asks him.

"I hear some shooting," he says with a smile, enjoying the limelight of the witness stand.

"What did you do?"

"I got myself down." He's still smiling, sitting in the attractive court reporter sitting in front of him. He testifies that Dopey told him at the hospital that Huero from Lomas did the shooting. He is not a gang member, he tells the jury, but he has friends who are Red Steps.

On cross-examination, Robinson asks him if, when he was interviewed by the police on the night of the shooting, he told them that Dopey told him that Huero from Lomas did it.

"Yeah," Robinson looks up from her search through her papers. Although she's read all the police reports of the incident, this appears to be news to her.

"Which officer did you tell?" she asks. Doc looks through the jury box and around the room. Unable to locate the person he's looking for, he asks Peed, "What's the name of that dark guy?"

"Sanchez," Peed replies, barely audible.

"In your rackete Doc?" Robinson asks him, referring to the name of the officer who was with him when speaking about his.

"No," he answers. Defense counsel smiles slightly at Doc's evasion.

"Did an officer come to your house and talk to you there?" continues Robinson.

"Yeah."

"Which one?"

"The one who brought me to court today." Turning to Peed, Doc asks, "Was that your helper, huh?" Peed sinks a little lower in his seat. The judge admonishes Doc that the prosecutor can't testify.

"Did you tell the officer that Huero from Lomas did it?"

"No," he says. Doc says the reason he didn't tell the officers what Dopey said was because he didn't believe him, he thought Dopey was "guessing." Defense counsel shifts this down for closing argument.

May 17: Police Detective Jorge Sanchez is called to the stand. He's dressed conservatively in a suit and tie. He testifies that he is an expert on street gangs because of his 12 years as a detective, his 3 1/2 years with the street gang unit, and because he used to be a gang member himself when he was a kid. He's been called to provide the jury with some background on local gangs.

Peed asks him how gangs get their names. "Thomas Brothers," he tells the jury, referring to the books of local street maps. Sanchez explains that gangs adopt names from the various neighborhoods of San Diego, and the name they claim are the areas delineated for those neighborhoods.

He testifies that there is no structure in the Hispanic youth gangs. What usually happens is someone says let's go gang-banging, and they just go do it. Gang-banging, he defines as a criminal act in a rival gang's territory. Gang members are involved in gang activities to different degrees. Some are only peripherally involved; they live in the area and feel they need the jobs and gang, otherwise they'll be harassed. Some are associates of the gang, willing to commit crimes and "claim" (indicate they are a gang member). Finally, there are the hard-core members who commit serious offenses, have been to prison, and tell others what to do.

make two passes by him, Nene, and some others as they stood on the National Avenue sidewalk next to the sunbath at Chicano Park. Dopey, he says, was a few feet away from them.

The judge asks him to speak up so the court reporter can take down his testimony. "I wondered what he was doing," Snoopy says, laughing nervously — something he did throughout his testimony, even when speaking of his friend Nene's death.

Snoopy testifies that the car went west down National Avenue, toward Evans, and made "a yo-yo." You guys call it a U-turn," he added. Then the car came back the second time, going east toward Crosby. It slowed down, "like they were going to buy some PCP."

"Did anyone move when the car slowed down?" Robinson asks him.

"Dopey and Nene moved closer to the car." He didn't move; he was too stoned on PCP, and he stood there, even after barrel of the gun emerged from the car window. It looked like a 45 to him.

"What did you do when you saw the gun?"

"I asked Jesus to take care of me."

After the shooting, Snoopy helped put Nene in the station wagon and went to the hospital with the others. Robinson asks him about the two photo lineups he was shown the next day, and Snoopy testifies that he was unable to identify anyone.

The defense then calls Detective Bordin to the stand. He testifies that when he interviewed Snoopy the day after the shooting, Snoopy said he had followed the white car up 25th Street until it turned down E Street and later saw it enter one of the three garages on the east side of Glendale Avenue. Snoopy had also said he was "packing" (carrying a weapon) that night. The detective says that when he searched the three garages identified by Snoopy, he found no white car.

Bordin continues his testimony, saying that he showed Snoopy two photographic lineups that day. Snoopy claimed he didn't recognize anyone from the first lineup, which contained a picture of the defendant, Huero. When Snoopy was shown the second lineup, he picked out a "filler" photograph (a photo of some person

to determine who are gang members by documenting them based on evidence of tattoos, regular association with gang members, claiming, and involvement with criminal activity on

Ninety-five percent of the juvenile population would claim to be a gang member, if you asked them, because it is the "in thing."

June 8: On Robinson's cross-examination, Stum admits that he can't conclude that the two metal fragments found in the decedent were fired from the same gun or were even part of the same bullet. Following the testimony by Stum, the prosecution rests its case.

THE CASE FOR THE DEFENSE

Defense attorney Robinson calls as a witness Snoopy, who is dressed in jail clothes. He is 31 years old and a former member of Logan. He testifies that on the night of the shooting he was high on PCP. He remembers seeing a four-door white car

unrelated to the case (who is not a suspect) and said it looked "like the one in front, shotgun." Snoopy then pointed to another photo and said this person "might be the driver." Bordin testifies that the second photo pointed out by Snoopy was a picture of Carlos Rodriguez, who, like the defendant, was affiliated with LRHS and known by the nickname Huero.

May 22: Robinson calls Detective Sanchez to the stand once again to impeach the testimony of Doc, who had earlier claimed that he told the police he had heard the "Huero from Lomas did it." At this appearance, Detective Sanchez is looking very "Miami Vice," with his shirt hanging out over his jeans and his dark glasses suspended on a cord around his neck. He testifies that Doc did not tell him on July 2.

Dopey told him that Huero from Lomas did it, her son (Huero) was in the living room with a girl, Bam-Bam. She saw both of them the next morning when she left the house at 6:30 a.m. to go to the nursing home where she works as a cook.

Asked to explain the sleeping arrangements

in her house, she testifies that Huero and a 16-year-old female relative sleep in the living room — she on the couch and Edgar on the bed. Her other son and his girlfriend sleep in the dining room, and the sleeps in the apartment's one bedroom. On cross-examination, Peed gets her to admit that Huero's room, the living room, has a door that opens to the outside; Robinson, on redirect, establishes that Mrs. Hernandez can hear the front door open from her bedroom.

Huero's expression is softer as he watches his mother testify. When she finishes, she leaves the courtroom without looking at him.

Defense counsel next calls Edgar Cervantes, the district attorney's investigator assigned to this case. He is wearing grey jeans and a grey striped

shirt with several buttons unbuttoned, revealing a gold chain against his brown chest. He testifies that he interviewed the victim's relative, Stevie, for the first time on April 2, 1989, nearly six months after the arrest.

National Avenue, toward Crosby, Stevie said that Dopey had told him, on the night of the shooting, that "Huero did it." But Cervantes didn't prepare a report containing this information until May 12, after the trial had already started. He also admitted that he was in contact with Huero's mother and sister many times after the shooting, and they never mentioned that Stevie had said that "Huero did it," even though they were trying to assist him in his investigation.

The next witness is Bam-Bam, who got her nickname from the character in the Flimstones cartoon. Many gang names are taken from cartoons, movies, or television. She is a short 16-year-old, with long dark hair. She's wearing a blue-and-purple sweater with blue pants.

In a calm, deliberate manner, she testifies that she went shopping with Huero on July 1 and returned with him to his house at about 10:30 p.m., where they watched a movie. She stayed until the next morning, and the took the bus back home. Huero was with her the entire night.

On cross-examination by Peed, she freely admits she is a Lomas homie and that she frequents the store at the end of Glendale Avenue, a favorite Lomas hangout. He asks her if Joanna, a girl with "Huero" tattooed on her hand, was Huero's girlfriend in July 1988. She doesn't know. When she asked that Joanna would come over to Huero's house the night she was there with him? "She wasn't in my mind," Bam-Bam tells him, with a deadpan face. "I wasn't thinking about her."

She testifies that she found out about the shooting from her mother, shortly after the incident. She was the first time she learned that she had been with Huero on the night he was charged with shooting Nene in October, after Huero was arrested. She said she was the one who said that particular night with Huero because she had written it on her calendar, which she had since thrown out.

The defense's next witness is 16-year-old Joker, a relative of Huero's. Wearing a black sweatshirt, blue jeans, and white tennis shoes, she is a slender, small girl, with tightly curled black hair. She has a serious expression. When she got up at three o'clock in the morning to go to the bathroom, Huero was asleep on the bed, she tells the jury.

On cross-examination, she tells Peed that the shooting she went to bed at 10:45 p.m. At that time, her son (Huero) was in the living room with a girl, Bam-Bam. She saw both of them the next morning when she left the house at 6:30 a.m. to go to the nursing home where she works as a cook.

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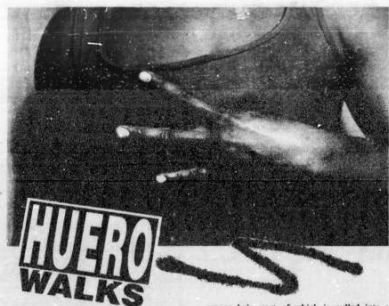
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Asked to explain the sleeping arrangements



(continued from page 17)

shooting. Joker testifies that she learned about the shooting about a week later, from the homeboys who were hanging out at Dave's Market at the corner of 26th and Broadway.

"Which homeboys?" Peed asks her, pen

Peed tells the jury that we take gang cases as we find them. The witnesses in these cases are gang members themselves, reticent to help police. The jury has to look under the surface of this case, beneath the discrepancies.

pointed to Joe down names. She didn't remember exactly which homeboys told her. "Name one of them," Peed suggests. She can't. She isn't sure which particular ones were there that time.

The next witness, Cookie, is a big girl, in a bright purple shirt and jeans. She has long

to defense counsel. Late on the night of July 1, she tells the jury, after she had already gone to bed, Joanna called her to tell her she was pissed with Huero. The next morning when she got up, she wrote about the conversation in her diary. She opens up her purse and takes out a small, thick blue book and

recites her entry for July 1: "Joanna pissed. I think, because Huero with Ram-Bam." When Cookie's testimony is complete, the defense rests its case.

REBUTTAL

At 23, Prosecuting attorney Peed calls to the stand Carlos Rodriguez, the second "Huero" and the man whose photograph was identified by Sleepy as being the driver of the white car. The jury watches while this 31-year-old, physically handicapped man walks with great difficulty to the witness stand. This was perhaps one of the reasons he was called to testify — to dispel any doubts about whether this was the "Huero from Lomas" who was involved in the shooting. Rodriguez testifies that he was a member of Lomas some 11 or 12 years ago. He tells the jury that he was injured in an accident in 1979, and since that time, he does nothing but drink beer all day, leaving his house only to go to Dave's store about a block from his house. He admits that he still associates with members of Lomas, both young and old, and that he was convicted of the felony of possession of drugs for sale in 1986.

Peed next recalls his investigator, Edgar Cervantes. He testifies that he interviewed Sleepy on May 17 and was told that, although Sleepy had seen the photo of the shooter in the lineup, he hadn't told the cops because he was in jail and didn't want to be known as a snitch. When Cervantes asked him about the Huero in the lineup, Sleepy had responded, "Yeah, the young Huero, Edgar; you only have to put two and two together to figure it out." Cervantes then asked him if he would testify to that in court, and Sleepy had said no. Cervantes testifies that when he asked Sleepy whether the police had the right Huero, Sleepy said yes.

CLOSING ARGUMENTS

At 24, Both sides having presented their evidence, the attorneys now summarize their arguments for the jury. The prosecutor begins by putting up a large piece of paper listing the key elements of his case.

Peed reminds the jurors of the Lomas-Rod story rivalry, that the defendant, Huero, claims Lomas; and that Nene and Dopey were Rod boys, the gang that hangs out in Chicanos Park. Peed describes how the white car drove by the park and hand signals were thrown up; how the car came back a second time with his lights

turned off; and then the defendant fired two shots, killing Nene. The night of the shooting, Dopey told everyone who was in the car, and the police were not told sooner because of the code of silence.

Peed puts up a second piece of paper titled "Reasons Why Dopey's Testimony Is Believable." First, Dopey saw the defendant twice, once on each pass the car made by the park. Second, he was only 10 to 15 feet away from the car. Third, the area was well lit by lights from the Coronado Bridge and La Central Market. Fourth, Dopey knew the defendant from riding to school with him on the bus. Fifth, Dopey has consistently told the same story to detectives, at the preliminary hearing, and at trial.

Peed sits down, and defense attorney Robinson approaches the podium with her eloquent pile of yellow papers. She tells the jury that the prosecutor's case is full of reasonable doubts. First, she says, the whole case is based on Dopey's testimony. No gun, no Campo hat, no white car was found when they arrested Huero. Second, immediately after the shooting, Dopey described the car for the police but didn't say that Huero from Lomas did it, even though he had every incentive to help the police find the person who shot his friend.

Third, Sleepy was shown photo lineups and he identified Carlos Rodriguez as the person who looked like the driver, and a filler photograph as the person in the gang member's seat. Fourth, this is not a gang case, Robinson suggests, but a dope deal, with Dopey and Nene approaching the car when it returned the second time. Sleepy was armed that night and could very well have fired the final bullet in a drug deal gone bad. Fifth, Ram-Bam wrote on his calendar that the spent the night with Huero, and Cookie wrote in her diary that Joanna told her she was pissed because Huero was with Ram-Bam. Sixth, when the police interviewed him in his house, Dopey didn't tell them that Huero from Lomas did it because he thought Dopey was going to arrest him. And finally, Dopey had lied to them in his testimony about who brought his gun into court.

Peed takes his final opportunity to address the jury members and reminds them that we take gang cases as we find them. The witnesses to these cases are gang members themselves. Witnesses are often wrong, memories fade, and the jurors have to remember, in this case, that we are dealing with a Hispanic gang subculture that is reluctant to help police. Dopey had nothing to gain, especially from Lomas gang members, by snitching to the police. The jurors,

Peed states, have to look under the surface of this case, beneath the discrepancies. If the jurors are going to believe Sleepy, Peed continues, then they should believe him when he told Investigator Cervantes that they had the right Huero, the young one. The homeboys perceived themselves to give their homeboy an alibi, and, Peed concludes, gang members do not keep the hat, the gun, or the car they use in a driveway shooting.

The attorneys' arguments complete, the judge then instructs the jury on the options for their verdict, aside from a finding of not guilty. These are first-degree murder, killing with premeditation with malice aforethought, second-degree murder, killing with malice aforethought but without premeditation, and voluntary manslaughter, killing a human being upon a sudden quarrel or in the heat of passion. The first afternoon of deliberations, the jury picks a

foreman. The second day, they discuss the contradictions in the testimony. The third day, on the first ballot, they vote unanimously for acquittal.

COMMENTS FROM THE JURY

For many of the jurors interviewed here, this was not the first case they had heard during their period of jury duty. Those who had been jurors in trials just before this one had voted to convict the defendant. In Huero's case, however, they felt there was not enough evidence for a conviction. Several of the jurors even have family members who are law-enforcement personnel; this is one type of person defense attorneys traditionally try to keep off a jury.

Surprisingly, the reason most jurors gave for their verdict was the discrepancy in the

The first afternoon of deliberations, the jury picked their foreman. The second day they discussed the contradictions in the testimony. The third day, on the first ballot, they voted unanimously for acquittal.

testimony about the direction of the car on its first trip by the park. This point had not been emphasized by the defense, but several jurors had made a note of it; and other jurors became convinced of it after the court reporter read back some of the testimony to them. The jurors noted that Dopey testified that on the car's first pass by the park, it was going east, toward Crosby. Other witnesses testified that it went west,

toward Evans. Jurors found credible Sleepy's testimony that the car made a U-turn, since it seemed to them that he wouldn't have mentioned that if he hadn't seen the car do it. The jurors interviewed believed that Dopey lied about the direction of the car on the first trip in order to bolster his testimony. If the car had been going east as he testified, it would have been going east as he testified, it would have

(continued on page 20)

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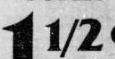


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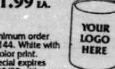
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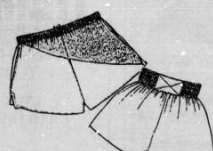
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HUERO WALKS

(continued from page 19)

passed directly in front of him, giving him an opportunity to see the front-seat passenger. If it had been going west, as the others testified, he would have seen only the driver. The fact that he lied on the stand about who brought him to court added to their suspicions that he was trying to bolster his testimony.

They also believed there was insufficient light in Chicano Park at 2:30 a.m. for him to get a good look at the person in the front passenger seat. The light from La Central Market was coming from behind the car and would not have been shining on the shooter's face. They also discounted the light on the Coronado Bridge

since those face inward toward the bridge, not outward toward the park. During deliberations, they requested to visit the crime scene so they could confirm their suspicions about the lighting but were turned down.

Most of the jurors agreed with Peet that the defense witnesses were not credible and that the alibi had been manufactured. "It was too pat," one juror explained. However, on almost all other points, the jurors sided with Robinson. They agreed with her that the shooting may well have grown out of a drug deal since, if the occupants of the car had really intended to shoot anyone, they would not have gone by twice but would have done it on the first trip. The jurors interviewed didn't believe Dopey when he testified that he hadn't had any alcohol or drugs that night, and they found Sleepy more credible because he admitted he was high on PCP. They also believed that Nine may have been caught in a cross-fire, since Sleepy was armed that night. They thought that Sleepy told Investigator Cervantes, on May 17, that it was the younger Huero to get the prosecutor off his back. One juror was surprised that some of the investigative work was not done until ten months after the incident and, in some cases, after the



trial had started.

Most of the jury members interviewed did not sympathize with Huero and were not convinced that he didn't at least know who did the shooting. However, they felt strongly that the prosecution had not proved his case beyond a reasonable doubt. In fact, "it wasn't even close," one person commented. At least one juror was outraged that Huero had been incarcerated for nine months and made to stand trial based on the testimony of one witness who hadn't come forward for three months.

Because of the paucity of evidence against

Huero, some jurors tried to figure out why the case had gone to trial. In the end, they speculated that it may have been political pressure on the district attorney's office to do something about the local gang situation. Some jurors came away from the trial with the feeling that there is not much the criminal justice system can do in gang cases because of the reluctance of witnesses to come forward and cooperate with police.

Prosecuting attorney Garland Peet responds that he believed the story told by Dopey. And although the case was a weak one, depending as it did on one witness, he felt that a jury had to be given the opportunity to decide that witness's credibility.

Huero comments about the trial, "I thought it was a waste of time. I was depressed because my mom and dad were getting a divorce, and I was locked up. My mom needed money, but I couldn't help. I was grateful to Robinson and the defense investigator because they really believed in me. Not like the others that just do their job no matter if they win or lose their case."

(Betsy Perry is an attorney in private practice in San Diego who frequently represents gang members in court.)

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Soap in a Silo

By JONATHAN SAVILLE

Keith Reddin's wonderful *Life and Limb*, which I admired several years ago at South Coast Rep, was about a married war veteran who found it impossible to fit into civilian life. In his situation, he hopelessly sought understanding from his wife, a shallow character whose sole interest was in going to the movies. The situation was almost unbearably poignant, not only showing the failure of a marriage and modern American society's indifference toward its returned servicemen, but at the same time offering a deep critique of that society's fundamental values. By the end of the play, all the major characters had died and been reborn to hell, which turned out to be a vast K mart where the special sale items were always out of stock — a crazy and precise metaphor for the way our culture promises us everything but then fails to give us what human beings need.

Reddin's *Nebraska*, currently premiering at the La Jolla Playhouse, is at least the same play. The main character is an air force lieutenant, stationed at a base in Nebraska. The problem young Dean Swift must deal with is not the loss of a limb but the playwright wants us to believe the strain of his job: waiting to launch an atomic missile in case of war. Swift looks to his wife for sympathy, but she is a self-doubting neurotic, absorbed in her efforts to pass her driving test and insensitive to his state of mind. The instruments of the relationship are familiar from the earlier play. However, in this rewriting of his old motif, Reddin has weakened all the elements that made *Life and Limb* so compelling. The husband's ominous problem is indelicately embodied in the plot, and it is inherently less troubling than that of his anxious predecessor. The wife's preoccupation is less colorful, less grotesque, less striking in its implied commentary on the distortion of our values. And in the routine realism of *Nebraska* there is no trace of the theatrical and poetic imagination of *Life and Limb*, no unforgettable image at once funny and despairing, fantastic and profoundly true — comparable to that K mart in hell.

Atomic warfare, Armageddon, the respon-



Adam Coleman Howard, Rob Knepper

ability for turning the key that will see the missile out of its silo on its final mission — these are issues of potentially great emotional power. If *Nebraska* had given them the full dramatic immediacy they deserve, this would be a far more gripping play. But when it comes to deconstructing the moral meaning of what the military on this Nebraska base are prepared to do, Reddin becomes curiously reticent, taking for granted that the audience has con-

a bland fashion. Reddin would seemingly be obliged to focus the play's ideological concerns in Swift's reactions to the work he does and to the shockingly innocent comportment of his fellow officers. But the lieutenant gives scarcely any unequivocal signs that he has been having twinges of conscience about being in partial control of a weapon that may destroy cities. Reddin has made him, like the hero of *Life and Limb*, more or less

The political and moral meanings are blurred.

sidered the issues, has realized their implications, and has served at the same attitude — presumably — his own. This does not work. The atmosphere of the base, including the isolated bunker in which the lieutenant and his partner wait for the final signal, is — on the professional level — causal, unoppressive, ordinary. The personnel go about their jobs without dispute. Military security is at an appropriate level, in no way unusual or excessive. No one seems to be on edge because of his or her responsibilities. The tension that is supposed to give political content to the situation, to make us aware that the outcome of this efficiently organized day-to-day activity in Nebraska might be the death of millions in Kiev or Leningrad, is just not there on stage. Having portrayed the environment in such

inarticulate — a fatal flaw for the later play, for it eliminates the only remaining possible source of thematic understanding. In *Nebraska*'s most theatrically inventive scene (actually its only inventive scene), when Swift and his partner Fielding sit in their bunker through several minutes of perfect silence, Swift typically does not let us — or Fielding — know what is preoccupying him. He looks distressed, but neither at this point nor at any other time does he ruminate about war, killing, or moral dilemma; that his emotional tension is the result of his job is never definitely established.

The audience is evidently supposed to guess that such a motive — but what is wanted here is some resolute guidance from the playwright himself. Unfortunately, Reddin's structural decisions have painted him into a corner. His

insistence on the rather disturbing satirical point that the personnel of the base simply do not think about what they are doing cuts off communication from that intention, and his concept of Swift's character (military family, duty, honor, obedience) makes it equally impossible for the lieutenant to raise moral questions about the devastating weapons system he operates. Hence, there is nobody left to give explicit definition — in action or in discourse — to any ideological perspectives at all.

Such a definition is needed, because the political issues implicit in Reddin's choice of subject are not unambiguous, either in public life or in the theater. A majority of people in the country apparently consider a strong nuclear arsenal to be an effective insurance against war. Others, on what may be similarly persuasive grounds, think the very existence of nuclear weapons poses a threat to peace. The only difference is that the characters of *Nebraska* (or any comparable theater), the range of opinions on this topic is likely to be very broad; it cannot be assumed that one particular position is so obviously correct, and so generally accepted, that it need not be put into words.

I am not claiming that Keith Reddin is obliged to supply us with his opinions on international politics. Who would care, after all? But if we are to believe that Lieutenant Dean Swift is having second thoughts about America's nuclear deterrence, we really have got to know why. That is a requirement of playwrighting, not of politics. And anterior to the why, we have to be sure that Swift is in fact entertaining doubts on the subject — something the script by no means makes clear.

This is all the more damaging since the play has an alternative center of meaning, which rubs into the ideological vacuum and fills it with the clichés of domestic drama. Swift has marital problems. His wife is emotionally inadequate, and she frets at the tedious of being a military wife. He has had adulterous affairs, increasing her resentment. He loves dogs; she hates them. This is a marriage on the rocks — or close to it.

To reinforce the supposition that *Nebraska* is chiefly about unhappy marriage (it is really more than a supposition, it is the experience of seeing the play), Reddin has given us another distressed couple. Swift's commanding officer, Major Gurney, and his sardonic wife, Carol, are two people who live with military bases. To make things worse, there seem to be some sexual difficulties between her and her husband. The husband is a drunk and dies in a car crash.

In the absence of the authentic political and moral drama that *Nebraska* implies but never delivers, our attention is necessarily diverted to such personal matters. In principle, of course, there is nothing wrong with that: plays are above all about people, and in creating his characters Reddin is (as always) skilful and subtle. The two couples are consistently and firmly drawn, and the roles give a splendid group of actors many opportunities for projecting plausible traits and truthfully felt emo-

tions (Rob Knepper is sturdy and intense as Swift, Barbara Howard is suitably jittery and narcissistic as Julie, James Rebhorn authoritatively and sensitively characterizes the major, and Robin Bartlett's Carol is a model of strong, detailed, and stylish acting).

Unhappily — and not all the good acting in the world can disguise the fact — everything about these people and their marital problems is utterly banal. They are totally familiar from hundreds of domestic-realistic novels, stories, plays, and — above all — television dramas, and they are given no noticeable freshness in their current incarnation. As if by word of criticism of this sort, one of Reddin's characters ironically remarks that their local adulteries are reminiscent of *Forrest Gump* — but the fact is that the material, the character types, the situations, and at times the dialogue do belong to the genre of television soap opera.

The only difference is that the characters of *Nebraska* are officers and wives on a military base with missile silos. Even that difference is basically illusory. Those who have seen the play might try the following thought experiment. Imagine that the venue were transferred to — say — Camp Pendleton, with the officers engaged in responsible military tasks having nothing to do with missiles. Would the fundamental realities of the play — the people, their interactions, their feelings — be significantly altered? Remove those people from the military environment altogether; put them in an industrial corporation, or an advertising agency, or a university, or a government department, and let them go on there being disaffected with their spouses and sleeping with the boss's wife: would the play really be any different?

The truth is that from what we see and hear

in *Nebraska* Swift's worried looks and adulterous liaisons are sufficiently motivated by his marriage problems to be misread as needed to explain them. The same is still more obviously the case with the major's frustrated wife, not to speak of the non-adulterous but also troubled Major Gurney and Julie, all of whom appear to lack the slightest touch of political consciousness. To sum up this line of argument: *Nebraska* is very weakly; it is ineffectually about the political issue of atomic weapons; it is much more prominently about marriage and adultery, with the well-worn themes treated in a banal manner; and these two diverse centers of the play's action and meaning are only superficially integrated.

There is one other area of action that carries with it the possibility of something more interesting, more realized. Swift's partner in the bunker, Fielding, becomes his close friend, but later on denounces him to the major for erratic behavior that may lead to security violations. This, at least, is dramatic material, and of considerably greater interest than the question of who is sleeping with whom. It involves the provocative theme of friendship versus duty, and it suggests the painfully dehumanizing effects of the military code of honor. But Reddin has muddled the waters by his ambiguous treatment of Fielding's character, a confusion magnified in the two scenes that follow. In the first, Fielding is vividly acting as Adam Coleman Howard, here (ambiguously) making his professional stage debut.

In the script itself (as I perceived it in the theater), it is uncertain whether Fielding is to be seen as a responsible officer who reports his friend out of a sense of duty, or whether his motive is something quite different: a fear

(explicitly expressed in an earlier scene) that Swift's distress signals are a plot to determine Fielding's own reliability by testing whether he will do what military regulations require him to do — namely, snitch. There is evidence for and against both interpretations (the second one, to be fully convincing, would require additional dramatized instances of tight security on the base and the paranoia such an atmosphere might engender).

There is also a third possibility: that Fielding is calculating, ambitious, morally sleazy, and willing to stab his friend in the back in order to advance himself. It is this motivation that is emphasized by the actor, who imparts to the role an intriguing volatility — odd cadences in the voice, a look of boyish innocence that might well be a mask hiding a motiveless malignancy, a wary sincerity carrying overtones of cold insincerity — in short, the complex interweaving of subtexts out of which real, mysterious, living characterization is made. Terrific stuff! But in the context of the whole play, the quality of this acting only serves further to confuse the character's motivation. Ultimately, we don't know why Fielding denounces Swift, and therefore we can't be sure of what Reddin may be trying to tell us about moral conflict, or about the alterations to personality produced by service in the military, or about the driving forces of human character in general. Once again, the political and moral meanings are blurred, and in this case the dramatic material (who Fielding is, and why he does what he does) is blundered in as well.

Nebraska is a much sadder and feebler play than *Life and Limb*, but some of Reddin's virtues as a playwright are still to be detected in it. His dialogue is witty, idiomatic, and in

character, and it has a particular rhythm subtly but unmistakably differentiating it from the "realistic" speech that is more mumbled and not art. He shapes scenes with great craft. His characters have the ring of reality. His humor is deft. His writing is polished and economical. All these characteristics are beautifully brought out in the Playhouse production, where director Les Waters has made the very most of the script's possibilities, profitably abetted by his designers, Loy Acenas (sets), David C. Woodard (costumes), Stephen Sawbridge (lighting), and John Kilgore (sound). An actor himself — he was seen here in Des McAnuff's delightful production of *The Matchmaker* — Reddin knows how to write for actors, and he cannot have desired a more responsive cast than that at the Warren Theater (the cast also includes John Cammer-Mitchell and Susan Berman, playing subsidiary roles quite as nimbly and articulately as the principals).

But in *Nebraska* this talented playwright seems to have moved away from his own creative identity. Reddin's greatest strengths have been his political consciousness and his anti-realistic theatrical imagination, which with varying degrees of success have informed all the plays of his that I have seen: *Life and Limb*, *Run and Hide*, and *Highland Summer*. Here, the political ideas are removed to such a distance from the dramatic action that they are virtually invisible, and Reddin appears to have gone out of his way to retreat — indeed, to suppress — his natural tendency toward surrealism, exaggeration, and the theater of the absurd. What is left, I'm sorry to say, is *Playhouse Play* by default — without even the invigorating vulgarity of that sturdy genre. □

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Some years ago my publisher suggested that two subjects should be banished from this column: my chocolate addiction and my various attempts at dieting. To the extent that it was humbly possible, I've refrained from mentioning them; but since this marks my 10th anniversary of restaurant reviewing, I can revert to these topics for this occasion.

To begin with, my weight, as with everyone else, is a constant struggle. My addiction is limited to two activities: walking and floating in a pool. But my weight problem is intimately tied to my chocolate addiction. It began at the age of five, when I could polish off a half-pound of those giant Hershey bars at one sitting; and while my tastes have become a lot more discerning, my romance with chocolate has never flagged.

Three years ago, I had breast cancer and received about 75 pounds of chocolate as gifts. These arrived in the form of gourmet boxed candy, a two-pound black-out cake, dozens and dozens of brownies, chocolate-chip cookies, fudge and fudge sauce, Dove bars, quarters of Haagen-Dazs, Swiss almond chocolate, and a rambutan champagne bottle filled with hazelnut chocolate in the shape of corks. It felt like I was producing chocolate glazes of pure bliss, and I opened my door one day to discover a cooler full.

What to do? When I consulted my physician, he said, "Eat every bit of it." I did. It helped me in effect to lose weight, what went into my mouth made up its weight and mirth. I've gained 10 pounds in those three years, and I can run, jump, dance, swim, walk, limit myself to 800 calories a day for short bursts of time, and still the weight is with me. My body looks like the Hulk's. I can turn one part this way and another part in the opposite direction, but it ends up the same square.



Illustration by Steve Schlegel

Not that I would willingly renounce my addiction. I don't smoke, drink, or do drugs. I'm not careless with my body. I eat a healthy diet. This chocolate vice is a humbling factor. It only reveals my own foibles but enables me to appreciate those of others. If it weren't for my chocolate addiction, I might become a moralizing twit. But chocolate has helped me understand every manner of excess; it has provided a metaphysical dimension.

My freer fall of chocolates: chocolate raspberry from Chewy's; chocolate macarons from Exquisite Desserts; the best chocolate-chip cookies in town from Great Harvest Bakery; truffles, especially amaretto and those dusted with cocoa, from Nordstrom; my daughter-in-law's brownies; Peregine Bar's (chocolate "kisses" filled with nuts imported from Italy); the super-dark chocolate bar from Neiman-Marcus; chocolate cheesecake from Incredible Cheese Cake; chocolate-covered waffles from Mrs. Wills's Waffles. If this list does not contain Mrs. Fields' cookies or Godiva chocolates, it's because both sick to the roof of the mouth and have an aftertaste. They're too sweet and incite heartburn (all chocolate macarons eat extremely dark chocolates because they don't provoke heartburn).

For chocolate desserts in restaurants, I order chocolate soufflé at Maître D'; the chocolate

delights of the pastry chef at St. James Bar; the masterful productions of Daniel Mooney, whose wholesale bakery is on First Avenue; the mouse from Villa D'Este; and double chocolate mouse pie from Frederick's. Having revealed that my freer harbors enough chocolate to make me secure for a six-month period, I am now faced with a dilemma. Manhattan's La Jolla Restaurant now has two marvelous from products on the market, vast cannelloni and Manti. Last week I was sick in bed, inert as low, when suddenly I roused myself and remembered that I had manicotti in my freezer made according to the specifications of Mary Magalhães, the mother of P.J., owner of Manhattan. As soon as I heated two of them in my microwave, I thought, "Now this is Italian perfection," and for once I was able to recover without my own chicken soup. The vast cannelloni is one of the best frozen products on the market. I wonder — do I have to give up chocolates for Manhattan's frozen dishes, or shall I just buy a larger freezer?

Last, I was in San Francisco recently and ate at the new Wolfgang Puck restaurant, called Pastrio, at 545 Post Street (415-776-7823). Reservations had to be made five weeks in advance, and we had to accept a 5:30 p.m. seating time. It's best to accept to be seated downtown in the main dining room

because the open kitchen is sure to arouse the most flaccid appetite; and the brilliant pastry chef, Barbara Ury, has a display of desserts that is nothing short of remarkable. We had an excellent waitress who was as proud of the dishes as if she had cooked them herself. The chefs are, in fact, Anne Giagras, the former chef at Spago, and her husband David. If you're dining at Spago, you'll know what to expect. I have never been there, so the Pastrio menu was new and fresh to me.

The best first course was an Mediterranean fish soup, which you eat with baked-on-the-pretzels, crusty wheat bread, studded with either olives or nuts (our waitress brought us both); and the crab cakes prepared with minute ground almonds, onion, cream, and a dash of jalapeño. To be avoided is the smoked duck carpaccio, which tasted like tough, unchewable pastries. Peppercorns are used a bit too extensively at Pastrio, and their smoked duck had little flavor except that of pepper.

But don't miss the roasts: salmon with almonds and black pepper crust served on a warm spinach salad. Although I dined every once of the pepper crust, the salmon was magnificent. Pastrio prepares a potato-onion terrine as an accompaniment that I've been tempted to duplicate at home. The potatoes are cooked rare in this slice along with onions and brought together, possibly, with egg white. It's similar to a potato-and-onion tart, but without the crust.

Since it was my friend's birthday, I spoke personally to the pastry chef. Pastrio offers a desert sampler for \$5.00 each, which you take two cakes or ice creams and sorbets. The platter that was placed before us was an absolute fantasy. Crème brûlée is dipped into sugar, and then a blow torch is used to make it adhere to the sides, as if it were a pastry. It can't be overlooked. The third tart defies ordinary sentiment, and the orange chocolate mousse cake and the chocolate devil's food cake served with mango sauce were outstanding. But the chef also prepared cookies (chocolate and chocolate-chip) that are smaller than a quarter and provide fresh definition to the phrase "they melted in my mouth." The plate was decorated with brilliantly colored sorbets. I tried to resist by imagining what these desserts would do to my less thanvelte body — to no avail.

Art lovers will want to visit Pastrio just for the Robert Rauschenberg and San Francisco paintings; but what Pastrio needs most is a host or hostess, some soothing figure, like our best owners here, whose presence is inseparable from the dining experience. San Francisco is full of stimulating people, and one of them should be hired to show up night after night and mind the store.

San Francisco is San Francisco was pleasant, but I literally kissed the walls of my house when I got home. It's wonderful to be starting my 16th year and to be over 16 all over again. □

Telling Touches

Atlanta had made such important strides forward that singer Gladys Knight would record "Midnight Train to Georgia," a song about blacks returning to the South because conditions had become better there than in the North. Miss Daisy is 72-year-old Daisy Werthan, a former schoolteacher whose Jewish faith kept her on the outside of most things Southern. When she demolishes their new Packard, a two-car garage, and a free-standing tool shed, due to failing eyesight, her son Boadie decides she needs a chauffeur. His

doesn't know about segregated restaurants; Hoke that Jews don't celebrate Christmas, for example. As outsiders in the South, they have lived very isolated lives, a fact that Ralph Funicello's outstanding scenic designs for the Old Globe production illustrate very effectively. Lit with velvet subtlety by Peter Marschall's lighting designs, Funicello's minimalist set is as eloquent as a haiku poem. A series of screens toward the rear of the stage alternately blur and reveal silhouettes of zinnias and leafless trees. We see, in effect, about

The simple, left uncluttered, can become quite complex.

choice is Hoke Colburn, a black man, aged 60 at the beginning of the play. And true to the times, when Daisy and Hoke first meet, each sees the other as a stereotype.

The first thing that does remind Hoke of her rights, as if he had none. When a can of sardines is missing, she is convinced he stole it and should be guilty, because black, until proven innocent. Which Hoke turns out to be. And to match her lurking racism, he has several bigoted notions about Jews. Each begins the play with a crusty inflexibility. In effect, they don't actually see each other at first, just a collection of ingrained, socially conditioned attitudes. As a result, locked in their stereotyping points of view, they fail to see how much they share in common: a southern pride and dignity, trustworthiness, honesty, not to mention that they are both seniors, live alone, and are minorities in the South. Both have been outsiders in Atlanta since birth. And in 1948, things threatened to remain that way forever. In the 25 years of the play, though, Daisy and Hoke become a modest microcosm of the times. They grow, change, peel away prejudices, and learn to see that and their many differences lie some fundamental similarities.

One thing they have in common is that neither has seen much of the world. Daisy

as much of the outside world as Daisy and Hoke. And to stress their isolation even more, the playing areas for each scene are quite small, leaving the vast majority of the space open. Daisy and Hoke are treated as a small part of a much larger world. What's fascinating about the design is that, within these small areas, realistic details. Exact, telling details (including Steven Rubin's costumes) accompany the furniture and create pockets of realism in an otherwise minimalist scene.

Funicello's set, in other words, mirrors precisely the way *Driving Miss Daisy* works. What first appears to be impressionistic dashes are actually small pockets of understated realism, in the writing and the acting. And audiences accustomed to productions painted with broad strokes will need to re-adjust their eyes because neither playwright Ury nor director Jack O'Brien waves flags to announce the play's most important moments. One example comes near the end. Boadie, who earlier refused to attend a benefit dinner for Martin Luther King, Jr., because it would be "bad for business," is in the stage with Hoke, their arms around each other's shoulders. In one scene, it's just two men, who have become friends over the years, expressing affection.

But in another, this seemingly simple gesture between a black and a white man vividly sums up the sweeping changes in the 25-year struggle for civil rights in Atlanta. What was unthinkable in 1948 has become much more common in 1973, so common as to go almost unnoticed.

Under O'Brien's excellent direction, the Old Globe production has all manner of these telling touches. French novelist Gustave Flaubert was obsessed with finding *le mot juste*, the exact word, and Ury's play — which won the Pulitzer Prize for drama in 1988 — makes similarly precise demands on speech and gesture. The familiar image of the iceberg applies here. As in Hoke and Boadie's exit, what we see must be able to suggest unseen (yet sensed) depths. Thus, the emphasis is on the telling particular, the exact detail selected from hundreds of possible choices that, when appearing on the production's understated surface, can ripple with resonances. Minimalism not only tones down things dramatic, it can also reduce them in a different system of values, give them more weight. The simple, left uncluttered, can become quite complex. And Jack O'Brien, as his direction of *Driving Miss Daisy* demonstrates once again, is an absolute master of this approach to the theater.

He has assembled a splendid cast. Boadie is Daisy and Hoke's link with the outside world. He is living the history of the times, and William Anton does a fine job of giving this sometimes harried human being a believable life (he is aided nicely by whoever did the makeup for the cast; they are age in perceptible, but not glaringly obvious, ways). To be remembered for his performance as Bynum in the Old Globe's *Joe Turner's Case* and *Goose*, Ed Hall revolves Hoke into a passive, on the surface, to a more declarative self. His first moment of assertion on the road to Mobile is triumphant. And Sade Thompson plays Daisy as only a Sade Thompson can. She has the stubborn recalcitrance of former schoolteachers, used to having their way in classrooms for years, like to parade about in the guise of propriety. And underneath the high-strung bluster is a caring person she has been hiding not only from Boadie and Hoke but also from herself. Fine though Hall and Thompson are individually, it's their tandem work that makes this production so special. They behave as a single unit, as if they have been together for those 25 years in real time. And their final scene together, with just the simplest of touches, is truly moving. □

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BY JOHN D'AGOSTINO

Before her second encore tune Saturday night at the Del Mar Fair's Grandstand Stage, Sheena Easton made the last of several dedications to the overflow crowd. Citing a career bell-curve that has seen her on top one year and unable to crack the charts the next, she credited her current high-water flow to those present who have stuck by her through the ebbs. But a discernible cuteness colored her introduction of the ballad "Wind Beneath My Wings." "Bette Midler had a big hit with this song recently," she teased, "but I sang this years ago, on my third album."

Easton's feisty territorialism was easy to overlook because the success of her album *The Lover in Me* has placed her in a position of strength. Her favor-carrying was a tougher cheer; it's doubtful that Easton's recent professional resurgence can be attributed to the concerted efforts of Saturday's crush of yuppie, yodite, middle-aged business types, kids, and senior citizens, for whom admission to the concert was free with their paid admission to the fair. But regardless of the longevity or authenticity of their allegiance, the enthusiasm of Saturday's audience was genuine and sustained.

The 20,000-cap — which combines the permanent seats of the horse-racing grandstand with the standing-room-only DMZ between it and the temporary stage — was reached so early that the area was closed off 90 minutes before show time. Late-arriving bachelors thronging around security-manned entrances seemed less than understanding. In contrast, the mood was effervescent among those fortunate enough to have gained entrance, and, this, no doubt, contributed to the party-berry greeting Easton and band received when they took the boards shortly after 7:30.

As she would emphasize repeatedly throughout the evening, this was the inaugural gig of Easton's upcoming tour, and so perhaps got the first glimpse of the show assembled to captivate on her hit album. With good reason, the audience found it much to their satisfaction. The concert was generous; Easton did most of the material from *The Lover in Me* as well as a raft of past hits in a performance that lasted two hours. Her eight-piece band (including two female vocalists) was very good, and in the case of the saxophonist and drummer, exceptional. For her part, the skilled singer put so much into her vocals that one wondered if she'd have anything left for the rest of her lifetime.

But there were a few wrinkles that went beyond opening-night ritz. Perhaps because the show started before the sun had gone down, and with no curtain to open dramatically on the setting, Easton somewhat needlessly strilled onstage moments after her band. She might have chosen to milk the crescendo of excitement by appearing during the band's musical interlude, but her show's conceptual beginning necessitated her taking a position facing the drum riser. So after acknowledging the crowd's roar, Easton had to "get into character" with her back to the audience, while a lengthy, badly distorted recording of a conversation played over the public address system.

Then one heard the sound of a ringing

Free Sheena



Sheena Easton

telephone, which was interrupted by Easton impersonating an answering machine into her microphone ("Hi, this is Sheena. I can't take your call right now, because I'm giving a concert at the Del Mar Fair..."). The slick intro to 1983's Laura Branigan-ish "Telephone (Long Distance Love Affair)" might have worked under better circumstances, but being privy to the song eliminated any suspense and made the device an anticlimactic dud. Easton's show defied the tenets of concert pacing by follow-

... the Domino's Pizza of pop.

ing the synth-pop bubble with a ballad. Sure enough, the tempo slowed the tempo and lowered the crowd's buzz before either had a chance to build significantly.

Questionable pacing intermittently plagued the show (at one point, Easton sang two slow tunes in a row and almost lulled the assemblage into a deep sleep). But more disturbing was her song selection. Everyone expects an artist to draw a portion of his or her set list from the latest record, but Easton sang practically the entire *The Lover in Me*. It's a decent project, but, like most releases, it has its wad. Easton plunked in Marianne Faithfull to come up with "Days Like This" — a dumb song about betrayed love that features a variation on the familiar "Wedding March" riff. In performance, the singer wore a silly black veil for the occasion.

There were other commissions and omissions that evidenced dubious judgment. Easton reached back to 1982 for the, to-so-bald "I Wouldn't Beg for 'Where,'" when either (or both) 1981's "When He Shines" or 1983's "Almost Over You" would have been more logical, musically superior choices. Late in the con-

cert, Easton even did a rapid rehab of "The Son of a Preacher Man," the mediocre Dusty Springfield hit that sounds proffered today than it did in 1968. And Easton concluded the concert with "Follow My Rainbow" (which she sang in her role of pop star on an episode of *Miami Vice*) with the melodramatic, hand-aloft, golden-ring-grabbing gesture (accompanied by earnest skyward gaze) that has been emulated by the Liza Minnelli and Barry Manilows.

Thankfully, the quantitative and qualitative breadth of Easton's output over the last ten years is enough to allow for such lapses. Naturally dated renditions of her early fluff-pop hits "Modern Girl" and "Morning Train (Nite to Five)" nicely counterbalanced the heavy dance tracks of her late-'80s material. A playful reworking of Mariah and the Vanderli's 1987 hit "Jimmy Mack" (which Easton recorded on her 1985 album, *De Vibe*) simultaneously pleased the crowd and exposed her second-hand pop influences. A slightly accelerated but nonetheless effective "For Your Eyes Only" showcased some of Easton's best singing and drew approving nods from older listeners who recognized the hit ballad from the 1981 James Bond movie of the same name.

An early highlight was "Sugar Walls," the sultry, caution-tape Prince wrote for the singer in 1984. Easton introduced the perky pop-funkier by recounting how she'd been called "a corrupter of youth" when the song first hit the airwaves. "They said I was a bigger threat to this country than Dan Quayle," she cried incredulously, deftly skipping past the fact that the song predates the emergence

of the Vice-Dork by four years. Easton's mock-innocent protestations might have fooled the older folks who subsequently couldn't make out such lyrics as "blood races to your private spots/lets me know there's a fire... temperatures rise inside my sugar walls."

Still, in spite of the high caliber of many of the songs in her repertoire, Easton's *The Lover in Me* is a carefully calculated attempt to win the post position in the dance-studio derby whose participants include such back-lash divas as Jonny Jackson, Jody Watley, and even Madonna. That it has succeeded magnificently (for now) means stark days for Easton, but it also means that in order to sustain her momentum, she must deliver on the cheap promises of the album's glam-glam images. In that respect, Easton's current show is the Domino's Pizza of pop.

Actually, Easton's career has been a long parade of chameleon-like image changes. Since *The Lover in Me* was released last year, Easton has undergone yet another makeover that has her eschewing the bar-tramp look for a somewhat softer, more feminine hairstyle and wardrobe. But she came out for the first part of Saturday's show in a sleek, tight-fitting, shortened version of a short-sleeved dress (complete with matching elbow-length gloves and stiletto heels) that she wears on the cover of *The Lover in Me*. This was good news for the horny guys in the SRO area directly behind the stage, especially when Easton's bump-and-grind choreography brought her to the edge of the stage.

Two subsequent costume changes — the more ill conceived of which had her wearing a midriff-baring, sun-dress-type skirt and exercise-style crop-top — provided the sartorial complement to Easton's multipurpose personality expert schtick. As she alternately pranced, ashtayed, and undulated on the wide stage, Easton seemed to be playing out the roles of naughty cat-in-hat, sexy sex kitten, prier or you'll see my underwear" and rampant self-defense against "all those dirty things you've been reading about me lately" made it all too obvious that Easton relishes the attention such naughtiness brings her, especially if it boosts album sales. But her sugar-babe-in-control routine backfired a bit when Easton made one of many allusions to her problems with men. By way of suggestion, she reminded "the girls in the audience" that when a once-buffalo dog goes crazy, "you just take him to the veterinarian and — snap!"

The second Easton might have anticipated from the women present was quickly drawn out by a backlist review of loud, low-pitched boogie that cascaded down from the distant recesses of the grandstand. Easton looked genuinely perplexed, but she regained her composure enough both to close the show with a spirited reading of the beautiful "The Lover in Me" and to answer the inevitable encore call with a saucy version of "Strut" that kept the audience on its feet.

With some crucial tweaking, Easton's show could be terrific. But because its staging style is predicated on the popularity of her libidinalizing, it should play very well to summertime audiences as it is.

QUARTER NOTES

BY JONATHAN SAVILLE



Patricia Menotti

composer and an extraordinarily successful insurance executive? (His equivalent in poetry, equally eccentric, was Wallace Stevens.) Even in his music, Ives contradicted himself; in fact, stylistic contradiction was one of his chief musical ideas. Patricia Menotti Smith's recital last night at the audience heard the conventional, pious, sentimental, patriotic, Stephen-Fosterish Ives in such songs as "Abide with Me" (to the familiar tune by the Reverend Henry Francis Lynde) and "Two Little Flowers" (to old-fashioned lyrics by Ives's wife, about the family's little daughter and her

from shock.

Most revealing of Ives's idiosyncratic identity was "Memories," a little dramatic song in two parts, in his own text.

The first part ("very pleasant") narrates, in Ives's irrelevant and inoperative modern manner, how the audience is sitting in the opera house, waiting for the curtain to rise, whistling and humming, and feeling "expectancy and ecstasy." All the Ivesian disruptions of 19th-century style are employed with the greatest freedom and exuberance. Then the curtain rises, and we hear part two ("rather sad"), a conventional sentimental parlor song, with the "poetic" language of such things ("From the street a strain on my heart doth fall..."), and a musical style in which Foster would have felt perfectly at home — presuming he did not catch the subtle irony.

The second half of Smith's program included music by three major composers of 20th-century America: Samuel Barber (" Knoxville, Summer of 1915"), Aaron Copland (an aria from the

"... on the rough wet grass of the back yard my father and mother have spent quilts..."), which was commissioned by the great Eleanor Steber. It is a tribute to Smith's instrument, musicianship, diction, and dramatic power to say that her performance stood up quite decently in comparison with Steber's superb performance (recorded in 1950).

There were also rich and idiosyncratic performances of the two such diverse dramatic figures as Copland's high-school girl, looking forward in awe to her graduation, and Gerben's young mother, singing her baby to sleep in Carlin's Room. Among these lovely pieces of Americana, the excerpt from Gian-Carlo Menotti's *The Telephone* seemed quite out of place, although it was sung with scintillating virtuosity and nicely exploited Smith's high flair for comedy. Menotti may be an American citizen, but in his musical language he remains purely Italian, with not a single idea or approach in common with Ives, Barber, Copland, or Gerben. If the only critics were residency in the United States, one might as well speak of Stravinsky or Schoenberg as American composers. It was, of course, a pleasure to hear this excellent Italian-comic-opera coloratura aria performed so brilliantly, but the tone and shape of the program as a whole also had an aesthetic claim to make, and the Menotti work denied it.

From this point of view — the overall shape and impact of the program — the readings by Grischuk also seemed somewhat out of place. Wouldn't the proper choice for a Fourth-of-July program have been American poems, on the same artistic level — and with the same sense of American self-expression and self-identification — as the songs? Instead, this able actor read from (of all things) Charlie Chaplin's autobiography. The passages, mainly describing Chaplin's first impressions of New York, were thematically relevant, I suppose, but the flatness of the writing, the superficiality of the observations, and the general air of "America reported on by a tourist" lowered the aesthetic temperature of what was otherwise an evening of sensitive self-reflection on the American experience.

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If the only criteria were residency in the United States, one might as well speak of Stravinsky or Schoenberg as American composers.

neighborhood friend). But elsewhere there were also the daring rhythmic dislocations, disconcerting harmonies, and unpredictable melodic turns that would have made Stephen Foster (and his whole century) drop dead

opens *The Tender Land*, and George Gerben's "Summertime" from *Pygmy and Bean*. It was particularly gratifying to hear the Barber work, a masterful interpretation of James Agee's nostalgic text about his childhood

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Francis Crick is a curious man. But then, most Nobel prizewinners are. What is surprising about him is where his curiosity has taken him since 1953, when he and James Watson deciphered the structure of DNA. Watson has continued his work in genetics, but Crick grew restless and moved on to study developmental biology and neuroscience. Along the way, he's



Francis Crick

developed some interesting theories about those fields, science in general, and life itself. His theories, like the man, are often iconoclastic, always intelligent, and sometimes just

plain bizarre.

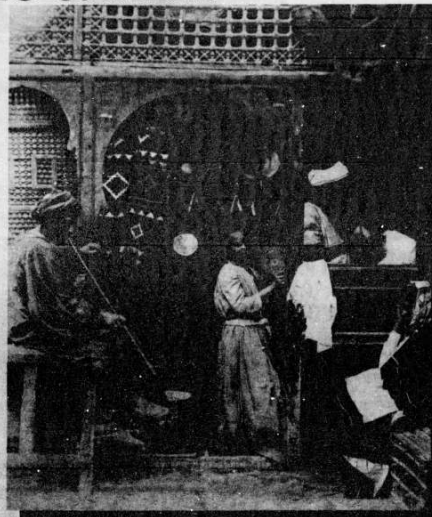
Crick exploded into fame in the scientific firmament 36 years ago when he and his colleague Watson published papers that described the molecular structure of the gene. It's no exaggeration to say it truly was a revolutionary moment. One noted

scientist/writer, the late Peter Medawar, claimed that Watson and Crick's discovery of DNA's double-helix configuration and the subsequent analysis of genetic code "is the greatest achievement of science in the 20th Century." From their revelations, we have discovered cancer genes, chipped at the mysteries surrounding the immune system, and opened up a promising — some would say ominous — new field of science: genetic engineering.

Life held more for Francis Crick than nucleic acid, ribosomes, and transfer RNA, though. In his book *What Mad Pursuit*, published last year, Crick explains that after he saw that the foundation of molecular biology was firmly outlined, it was time for him to move on. "I realized that if I were ever to study the brain more closely it was now or never, since I had just passed 60." He's now 74, but he's still hard at work at the Salk Institute, spinning out theory after theory.

One of the most accessible and provocative of these is an attempt to explain why we dream. Imagine a giant, tangled spider web, our brain is like that web, each of its 50 billion nerve cells, or neurons,

(continued on page 8, col. 1)



"Barber Shop," Currier & Ives, 1870

IMAGE
OF THE EAST

During most of the 19th Century, an aesthetic mania for the Near East gripped Europe and the United States. Novels with titles like *The Lustful Turk* appeared along with eastward-looking works by Flaubert and

Hugo. Rimski-Korsakov composed *Scheherazade*. Interior decoration favored Oriental bronzes, Turkish carpets, elaborate cushions, and wicker pipes. European fashion plates sported turbans; gentlemen would never set foot off the Continent without the habit of capism. Swarms of pale Europeans picked their way through the heat and dust of Marrakech and Alexandria. By the 1880s, the voyage to Orient had become a bourgeois rite of passage.

And in 1839, photography became a public hobby. One of its first applications was in the Near East, where hieroglyphs at Karnak, Memphis, and Thebes were documented for study. In 1840, the first volume of daguerotypes showing exotic Near East locations and people was published in Paris. Coming to Balboa Park's Museum of Photographic Arts Wednesday, July 12, is an exhibit

(continued on page 3, col. 3)

A RALLY FOR
THE OLD ONES

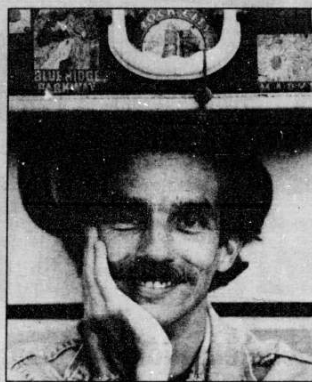
What first made me love old cars were the stories my parents told of the old Hanomag they bought in Germany shortly after the end of World War II. The war years were hard on my parents: my father, an engineer with the German infantry, was wounded in battle and almost froze to death in Siberia. My mother, meanwhile, had to flee her native Bielefeld, in what is now Poland, and seek refuge in Vienna, where she made her cigarette ration for food. When the fighting finally ended, they were eager to embark on a long-postponed honeymoon. They bought the banged-up 1938 Hanomag for 3000 marks (about \$107 at the time), packed up their few belongings, and spent the next two years touring. A full two decades later, the stories they told me and the photos they showed me of this decrepit pre-war sedan — complete with a crank seat in front, running boards on the sides, and headlights mounted

on the fenders — slowly making its way through Europe, instilled in me both an appreciation for antique cars and a desire to one day own one.

I saved my weekly allowance to buy the entire Matchbox series of vintage homeless carriages; I ripped car ads out of old *National Geographic* and pasted them into my scrapbook. Throughout my teen years, I attended virtually every car show that came to town, and eventually I bought a 1961 Lincoln Continental — the one with the "muscle door" and pull-down air-conditioning unit. As soon as I drove it, I plan to sell it and buy an older one. I intend to continue buying, restoring, and selling as much of my way backward until I'm able to afford a bona fide antique of the same vintage as my parents' Hanomag.

Undoubtedly, I'll see the vehicle I dream of one day owning this afternoon, when 120 antique cars rumble into Seaport Village, the final overnight stop in the seventh annual Interstate Batteries Great American Race, a 2500-mile cross-country tug-of-war that began June 26 in Norfolk, Virginia, and ends tomorrow.

(continued on page 2, col. 1)



Don Victor

VICTOR'S
PICTURES

Someday Don Victor is going to be famous. People will long about having their resumes photocopied by him when he works at We Copy on Sixth Avenue. Those weird little clay heads he makes and sells will be sought after. When the name Whoopi Goldberg comes up, people will say, "Isn't she the one who did comedy bits with Don Victor?" Victor and Goldberg performed together in San Diego in the early '80s, before Whoopi came to rest in the greener pastures of grade-B movies. Victor continued appearing in local comedy clubs, theaters, coffeehouses, birthday parties — anywhere that would have him. He gave lessons to aspiring comics. He worked the occasional odd job. He paid his dues.

And now he's moving on. After a four-week engagement at the Sushi Performance Gallery, Victor is taking his one-man show on the long road. *Pinner Postcard*, which will run until July 22, is a

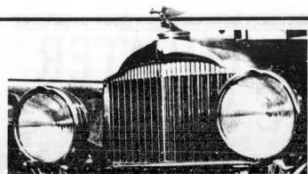
(continued on page 2, col. 4)

A RALLY FOR THE OLD ONES

(continued from page 1)
July 7, at Disneyland. Sometime before sunset, cars and drivers from 31 states and five foreign countries will arrive in the parking lot and be available for public inspection until 11:00 p.m.; early the next morning, they will leave on the final 100-mile leg of the race north to Anaheim.

The oldest car in the field is a 1902 French Man Grand Prix, with a maximum speed of 75 miles per hour. The youngest are an English Jaguar S8 100 and a German BMW, both from 1940. In between are vintage English Rolls-Royces, Bentleys, and MGs; Italian Lancias; and a wide assortment of American marques, from Chevies and Fords to Packards and Hupmobiles.

Rarities include a brightened 1912 American La France fire engine and a 1917 Packard truck, one of



the first car with pneumatic (rather than solid-rubber) tires. Given the varying ages, types, and conditions of the vehicles, it's perfectly understandable that speed is not of the essence.

Rather, the Great American is a time-distance-endurance rally race; participants must follow explicit routes, measured to 1/100 of a mile, while maintaining certain computer-developed speeds. Various secret checkpoints are strewn along the route; racers are assessed one penalty point per second for early or late arrival. Compounding the difficulty is the

fact that odometers are either removed or covered up; only pencils, paper, stopwatches, regular watches, and speedometers are allowed for calculations. Amazingly enough, past experience has shown that daily winners sometimes come to within five seconds of perfect time over a 400-mile route — an error of less than 91000 of a mile per hour.

For more information about the race, call 235-6568.

—Thomas K. Arnold

VICTOR'S PICTURES

(continued from page 1)
collection of places and personalities that Victor has chiseled out of real life and brought to the stage. There's Elmo, the all-night fry cook in a diner just off the highway. And Simon Schurke, a moving reporter for Reader's Digest. The characters change with every performance, but each one attempts to entertain and enlighten at the same time.

Tricky business, this educational comedy stuff, but Victor is a very funny man; he can make most audiences laugh while spoon-feeding them pathos. Thankfully, not every postcard in Victor's collection has a message written on it. For example, there's nothing to be learned from visiting the Boyhood Home of Harry Reasoner. Or the World's Largest Plastic Pigpen, a roadside attraction with no redeeming value. And when the baby Jesus speaks to one of Victor's

characters from the bottom of a goldfish bowl, it's a very personal communication.

Picnic Picnic, like most of Victor's work, is a mix of pre-written material and on-the-spot creations. The latter are often the funniest because they're the most surprising. An improvisational comic can take a word or object from the audience and build an entire scene around it. Preparation may be the cousin of invention, but a quick wit lasts longer than a stale joke. People laugh at Johnny Carson's monologues, but his true talent has always been his off-the-cuff humor. Jonathan Winters, Billy Crystal, and Robin Williams also cut their teeth on improvisation.

First stop for Picnic Picnic will most likely be a theater in San Francisco; after that, Pennsylvania is pending. The last stop on the road to comic fame is either New York or Los Angeles. In between, who knows? Victor will even play Dinosaur Land (in

West Virginia) if he has to. The money might not be too good, but he can always pick up another postcard.

The last chance to see Victor perform in San Diego for a while, at least will be at the South Performance Galleries, located at 852 Eighth Avenue. Picnic Picnic runs for the next three weekends, on Friday and Saturday nights. The show starts at 8:00 p.m. Call 338-0313 for reservations and information.

—Bae Canlen

THOUGHT AND THEORY

(continued from page 1)
linked to thousands of others in seemingly random fashion. Memories are stored in sections of these networks, and as one point

along the "web" is excited — perhaps by a glimpse of a familiar face, for example — a memory of that person is evoked. But things can go awry, as Crick and his colleague, Graeme Mitchison, point out. Undesirable patterns can emerge, what they call "paradoxical modes of activity." The results may be hallucinations, obsessions in which the same memory occurs no matter the stimulus, or bizarre associations (such as seeing your house but thinking of a postage stamp). The normal brain avoids these undesirable activities by a process that occurs during the REM portion of sleep, when we have episodic, illogical, hallucinatory dreams. According to Crick and Mitchison's theory, electrical stimuli from the brain during these REM dreams in effect "erase" the connections between

the neurons that store these unwanted patterns. We "unlearn" our unconscious dreams and sweep the clutter out, preparing our brain to deal with the rationality of waking hours. So throw away that scrap of paper by your bed to jot down your dreams. Crick warns that "attempting to remember one's dreams should perhaps not be encouraged, because such remembering may help to retain patterns of thought that are better forgotten. These are the very patterns the organism was attempting to damp down."

Sooner or later most scientists get around to pondering the origin of life on Earth. Crick's answer is a certainly entertaining. Life could very well have arrived here in the form of microorganisms loaded into a space vehicle and directed Earthward by a distant

civilization. Should we "turn the favor," as Crick says, and send life-bearing spores by spaceship to other planets? Crick and his environmentalists would shudder at such a suggestion (not to mention the wealth of material such a concept holds for probing psychoanalysis), but Crick's abiding faith in science tells him it's a sound idea. In fact, if humans manage not to self-destruct within the next 10,000 years and we're not "overrun by nihilistic antiscientific fanaticism," Crick writes, "we can expect to see major efforts by science to improve the nature of man himself."

Many of us do not have such confidence in science, or in mankind, and most of us would enjoy listening to Francis Crick explain his ideas. We'll get a chance to do so next Wednesday,

July 12, at 7:30 p.m. at D.G. Wells Books, when the Nobel laureate will give an informal talk. Please be aware that seating in the bookstore, at 7527 La Jolla Boulevard, is extremely limited. For further information, call 456-1820.

—Dennis Parker

IMAGE OF THE EAST

(continued from page 1)
of such photographs, all taken in the mid-1880s by professional photographers and tourists alike. Focus East: Early Photography in the Middle East 1839-1885 is being billed as "unquestionably the finest exhibition of this rare early material ever assembled."

The exhibition's historical value is evident at first glance. While

(continued on page 4)

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Friday, July 7 Evening at Pops: André Previn 9:00 pm 	Monday, July 10 American Masters: Stelia Adler 9:00 pm 	Tuesday, July 9 The Andrew Lloyd Webber Story, 10:00 pm ALIVE OFF CENTER 11:15 pm 	Wednesday, July 12 Live from Lincoln Center: Mostly Mozart with Itzhak Perlman 8:00 pm 	Thursday, July 11 Artists in Residence: Christopher Lee, DeLoess McGraw & Lynn Schuette 6:30 pm 	Friday, July 10 ALIVE OFF CENTER 10:00 pm 	Saturday, July 11 ALIVE OFF CENTER 10:00 pm

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(continued from page 3)

the digging of the Suez Canal and a British Army camp at the Great Pyramids' base may provoke only casual interest, photos taken of the Sphinx and of Cheops' summit shock with their evidence of the graffiti and vandalism that defiled these monuments even then.

Photography was, in its early days, not the artistic medium it is today. Many items in the "Focus East" collection were taken by amateurs, and this is obvious. Photographic technique was primitive at the time, some of the photos are flat and poorly exposed. They are nonetheless riveting. Countless views of Jerusalem's Western Wall bear inscriptions across their bottoms; one French inscription reads, "The Walling Wall, where the Jews go to cry."

Details such as this constitute the real value of the exhibit. The photographers, mostly Westerners, brought their own prejudices and preconceptions to their work. These photos did not enlighten



Westerners about the life and culture of the Near East; they only confirmed the image already held.

Local inhabitants were photographed as "types" or "characters," often in artificial settings and costumes. One commercially minded

photography house, which sold postcards of classical landscapes, biblical scenes, and thinly clad dancing girls, is known to have photographed one man first as the "Chief Rabbi of Jerusalem" and then as a cotton carder. Some

photos were taken in studios, against painted backdrops, with papier-mâché rocks strewn around for further "authenticity."

The most ho-norable — and embarrassing — photos in the collection are a 1900s-era portrait featuring the photographer in "native dress," done up as a statue, reclining on cushions, smoking from water pipes. The subjects seem to be attempting "mysterious" facial expressions but only achieve a look of self-

conscious boredom.

The show's appearance in San Diego is, according to MOPWA's Julie Blinn, a bit of a coup. This will be its American premiere. It comes to us direct from the Musée D'Orient in Paris; before that, the images were on show at the Israel Museum in Jerusalem, from whose permanent collection many of the photos originate.

The curator of the exhibition, and of the Israel Museum's photographic collection, is Nissan

Peter. He will give a lecture and slide presentation on Thursday, July 20, in the Natural History Museum's auditorium. "Focus East" will be on view July 12 through September 10; the Museum of Photographic Arts will be open daily. Information on gallery hours and admission prices is available by phoning 239-5262.

Looking at the photographs, you realize that in 150 years, our attitude towards the Near East has not changed all that much. Television and motion pictures still profit handsomely from its exoticism. Perfectly ignorant of the region's politics and histories, we still have thousands of associations with it, many of which are represented in "Focus East"; dark almond eyes gazing smokily over a veil, ancient and mysterious-looking ruins. Viewing these photos, however, no longer reinforces the stereotypes they present but may provide instead an illuminating look at ourselves.

— Mary Lang

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READER'S GUIDE TO LOCAL EVENTS

Musical Benefits. Artist/activist Mavis Muller, with local jazz guitarist Peter Sprague, will present a concert to raise funds for the Alaskan oil-spill cleanup. The concert will be held Friday, July 7, 7 p.m., at the First Unitarian Church, 4900 Friars Street, in Hillcrest. For ticket information, call 765-1965 or 481-4784.

Youth Orchestras. Three concerts are scheduled this week for the touring Edinburgh Youth Orchestras, comprising 120 players between the ages of 14 and 21 from Great Britain and Scotland. On Friday, July 7, the orchestras perform at El Caminito High

School, 400 Rancho Del Oro, Oceanside, at 7:30 p.m. The program features Stravinsky's *Faded Suite* and Tchaikovsky's *Suite for Violin and Piano*. July 8, they perform at 8 p.m. in Symphony Hall, 1247 Seventh Avenue, San Diego. Highlights of this concert include Beethoven's Violin Concerto and Rachmaninoff's Symphony No. 2. The final concert is for Sunday, July 9, at Balboa Park's Casa del Prado theater. The 3 p.m. performance is free and repeats Friday's program. For ticket information concerning the other two concerts, call 278-8497.

Mandolin Orchestras. Musical tunes from Europe, Mexico, South America, and American show tunes will be presented by the San Diego Mandolin Orchestras on Saturday, July 8. The orchestras are made up of 30 musicians playing mandolins, mandolas, mandocellos, mandobass, and guitar. They perform at 2 p.m. at the Organ Pavilion in Balboa Park. On Sunday, July 9, the group performs at 1 p.m., 2 p.m., and 3 p.m. in Old Town's Spanish Square. Free. 466-9431 or 233-4276.

Russian Vocalist Yur Prudnichuk and the Chorus International Peace Choir present an evening of music and entertainment at 7 p.m., Saturday,

July 8, at the First United Methodist Church, Prudnichuk, a graduate of the Lenin Conservatory of Music, composes songs in five languages and performs folk, rock, classical, and -overs. The award-winning choir, which includes 15 children, ages 5 to 17, will perform a selection of Russian folk songs from around the world. The church is located at 2111 Camino del Rio South, between Mission Center Road and Teas Street, in Mission Valley. For ticket information, call 456-8049.

"I Live in This World." Folk singer Peggy Watson and jazz pianist Randy Porter will combine their talents in a benefit for the Central America Information Center. The jazz/folk/blue concert is set for Saturday, July 8, at 8 p.m., at the First Unitarian Church, 4900 Friars Street, in Hillcrest. Watson's original songs combine personal and political themes. *I Live in This World* is the title of her newest release. Porter has accompanied jazz vocalist Diane Schuur and has played with such local jazz artists as Peter Spang and Cecil Trust. Watson and Porter will be joined by guest performers Deborah Liv Johnson and LouAnn Curney.

The concert is co-sponsored by the Social Responsibility/Service Committee of the First Unitarian Church. For ticket information, call 583-7925.

Organ Concerts. Sunday afternoon concerts in Balboa Park continue on July 9 at 2 p.m., with the Oceanside Pops Orchestra. Robert Plimpton, San Diego civic organist, will present the music of Mozart, Kertell, Strauss, von Suppe, and Tchaikovsky (1812 Overture) under the direction of Randall Reed. On Monday, July 10, David Hagg, guest organist, offers selections of Liszt, Dupre, Durflut, and Bach in an 8 p.m. concert. On Wednesday, July 12, and Friday, July 14, mini-concerts will be held from 1 p.m. to 1:30 p.m. with demonstrations by guest organist George Butterfield. All the concerts are held in the Organ Pavilion. Free. 226-0819.

"Lyrics of the Organ Pavilion." Words and Music Bookstore presents vocalist Cat's Eckert and bassist Claude Conner in a concert on Sunday, July 9, at 3 p.m. The bookstore is located at 3806 Fourth Avenue in Hillcrest. For ticket information or reservations, call 298-4012.

"Summer Serenades." A free concert series in North City's West works begins Sunday, July 9, at 5 p.m., with the "Festival of the Circus." It will be performed at the Civic Theatre on Sunday, July 9, in two performances, 2:30 p.m. and 7 p.m. The theater is located at 201 C Street, downtown. For ticket information, call 263-0798, 461-1339.

Oceanside Summer Concert Series. Oceanside's recreation department will offer a series of Sunday night concerts beginning July 9 with the First Marine Division Band and Starboard performing rock and jazz on Sunday, July 9. The concerts take place at 6:00 p.m. in the park, located at Seventh Street and Orange Avenue, in Coronado. Free.

"Concerts by the Sea." The La Jolla Town Council sponsors this series of concerts to be held in Scripps Park, near the coast, on Sunday afternoons through the summer. The next concert is set for Sunday, July 9, from 2 p.m. to 4 p.m., featuring Danny Haley's All Star Big Band. The 18-member band will play music from Glenn Miller, Count Basie, Benny Goodman, and Billy May. Concerts are free, and the audience is encouraged to bring a picnic supper, lawn chairs or blankets. For more information, call 455-5683.

"The Unsold Story of Gospel Music." This gospel drama depicting the life of Thomas A. Dorsey, the "Father of Gospel Music," will be performed at the Civic Theatre on Sunday, July 9, in two performances, 2:30 p.m. and 7 p.m. The theater is located at 201 C Street, downtown. For ticket information, call 263-0798, 461-1339.

"Comrade Promenade Concerts." The summer series of concerts in Coronado's Spreckels Park continues with the Navy Band San Diego's Port and Starboard performing rock and jazz on Sunday, July 9. The concerts take place at 6:00 p.m. in the park, located at Seventh Street and Orange Avenue, in Coronado. Free.

Fops in the Park. San Diego Symphony Conductor Carl Hermanns appears in Escondido's first pops concert on Sunday, July 9, at El Caminito Park amphitheater. The 7:30 p.m. concert features American music by Ives, Foster, and Copland, plus traditional tunes. The series is co-

sponsored by the City of Escondido and the Felicia Foundation, a nonprofit organization promoting the arts in Escondido. To reach the park, take the Via Rancho Parkway exit from I-5 and follow it east until it becomes Bear Valley Parkway. The park is located across from San Pasqual High School at 3333 Bear Valley Parkway. For ticket information, call 743-3322.

Harpichord Music. In commemoration of the bicentenary of the French Revolution, harpichordist Jennifer Bell will present a program of music by French composers from the 17th century to the period of the revolution. Works by Antoine Forqueray, Joseph Rey, Claude Balbastre, and the three Couperins will be featured. The Sunday, July 9, performance takes place at 8 p.m. at the Congregational Church of La Jolla, at the corner of Inland and Cave streets, in La Jolla. For ticket information, call 598-5379 or 436-7510.

"Music at Dark." This series of evening concerts begins on Monday, July 10, with Robert Seigman's Klezmer Ensemble at the Westminster Presbyterian Church Amphitheater, Canon and Faber streets, in Point Loma. Performances before the 7 p.m. concerts are encouraged. Free. 464-1635.

"Twilight in the Park." Spreckels Organ Pavilion is the site for this series of twilight concerts in Balboa Park. On Tuesday, July 11, San Diego City Guard Band performs; on Wednesday, July 12, San Diego County Symphony; and next Thursday, July 13, the San Diego Historical Dialect Band Society plays. Performances before the 6:30 p.m. concerts are encouraged. Free. 234-5471.

Concerts in Berry Street Park. Lemon Grove's recreation department continues its tenth annual series of free summer concerts on Tuesday,

July 11, with the Cellist's "Vintage Rock." The concert is held from 6:30 p.m. to 8:30 p.m. in the park, located on Mount Vernon Street, west of Massachusetts Avenue, in Lemon Grove. Bring a blanket and a picnic, and arrive early for best parking. Free. 464-1635.

Summer Concert Series. The sixth annual series of Tuesday evening concerts continues on Tuesday, July 11, with the Navy Band San Diego's Port and Starboard playing rock and jazz. The 6 p.m. concert takes place in the outdoor amphitheater of Rio Sancho School, 9545 Constance Street, in San Diego. Free. 562-4533 or 41.

Classical Guitarist Peter Poppinga and Dan Liberman perform selections from South American composers on Wednesday, July 12, at 2 p.m. in the La Costa Branch library. The two musicians teach guitar technique in the North County area and perform in solo and chamber groups. The library is located at 7750 34.

El Camino Real, La Costa. This concert is sponsored by the Friends of the Library. Free. 434-2881.

LECTURES

Adventure Travel Shows. The Thursday evening slide programs sponsored by REI Recreational Equipment, Inc., continue tonight, Thursday, July 6, with photographer Susan Heller speaking on "Walking Tans in Great Britain." Beginning at 7 p.m., Heller offers an in-depth look at the British countryside. The slide-illustrated lecture will be held in the clinic room of the North Park store, 3039 University Avenue. Free. 295-7700.

"All About Plumeria." A lecture/demonstration by Mark Pearson, of Pearson's Gardens, will be held at the visitor's center of the Qual Botanical Gardens on Sunday,

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FASHION VALLEY

READER'S GUIDE TO LOCAL EVENTS

July 8, at 11 a.m. Praton will talk about successful propagation, flowering, and landscape use of these plants. The lecture takes place at the Garden Center. The regular 10 a.m. tour of the gardens is also scheduled for Saturday, July 8, 9:30 a.m. Friends of San Diego Architectural Center is located at 130 Quail Gardens Drive, in Encinitas. Free, except for a parking fee. 436-3036.

"Security and Drama in Times Square Architecture," architect Phillip Mead offers a slide-illustrated program on Saturday, July 8, 9:30 a.m. Friends of San Diego Architectural Center is located at 130 Quail Gardens Drive, in Encinitas. Free, except for a parking fee. 436-3036.

13th and G streets. For ticket information, call 287-0250 or 235-4105.

Update on the Soviet Arts Festival. Sal Giametta, assistant to Mayor O'Connor for Arts and Cultural Affairs, will report on his recent trip to Moscow and the latest developments for the upcoming arts festival on Saturday, July 8. The 1:30 p.m. meeting is open to the public and will be held in SDSU's Lockman Campus Center, 5863 Hards Avenue, in the college area. Free to students. For ticket information, call 563-8082.

Violin-Making: the Southern California Association of Violin Makers invites anyone interested in music acoustics, stringed instruments, and fine woodworking to attend its next meeting on Sunday, July 9. Lectures and instrument demonstrations are scheduled for the meeting, set from 12:30 p.m. to 3 p.m. in USD's Camille Hall, room 131 (northwest corner). USD is located in Alcala Park, Linda Vista Road, Linda Vista. For more information, call 549-2323.

"Mummies and Pyramids," the Museum of Man's Brown Bag lecture series continues on Monday, July 10, with anthropologist Douglas Wiley

speaking on recent discoveries made at two archaeological sites — the Seta Pyramid, built during the kingdom of Pharaoh Seti, and the Paganopolis cemetery, dating from 100 B.C. to 700 A.D. The lecture is free with admission to the Museum and takes place at noon. The Museum of Man is located at 1150 El Prado in Balboa Park. For more information, call 239-2001.

"Twentieth-Century Icons," the weekly lecture series, sponsored by SDSU, looks at the major movements in literature, philosophy, drama, and the arts that have shaped 20th-

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Place: San Diego Convention and Performing Arts Center
Price: \$45 in advance; \$60 at the door

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Join us for a very special run, walk and party in beautiful Balboa Park. Run or walk along a flat, fast, scenic course. Wear your favorite "wildlife" costume and be a part of the fun. Support this all-natural event, and, at the same time, support the programs of Project Wildlife.

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AWARDS: First three places in ten levels of 10K competition for both male and female divisions. First place finishers receive special gifts.

PRIZES: ■ A trip for two ■ Entertainment passes ■ Dinners for two ■ Gift certificates ■ California Lottery tickets ■ And lots more!

FEATURES: ■ Prizes for best costumes ■ Top quality tee shirts with above artwork in 8 1/2 colors to all entrants ■ Entertainment ■ Celebrities ■ FREE Great Earth Vitamins to all entrants ■ FREE one carat cubic zirconia simulated diamonds from Brand Discount Jewelers ■ FREE yogurt from Palm Yogurt & Deli ■ Each mile marked ■ Spin times ■ Aid stations ■ Party ■ Results from End of the Line Race Consulting ■ And lots more!

REFRESHMENTS: ■ Fresh fruit ■ Soft drinks ■ Muffins ■ Kashi ■ Cookies ■ Beer ■ And lots more!

ENTRY DONATION: The entry donation is \$13. The late entry donation is \$15 (after July 5). Day of race registration: 5:45-7:15 am at Presidents Way & Pan Am Plaza.

PRIZES: ■ 2 nites for 2 at the Bahia Hotel ■ Gift certificates from Great Earth Vitamins ■ Passes to the Reuben H. Fleet Space Theatre ■ Sea World passes ■ Gaslamp Quarter Theatre passes ■ Mann Theatre discount passes ■ 2 nites for 2 "Couple Caper" package at the Holiday Inn Reno-Downtown (includes: spacious king leisure room; bottle of champagne in room; bubble bath; chocolates, and fresh flower; complimentary breakfast for 2) ■ California Lottery tickets

SPECIAL FEATURES: ■ Free Bullfrog sunblock ■ Top quality tee shirt with distinctive artwork ■ A free one carat cubic zirconia simulated diamond from Brand Discount Jewelers in Pacific Beach ■ Vitamins from Great Earth Vitamins ■ Free admission to the San Diego Natural History Museum. Show your bib at the museum on event day (Sunday, July 9, 1989) ■ Sea World discount coupons ■ Free yogurt gift certificate from Palm Yogurt and Deli

MORE FEATURES: ■ Prizes for best wildlife costumes ■ Fresh fruit from John's Produce, Barium's Animal Crackers, Blue Sky Soda, Kashi, Marvelous Muffins, Hamm's beer, and more.

READER'S GUIDE TO LOCAL EVENTS

century culture. On Monday, July 10, Fred Montano of the SDSU English department speaks on "The Influence of Modernism in American Writing." The lecture takes place in the Little Theater, room 31, Hepler Hall, from 7 p.m. to 9 p.m. Free. For more information, call 594-5821.

Old Globe Prologue Seminars, the Old Globe's education department continues its series of seminars on Monday, July 10, with a discussion on Becker's Blame for Gable. Actor, director, and technicians involved

with each production are scheduled to attend the seminars, arranged to provide insight into the play and a chance to ask questions. The 7 p.m. seminar will be followed by an informal reception. For more information or information, call 231-1941.

"Globe's Police on Latin America," former Reagan Administration foreign policy point man Elliott Abrams will describe the impact of Gorbachev's policies on Latin America in a lecture on Tuesday, July 11. Abrams addresses the Institute of the Americas and the World Affairs Council of San Diego at 7 p.m. at the U.S. Grant Hotel, 326 Broadway, downtown. The public is welcome to attend the talk. For ticket information and reservations, call 235-0111.

"Mediterranean Climate Landscaping" will be the topic for Wednesday, July 12, at 7 p.m., at the Quail Botanical Gardens summer lecture series continues. Bud Burkhardt, landscape designer and professor at San Diego State College, will discuss the techniques and methods involved in landscape garden design and the appropriate plant selections for this waterconserving style of landscaping. The lecture meets in the Eckel building, Quail Botanical

Gardens is located at 230 Quail Gardens Drive, in Encinitas. Free. For more information, call 436-3036.

General Sussman Jackson is the topic of discussion at the next meeting of the San Diego Chapter of the Civil War Roundtable. Jordan Deter presents the talk on Wednesday, July 12, in the Ruben Fleet Space Theater, Balboa Park, at 7:30 p.m. Free and open to the public. For more information, call 455-5315.

"The Art of Bedouin Weaving," Jay Mar Hilden has spent the past seven years living in Saudi Arabia, teaching English, and specializing in weaving techniques. She offers a slide-illustrated lecture on the lifestyles of Bedouin women, the textiles of Saudi Arabia, and the intricate process of weaving as a craft form near Thursday, July 13, at 7 p.m. in the Museum of Man. The lecture takes place in the Hervey Hall classroom, inside the museum in Balboa Park. For ticket information, call 239-3201.

IN PERSON
Comedy, Carrie Snow headlines this work at the Improv tonight, Thursday, July 6, through Sunday.

July 9: Snow has made several appearances with David Letterman and recently appeared on MTV's *Half Hour Comedy Hour*. She is joined by Chuck Martin and Rick Rosen. This week's Monday Night Live features Jay Riemann and other comedians at 8:30 p.m. Opening Tuesday, July 11, will be Bill Engvall, a winner of the 1988 San Diego Laugh-Off Showdowns are Sunday through Wednesday, 8:30 p.m., Thursday and Friday, 8:30 p.m., and 10:30 p.m., Saturday, 8 p.m. and 10 p.m., and "Monday Night Live" at 8:30 p.m. The Improv is located at 831 Garnet Avenue, Pacific Beach. For reservations and ticket information, call 483-4520.

More Comedy: Billy Black, Larry Brown, and T. McKinley appear at Comedy Nite, tonight, Thursday, July 6, through Sunday, July 9. Opening Wednesday, July 12, comes "Wild" Jull Bauer and Diane Ford appear Showdowns are Friday and Saturday, 8 p.m. and 10 p.m. Wednesday, Thursday, and Sunday, at 8:30 p.m. The club is located just north of Highway 78 at 2118 El Camino Real, Suite 104, in Encinitas. For ticket information, call 757-3177.

"Funny Money," some of San Diego's top comedians will present an evening of laughs to benefit the San Diego Child Abuse Prevention Foundation on Monday, July 10, at the Old Globe Theater. The benefit includes a musical performance by Steve Kelley, local Mark Paul and Ron T. Nails, and L.A.'s Larry Miller. It all takes place from 6 p.m. to 10 p.m. at the Simon Education Center for the Performing Arts, Balboa Park. For ticket information, call 236-8991 or 278-8491.

Noble Laureate: Francis Crick, awarded for the discovery of the double-helix structure of DNA, will discuss the discovery, the mystery of the brain, and the processes of scientific discovery on Wednesday, July 12, at 7:30 p.m., at D.G. Wills Book, 7327 La Jolla Village Road, La Jolla. Crick's most recent work is *What Mad Pursuit: A Personal View of Scientific Discovery*. Free 450-1800.

Story Swap: the monthly story swap meets next Thursday, July 13, at 7 p.m., at the San Diego County Department of Education, 6401 Linda Vista Road, room 302, in Linda Vista. Storytellers of noted San Diego artists. The meetings were conducted during the late '70s and early '80s.

who want to tell of their stories in an informal setting. Stories for children and adults are welcome. Free. 423-2471 or 223-3078.

RADIO & TV

Padres Baseball: three games against the Pittsburgh Pirates are set for Friday, July 7, at 4:30 p.m.; Sunday, July 8, at 4 p.m.; and Sunday, July 9, at 10:30 p.m. The Padres and Pirates Sunday games will be televised on KUSI Channel 5. All games are broadcast on KPNB (AM 760) and in Spanish on KXKS (AM 1450).

"The Andrew Lloyd Webber Story," KPBS airs the profile of the Tony Award-winning British composer, including clips from *Cats*, *Evita*, *Jesus Christ Superstar*, and *Phantom of the Opera*. It airs at 9 p.m. on Friday, July 7, on Channel 15 and repeats Wednesday, July 12, at 1 p.m.

"Artists in Residence," this seven-part KPBS series, which has aired previously, looks at the works, lives, and philosophies of noted San Diego artists. The interviews were conducted during the late '70s and early '80s.

The first episode airs on Channel 15 Sunday, July 9, at 4:30 p.m., featuring glass sculptor Christopher Lee and painter Delia McGee and Lynn Schuster. The program repeats on Tuesday, July 11, at 11 p.m.

SPORTS

"Torrey Pines Stride," a three-mile and five-mile walking event to benefit the Heart, Lung, and Vascular Center and new Sport and Health Center at Scripps Clinic, takes place Saturday, July 8. The five-mile course begins at 7:30 a.m. and travels through the Torrey Pines State Reserve. The three-mile route includes the golf course and the glider port. Dining and after the stride, a health fair will be held, plus an open house for the new center, which features a gym, pool, rock, and restaurant. Registration begins at 6:30 a.m. For registration information call 1-800-992-9962 or 554-4536.

Surfing Tournament: the Rio-Rita K-38 Pro/Am surfing tournament takes place this weekend, Saturday, July 8, and Sunday, July 9, in Rosarito Beach, Baja California. The two-day contest features more than \$10,000 in cash prizes and includes an amateur open division and a pro-am division. A variety of other activities are scheduled for the event, including a volleyball contest, bikini contest, a pet show, drawing, giveaways, live bands, and music. Some of the state's top professional male and female surfers are scheduled to attend. Surfing begins at 7 a.m. both days, with amateur on Saturday and pro on Sunday. Events continue until 6 p.m. with live music on Saturday evening and awards ceremony Sunday afternoon at 5 p.m. For ticket or registration information, call 421-4129 or 435-6766.

Run and Walk: the Great Earth 10K Walkout includes a two-mile fun run and walk and takes place in Balboa Park on Sunday, July 11. It benefits Project Wildlife, a nonprofit volunteer organization dedicated to the rescue, rehabilitation, and release of San Diego County's native wild animals. The two-mile run/walk starts at 7:30 a.m., the 10K run/walk at 7:30 a.m. Team competitions will be held in three divisions: corporate, military, and media. Entertainment and celebrities will be featured post-race, along with prizes for "wildlife"

prizes and includes an amateur open division and a pro-am division. A variety of other activities are scheduled for the event, including a volleyball contest, bikini contest, a pet show, drawing, giveaways, live bands, and music. Some of the state's top professional male and female surfers are scheduled to attend. Surfing begins at 7 a.m. both days, with amateur on Saturday and pro on Sunday. Events continue until 6 p.m. with live music on Saturday evening and awards ceremony Sunday afternoon at 5 p.m. For ticket or registration information, call 421-4129 or 435-6766.

Marital-Arts Tournament: "Champions against Child Abuse," an invitational tournament to benefit the Casa de Amigos crisis center for children, will take place on Sunday, July 9, from 1 p.m. to 4 p.m. The tournament will be held at Orange Glen High School, 2200 Glen Ridge Road, in Encinitas. For ticket information, call 746-0983.

Padres Baseball: the first in a four-part series of games against the Chicago Cubs is scheduled for next

season. Day-of-event registration takes place from 9:45 a.m. to 7:10 a.m. at the corner of Presidents Way and Pan-American Plaza. For more information, call 236-0842 or 483-0820.

SPECIAL

Vintage-Car Rally: 120 antique cars arrive at Seaport Village today, Thursday, July 6, for the last overnight stop in the Great American Race. The vintage machines - Packards and Pierce-Arrows, Nashes, and Hudsons - are competing 3500 miles across country for 12 days for a purse of \$250,000. Activities at Seaport Village begin at 6:15 p.m. with the U.S. Navy Ceremonial Band band from Washington, DC. At 6:45 p.m., the 120 antique and classic cars arrive and go on display overnight at the Embarcadero Marina Park North. At 8:30 p.m., the Seaport Village Band performs an old-fashioned band concert, followed by an awards ceremony at 9:15 p.m. The cars leave at 6 a.m. the next day for the last leg to Disneyland. The moving museum is free to spectators. For more information, call 235-4104.

Thursday, July 13, at 1 p.m. at Jack Murphy Stadium. For schedule information, call 282-4636; for tickets, call 283-7125.

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JAY RISEMAN
Coming July 11-16
BILL ENGVALL
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READER'S GUIDE TO LOCAL EVENTS

Major Shows and Competitions. The 61st annual convention of the Brotherhood of Magicians takes place through July 8, with magic shows staged for the public. Tonight, Thursday, July 6, "Stars of Magic" will be followed by the Gold Medal Competition on Friday, July 7, and the grand finale on Saturday, July 8. All performances are at 8 p.m. at the Civic Theatre, 202 C Street, downtown. For ticket information, call 236-0302.

La Jolla Walking Arts Tour. Every Sunday and Sunday, noon are led by artists and are designed to examine the artwork at the La Jolla Museum of

Contemporary Art and the many galleries in the La Jolla area. The tour meets at noon in front of the museum at 700 Prospect Street and runs to 4 p.m. to 4 p.m. For more information, call 452-5936.

"Argentine Independence Day." Tango rhythms will highlight the program at the House of Argentina on Sunday, July 8, 2 p.m., at the House of Pacific Relations International Center in Balboa Park. Entertainment will include vocalists Esteban and Christina Ramon and soloist Herman Salazar. Free. 454-9236.

"Hanging Brothers Barnum and Bailey Circus." The 118th edition of the famous circus opens at the Sports Arena on Tuesday, July 11. Highlights include the final local performance of wild animal trainer Gordon Gabel-Williams, who joined the circus in 1968 after watching "The Circus Show on Earth" in San Diego. The farewell tour also features the Royal Canadian Aerial Six Squadron, several flying trapeze groups, championship hula hoing, and roller skating. The circus stays in town through Sunday, July 16. For ticket information, call 236-0302.

"Celestity Waits Luncheon." Local press and sports personalities top the list of waterbusinesses dining uniform to benefit United Cerebral Palsy. The next will include Channel 10's Jack White, Carol Hunsley, and Kimberly Hunsley. Channel 39's Mary Leary, Michael Grant of the Union, KJMM's Larry Hunsley and Susan D'Amico, actor Gordon Jump, Bill Walsh of the Boston Celtics, KJMM's Danny Romero and Ellen Thomas, Alvin Taffel's Steve Springer, Coachman John Roberts, Coachman John Roberts, and Billy Ray Smith of the Chargers. The lunch begins at 11:30 a.m., Wednesday, July 12, pebble at the San Diego Hilton, 1775 East Mission Bay Drive, on Mission Bay. For ticket information, call 771-5365.

"Puppets, the East San Diego library will present a puppet show with Dine Gier, on Sunday, July 8, at 10 a.m. The library is located at 6099 Fairmount Avenue, in East San Diego. Free. 283-3632.

Storytelling. Martha Holloway tells family stories on Sunday, July 9, 10:30 a.m., at the Pilgrim Congregational Church, 2020 Chestnut Avenue, Carlsbad. Free. 729-1812.

"Quail Traders." Best Quail Botanical Gardens will offer a tour of the chapel area of the gardens for children three to six on Sunday, July 11. Meet in the parking lot of the gardens at 10:30 a.m. Quail Gardens

are located at 230 Quail Gardens Drive in Encinitas. Free, except for parking fee. 729-2054.

Preschool Program. National City's public library serves preschoolers, accompanied by an adult, to enjoy stories, songs, and a film at the Wednesday morning program, July 12, at 10:30 a.m., Frog Giesse to Dinner will be shown, the story of a boy's pet frog coming to life as a fancy restaurant, based on Mercer Mayer's picture book. The library is located at 202 East 12th Street, in National City. Free. 336-4300.

MUSEUMS
La Jolla Museum of Contemporary Art will feature two exhibits concurrently this month. A major retrospective exhibition of work by Emilio Ambasz presents, including examples of projects in the fields of architecture, industrial design, and graphic design. The Argentine artist's visual vocabulary has changed the course of architecture, industrial design, and graphic arts all over the world. His

visionary designs range from the renovation of a 19th-century bank in Milan to housing for refugees from war to an ultra-modern campus of housing "pods" in a remote mountain area. The show remains on view at the museum through August 6.

Also on display, "New Acquisitions" from the Lannan Foundation. This exhibit will highlight key works in the museum's permanent collection. Artists featured include David Alalos, Tina Barney, Kenneth Cope, James Duke, Barbara Lee, Raul Gurrutia, Louis Hock, William Leavitt, Chris Martin, Roy Cullen, Martin Peltzman, Elizabeth Sisco, Eric Small, and Nick Vagstad. Alalos, Cope, Gurrutia, Hock, and Sisco are San Diego-based artists. The works were acquired through a major grant from the Lannan Foundation, designed for the purchase of works by talented emerging or under-recognized artists. This show will continue through August 6.

The museum is located at 100 Prospect Street, La Jolla. Hours are 10 a.m. to 5 p.m., Tuesday through Sunday, except Wednesday, when closing time is 9 p.m. Admission is free each Wednesday between 5 p.m. and 9 p.m. For more information, call 454-5941 or 454-5949.

MCRD Command Museum. The Marine Corps museum on the base at the recruit depot, in addition to its display of historical memorabilia, will be exhibiting drawings and paintings that depict the 75-year history of Marine Corps aviation, from the beginning in 1912 through the events in Grenada in 1982. The exhibit is on loan from the Corps Museum in Washington and will be here through September. MCRD can be reached from Pacific Coast Highway at Barnett Street or at Barnett and Midway Drive in the Loma Portal Area. The public is advised free with personal identification. 524-6038.

Mingel International Museum of World Folk Art. Selections from the museum's permanent collection, gathered over its 20-year history, can be viewed through July. All pieces are of natural materials and techniques and range from jewelry and clothing to household utensils and masks. The museum is located in the University Tower Center shopping center, suite 17, 4625 La Jolla Village Drive, La Jolla. Hours are Tuesday through Sunday, 11 a.m. to 5 p.m., until 9 p.m. on Friday and Sunday, 2 p.m. to 5 p.m. 453-5300.

The Museum of Man hosts a new exhibit entitled "Portrait to Three Cultures: A Children's Discovery Center." The lifestyle of the Saudi Arabian bedouin, the Alaskan Eskimo, and the American backpacker will be explored with simulated living shelters and rock kits. Children can try on costumes, set up a tent or igloo, and see how people in other cultures live. They will also get the chance to gather and prepare food in each of the "environments" and make crafts.

coins, and other goods. This participatory display remains at the museum through September 4. Other exhibits running simultaneously are "Traditional Crafts of Saudi Arabia," an exhibit of 200 hand-crafted ornaments and accessories, which continues through January of 1990. The display reflects the traditional ways of life that are soon disappearing because of the current climate in the mid-East. Colorful textiles, jewelry, ornamental daggers, leather work, pottery, baskets, and metal work will be shown, along with fully furnished tents, separated for men and women.

"Paths Beyond Tradition." Contemporary American Indian Art" features paintings, handmade paper works, mixed media, and sculpture by ten American Indian artists, displayed through September 4. The artists featured are David Chong-Gonzalez, William Franklin, Clifford Pagan, Robert Freeman, Richard Clarendon, Edna Jackson, Michael

Namajo, Michele Tewis Namajo, Karen Noble, and Virginia Stroud. The Museum of Man is located in Balboa Park. 239-2001.

Museum of Photography Arts. "Focus East: Early Photography of the Middle East, 1839-1885," a comprehensive survey of photography taken in the Middle East during the early years of the medium, goes on display Wednesday, July 12. The photographs concentrate on the geographic area that includes today's Israel, Lebanon, Syria, Jordan, Saudi Arabia, and Egypt. The museum's current exhibit, "Hate: Revolution in Progress," 100 photographs depicting the lives of the Hagan people, will close on Sunday, July 9. The museum is open daily from 10 a.m. to 5 p.m., until 9 p.m. on Thursday. Discount rates are available on Saturdays and Sundays at 2 p.m. and 3 p.m. and are included in the price of admission. The museum is located in Balboa Park. 239-5262.

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WATER BABIES CONTEST AT BELMONT PARK

Beach Baby, Beach Baby, show us your tans—it's the Q-106 and Coppertone Water Babies Contest for surfettes 3-5 years old, at Belmont Park on Saturday, July 8. Registration begins at 11 a.m., Preliminaries at 1 p.m., and Finals at 2 p.m. Q-106's Anita Rush will award a \$250.00 savings bond from Belmont Park to the tot "BARING" the most resemblance to the famed Coppertone girl. Don't miss the Q-106 "Boom Box," and watch squirts of all ages get sprayed by the "Coppertone Squirt Patrol." So all beach babies, bottoms up at Belmont Park!!!!

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Admission only \$3.00. Must be 21 years or over.
Tickets available at the Bacchanal or through band members.
Band applications available at the Bacchanal, KGB Studios, Guitar Center and The Studio.
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READERS GUIDE TO LOCAL EVENTS

Museum of San Diego History, the San Diego Historical Society's new centennial exhibit, "Toch, Teco, Tano, and Teco: Reflections of a Lifetime of Curiosity" features items from the collection of Thomas W. Sofron, president of San Diego's Teco and Savings Bank. Antique Buddy "T" toys, national memorabilia, and oil paintings by local artists will be

displayed. Sofron's long-time interest in Laurel and Hardy movies is reflected with weekend screenings at noon and 2 p.m. This runs through July 23. Also on display, an exhibit honoring the centenary of the organization of the San Diego police and firefighters. The exhibit includes 60 historical photographs and artifacts and documents. The original 1926 paddy wagon — San Diego's own "Black Maria" — will also be displayed. The exhibit can be viewed through August 6 at the museum in the Casa de Balboa in Balboa Park. Museum hours are Wednesday through Sunday, 10 a.m. to 4:30 p.m. 232-6203.

Natural History Museum, "A Voyage of Discovery" is an exhibit of rare photographs and memorabilia related to the home and personal life of Darwin. The exhibit is part of the collection of Gene Krimm, a biologist and Darwin scholar. A special

temporary exhibit, "Charles Darwin and the Evolving Humanities," will complement the current exhibit. It details Darwin's impact on economics, psychology, religion, philosophy, and literature with 16 panels of photos, charts, and text. It's on view daily through August 31.

"Predators of the Ancient Sea" is an exhibit that contains complete fossils of an aquatic land invertebrate, a bony fish (soft-burning), and a mammal (fossil whale skeleton). The 19-foot whale was recently excavated from a site in Chile. The exhibit also includes a variety of other marine fossils — dolphins, sea cow, walrus, for seal, shark, and nautilus of sea scallops — and a working paleontology lab set up for viewing as the scientists restore one of the museum's dinosaur skeletons. The museum's permanent exhibits include educational displays on endangered plants, animals, and habitats, and the desert ecosystem. The museum, located in Balboa Park, is open from 10 a.m. to 4:30 p.m. daily. Call 232-5821 for more information.

Reuben H. Fleet Space Theater and Science Center, 1 Wite in Space, a new CHIMAX film celebrating the bicentennial of the French Revolution, opens Sunday, July 11, and continues throughout the summer. It tells the story of Claude Chappe, whose invention of the optical telegraph helped defend and unify France during the revolution. 1 Wite in Space screens daily at 2 p.m. and 5 p.m. Other films running through the summer include *Le Roi de la Laine*, a tour inside the bodies of athletes, and *From Here to Infinity*, a multimedia planetarium show. Both films screen daily at 1 p.m., 3 p.m., 4 p.m., 7 p.m., and 8 p.m., with additional 11:40 a.m. show Tuesdays through Fridays, and 10 a.m. and 11 a.m. shows Saturdays and Sundays.

"Let's Go Locomotive II: The Ladies" is the new last light show. It has 3-D graphics, laser, and animated set with lighting and stage music. Show times are 9:15 p.m., Thursday through Sunday, 5 p.m. — running from

through Sunday, with 5 p.m. shows on Saturday and Sunday. "Laserlight: The Curving Edge" is a laser-light concert featuring the music of the Cars, U2, Depeche Mode, and Talking Heads, plays at 9:15 p.m. Monday through Wednesday, and 10:15 p.m. Saturday and Sunday. Chosen, filmed on location in right countries, is a journey through different eras and centers of Western civilization. It screens daily at 2 p.m. and 5 p.m. from today, Thursday, through Sunday, July 9. The theater and science center is located in Balboa Park. For current show schedules, call 232-1168 or 232-1233. The science center is open from 9:30 a.m. to 9:30 p.m. daily. Shows are extended to 10:30 p.m. on Friday and Saturday.

San Diego Museum of Art, "Li Huan: An Artist in Two Cultures" offers a timely perspective on the interaction between Western and Chinese artistic cultures. Sixty works in several styles — ranging from

OVERSTRESSED?

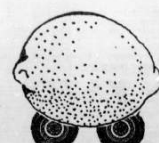
Perhaps all you need is a relaxing escape in a mountain cabin with a picturesque lake at your front door. Or how about your own private villa on a secluded tropical island? Then again, you might prefer a getaway in an authentic turn-of-the-century Victorian bed and breakfast inn.



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FOR THE PRIDE.



Mike Curran and a few of his buddies were the originators of the OMBAC Over-the-Line Tournament in 1954. This weekend marks the 30th Annual O.T.L. Tourney. Mike founded this event which is now enjoyed by tens of thousands from 30 states. Mike's advice to the novice over the line is "Come on out and have a great time." Budweiser is proud to have Mike as this week's "For the Pride" profile. Join the action at the tourney and help Mike pull off another outrageous fun-in-the-run affair this Saturday & Sunday and July 15 and 16 on Fiesta Island in Mission Bay. Mike, OMBAC, and O.T.L. competitors — for all you do, this is Mike's day.

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Audition July 14, 1989 for 3-day event
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There will be eight performance categories:
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If you're serious about entering the entertainment profession, this is an opportunity you can't afford to miss.

Finalists will perform at the Old Town Theatre
Sunday, July 16, 6:00 to 9:00 p.m. Tickets \$3.50 at the door.

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traditional Chinese brushwork on handmade paper to conserve any works begun in Beijing and continued in the U.S. — will be displayed through July 23.

Also at the museum this month, a historical series of Latin American artists, "The Latin American Spirit: Art and Poets in the United States, 1920-1970," will run through July 16. The exhibit includes the works of more than 115 artists representing 14 Spanish- and Portuguese-speaking countries in Central and South America and the Caribbean, the U.S., and Puerto Rico. The 172 paintings, sculptures, and works on paper have been organized according to thematic and stylistic divisions.

The qualifying artists for this project is the role played by the U.S. — as stimulus, source, haven, recipient, and focus for the artists. The exhibition was organized by the Bronx Museum of the Arts, with support from several national arts councils and foundations. The Museum of Art is located in Balboa Park, on the Prado, near the Old Globe Theatre. Viewing hours are Sunday through Tuesday, 10 a.m. to 4:30 p.m. For ticket information, call 232-7979.

Villa Montezuma, this restored Victorian home, one of three museums operated by the San Diego Historical Society, will be displaying an exhibit titled "Tales in Four Back Doors: San Diego's Quaintest Traditions 1870-1950." This survey of local legends and legends of the era will include photographs, related newspaper accounts, and artifacts. The display remains through August 20. The Villa Montezuma is located at 1023 K Street, Sherman Heights, and can be viewed from 1 p.m. to 4:30 p.m., Wednesday through Sunday, 229-2211.

GALLERIES

Summer Group Show, the Deutsch-Jenny Gallery opens its next show today, Thursday, July 6, featuring painting, drawing, sculpture, and installation by gallery artists: Wick Alexander, Steven Cragg, Michael Cuddington, Amanda Farber, Manny Farber, Mathew Grogan, Steve Hart, Farneth Johnson, Jean Lowe, Alexis Markarian, Patricia Perrenon, Greg Rosen, Ernest Silva, and David Wilson. The show remains through August 5 at the downtown gallery, 660 Ninth Avenue. Viewing hours are Wednesday through Saturday, 11 a.m. to 5 p.m., 239-8592.

"**Figures and Figures**" sculptures, silk, enamel, and sculpture by Chinese O'Brien go on display at the Kowloon Galleries today, Thursday, July 6. A champagne reception with the artist takes place on Friday, July 7, 6:30 p.m. to 9 p.m. The gallery is located at 7421 Grand Avenue in La Jolla. Viewing hours are Monday through Sunday, 10 a.m. to 5 p.m.; Sunday 1 p.m. to 5 p.m., 454-0006.

"**Personas, Etc.**" Joanne Brancaccio presents paintings, and Reiko Campbell ceramic sculptures, entitled "Faces," at the Spectrum Galleries, 744 G Street, downtown. A reception for the artist is scheduled for Friday, July 7. The show remains through August 5. Viewing hours are Wednesday through Saturday, 10:30 a.m. to 4:30 p.m., 332-9743.

"**Taboo**" is a series of photographs by Larry Clark depicting birth, violence, sex, drugs, and death open at the Photovest Galleries on Friday, July 7. Autobiographical in nature, Clark's



AUDITIONS!

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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, contributing to *Artforum* and *Los Angeles Times*. Information is accurate according to current plans. But it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

AFTER HOURS AT CITY HALL

Through the month of October, the Progressive Stage Company is offering the chance for new work to be tested before a live audience — "a chance to swim with the sharks without getting eaten alive," says Carlos X. Peña, artistic director of the company.

The material — such as comedy routines, theater pieces, monologues and revue sketches — changes every two weeks. Those interested in trying out their material, call the theater at 234-8603 for an audition. (Sm)

CONVERSATIONS IN EXILE

It would be hard to imagine a more charming theatrical occasion than the staging of an off-theater script by Bertolt Brecht at the Big Kitchen in Golden Hill, a fashionable old-fashioned breakfast and dinner place now converted for the first time into a miniature theater. It is true that the location and the use of presenting the play carry considerably more weight than the

purely literary components of these dialogues about exile, war, fascism, and Marx. The conversation between the exiles from Germany during the Hitler regime is given a unique pungency by the extreme naturalism of the production, which integrates the reality of the restaurant and the excellent meal served to the audience with the fictional action. It is set in a restaurant. It is principally this exact theatrical device that sustains interest, enhanced by the idiomatic, sharply projected, and vividly authentic performances by actors Ed. Novak and Eric Grischuk. The script itself serves mainly as an expression of Brecht's own aesthetic musings on the situation of Germany and Germany in 1940, touching upon some unresolvable questions (Brecht was both) and some controversial issues ("bourgeois" political freedom versus communist economic justice). As effective political theater, *Conversations in Exile* is at once ineffectually philosophical and ineffectively dramatic. But director John Higgin's deft use of environmental theater suffices to provide a good measure of the special Brechtian experience that Brecht, as a playwright rather than political propagandist, was so often generous with. (Sm)

HELLO, DOLLY!

The Moonlight Amphitheater of Vista opens its ninth summer season with this popular musical — based on Thornton Wilder's *My Darling Clementine* — about the moonlighting of a saloon singer. She's adept at convincing people that her plans for their happiness in Indiana are as well. The musical, adapted by Michael Stewart, with music and lyrics by Jerry Herman, offers such terrific songs as "I'm On My Own," "The Best of Me," and "I'm On My Own." (Sm)

THE DESPERATE HOUSE

For the final play of its 1980-81 season, the Pato Playhouse, through July 16, Wednesday through Sunday at 8:00 p.m., presents *The Desperate House* by John Galsworthy. The play is a comedy of manners and a study of the lives of a family in a declining aristocracy. It is a comedy of manners and a study of the lives of a family in a declining aristocracy. It is a comedy of manners and a study of the lives of a family in a declining aristocracy. (Sm)

up. So they take over the home of the Hilliard family and threaten to murder anyone revealing their whereabouts. Consider Cameron has directed the production. (Sm)

DRIVING MISS DAISY

Old Globe Theatre, Simon Edison Centre for the Performing Arts, through August 6, Tuesday through Sunday at 8:00 p.m., *Driving Miss Daisy* at 2:00 p.m.

GYPSY

The Lamplighters Community Theatre is presenting the musical play *Gypsy* by Arthur Laurents, music by Jule Styne, and lyrics by Stephen Sondheim based on the memoirs of Gypsy Rose Lee. The musical features such popular songs as "Let Me Entertain You," "Small World," and "Everything's Coming Up Roses." (Sm)

for them, it is not for them. In its small fashion, *Elas* has encouraged his splendid cast to play strongly, clearly, and intensely and to make every word and gesture count. The details are treated as immediate conduits to the characters' inner lives, and everything is in the service of emotional truth. As Italian American reconciliation itself, it has many of the strengths and some of the weaknesses of Shaw's other work. The chief strengths are the emotional truth, the reality of the characters, the expressive language, the humor, the author's deep understanding of his principal subjects, his belief — so rare among today's serious playwrights — that suffering souls can be redeemed through love and compassion, and his even more rare conviction that the one of the center purposes of theater is to teach the people in the audience how to live more fully, more humanely, more morally. The chief weaknesses are an excessive — or, rather, an excessive — over-reliance on popular Freudianism as a means of explaining the characters' problems. The trouble with this kind of thing is that it is incorrect, but that the scientific direction of character undermines the very nature of the theatrical experience. Nevertheless, whatever defects this play may have, the Bowery production is well worth seeing for its own superb qualities. (Sm)

IT'S ONLY A PLAY

Terrence McNally's comedy of Broadway takes place during "the party of the year for the play of the season," young Peter Austin's *The Golden Eye*. Actually, the party is a disaster, and the play is set in an upstairs bedroom, to which the principal figures of the evening escape from the mob scene below. McNally's comedy really is the stuff of theater. As the characters wait the review, their friends play ping-pong in the hall to distract them, with each attempting to conceal his own secret. The play is a study of the play itself and how the opening actually ends what was an artist's act as another when he/she didn't like the play. The setting is a backstage area, and the play is a study of the play itself and how the opening actually ends what was an artist's act as another when he/she didn't like the play. (Sm)

ITALIAN AMERICAN RECONCILIATION

In the Bowery Theatre's delightful production of John Patrick Shanley's play, the theater's Ralph Elias has once more demonstrated his mastery as a director's two main functions: casting, and the truthful and imaginative realization of details. His actors have in abundance the intelligence to bring the play to life. The setting is a backstage area, and the play is a study of the play itself and how the opening actually ends what was an artist's act as another when he/she didn't like the play. (Sm)

THE UNTOLO STORY OF GOSPEL MUSIC

San Diego Civic Theatre, 2:30 & 7:00 p.m. A gospel drama depicting the life of Thomas A. Dorsey. Featuring: Don Perry of the TV series *S.M.U.T. A. J. Reddick Smith of the Gospel Truth.* 202 C Street, 263-0798

"Super" "Terrific" "Funny"

NEBRASKA

"Another La Jolla Playhouse triumph... a superb cast... an excellent production..." —*Jones, San Diego Union*

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"Dangerous, provocative and surprisingly funny" —*Drake, LA Times*

Music by Astor Piazzolla, lyrics by William Finn. Book by Jim Lewis & Graciela Daniele. Conceived, choreographed & directed by Graciela Daniele. Through August 6. MANDELL WEISS THEATRE

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John Patrick Shanley's comedy hit

ITALIAN AMERICAN RECONCILIATION
directed by Ralph Elias

"... not just for lovers, but for ... survivors who dare to take a chance on love after getting burned ... Hard to resist." —*L.A. Times*

"Delightful production ... splendid actors." —*Reader*

Call 232-4088

AT THE KINGSTON PLAYHOUSE
1057 1st Avenue, adjacent to The Executive Hotel

READER'S GUIDE TO THE THEATER

order. Admission is free. (Sm)

MURDER AT THE HOWARD JOYNTS

Outrage Productions presents Sam Berkman and Ron Clark's bedroom farce. The external intrigue runs riot in a Howard Johnson's hotel room filled with murder plots but who is killing whom, or worse... and for what? Michael Jude McMahon has directed. The cast includes Steve Soles, Jerry Rude, and Susan Angello. (Sm)

MY FAIR LADY

The Lawrence Welk Musical Theatre is offering Lerner and Loewe's immensely popular musical, adapted from George Bernard Shaw's *Pygmalion*, about Henry Higgins's wager to improve the speech habits of one Eliza Doolittle. Favorite songs from the musical include "Wouldn't It Be Lovely," "With a Little Bit of Luck," "I Could Have Danced All Night," and "The Dream Accomplished." (Sm)

REBEKAH

Northern Theatre is debuting the bookend at Superior Way, UCSD, through July 20, Tuesday through Sunday at 8:00 p.m., *Rebekah* at 2:00 p.m.

THE UNTOLO STORY OF GOSPEL MUSIC

San Diego Civic Theatre, 2:30 & 7:00 p.m. A gospel drama depicting the life of Thomas A. Dorsey. Featuring: Don Perry of the TV series *S.M.U.T. A. J. Reddick Smith of the Gospel Truth.* 202 C Street, 263-0798

IMPROV COMEDY CLASSES

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Call 232-4088

AT THE KINGSTON PLAYHOUSE
1057 1st Avenue, adjacent to The Executive Hotel

Friday and Saturday nights only June 30-July 22. Sushi Performance Gallery 522 8th Ave., Downtown. Call 538-0333 for reservations.

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THE UNTOLO STORY OF GOSPEL MUSIC

Roberta Flack: Humphrey's, Tuesday, July 18, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 278-7133 or 224-9438.

Toots and the Maytals and Native Tongues: Rudy Up Tavern, Tuesday, July 18, 9:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Low and Buckner and the Theatre: Open Air Theatre, Wednesday, July 19, 8 p.m., San Diego State University campus. 278-7133.

The Johnny Cash Show, featuring June Carter and the Carter Family: Humphrey's, Wednesday, July 19, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 278-7133 or 224-9438.

Manuel Scan: 2551, Wednesday, July 19, call for time, 2261 University Avenue, North Park. 297-2011.

Judy Collins and David Lane: Humphrey's, Thursday, July 20, 6:30 p.m. and 8 p.m., 2241 Shelter Island Drive, Shelter Island. 278-7133 or 224-9438.

The Gas Club, the Gas Go Dells, Worm Drive, and M-80: Rudy Up Tavern, Thursday, July 20, 9 p.m., 143 South Cedros Avenue, Solana Beach. 276-3993.

Jack Black and the Heart Attack: Rudy Up Tavern, Thursday, July 20, 9:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Pete Escovedo's Latin Jazz Band, featuring Sheila E.: Igouana, Friday, July 21, 8 p.m., Pueblo Angelo Shopping Center, Tijuana, Baja California. 230-7777 or 278-7133.

Lee Billewiese: Humphrey's, Friday, July 21, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 278-7133 or 224-9438.

Lions and Clouds and Human Dreams: Rudy Up Tavern, Friday, July 21, 9 p.m., 143 South Cedros Avenue, Solana Beach. 276-3993.

Uncle Ruckie Band: Unitarian Universalist Fellowship of San Diego, Saturday, July 22, 2 p.m., 1020 Solana Drive, Solana Beach. 426-6031.

Thelma Houston: Igouana, Saturday, July 22, 8 p.m., Pueblo Angelo Shopping Center, Tijuana, Baja California. 230-7777 or 278-7133.

Michael Dauter and Back On Town: California Theatre, Saturday, July 22, 8 p.m., 1121 Fourth Avenue at C Street, downtown. 233-0292 or 278-7133.



MONKEES

As the **Monkees** are further removed from their heyday, they become smaller targets for critical sharpshooters. Two decades ago, this casting call ignominy was the bane of the music industry's executive-level concern. With the television series *The Monkees*, the suits at Columbia Pictures hoped to prove that the Beatles' cheeky style and charisma, as captured in the film *A Hard Day's Night*, could be cloned and marketed like so much hair conditioner. The rule was wildly successful only made the quest for more affordable to discriminating pop fans.

The Monkees' lineup was a support cast of songwriters who seeped plugged into the sound of the day. Their tunes outlived the band, and it's ironic that today when we hear such hits as "Last Train to Clarksville," "Vale," "Pleasant Valley Sunday," or "Daydream Believer," we associate them with the '60s in general, rather than with that era's corporate leeching. Now that the Monkees are middle-aged, fuzzy (or foggy) memory paints them less as opportunistic villains than as harmless participants in a pop-culture charade.

The Monkees' reunion tour of a couple years ago (sans Mike Nesmith) drew more than just head-core fans; the 1987 release *Pool It Wasn't* was more dreadful than most '80s efforts, and their 1988 best-of compilation on Rhino Records is a lot of fun, even if not all the memories it conjures are fond ones. On Friday night, **Billy Vera**, **Mike Dolas**, and **Peter Turk** will perform two shows at Humphrey's.

JOHN D'AGOSTINO

Billy Vera and the Beaters and **Moore Backlund**, Saturday, July 22, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7133.

Winehouse: Pavilion Valley Center, Sunday, July 23, 1 p.m., Friar Road and 1163, Mission Valley. 297-1381.

The Tragically Hip and the Voices: Rudy Up Tavern, Sunday, July 23, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The Platters and Happy Mondays: Backlund, Wednesday, July 26, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7133.

Art Farmer: Elarri's, Wednesday, July 26, through Sunday, July 30, 8 p.m., Friday and Saturday 9 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 459-0081.

Maria McKee: Backlund, Thursday, July 27, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7133.

Levi Johnson and Dina Lee and His Lev Johnson: Rudy Up Tavern, Thursday, July 27, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Kidderer: Rudy Up Tavern, Thursday, July 27, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Real Stewart: San Diego Sports Arena, Friday, July 28, 8 p.m., 3500 Sports Arena Boulevard, Lions Portal. 224-4176 or 278-7133.

The Best Farmers: Igouana, Friday, July 28, 8 p.m., Pueblo Angelo Shopping Center, Tijuana, Baja California. 230-7777 or 278-7133.

The Call: California Theatre, Friday, July 28, 8 p.m., 1121 Fourth Avenue at C Street, downtown. 233-0292 or 278-7133.

Freddie Jackson and Vesta Williams: Golden Hall, Friday, July 28, 8 p.m., Community Center, downtown. 278-7133.

David Beatty: Humphrey's, Friday, July 28, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 278-7133 or 224-9438.

Food for Poets: Backlund, Friday, July 28, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7133.

Servantless: Rudy Up Tavern, Friday, July 28, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022 or 278-7133.

Kirk Kelly, Carverhouse Lerner: Activity, Sons of Davaine, and the **Reggie's**: Backlund, Friday, July 28, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7133.

Tom Petty and the Heartbreakers and the **Replacements**: Open Air Theatre, Tuesday, July 25, 8 p.m., San Diego State University campus. 278-7133.

The Poldinas and the Dime Bag: Rudy Up Tavern, Friday, July 28, 9:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The Judds: Backlund, Saturday, July 29, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7133.

The Bonedaddys: Rudy Up Tavern, Saturday, July 29, 9:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Free Flight: Pavilion Valley Center, Sunday, July 30, 1 p.m., Friar Road and 1163, Mission Valley. 297-1381.

King Swamp: Backlund, Sunday, July 30, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7133.

Little Anthony and Leslie Gore: Humphrey's, Sunday, July 30, 6:30 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 278-7133 or 224-9438.

The Pat Metheny Group: Open Air Theatre, Sunday, July 30, 8 p.m., San Diego State University campus. 278-7133.

Smokey Wilson, Freddie Robinson, and the Bluebonnets: Rudy Up Tavern, Sunday, July 30, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The Marshall Tucker Band: Backlund, Monday, July 31, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7133.

U Bay: Rudy Up Tavern, Tuesday, August 1, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

American: Backlund, Friday, August 4, 7 p.m. and 10:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7133.

Marla Bell: Rudy Up Tavern, Friday, August 4, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Glory Kings: Open Air Theatre, Saturday, August 5, 8 p.m., San Diego State University campus. 278-7133.

Arlene Brown: Backlund, Saturday, August 5, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7133.

BIG NEWS from BATON ROUGE!!



Kenny Neal

also appearing
William Clarke
Bruce Band
Thursday, July 13
2 shows - music starts 8:00 pm
Tickets on sale at TICKETRON and Smokey's. \$8 advance, \$10 at the door. Call 563-0061 for info.

Pulse! Neal mostly lets fly with his singing electric guitar lines, diversified acoustic work, ratty harmonica segments and uniformly strong vocals.

Boston Herald - "Though Neal's compositions stick close to traditional blues forms and lyrical concerns, he avoids blues boredom by mixing his tempos - shuffles, slow blues and jumping jazz."

Guitar World - "Guitarist Johnny Copeland recently caught a Kenny Neal performance in New York City. Copeland's unimpressed assessment: 'That boy is gonna be a big money maker.' In the uncertain world of the blues, no greater praise could have been uttered."

SMOKEY'S CALENDAR

Sunday, July 9 - **Charger**: Fashion Auction from 4-7 p.m. The hottest men's fashions modeled by Chargers: David Brandon #38, Mark Clask #13, Verde Gino #25, Rod Bennett #42, Pat Miller #38. Live jazz. Call for information.

Monday, July 10 - The **reunion of Hollis Geary & Rantagore** from 5-9 p.m. Free horn & oboes & flute specialists.

Wednesday - **Island Sounds**: Dance to reggae & soca with a live band & DJ from 8 to 12. Island drink specials.

Friday - **Happy Hour**: 4-8. Dance to the live music of "Heartbeat" 5-9. From 9-2, dance to Top 40 with DJ "K" Hollywood. Open 'til 5 a.m.

Saturday - **Happy Hour**: 4-8. Dance to the live music of "Heartbeat" 5-9. From 9-2, dance to Top 40 with DJ "K" Hollywood. Open 'til 5 a.m.

Join the **Model Search Competition** with cash prizes. Train with professionals. Call 563-0061 for registration info.

SMOKEY'S

10475 San Diego Mission Rd.
(3 blocks east of the stadium) • 563-0060

Diego's

RESTAURANT & NIGHTCLUB
EL CAJON
DANCING NIGHTLY
\$1 HAPPY HOUR MON.-FRI. 4-7 PM
FREE HORS D'OEUVRES

Monday, July 10
BIKINI CONTEST!!
\$600 CASH PRIZES
Interested contestants call
Schor Productions 492-2519
\$1 LONG ISLAND TEASE

TUESDAY
\$1 MARGARITAS ALL DAY • ALL NIGHT
WEDNESDAY
\$1 S... ON THE BEACH • \$1 KAZI'S
THURSDAY
91X BEACH & SURF CLUB PARTY
Hosted by BILLY BONE
\$1 COOKS EXTRA GOLD LONGNECKS

FRIDAY
\$1.50 NAME YOUR DRINK
Don't forget our CHAMPAGNE BUFFET REOPEN 10:00 am-3 pm

1340 Broadway
El Cajon
442-5537

Coca-Cola CONCERT SERIES



DAVID SANBORN

plus special guest star
BRENDA RUSSELL
Open Air Theatre
8:00 THU JULY
9

LOVE AND ROCKETS

WITH SPECIAL GUESTS
THE GODFATHERS
Open Air Theatre
8:00 WED JULY
19

THE CALL

8:00 FRI JULY
28

PAT METHENY

4 TIME GRAMMY AWARD WINNING GUITARIST!
PAT METHENY
STYL MAYS
STEVE ROBBY
PEDRO AZNAR
ARMANDO MARCAL
Open Air Theatre
8:00 SUN JULY
30

AN EVENING WITH GIPSY KINGS

FIRST TIME IN SAN DIEGO!
Open Air Theatre
8:00 SAT JULY
5

ZIGGY MARLEY & THE MELODY MAKERS

WITH SPECIAL GUEST
8:00 SUN JULY
11

CANNIBAL BAR

Thursday, Saturday, July 6-8
JOE COOL & THE RUMBLE
Fashion Expos Fashion Auction
& French Champagne Fashion Auction
every Friday

Thursday, July 13
THE FABULOUS MAR DELS
Fashion Expos Fashion Auction
every Thursday

Wednesday, July 12
DEBORAH HENSON-CONANT
Special guest performance with Peter Robberecht
San Diego's premier new age pianist

Friday, July 14
PETER ROBBERECHT
You can hear Peter's original music "Live"
only in MORAY's lobby bar.
Wednesday, Saturday, 5:30-7:30
Friday & Saturday, 9:00 Midnight

VIP reserved seating by calling the WAVE
at 283-4340, 9 am-5 pm daily.
Complimentary hors d'oeuvres
and Chateau Super Fashion Auction
beginning at 6:00 pm.

EXPERIENCE THE "TIDAL WAVE" ONLY AT THE CAT

CATAMARAN

3999 MISSION BOULEVARD 488-1481
FREE VALIDATED PARKING

Thursday, July 14
THE CLASSICS
No cover. FREE RAINFOREST PASSSES
to first 50 customers in the door after 9:00 pm

San Diego's premier new age pianist

COMING ATTRACTIONS:
DR. FEELGOOD & THE INTERNS OF LOVE - July 14
BORRACHO Y LOCO - July 15
THE CLASSICS - July 18
THE FATBURGER BAND - July 19
MARK MEADOWS & CLASS ACT - July 22

Rio's
4250 W. PT. LOMA
225-9559
Tonight, Thurs., July 6-9 pm
OLYMPIAD OF ROCK 'N' ROLL
EPIPHANY
SACRAMENT
Fri., July 7-9 pm
ROCKWOK
Sat., July 8-9 pm
ICWAB FM NIGHT
Hosted by JOHN LESLIE
—grease—
ROBERT VAUGHN
in the SHADOWS
Sun., July 9-8 pm
BAD RADIO
Mon., July 10-9 pm
NO EXIT
Tues., July 11-8 pm
HEIR APPARENT
Weds., July 12
PRISONERS OF PARADISE
The JOADS
RAGINA ROC
Thurs., July 13
RUBBER MAID
Fridays, July 14
THE CHARM
Sat., July 15
SECRET SOCIETY
Sundays, July 16
INCREIBLE HAYSEEDS

Chick Hampton's Hampton's, Sunday, August 6, 7 p.m. and 9 p.m., 2241 Shutter Island Drive, Shutter Island, 278-7133 or 224-9438.

The Wallers Bull Up Team, Tuesday, August 8, 9 p.m., 143 South Colton Avenue, Solana Beach, 481-8022.

Leo Baele Hampton's, Wednesday, August 9, 7 p.m. and 9 p.m., 2241 Shutter Island Drive, Shutter Island, 278-7133 or 224-9438.

The Hooters Backstage, Wednesday, August 9, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7133.

The Jimmy Heath Quartet Elatio's, Wednesday, August 9, through Sunday, August 20, Wednesday, Thursday, and Sunday, 8 p.m.; Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 494-0261.

R.B. King Hampton's, Friday, August 11, 7 p.m. and 9 p.m., 2241 Shutter Island Drive, Shutter Island, 278-7133 or 224-9438.

Ziggy Marley and the Melody Makers Open Air Theatre, Friday, August 11, 8 p.m., San Diego State University campus, 278-7133.

Skippy Backstage, Friday, August 11, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7133.

Turris, Zephero, M'Chaka Uba, Joe Carrasco, and Jorge Pella 6535 Performance Gallery, Friday, August 11, and Saturday, August 12, 9 p.m., 447 Fifth Avenue, downtown, 236-2471.

Keiko Matsui Fashion Valley Center Tower, Sunday, August 13, 1 p.m., Friar Road and 1163, Mission Valley, 297-3381.

Laura Vene Hampton's, Sunday, August 13, 9 p.m., 2241 Shutter Island Drive, Shutter Island, 278-7133 or 224-9438.

Julian Lennon Igmanas, Sunday, August 13, 8 p.m., Pueblo Ancho Shopping Center, Tijuana, Baja California, 238-7771 or 278-7133.

The Ewerly Brothers Hampton's, Thursday, August 17, 7 p.m. and 9 p.m., 2241 Shutter Island Drive, Shutter Island, 278-7133 or 224-9438.

Surfmen Backstage, Friday, August 18, 7 p.m. and 10:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7133.

Pat Kelley Hampton's, Sunday, August 20, 7 p.m. and 9 p.m., 2241 Shutter Island Drive, Shutter Island, 278-7133 or 224-9438.

Pat Kelley Fashion Valley Center Tower, Sunday, August 20, 1 p.m., Friar Road and 1163, Mission Valley, 297-3381.

Case Pinery Hampton's, Sunday, August 20, 7 p.m. and 9 p.m., 2241 Shutter Island Drive, Shutter Island, 278-7133 or 224-9438.


The Wino San Diego Jack Murphy Stadium, Sunday, August 22, call for time, Mission Valley, 278-7133.

Laurinda Almeida Elatio's, Wednesday, August 23, through Sunday, September 3, Wednesday, Thursday, and Sunday, 8 p.m.; Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 494-0261.

Harold Land Elatio's, Wednesday, September 6, through Sunday, September 17, Wednesday, Thursday, and Sunday, 8 p.m.; Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 494-0261.

Ricky Shaggs Hampton's, Thursday, August 24, 7 p.m. and 9 p.m., 2241 Shutter Island Drive, Shutter Island, 278-7133 or 224-9438.

OF NOTE



STEPHEN ESMADINA

The merger of "high art" poetry and rock and roll, historically, has been an experiment that has met with limited success. It may be that the primitive, visceral method of rock music should not be undervalued for significant by those whose orientation is a query literary, bookish. Those musicians who try to erase this line between the two usually meet with middling artistic success.

Jim Carroll, though, is one unidentified performer who, like Lou Reed, Patti Smith, and Jim Morrison, seems to have carved out a niche as a hybrid artist — poet, poet, musician. So far he has been more recognized for his work on the page than on vinyl. His chronicles of the travails of New York street life have been given plaudits, although his music is generally given just a fleeting nod. Carroll's images of trying to survive and thrive on the cruel streets of the Big Apple come from the most convenient Last Exit to Brooklyn stereotypes. Such dramatic conventions can, when applied effectively, be convincing. Those who are under the spell of such myth-making can have their fill on Friday night at the Sport. Proceeding will be the *Redskins*, *The Last Girls*, and *New Rules*.

Diane Scherer and Kenney Rumble: Hampton's, Friday, August 18, 7 p.m. and 9 p.m., 2241 Shutter Island Drive, Shutter Island, 278-7133 or 224-9438.

Pat Kelley Fashion Valley Center Tower, Sunday, August 20, 1 p.m., Friar Road and 1163, Mission Valley, 297-3381.

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Ricky Shaggs Hampton's, Thursday, August 24, 7 p.m. and 9 p.m., 2241 Shutter Island Drive, Shutter Island, 278-7133 or 224-9438.

Natalie Cole Hampton's, Thursday, August 25, 7 p.m. and 9 p.m., 2241 Shutter Island Drive, Shutter Island, 278-7133 or 224-9438.

The Rhythmatics, featuring Russ Freeman, Hampton's, Friday, September 8, 7 p.m. and 9 p.m., 2241 Shutter Island Drive, Shutter Island, 278-7133 or 224-9438.

Turris, Zephero, M'Chaka Uba, Joe Carrasco, and Jorge Pella 6535 Performance Gallery, Friday, September 8, and Saturday, September 9, 9 p.m., 447 Fifth Avenue, downtown, 236-2471.

David Armstrong Fashion Valley Center Tower, Sunday, September 10, 1 p.m., Friar Road and 1163, Mission Valley, 297-3381.

Phoebe Snow Hampton's, Sunday, September 10, 8 p.m., 2241 Shutter Island Drive, Shutter Island, 278-7133 or 224-9438.

Bobby Blue Bland Backstage, Friday, September 15, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7133.

The Desert Rose Band (featuring Chris Hillman), Hampton's, Tuesday, September 19, and Wednesday, September 20, 7 p.m. and 9 p.m., 2241 Shutter Island Drive, Shutter Island, 278-7133 or 224-9438.

George Benson Hampton's, Tuesday, September 19, and Wednesday, September 20, 7 p.m. and 9 p.m., 2241 Shutter Island Drive, Shutter Island, 278-7133 or 224-9438.

Janet Medley Elatio's, Wednesday, September 20, through Sunday, October 1, Wednesday, Thursday, and Sunday, 8 p.m.; Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 494-0261.

PUSSY GAULRE
SATURDAY, JULY 13
1130 BUENOS AVENUE
ST & UP • 278-3993

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1130 BUENOS AVENUE
ST & UP • 278-3993

Colts' trader
A MUSIC POWER METALS
\$ CASH PAID FOR MUSICAL GEAR!
Cheerfully paid. Get treated right!
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565-8814

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ROMANIAN RESTAURANT
6737 La Jolla Blvd. • 454-4555

OUTDOOR BAR PATIO
HAPPY HOUR 5-7 PM
Drink Specials • Complimentary Hors d'oeuvres

ROBERTO VALDEZ
"The Gypsy"
Strolling violin in the dining room and at the piano in the lounge 7 pm-11 pm.

UNDER NEW MANAGEMENT!
SALEERS
Soon to be BLIND MELONS
LIVE ROCK 'N' ROLL
Thursday, July 6, 8 pm
BIG FINS
Classic rock & roll
Friday & Saturday, July 7 & 8, 9 pm
RUBY & THE REDHOTS
Smokin' rhythm & blues
Coming soon...
SUNDAY AFTERNOON REGGAE
Coming next weekend...
BLONDE BRUCE BAND
HAPPY HOURS: Monday-Friday, 4-7 pm
Cover Friday & Saturday
710 Garnet Ave., Pacific Beach • 483-7844

IGUANAS
BAJA CALIFORNIA'S SHOWCASE THEATER & PATIO BAR.
Only a five minute walk from the border in the new Pueblo Amigo Shopping Center!
For More Info. Call 230-TJTT

FRIDAY, JULY 7
MASI
PLUS: OUTLAW BLOOD, SEVENTH STAR

SATURDAY, JULY 14
KINGDOM COME & WARRANT

SATURDAY, JULY 15
CAMPER VAN BEETHOVEN

FRIDAY, JULY 14
PETE ESCOVEDO'S
LATIN JAZZ BAND
FEATURING SHEILA E.

UPCOMING CONCERTS:
THELONIOUS MONSTER 7/22
XYMOX 7/29
JULIAN LENNON 8/13

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The Bacchanal
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CHARGE TICKETS BY PHONE 560-8022 OR 278-TIXS

TONIGHT! THURSDAY, JULY 6
PULL TOYS • DOG BEACH ROAD HOGS • JUNCTION 8
BALANCE OF POWER

FRIDAY, JULY 7
FALLOUT • THE ROCK SPOILER

SATURDAY, JULY 8
YANXWORTH • 1770 RAMPAGE

TUESDAY, JULY 11
EARTH • LOVE ARSENEL NIMBUS OBI

WEDNESDAY, JULY 12
CALIFORNIA BLUES PATROL LEN RAINEY & MIDNIGHT PLAYERS
THE RICK GAZLAY GROUP

THURSDAY, JULY 13
LYLOY JONES STRUGGLE

FRIDAY, JULY 14
CELEBRATE BASTILLE DAY WITH BASTILLE
SECE FIRE • COPPERHEAD

SATURDAY, JULY 15
EDDIE RABBITT
"DRIVING MY LIFE AWAY"
PLUS: STEVE KOLANDER

FRIDAY, JULY 21
WISHBONE ASH

SATURDAY, JULY 22
BILLY VERA
AND THE BEATERS
PLUS: BLONDE BRUCE

WEDNESDAY, JULY 26
THE PIXIES
HAPPY MONDAY

THURSDAY, JULY 27
MARIA MCKEE
FORMER LEADER OF LONE JUSTICE

FRIDAY, JULY 28
FOOD FOR FEET
PLUS: ROTUND

SATURDAY, JULY 29
THE JACKS

SUNDAY, JULY 30
RISING STAR KING SWAMP

MONDAY, JULY 31
THE MARSHALL TUCKER
BAND

FRIDAY, AUGUST 4
AMERICA
DON'T MISS:
ADRIAN BELEW 8/5 • HOODOOG GURUS 8/9
SKYY 8/11 • SURFACE 8/18
RONNIE MILSAP 8/31 • MARTI JONES 9/3
BOBBY BLUE BLAND 9/16 • CHARLIE DANIELS 9/28

8022 CLAIREMONT MESA BLVD. • MUST BE 21 • CONCERT HOTLINE 560-8000

The Dave Brubeck Quartet:
Humphrey's, Thursday, September 21,
8 p.m., 2241 Shelter Island Drive,
Shelter Island. 278-1133 or 224-9438.

Henry G. Humphrey's, Wednesday,
September 27, and Thursday,
September 28, 6:30 p.m. and 9 p.m.,
2241 Shelter Island Drive, Shelter
Island. 278-1133 or 224-9438.

Charlie Daniels Band, Thursday,
September 28, 6:30 p.m., 8022
Claremont Mesa Boulevard,
Claremont. 560-8022 or 278-1133.

LOCAL MUSIC

Club listings are compiled by Ron
Jennings. If you wish to be included,
please call 265-8350. Thursday afternoon
or Friday before 5:00 p.m. The listings
are free.

North County

Billy Up Town, 143 So. Cedros
Avenue, Solana Beach. 481-9022. Billy
Up Town, rock and roll, Thursday, the

Cadillac Records, reggae, Sunday, live music
is featured in all other nights of the
week, call club for information. Afternoon
concerts the Orange Box, Disneyland jazz,
5:30 p.m., Friday, Bob Long, live, lounge,
and swing, 5-8 p.m., Saturday, the Savvy
Brothers, country music, 6:30 p.m.,
Monday.

Rockin' the Pacific Collection, 2070 Via de la Valle, Power Hill Mall,
Del Mar. 725-3733. Various jazz, 8
p.m., Friday.

Borelli's Back Room, 2677 Vista Way,
Oceanside. 725-5400. Nightly DJ,
contemporary, Tuesday through Saturday.

Bugsy's Speakeasy, 340 East Grand
Avenue, Escondido. 741-0035. Newer jazz,
rock and roll, Tuesday through Saturday.

Marie Callender's, 5080 Avenida
Encinas, Carlsbad. 438-3029. Doug
Beauregard, adult contemporary music,
7:30-10:30 p.m., Saturday.

The Cambridge Inn, 1280 East Vista
Way, Vista. 726-2303. Craig Jones, piano
and vocal, performs jazz and
contemporary music and honors requests
from 7 p.m. to midnight, Wednesday,
Friday and Saturday.

Carlos Murphy's, 140 East Via Rancho,
Perris. 941-4804. 480-9022.
The Reflection, rock and roll, Thursday

through Saturday. Song Trek, audience
participation recorded music presentation,
Monday and Tuesday, Bollen/Dallas, rock
and roll, Wednesday.

The Coastside Restaurant and
Lounge, 450 Douglas Drive, Oceanside,
727-8600. Harbor County Line, country,
Wednesday through Sunday (live session
on Sunday).

Dan's, 3355 Mission Avenue, Oceanside,
723-3667. Seahawk Music, a jazz music
club with Marshall Hawkins, Bob
Bos, John Harris, Evan Karst, and Roy
Gonzalez, jazz, 8-11 p.m., Friday,
and 2-5 p.m., Sunday.

El Comal, 523 Encinitas Boulevard,
Encinitas. 944-5275. Latin Soul, Latin
music, Friday and Saturday.

El Comal, 1284 Power Road, Poway,
486-0100. Greg Hartline, swing, country,
blues, and older, 7 p.m., Wednesdays,
Thursdays and Saturdays, 7 p.m.,
Friday.

El Norte Restaurant and Cantina, 2003
Vista Way, Oceanside. 438-5407. 527
performs rock and roll music Friday
and Saturday evening.

Escondido Lounge, 439 West Washington,
Escondido. 745-1933. Springfield,
contemporary, Tuesday through Saturday;
the Kevie Trio, variety music, Sunday and
Monday.

Fish House West, 2633 South Highway
101, Carlsbad. 734-4420. Second to
None, rock from the 70s to the 90s,
Friday and Saturday. Tony Ortega hosts a
jazz jam session from 6:30 p.m., Sunday.

The Flying Bridge, 1001 North Hill
Street, Oceanside. 723-9916. Billy Porter
and Susan Kevie, contemporary, Tuesday
through Saturday. Don Trimmie, country
and contemporary, Sunday and Monday.

The Full House Nightclub, 485 First
Street, Encinitas. 438-7281. Canal Sea,
jazz, 7-11 p.m., Sunday. Duke Green and
the Pussy People, 70s rock and roll,
Tuesday.

Oliver's, 945 West Valley Parkway,
Escondido. 480-4020. B Natural,
contemporary, Thursday through
Saturday.

Henry's, 264 Elm Street, Carlsbad,
726-8344. The Tony Carmon Trio, Top 40
and country and western music, Tuesday
through Saturday, the Belter Bros,
swing, rock, Sunday and Monday.

The Hungry Hunter, 1540 Bernardo
Piazza Drive, Rancho Bernardo. 485-1262
or 565-2400. Ray Correa, vocal and
guitar music, Wednesday and Thursday;
Ray and Laine Correa, soulful and
contemporary music, Friday and Saturday.

Ireland's Own, 606 First Street,
Encinitas. 544-0233. Tim and Viana,
Irish folk music, 9 p.m., Thursday
through Saturday.

Julio Ruper/Oceanside, 1900 North
Harbor Drive, Oceanside. 723-8331. Hal
Baldwin, contemporary, Thursday
through Saturday.

La Costa Hotel and Spa, Costa Del Mar
Road, Carlsbad. 438-8111. Tournament of
Champions Lounge: Red to Red.



PIGGY WATSON & RANDY PORTER

You can hear one of the loveliest voices in town this weekend
when songwriters Piggy Watson performs a benefit for the Central
America Information Center (CAIC). Watson's clear, full-bodied
soprano is brooded with threads of early-blue vibrato, making
it a perfect instrument for the traditional ballads and new folk
originals that make up her repertoire. The majority of the local
acoustic-music scene recently released a live, interactive
recording, *I Live in This World*, from which one expects her to select
some tunes for this concert.

Accompanying the singer/pianist will be jazz-keyboard whiz
Randy Porter, whose credits include work with Diane Schuur, Peter
Spang, Holly Gentry, and Coral Trout (and whom one can, with
a little effort, find playing top in San Diego's cozier ensembles).
Watson's special guests will include local standard-bearer Robert
Lafont (who co-wrote and harmonizes on Watson's humorous
"PMS Blues") and Lashawn Barnes, the "I Live in This World"
concert, co-sponsored by the Social Responsibility/Service
Committee of the First Unitarian Church, will be presented at that
Front Street (theater) church this Saturday night.

JOHN D'AGOSTINO

contemporary and jazz musicians,
performer: Bobby Ayres,
contemporary vocal, performs Tuesday
through Saturday, alternating sets on
Friday and Saturday with Red to Red.
Newly State pianist, extensive nights
except Tuesday at 8 p.m., in the
International Salon.

Leo's Little Bit of Country, 680 West
San Marcos Boulevard, San Marcos.
744-4120. Char Carroll and Crowne,
country, Wednesday through Sunday (jam
session Sunday); the North Forty Band,
country music, Tuesday evening and
beginning at 4 p.m., on Sunday.

Mile Plaza, 6009 Paseo Delicias,
Rancho Santa Fe. 756-2005. Patrick
Brennigan and Kevin Hennessey, Latin
jazz, 8-11 p.m., Sunday through Tuesday;
Red to Red, piano show, Wednesday
through Saturday.

Muscle's Cafe, 1953 San Elise Avenue,
Carlsbad. 943-7924. Peter Popping, jazz
and classical guitar, performs from
8-11 p.m., Friday, accompanied by jazz
and classical guitarists. Performer after

9 p.m., Israeli, contemporary and variety,
10 a.m.-2 p.m., Sunday, open mike night,
Tuesday.

Mission Inn, 502 East Mission, San
Marcos. 472-8839. Deane Cove, vintage
rock and roll, Wednesday through
Saturday.

Monterey Bay Center, 1335 Harbor
Drive, Oceanside. 723-3474. Steve Or-
sini, jazz and music, Thursday through
Sunday.

Oakdale Lodge, 14500 Oakdale Road,
Escondido. 745-5700. Recorder, country,
Friday and Saturday. Recorder also hosts
a jam session, early evening Sunday.

Old Del Mar Cafe, 2730 Via de la Valle,
Del Mar. 735-5614. Notice to Artists:
rock and roll, Thursday through
Saturday; Baby and the Redhens, blues
and reggae and blues, Sunday; De
Chir's Island Sounds, ska, calypso, and
reggae music, Monday; Big Bird, rock
and roll, Tuesday; the Big Five, vintage
rock and roll, Wednesday.

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SECURITY PACIFIC BANK
presents
HUMPHREY'S CONCERTS
by the bay

Darryl & Peter & Mickey

THE MONKEES
Friday, July 7
8:00 PM
KJEM 98.1

Philly Soul Legends

THE O'JAYS
Sunday, July 9
11:00 PM
KJEM 98.1

Darling Acoustic Guitars

LEO KOTIKE
Michael Hedegs
Friday, July 16
Shows at 6:30 & 9:00 pm
KJEM 98.1

A cappella Magic

THE NYLONS
Sunday, July 16
Shows at 6:30 & 9:00 pm
KJEM 98.1

"Killing Me Softly"

ROBERTA FLACK
Tuesday, July 18
8:00 PM
KJEM 98.1

The Man in Black

THE JOHNNY CASH SHOW
Featuring JUNE CARTER
& THE CARTER FAMILY
Wednesday, July 19
KJEM 98.1

JUDY COLLINS
Friday, July 21
Shows at 6:30 & 9:00 pm
KJEM 98.1

LEE RITENOUR
Friday, July 21
KJEM 98.1

JUDY TENUTA
Friday, July 21
KJEM 98.1

PHOEBE SNOW
Friday, July 21
KJEM 98.1

HARRY BELAFONTE
Thursday, July 6
8:00 PM
KJEM 98.1

THE MONKEES
Friday, July 7
8:00 PM
KJEM 98.1

THE O'JAYS
Sunday, July 9
11:00 PM
KJEM 98.1

LEO KOTIKE & MICHAEL HEDEGS
Friday, July 16
Shows at 6:30 & 9:00 pm
KJEM 98.1

THE NYLONS
Sunday, July 16
Shows at 6:30 & 9:00 pm
KJEM 98.1

ROBERTA FLACK
Tuesday, July 18
8:00 PM
KJEM 98.1

THE JOHNNY CASH SHOW
Wednesday, July 19
KJEM 98.1

JUDY COLLINS & DAVID LANZ
Thursday, July 20
Shows at 6:30 & 9:00 pm
KJEM 98.1

LEE RITENOUR
Friday, July 21
KJEM 98.1

JUDY TENUTA & EMO PHILIPS
Thursday, July 27
KJEM 98.1

DAVID BENOIT
Friday, July 28
KJEM 98.1

LITTLE ANTHONY & LESLIE GORE
Friday, July 28
Shows at 6:30 & 9:00 pm
KJEM 98.1

GALLAGHER
Thursday & Friday, August 3 & 4
KJEM 98.1

CHUCK MANGIONE
Sunday, August 6
KJEM 98.1

LOU RAWLS
Wednesday, August 9
KJEM 98.1

B.B. KING
Friday, August 11
KJEM 98.1

LAURA NYRO
Sunday, August 13
One show: 8:00 pm
KJEM 98.1

THE EVERY BROTHERS
Thursday, August 17
KJEM 98.1

DIANE SCHUUR & KENNY BANKIN
Friday, August 18
Shows at 6:30 & 9:00 pm
KJEM 98.1

GENE PITNEY
Sunday, August 20
Shows at 6:30 & 9:00 pm
KJEM 98.1

RICKY SKAGGS
Thursday, August 24
KJEM 98.1

LARRY CARLTON
Friday, August 25
KJEM 98.1

AL GREEN
Sunday, August 27
KJEM 98.1

NATALIE COLE
Thursday, September 2
Shows at 6:30 & 9:00 pm
KJEM 98.1

THE RIPPINGTONS
Friday, September 8
KJEM 98.1

PHOEBE SNOW
Sunday, September 10
One show: 8:00 pm
KJEM 98.1

DESERT ROSE BANO
Sunday, September 17
KJEM 98.1

GEORGE BENSON
Friday & Saturday, September 18 & 19
KJEM 98.1

DAVE BRUBECK QUARTET
Thursday, September 21
KJEM 98.1

KENNY G
Wednesday & Thursday, September 27 & 28
Shows at 6:30 & 9:00 pm
KJEM 98.1

CANCELLED
JULY 23 - SERGIO MENDES
(Held at point of purchase)

TICKETMASTER
AT NEW COMPANY: HAS JACK S. TENOR
FORWARD: BORN WITH A BASS: 10-1-1
TICKETMASTER CARD
(619) 278-1133

Tickets available at

TICKETMASTER
OFF the Record and the Betty Up
Box Office 481-9022

Thursday, July 6, 9 p.m.
Former X and Blasters' guitarist
BILLY ZOOM
and guests
JIMMY WOOD
and
THE IMMORTALS

Friday, July 7, 9:30 p.m.
A rare weekend show

THE MAR DELS
and guests
SONIC BBQ

Saturday, July 8, 9:30 p.m.
Punk dance party
MONKEY MEET
BRUNO
and the
REPEAT OFFENDERS

Sunday, July 9, 9 p.m.
Their only North County
show. This month
CARDIFF REEFERS

Monday, July 10, 9 p.m.
Shake, rattle, and roll.
San Diego's most
in demand indie band
THE MAR DELS

Tuesday, July 11, 9 p.m.
Featuring members of Tab Combo, Po Mo...
the reggae groove continues
BRUNO
and the
REPEAT OFFENDERS

Wednesday, July 12, 9 p.m.
The sound of Del Mar
BORRACHO Y LOCO
and guests
CHANNEL 21

Thursday, July 13, 9 p.m.
Italian dance superstars
TABO COMBO
ESCOLA DE SAMBA

Friday, July 14, 9 p.m.
Shake, rattle, and roll.
San Diego's most
in demand indie band
THE MAR DELS

Saturday, July 15, 9 p.m.
Shake, rattle, and roll.
San Diego's most
in demand indie band
THE MAR DELS

Sunday, July 16, 9 p.m.
Shake, rattle, and roll.
San Diego's most
in demand indie band
THE MAR DELS

PLEASE RESPECT OUR NEIGHBORS WHEN YOU LEAVE

UPCOMING
Johnny Diesel & the Injectors, July 17
Tools and the Playtals, Tattler Tanager, July 18
Jack Mack and the Heart Attack, July 20
Tragically Hip, The Voices, July 23
The Roots, July 27
Smokey Wilson, Freddy Robinson, July 30
U-Key, Aug. 1
Marche Ball, Aug. 2
The Walters, Aug. 8

THIS WEEK'S AFTERNOONERS...
Friday, 5:30-6 p.m. - Oakland Jazz CHICAGO SIX
Saturday, 5-6 p.m. - BOB LONG BAND
Monday, 6-9:30 a.m. - "Country on the Coast"
THE SAVETY BROS. BAND
Wednesday, 6-8:30 p.m. - TOBACCO ROAD

143 So. Cedros Ave., Solana Beach 481-9022

The Pudding House Restaurant, 125 South Main Avenue, Fullerton, 728-4545: Good Times, country rock, Friday and Saturday evenings.

The Plaza Inn, 9500 Camel Mountain Road, Rancho Palos Verdes, 484-3733: Gary Lehman, contemporary and variety, Wednesday through Saturdays.

The Pomeroy Club, 12237 Pomeroy Road, Poway, 744-1123: The Saucy Brothers, country, Friday and Saturday.

Portofino Restaurant, 1108 First Street, Encinitas, 942-4442: Jack Smith, piano variety, from 6:30-10:30 p.m., Wednesday through Saturday.

Poway Music Company, 12375 Poway Road, Poway, 745-7296: Rhythm and the Cousins, vintage rock and roll, Friday and Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2380: Three Money rock and roll, Wednesday through Saturday.

Rancho Bernardo Inn, 17500 Bernardo Oaks Drive, Rancho Bernardo, 777-7146: Davei Dancos and Phishback, contemporary, Sunday through Saturday; Sound Investment, contemporary, Sunday and Monday.

Red's Hot Eye Saloon, 1448 South Main Street, Fullerton, 728-9556: Texas, country music, Thursday through Saturday.

The Sand Bar and Restaurant, 3578 Carlsbad Boulevard, Carlsbad, 729-1710: The Wayback Machine, older rock.



GREAT WHITE, Sunday, SDSU's Open Air Theatre

Friday evening: the Blamers from Shell, rock and roll music, Saturday, Northwest salsa rock and roll, Monday and Tuesday, Cultural Doug Nease performs adult contemporary music from 5-8 p.m., Friday.

The Santa Fe Grill, 162 South Rancho Santa Fe Road, Rancho Santa Fe, 944-7455: Eric Keeling and Friends, jazz music, 5-8 p.m., Wednesday through Saturday, and from 10 a.m.-2 p.m., Sunday.

Shepherd's Cafe, 1226 First Street, Encinitas, 753-1244: Dancings sing the music of Joni Mitchell, Judy Collins, and other Top 40 artists, as well as originals and re-voice music, from 6-9 p.m., Saturday.

Shooter's Bar and Grill, 1963 East Valley Parkway, Encinitas, 746-7038: Dakota, country rock, Wednesday through Sunday (last season Sunday).

Smith's Downtown, 119 East Broadway, Vista, 724-0830: Grand Central Station, country rock and older, Friday and Saturday.

Thai Plaza Place, 2023 El Camino Real, Carlsbad, 434-3171: Bluegrass P.V., bluegrass, Saturday.

Beaches

Aspen's, 475 Prospect Street, La Jolla, 454-4288: George Remo, parent performing rock, jazz, blues, and boogie, 7 p.m., every night except Wednesday; Aram, European music, on the piano, 9 p.m., Wednesday and 9 p.m., Thursday through Saturday.

Bella Head, 208 Vista Mission Bay Drive, Mission Bay, 485-0531: Club Herndon: The Herons, rock and roll, Thursday through Saturday; Mark Meadow and Chas Act, jazz and contemporary music, Wednesday, Piano bar entertainment: Barry Cragg, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Burger's, 7100 Corner Avenue, Pacific Beach, 485-7844: The Big Pine, vintage rock and roll, Thursday, Friday and Saturday; The Chats, vintage rock and roll, Tuesday; Deborah Hanson, Contemporary Jazz, Wednesday; Henry Peter Robb, vintage piano and contemporary, 5:30-7:30 p.m., Wednesday through Saturday; Peter also performs Friday and Saturday evenings, from 9 p.m. to midnight.

Calamaro's, 2090 Mission Boulevard, Mission Beach, 488-1081: Canfield Lounge: Joe Cool and the Rumble, vintage rock and roll, Thursday through Saturday; The Chats, vintage rock and roll, Tuesday; Deborah Hanson, Contemporary Jazz, Wednesday; Henry Peter Robb, vintage piano and contemporary, 5:30-7:30 p.m., Wednesday through Saturday; Peter also performs Friday and Saturday evenings, from 9 p.m. to midnight.

Chet Cafe, 2040 Campus, UCSD, La Jolla, 524-2211: Tanga and March, reggae music, 9 p.m., Friday; Warm Drive, Night and Day, and the Full Tilt, rock and roll, 9 p.m., Saturday.

Chet's Beach House, 1250 Prospect Street, La Jolla, 454-3252: Zapp, jazz, Thursday through Saturday; Joyce Edwards and Monte, jazz, 8 p.m., Sunday.

Clarke's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: Bill Parlow, jazz, Wednesday through Sunday; St. Maurice Miller Band, jazz, Monday and Tuesday.

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Bullings, 5040 Newport Avenue, Ocean Beach, 223-5386: Eclectic rock and roll, Thursday through Saturday; live rock and roll, Sunday; music variety, rock and roll, Tuesday and Wednesday.

Carlson Murphy's, 4303 La Jolla Village Lane, La Jolla, 454-4170: "Chuckle", comedy and music, Tuesday through Saturday; 800 Radio, contemporary, Sunday; Brian Whitaker, contemporary, Monday.

Caery Pub, 7100 Corner Avenue, Pacific Beach, 485-7844: Live music, Wednesday and Thursday, call club for information; Clamorous Drive, vintage rock and roll, Friday and Saturday.

Catamaran Hotel, 2090 Mission Boulevard, Mission Beach, 488-1081: Canfield Lounge: Joe Cool and the Rumble, vintage rock and roll, Thursday through Saturday; The Chats, vintage rock and roll, Tuesday; Deborah Hanson, Contemporary Jazz, Wednesday; Henry Peter Robb, vintage piano and contemporary, 5:30-7:30 p.m., Wednesday through Saturday; Peter also performs Friday and Saturday evenings, from 9 p.m. to midnight.

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Embassy Suites Hotel, 4550 La Jolla Village Drive, La Jolla, 453-0400: Hank Fannon's East and West Band, jazz, early evening Monday.

Hilton Hotel, 1175 East Mission Bay Drive, Mission Bay, 271-4010: The Purple Haze, contemporary, Wednesday through Saturday evenings; Happy hour jazz: The Purple Haze, Wednesday and Thursday; Thursday, live rock and roll, Friday; The Mark Leeman Band performs jazz music, during the Sunday brunch.

Head del Comodoro, 1550 Orange Avenue, Coronado, 435-4601: Ocean Terrace Lounge: Prime Time, contemporary, Tuesday through Saturday; Don Miller, pianist, performs at 8 p.m., Sunday and Monday; Prime Court: James Perch, pianist, performs 5 p.m.-midnight, Friday through Sunday, and 5:30 p.m., Monday; Jerry Melnick, pianist, 5:30 p.m., Tuesday through Thursday; The Variations, contemporary, 6:30 p.m., Sunday; Crown Room: Jerry Melnick, 6:30 p.m., Friday and Saturday.

Jazz Nine Records, 5726 La Jolla Boulevard, La Jolla, 454-8032: The Bobby Gordon Quartet, with Johnny Best, 5 p.m., Sunday.

Joe Murphy's, 4303 Mission Boulevard, Pacific Beach, 270-2220: The Stern Brothers, rock and roll, Thursday through Saturday; live rock and roll music, Sunday through Wednesday; call club for information: The Blonde Bruce Band, featuring saxophonist Johnny Vau, plays boogie, blues, and rhythm and blues, from 4-8 p.m., Sunday; Saturday: reggae group The New Jams Band performs from 3:30-5 p.m.

La Avenida, 1201 Orange Avenue, Coronado, 435-4832: Silvia Louie and Chae Rees, musical variety featuring pop, blues, jazz, rock, show tunes and more, Thursday through Saturday.

The Landing, 4250 West Point Loma Boulevard, Loma Point, 223-8038: The Brown Sugar Band, rock and roll, Wednesday through Saturday.

The Lark, 800 Garnet Avenue, Pacific Beach, 272-1241: Live jazz, Thursday through Saturday; call club for information; jazz jam session, beginning at 7 p.m., Sunday.

McP's Pub, 1107 Orange Avenue, Coronado, 435-5280: Sells, rock and roll, Tuesday and Wednesday; live music is featured on all other nights of the week; call club for information.

The Mexican Village, 120 Orange Avenue, Coronado, 435-1822: Piano bar entertainment: The Music Makers, with Rocco and Pico, contemporary rock and roll; vintage Thursday through Saturday; Randy Beecher, pianist, performs Sunday through Tuesday; Brian Whitaker, contemporary, Wednesday.

Nick's P.B. Nightclub, 4390 Mission Boulevard, Pacific Beach, 562-3938: The Team, contemporary Thursday and Friday; The Brothers, rock and roll, and Private Cruise, rock and roll, 8 p.m., Saturday; The Big Pine, vintage rock and roll, Sunday; Sand Beach, contemporary, Monday through Wednesday.

Maya May's, 3599 Sports Arena Boulevard, Loma Point, 223-5596: Pynch, rock and roll, Tuesday through Saturday; Perfect Stranger, rock and roll, Sunday.

Ocean View Restaurant, 1330 Orange Avenue, Coronado, 435-2771: Counterpoint, with Ryan Ruffo and Gary

Turtle, performs classical guitar music, Friday and Saturday.

Old Pacific Beach Club, 4287 Mission Boulevard, Pacific Beach, 270-7122: The Rhumbstones, vintage blues and blues, cello, and reggae music, Tuesday.

The Salomon House, 2970 Quince Way, Marina Village, 223-2234: The Blue Turtles, jazz, Friday and Saturday; the Barry Harris Trio has a jazz jam session beginning at 5:30 p.m., Sunday.

Shooter's Lounge, La Jolla Village Inn, 3599 Hilda Drive, La Jolla, 453-0500: Greg Glover performs jazz and contemporary music on the barband, Tuesday through Saturday.

W.D. Pub and Compadre Quality Inn, 2901 Nimitz Boulevard, 224-3655: The Studio Club, audience participation singing/presentation, Thursday through Saturday; Brimble, country rock, Tuesday and Wednesday.

Paradise Inn, 1925 Quince Road, Marina Village, Mission Bay, 223-2235: Four Eyes, rock and roll, Wednesday through Saturday.

Protein, 1025 Pungent Street, La Jolla, 454-9711: Ashley Fox jazz, Friday and Saturday.

Purman/Colwell Inn, 910 Prospect Street, La Jolla, 454-2181: Pianist William Corry plays contemporary and classical selections from 6-10 p.m., Thursday through Saturday, and from 10 a.m.-7 p.m., Sunday morning.

Rite's, 4256 West Point Loma Boulevard, Loma Point, 225-8559: Fatigue and Sacramento, rock and roll, Thursday; Robert Vaughn and the Shadow, rock and roll and rhythm and blues, and Bad Radio, rock and roll, Saturday; heavy metal night with their Apartment, Outlaw Rock, and Bullheads; Sunday: reggae, reggae, Monday; Pianists of Paradise and the Joads, rock and roll, Tuesday.

Quean View Restaurant, 1330 Orange Avenue, Coronado, 435-2771: Counterpoint, with Ryan Ruffo and Gary

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Shooter's Lounge, La Jolla Village Inn, 3599 Hilda Drive, La Jolla, 453-0500: Greg Glover performs jazz and contemporary music on the barband, Tuesday through Saturday.

W.D. Pub and Compadre Quality Inn, 2901 Nimitz Boulevard, 224-3655: The Studio Club, audience participation singing/presentation, Thursday through Saturday; Brimble, country rock, Tuesday and Wednesday.

Paradise Inn, 1925 Quince Road, Marina Village, Mission Bay, 223-2235: Four Eyes, rock and roll, Wednesday through Saturday.

Protein, 1025 Pungent Street, La Jolla, 454-9711: Ashley Fox jazz, Friday and Saturday.

Purman/Colwell Inn, 910 Prospect Street, La Jolla, 454-2181: Pianist William Corry plays contemporary and classical selections from 6-10 p.m., Thursday through Saturday, and from 10 a.m.-7 p.m., Sunday morning.

Rite's, 4256 West Point Loma Boulevard, Loma Point, 225-8559: Fatigue and Sacramento, rock and roll, Thursday; Robert Vaughn and the Shadow, rock and roll and rhythm and blues, and

SPIN

1130 BUENOS AVENUE
COCKTAILS • DANCING
21 & UP • 274-3993

THURSDAY, JUNE 11
Alan Frieschman presents the
SOLDIERS OF FORTUNE
(PAPA BAND) with
NIGHTMARE MAG and
AWAY plus
THE POINT LOGA LIARS

FRIDAY, JULY 7 You are invited
to see the legend
JIM CARROLL

is very intimate, with
and poetry reading. With selections
from *Black Mountain* and his new
book *Forward* (Enigma), plus his songs
with a new accompaniment. With
IF TOMORROW
LOST GIRLS plus free debut of
CECH 22 with **STONY SUMMER**
of 8. Adv. 10.00 in advance.

SATURDAY, JULY 8 From L.A.
BABYLONIAN TILES

LAURAL BEX and
NEW BAIN as
PLAYBOY TORNADO
and **MIAMI** come to

TUESDAY, JULY 11
COFFEE MUG
NO COVER - EVERYONE WELCOME
Perform and get a FREE recording
of yourself. Sign up 7:00pm late for
free info.

WEDNESDAY, JULY 12
DEAD BOLT
with **OFFEND** and
FEDERAL FREKIE as
JOSE SINATRA & THE
TROY DANTE QUINTE
start at 8.

THURSDAY, JULY 13 THE DARK
RESTAURANT, ALL SOULS DAY, 14th
COURT MARY, ANITA HILL, EMOTIONAL
PHONE DOGS BEACH
and the JACOBI open at 8. 10pm
after presents **THE MUG** and
GALORE, from L.A. NIGHT SOUL
MAMI, from L.A. COMMUNISM and
from L.A. CLOUTIER DOGS. 11pm
CLUB 5500 DOLLS. 11pm
JONES & GIBBS and HANAN
DANIEL. 11pm-12:00am. 12:00am-1:00am
SCREAMING TREES and 3 W.A.

MOVIE MUSIC REPORTS
June 2nd. The *Outbreak* played so
long, if you thought *Blue Velvet*'s
soundtrack was getting old, you
should see it now. *Velvet* needs to
come back and it's going to. No
one comes to see *M&M* who
wouldn't have loved *Blue Velvet*.
Heaven's has got a new image.
The *Beastie Boys* could have one of the best songs
of the year. "11th Street" is
showing it. The *Madonna* got to be
out of it. 10pm. *Orlando* was the
best *Beastie Boys* ever. 10pm. *Orlando*
was the best *Beastie Boys* ever. 10pm.
The *Jacobi* opened and two sets
in the house of *Blue Velvet*.
come in like they were going out,
backpacking. They're not King
Roth. *Heaven's*. Dedicated their hit
song to me for being its inspiration.
Don't forget my two poster sticks
down of the night. don't I bring
back anything you I love very, too
thanks All!

San Diego North

The Aspinwall Restaurant,
4000 Claremont Mesa Boulevard,
Claremont Mesa. 483-8222. Cruise
Control rock and roll, 8 p.m., Thursday
through Saturday.

The Backyard, 8022 Claremont Mesa
Boulevard, Claremont. 560-9022. The
Full Tilt, Dog Beach, the Road Kings,
Junction 4, and Balance of Power, rock
and roll, Thursday, Friday, the Rock,
and Spoke rock and roll, Friday.
Yanoworth, 1770, and Rumpage.
Saturday, 10th Avenue, and
Nimbus One, rock and roll, Sunday, the
California Blues Patrol, Len Kane and
the Midnight Flyers, and the Rock Guitar
Group entertain with an evening of rock
and roll, blues, and rhythm and blues,
Wednesday.

Harney Shaw Park, 5417 Balboa
Avenue, Claremont. 279-2023. Bobby
Roy, Irish and folk music, Wednesday
through Sunday.

Blue Bayou Lounge, 2537 Claremont
Drive, Claremont. 274-0965. Chad Hart
and Friends, country and variety,
Thursday through Saturday; jam session,
6:30-9:30 p.m., Sunday.

Bashley's, 9006 Mira Mesa Boulevard,
Mira Mesa. 278-8666. The Santa Monica
Band, rock and roll, Thursday through
Saturday; Doug Bashley, 280-9999,
contemporary music, 5:30-9:30 p.m.,
Tuesday and Wednesday.

**Overland Lounge/Theatre and Country
Hotel**, 500 Hotel Circle North, Mission
Valley. 291-7121. Jeff Rock, piano and
vocals, entertain from 6:30 p.m.
Monday through Saturday; Debbie
Caldwell, piano variety, 10 a.m.-2 p.m.,
Sunday.

Waldenstar, 7040 Miramar Road, Mira
Mesa. 566-4202. Jo Treanen, piano variety
entertaining music, Wednesday through
Saturday.

Holiday Inn, Cricket's Lounge, 995 Hotel
Circle South, Mission Valley. 291-7270.
The Most Valuable Players, jazz and
contemporary music, Wednesday through
Saturday; the Studio Club presents a
highlighting party on Monday and Tuesday.

Holiday Inn, Bay's Highgate, 8100 Aero
Drive, Otiswayville, Claremont.
477-4888. The Caribbees, vintage rock
and roll, Wednesday.

Islands Lounge, Hotel Hill, 2270
Hotel Circle North, Mission Valley.
297-1101. Bogart, contemporary
Wednesday through Saturday; Harpist,
contemporary Sunday and Monday;
Rainwater, jazz, 5:30-8:30 p.m.,
Wednesday.

Kelly's Steak House, 284 Hotel Circle
North, Mission Valley. 298-8211. Piano
Bar, Paul Craig, Monday through
Saturday, 5-8 p.m.; Dale Palmer, piano
variety, Monday through Thursday, 8 p.m.;
Morgan Hammer, Friday and Saturday
evening; David Heikilla, 8:30 p.m.,
Sunday.

The Hotel Lela Inn, 1225 Linda Vista
Road, Monera. 291-4279. Bill Wood and
Kaiser Trio, jazz, Saturday.

La Hacienda Cantina, Mission Valley
Inn, 473 Hotel Circle South, Mission
Valley. 298-4282. Bordertown,
contemporary, Thursday through
Saturday.

La Poulton Lounge, Town and Country
Hotel, 200 Hotel Circle North, 291-7312.
Jesse Davis, contemporary, Tuesday
through Saturday.

The Library, 7459 Mission Gorge Road,
565-0316. Carol Curcio, contemporary,
8:30 p.m., Wednesday through Saturday
and Sunday.

Harriet Hotel, 8757 Rio San Diego
Drive, Mission Valley. 892-3808. Chita
Laurie, Donna Blackwood, piano variety,
Tuesday through Saturday; Barbara
Banks, piano variety, Sunday brunch.
Kicks Lounge, Triple Express,
contemporary, Tuesday through Saturday.
A collage and hand plate poster from
6-9 p.m., Friday.

The Monarchs, 4825 Claremont Drive,
Claremont. 275-1022. Ed Ellis and
Spartan, rock and roll, blues, jazz,
contemporary and oldies, Tuesday
through Saturday.

The Napa Inn, 8515 Napa Road, San
Clemente. 485-1703. Stan-A-Mind, rock and
roll, Thursday through Saturday;
Portland, rock and roll, Sunday and Monday;
Polina Pleasure, rock and roll, Sunday
and Wednesday.

Pal Joey's, 5147 Waring Road, Allied
Gardens. 286-7873. The Highways
Preservation Band, disc jockey, singing
and oldies, Friday and Saturday.

Ballroom Hotel, 1413 Camino del Rio
South, Mission Valley. 296-0111. Alan
Adams, contemporary, Tuesday through
Saturday.

Reuben's, 7617 Balboa Avenue, Kearny
Mesa. 278-2373. Jimmie Williams,
performs contemporary music, Tuesday
through Saturday.

**San Diego Nite Country and Western
Showcase**, 5922 Mission Road, corner
of Black Mountain Road, Mira Mesa.

San Diego South

The Abbey Restaurant, 2025 Fifth
Avenue, corner of Fifth and
Hillcrest. 291-4779. Ray Lane, piano
variety, Mike Lamp and Vicki
McKatie, piano and heavy music, Friday
and Saturday; Luba Popova, piano music,
Sunday through Tuesday; Vicki McHatter,
very music, Wednesday.

Anthony's Harborview, 1355 North
Harbor Drive, downtown. 233-4558.
Rising Star, contemporary, Wednesday
through Saturday; Jax, jazz and
contemporary, Monday; the Bill Shinn
Society, featuring vocalists Warren Webb,
Tuesday.

Arise Road, Torrey Pines, 4356 30th
Street, North Park. 293-3328. Off the
Wall, 40, Wednesday; Shari and the
City Street Band, contemporary, Friday
and Saturday.

Ball Hall, 2330 Shelter Island Drive,
Shelter Island. 233-1881. Peter Slinger
and Kevin Lettice, jazz, Friday; the Dick
Brann Bay Band, big band music, 8 p.m.,
Sunday.

Basso's Basso, 3787 Fourth Avenue,
Hillcrest. 578-8623. Roger Belloni plays
blues guitar, dinner, night.

The Bay Club, 2121 Shelter Island Drive,
Shelter Island. 224-0888. Maria Wood,
contemporary music, Wednesday and
Thursday; Dennis Bales, contemporary,
7:31 p.m., Friday and Saturday.

Harney Shaw Inn, 510 Fifth Avenue,
downtown. 233-4559. Tony Cummins,
Irish music, Wednesday through
Friday; Joe Staples, blues and rhythm and
blues, Saturday.

The Backyard Restaurant, 2049
Harbor Island Drive, Harbor Island.
291-8010. George Masson, jazz on the
saxophone, 8 p.m., Friday and Saturday.

Brooklyn's Bar and Grill, 4145 El Cam
Boulevard, village area, 287-0729.
Scammon, rock and roll, Friday and
Saturday evening; the Lower Louie Show,
party rock and roll, Tuesday.

B Street Cafe and Bar, 425 West B
Street, Columbia Street, downtown.
256-7707. Hank Easten's Cafe and West-
Bard, jazz, 6:30 p.m., Thursday and
Friday; 8:30 p.m., Friday and Saturday;
Archie Thompson, contemporary jazz, 8 p.m.,
Monday through Wednesday and
5:30 p.m., Friday and Saturday.

Beaver Valley, 3112 University Avenue,
North Park. 284-7147. Edson Rigby,
rock and roll, 8 p.m., Thursday; the Two
of Us, with Gary Rimmer and Larry
Galloway, variety rock and roll, Friday and
Saturday; Southeast Western, 4-8 p.m.,
Sunday.

Cafe Ben Appetit, formerly the
Bedhouse Grill, 701 B Street,
downtown. 686-0225. Brian Verlie,
musical, performs from 10:00-1:00 a.m.,
Tuesday through Friday and from
5-7 p.m., Sunday through Thursday; Rick
Ross, pianist, performs from 5-7 p.m.,
Friday.

Cafe del Rey, 1549 El Prado,
Balboa Park. 234-8111. Piano Bar, Jack
Pollack, 8:30 p.m., Tuesday through
Saturday; Barry Craig, 3-8 p.m., Sunday.

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RHUMBOOGIES

**Fri. &
Sat.
R & B**

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OF LOVE**

**Sun.
Dance**

**DR. CHICO'S
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SOUNDS**

**Mon. & Tues.
Rock**

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TO APPEAR**

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OF LOVE**

**Wed.
R & B**

Wednesday is
Mexican Beer Specials &
904 margaritas

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del mar
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**Thurs-
Fri. &
Sat.
Rock**

**NOTICE
TO APPEAR**

**Sun.
R & B**

**RUBY & THE
REDHOTS**

**Mon.
Dance**

**DR. CHICO'S
ISLAND
SOUNDS**

**Tues.
R & B**

**BIG
BANG**

**Wed.
R & B**

**BIG
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PRIME RIB DINNER \$5.99
Both Cafes

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LIVE ROCK EVERY NIGHT

TONIGHT
THROUGH
SATURDAY

CRYSTAL

**EARLY EVENING AT
PARK PLACE
MONDAY-FRIDAY
4:00-7:30
Margaritas & drink specials**

TONIGHT?
You'd better
be here ...

MYSTERY TUNES
Contest continues in July
More changes to with
every Wednesday
(don't miss a contest rule
available in the club)

**Sunday & Monday
July 9 & 10
Dance to
BARKING SPIDERS**

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**TUESDAY
NIGHTS
CLUB**

The Legend Returns
**CHAOS AT
CLUB MERCEDES**

• Drink Specials
• Visuals
• Non-stop dance music

Every Tuesday Night
CHAOS PRODUCTIONS

Thursday-Saturday, July 6-8
HEROES

Wednesday-Saturday, July 12-15
**MARK MEADOWS
& CLASS ACT**

Wednesday-Saturday, July 19-22
NOTICE TO APPEAR

**BAHIA
BELLE
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COCKTAILS • DANCING • LIVE MUSIC
Sailing Tuesday-Saturday
Special sailings aboard the elegant WILLIAM D. EVANS July 7, July 14

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Wednesday or Thursday nights

For the week of July 7-13 **BAREFOOT PATIO BAR** DANCING UNDER THE STARS

PERFECT BALANCE
Top 40 & rock 'n' roll from
the '60s & '70s
Tuesday-Saturday
8:00 pm-12 midnight

SUNSET HOUR
Live calypso & reggae all summer long

BEKMUDDA TRIANGLE
Tuesday-Friday
3:00-7:00 pm

**DR. CHICO & THE
ISLAND SOUNDS**
Saturday & Sunday
3:00-7:00 pm

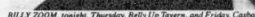
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Doorkies, 4225 El Cajon Boulevard, East San Diego. 283-6581. Piano bar: Paul Grogg, Tuesday through Saturday; Patti Glenn, Sunday and Monday.

Drowy Maggie's, 3089 University Avenue, Hillcrest. 298-8584: Christine Legrand, pop/jazz; original, and folk music, Thursday; the Perfect Cure, traditional music from the British Isles, Friday; the Paradise Street Band, Irish music, Saturday; Judy Carlstrom, folk songs and fiddle tunes on hammered dulcimer, Sunday.



The Escape, 421 University Avenue, Hillcrest. 295-8282: Andy Anderson and Nathan Fry, contemporary music, Thursday; Peggy Minafee, jazz and contemporary music, Friday; Éboufé, blues and jazz, Saturday; Frances Black and Nathan Fry, contemporary music, Wednesday.

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: Flight 7, jazz, Thursday; Harvey and 52nd Street Jive, jazz, Friday and Saturday; Flight 7, jazz, 7-11 p.m., Sunday.

Fifth Avenue Bistro, Horton Park Plaza Hotel, 520 E Street, downtown. 232-9500: Risa, piano variety, 5-7 p.m., Thursday; Rita Moss, piano variety, 7 p.m., Wednesday through Saturday; Jack Hennesey, piano variety, 11:30 a.m.-2 p.m., Sunday through Friday.

Gabriel's Grille, 2825 Fifth Avenue (corner of Fifth and Olive), Hillcrest. 291-4779: Vilma Orrego hosts "International Music" Thursday; Mike Lamy, piano music, Friday; Mike Lamy,

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island.
224-3577. Indoor stage: the Mark Lessman Band, jazz. Sunday and Monday.
Plans bar: John Cain, 5:30-8:30 p.m.

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest, 234-3525: Wayne Juré, jazz, Tuesday through Saturday, with the Imperial House Opera Singers, Tuesday; Wayne Juré and Hank Young, jazz, Friday and Saturday.

"The Invader," at the dock, 1066 North Harbor Drive, downtown, 234-8687: Rick Marcelino and the B Street Band perform contemporary music every dinner cruise.

San Diego Marriott Mission Valley
8757 Rio San Diego Dr.
San Diego, CA 92108
(619) 594-0000

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COPACABANA
2888 Pacific Highway (at Palm)

1200 GARNET AVENUE • P.B. • 272-6068

JULY 6 1969 25

Blarney Stone Tea, 7059 El Cajon Boulevard, college area. 463-2263: Pat Pierce, Irish and folk music, Wednesday and Thursday; the Ragburns, rock and roll, Friday; Tony Cummins, Irish and folk music, Saturday.

Circle D Corral, 1013 Broadway, El Cajon. 443-7443: Country Casanova, country, Tuesday through Sunday.

Dirk's Horseshoe Lounge, 7664 Broadway, Lemon Grove. 469-6344: The Corvettes, vintage rock and roll, Thursday through Sunday.

The Irish Inn, 2754 Alpine Boulevard, Alpine. 445-6780: Sean McVicker and Paul Dunn, Irish, folk, and contemporary music, Friday and Saturday: Pianist Kristi Rickert performs at 5:30 p.m., Thursday and Friday; Sean McVicker, Irish and contemporary music, 5:30-8:30 p.m.,

Reunion, rock and roll from the '50s to the '80s, Thursday through Saturday.
Mr. D's, 596 Broadway, El Cajon.
 442-9696: The Premiers, contemporary, Tuesday through Saturday; jam session, Monday.

Reuben's, 545 Grossmont Center Drive, La Mesa. 465-3464: Larry Moore, pianist and vocalist, performs jazz and contemporary music from 7-11 p.m., Tuesday through Saturday.

Saturday: Serious Guise.
Sunday and Monday:
roll artists Rockola perform
evening.

Colour, Latin and Top 40
Friday and Saturday: Latin
northern music, 4-8.30, 8.30-11.30
at 9 p.m., by Mosaico, per
salsa dance music.

Performer listings are on page 10. If you wish to be added to the list, please call 263-9382.

by Ron
cluded,
y afternoon



THE BLUE TWISTERS

FRIDAY & SATURDAY, 4 PM-12 MIDNIGHT
SUNDAY JAZZ JAM SESSION
FROM 5:30 PM w/ BARRY FARRAR TRIO
Happy Hour Monday-Friday, 11:30 am-7:00 pm
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LADIES' NIGHT
Upbeat Music Productions 12:30 pm-1 am
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July 19

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perky & eat shrimp, fish tacos, and more
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Monday

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Tuesday

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Wednesday

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SAN DIEGO READER JULY 6, 1989

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Free classifieds are available to private parties and to nonprofit organizations that do not charge for their services. Only one ad per party or organization will be accepted per week. Each ad must be typed on a 3x5 card (placed inside an envelope) or on a post card. Free classifieds are limited to 25 words or less. Classifieds more than 25 words cost \$60 per extra word, and payment must accompany ad.

MAILING DEADLINE

Free classifieds must be mailed to the following address and must be received by 7:00am Monday, three days in advance of the intended issue: Reader Classifieds, P.O. Box 80803, San Diego, CA 92188. No free classifieds will be accepted at the Reader office or over the phone.

LATE CLASSIFIEDS

Private parties and nonprofit organizations may place classifieds over the phone or at the Reader office, 1703 India Street, downtown, at the rate of \$10 for 25 words or less plus \$60 per extra word. The deadline is 4:00pm Tuesday.

DON'T CALL US

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

PAID CLASSIFIEDS

Businesses (including paid services or functions, rentals, and on-going efforts making enterprises) must pay in advance for classified ads at the rate of \$10 for 25 words or less plus \$60 per extra word. Discounts are available for classifieds placed for consecutive issues and will be quoted upon request. The Reader will not be responsible for failure to run an ad or for errors in an ad except to the extent of the cost of the first insertion of the ad.

MAILING DEADLINE

Paid classifieds can be mailed to the following address and must be received by 7:00am Monday, three days prior to issue: Reader Classifieds, P.O. Box 80803, San Diego, CA 92188.

WALK-IN DEADLINE

Paid classifieds may be brought to the Reader office, 1703 India Street, downtown, before 4:00pm Tuesday, two days prior to the issue. Office hours are 9:00am-5:00pm Monday through Friday, except Tuesday when the hours are 9:00am-4:00pm.

PHONE DEADLINE

Paid classifieds may be placed over the telephone before 4:00pm Tuesday, two days prior to the issue. Phone calls are with Visa or MasterCard only. Phone hours are 8:00am-5:00pm Monday through Friday, except Tuesday when the hours are 8:00am-4:00pm.

285-8200 (Display advertising 285-3000)

Please don't call us regarding free classifieds.

PHOTO CLASSIFIEDS



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1984. Gas. All options plus automatic maintenance. \$10,000. Call 235-6656. Ad.

Photo classified ads cost \$3 each and are available to private parties selling cars or real estate. (For business rates call 235-6656.) Ads include copy of no more than 25 words (including headline), and a photo to be provided by the advertiser or taken by our photographer. (See below for additional fee.) Photos must be 3 1/2" x 5" in size, preferably black and white, and are subject to Reader approval. Those accepted for publication will not be returned. Photo classifieds may be placed for multiple insertions provided proper payment is received in advance.

WE TAKE THE PHOTO FOR YOU

For your convenience we will take a picture of your house or car for a one-time additional fee of \$10 per photo. The deadline for making appointments is 5:00pm Friday for the following Thursday's issue. Call Monday-Friday, 9:00am-5:00pm, 235-6656.

MAILING DEADLINE

Photo classifieds can be mailed to the following address and must be received by 7:00am Monday, three days prior to the issue: Reader Photo Classifieds, P.O. Box 80803, San Diego, CA 92188.

WALK-IN DEADLINE

Photo classifieds may be brought to the Reader office, 1703 India Street, downtown, before 12:00 noon, Monday, three days prior to the issue.

ADMINISTRATIVE SUPERVISOR and assistant. Ready to respond immediately. Excellent salary. Send resume to: U.S. Customs, 1000 N. Main, San Diego, CA 92101.

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
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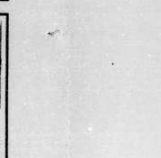
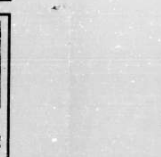
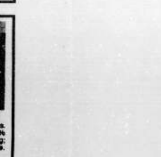
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READER'S GUIDE TO RESTAURANTS

grilled entrees, traditional red chicken, and seafood, some in rich sauces, while the appetizers are creative. Included are fried shrimp, chicken, a Caesar salad, and one of the best seafood soups. Also on the menu are steaks and seafood, and some of the best seafood soups. Also on the menu are steaks and seafood, and some of the best seafood soups.

BEAUX 10215 Broadway, Riverside, Riverside 92504. Open daily. 11:30 a.m. to 11:30 p.m. The menu changes daily, but the food is consistently good. The food is consistently good. The food is consistently good.

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LA JOLLA 454-2532. Both the outdoor patio and the indoor dining room are beautiful. The food is consistently good. The food is consistently good. The food is consistently good.

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wonderful. A good spot for before or after concert or for family dining. Lunch Monday through Friday, 11:30 a.m. to 2:30 p.m. Open daily. 11:30 a.m. to 11:30 p.m.

FRENCH BOUTIQUE 7011 Page, Studio City, Los Angeles 91604. Open daily. 11:30 a.m. to 11:30 p.m. The menu changes daily, but the food is consistently good. The food is consistently good. The food is consistently good.

GEORGETOWN 454-2532. Both the outdoor patio and the indoor dining room are beautiful. The food is consistently good. The food is consistently good. The food is consistently good.

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and every day. It is without a doubt one of the best Chinese restaurants in San Diego. The menu is consistently good. The food is consistently good. The food is consistently good.

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READER'S GUIDE TO RESTAURANTS

The American-Chinese and Latin dishes are an excellent choice. The menu is consistently good. The food is consistently good. The food is consistently good.

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quale the location is superb. Open daily. Lunch Monday through Friday. Dinner Monday through Friday. Open daily. 11:30 a.m. to 11:30 p.m.

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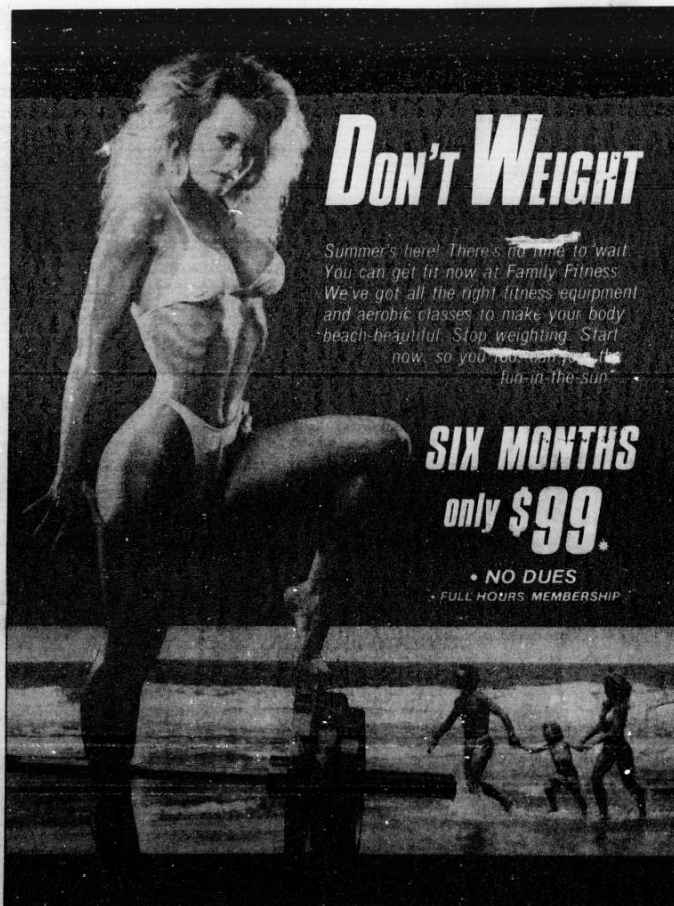
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