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READER
VOLUME 19, NO. 22 JUNE 7, 1990
SAN DIEGO'S WEEKLY

WHO KILLED RODGER WHITEHEAD?

THE MYSTERIOUS DEATH OF A LOCAL TEAMSTERS LEADER

The End

About 5:15 Wednesday evening, March 7, Will Vukmanic arrived home from his job as a mail carrier and heard a strange sound coming from his locked garage. It was a low rumbling, like an idling car engine, and Will's first thought was,

Oh no, it's Rodg!

STORY BY NEAL MATTHEWS



"Hi, there. I'm Samantha. I'm tall, blond, gorgeous and I'm looking for someone who likes to have fun. Not too much fun, like not at anyone's expense or anything. But still kinda fun in a sort of I-have-it-together way. You know, someone who's....fun."



"Hi. I'm Johnny. Pick me, pick me, pick me, oh please, please, please. Pick me, pick me, please, please, please, please..."



"Hello, my name is Helen. I'm a young-looking, 45-year-old professional woman. I'm seeking a man who's decent, sweet, gentle and civilized. Everything I used to be before I started calling Reader Phone Matches. Ta-ta."



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Blame It On Old Scratch

So Reverend Mike Graham-Alcorn has, at last, discovered the One True Faith ("City Lights," May 24). She says Christ's statement that "the only way to the Father is through me" means "Jesus was either the Son of God or crazy or a liar." Well, maybe it means something else.

The Bible is a series of spiritual lessons given to a culture 2000 years ago in a language that was appropriate at that time — metaphor and parable. Does "only through me" mean literally only by worshipping Jesus (and when did Jesus ever wish to be worshipped)? Continually he said that it was not his work but the work of the Father. Of course Jesus was the Son of God. So am I. So is the drunk in the gutter. The only difference is that Jesus knew his divinity, lived it unshakably. If any of us would "come through him" by

LETTERS

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living in our truth as magnificently as did he, we would likewise find ourselves one with the Father ("All that I have attained, you can attain").

Rev. Mike attributes the loss of his faith to the influence of Satan, rather than reflect that perhaps her ministry has reverted to an old paradigm that does not serve current spiritual needs. Satan is the ultimate cop-out. Any undesirable circumstance can now be attributed to Old Scratch, which relieves us of the need to examine and clarify our own internal attachments. Flip Wilson in a blond wig — "The devil made me do it."

If orthodox Protestantism serves Rev. Graham-Alcorn's needs, if it brings more light and love into her world, then bless her path. It's not my cup of tea. I'm uninterested in a universe that makes Satan and evil real and opposed to God. (How can anything be opposed to God? Does the Bible not say God is One/Everything? No, not some devil, but man's own fear leading to separation and religious righteousness and intolerance, the ego that needs to make itself right and others wrong — this is what is in the way of becoming Children of God. Beware the "One True Faith." It was brought to you by the folks who gave you the Inquisition, the Holy Wars of Islam, and who have made Belfast a lousy tourist attraction. Beware.

Jason Brady
Fletcher-Hoffman Process
Hillcrest

No Lie

Interesting to note that David Faulkner, Ph.D., can know so many intimate details about magots and their hosts ("When the Fly Found the Cadaver," May 17) yet not know the difference between lay and lie. Mark Lede
Hillcrest

No-Host Bier?

I found the maggot story quite amazing. It's interesting that there are people who spend their lives around creatures most of us avoid as much as possible and are able to learn so much from them. I started to read the story at lunchtime and decided that another time would be better. It also made me wonder what bugs I would be best to wear I not planning to be cremated when the time comes.

Kay Allen
Pacific Beach

Exquisitely Bizarre Scenarios

How can Duncan Shepherd be so completely devoid of good judgment? David Lynch's *Twain Peaks* is the most inventive television show ever, but Shepherd — in his relentless pursuit to cut down anything applauded by other critics — describes it as "repressed," "cheap," and not even "sensually funny." ("Valleys," May 17). Is the man blind? He has completely missed the point to *Twain Peaks*. There is no point — it's simply a collection of memorable, vivid characters and exquisitely bizarre scenarios, to fault *Twain Peaks* for not being believable is irrelevant. Anyone who would use the word *inapplicable* to describe a scene in which a llama appears in a veterinarian's office (arguably one of the most priceless throwaways in the history of television) is simply not playing with a full deck.

Shepherd (who is painful enough as a film critic) tries to judge *Twain Peaks* as though it were a film. But because it is a television show — seen alongside the likes of *Roseanne*, *thirtysomething*, *America's Funniest Home Videos*, *The Crilly Show* — it should be judged as such. (It would be interesting to hear what Shepherd considers "good" television. What makes *Twain Peaks* so exciting is that it successfully creates a whole "other" world that becomes entirely convincing. The "bizarreness" of the show (as Shepherd calls it) may be gratuitous, but it is so imaginative the faithful watcher is completely drawn in. Shepherd is so caught up in "analysis" he can't see the simple beauty in the chaos of *Twain Peaks*. Erica Lowe
downtown

Stupid, Stupid, Stupid

While I mostly agree with Duncan Shepherd's assessment of *Twain Peaks*, I'd have to say it doesn't go far enough. I'd add to his list of the problems: stupid music, stupid characters, stupid situations. But this doesn't seem to be anything new; it's just television at its normal level. All the articles that have been written on this "groundbreaking" new show have made me laugh — it all seems like standard television hype. What something creative and original? You're not going to find it on any TV channels.

L. Kay
Vista

Balloon Man Says Abolish Roba-Laws

In response to George Grider's letter of May 17, "Where We Drove Balloon Man," I'd like everyone to know that the Balloon Man is alive and well in La Jolla — not Jacobus.

It's true that "robatoons" do exist, as I had first-hand experience with them last year when they threatened me with prosecution on the same La Jolla streetcorner where I've been working for the past ten years, because I didn't have a license to perform on public property. This single act, along with the city's senseless belief that I was committing some sort of crime, was enough to drive me out of La Jolla to create some balloon magic elsewhere.

I'm back in La Jolla, and I feel it's necessary to abolish the absurd "roba-laws" that currently exist, because they prevent people like myself from artistically expressing themselves, as well as providing joy to the public.

Thus, despite the threat of prosecution I face by performing on La Jolla's Prospect Street again, I intend to stand on the same corner this summer with balloons in one hand and a petition in the other. I encourage anyone and everyone who believes in the freedom of creative expression to visit me there, sign the petition, and help me in the fight for man's artistic rights. It's a sad world when the powers that be find perverse pleasure in annihilating not the people who destroy but the people who create. The Balloon Man
La Jolla

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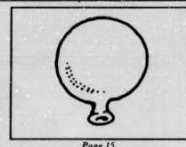
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Losers: Little Italy swallowed by big construction.

WIN-LOSE SITUATION

BY PAUL KRUGER

San Diego's 15-year effort to rebuild its sagging downtown core has put money in the pockets of some citizens and left others much worse off.

The city council will soon discuss — and probably approve — a proposal to expand downtown redevelopment all the way east to Cortez Hill, City College, and Interstate 5, south to Commercial Street and Barrio Logan, and north through Little Italy to Laurel Street. City planners recently drafted new zoning guidelines for this next generation of redevelopment, which will have its own long list of financial winners and losers. Among them:

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Losers: Architect: Rob Quigley and other Little Italy preservationists

Winners: Midwest Television, Inc., and developer Neil Senturia, who can build commercial offices on their properties along Fifth and Sixth avenues near Cedar Street. They were granted an exemption to a proposed regulation that allows only residential and retail buildings in the Cortez Hill neighborhood.

Winners: Downtown's homeless and hungry, who will have more free meals and missions to choose from in the Centre City East area. Under the proposed redevelopment guidelines, "social service" agencies will be grouped in an area east of 12th Avenue and south of Market Street.



Winners: Homeless gain a ghetto of their own.

Losers: The Evan Jones family. The land beneath their new Ace Parking headquarters is just one block east of the Midwest Television/Senturia parcels but won't benefit from the exemption.

Losers: Families that live in the old Victorian homes near the homeless congregations. "The homeless is a population that's completely incompatible with raising children," says artist Juliette Mondot, whose young family has lived on 13th Street since 1984. Mondot says she and her husband plan to move out of the neighborhood because they feel the proposed zoning laws will mean more transients sleeping on the sidewalk outside their home and urinating on their landscaping.

Winners: The Metropolitan Transit Development Board, which manages the city's public transportation. New office buildings throughout downtown will be allowed just one parking space per 1000 square feet of office space, compared to the two or more spaces per 1000 square feet in most existing buildings. By crimping the supply of parking, city planners hope office workers will commute by bus or trolley instead.

Losers: Downtown's parking-lot operators, who make their money by managing the garages in many downtown office towers. The buildings' owners will also have

The Joneses' options for expanding their offices and constructing another building on an adjoining vacant lot are now severely restricted. "I wouldn't have bought the land if I'd known this would happen," says Ace executive Scott Jones, whose family paid \$500 a square foot for the property.

thinner wallets if they insist on building more parking spaces than what's spelled out in the proposed code. Extra parking will be allowed, but only if the owners pay a penalty assessment that could reach \$25,000 per parking space.

Winners: Downtown's best cops, who will have fewer drunks on their hands if the city council agrees to impose severe restrictions on liquor stores throughout the expanded redevelopment area.

Losers: Liquor store owners, who won't be allowed to sell refrigerated

SDG&E, whose big real estate parcel on Imperial Avenue would be saddled with the new 80 percent residential requirement.

Winners: Downtown residents. New state laws require the city to establish popularly elected citizens' committees in each of the proposed redevelopment areas. These committees will review proposed construction projects and oversee the development process. Their recommendations can only be overridden by a 3/4 vote of the city council.



Winners: Best cops count fewer drunks.

beers or wines, bottles of wine smaller than 750 milliliters, single cans of malt liquor, or any wine with an alcohol content that exceeds 15 percent. They can't sell any alcoholic beverages at all after 8 p.m. or before 8 a.m.

Winners: The San Diego City Council, who told the planners to increase downtown's residential population by requiring that 75 to 80 percent of new construction in large areas of the new downtown be either condominiums or apartments.

Losers: Land owners such as

Losers: Downtown business and property owners, who will have half as many representatives on the committees compared to renters and residential owner-occupants

Winners: The staff of the Centre City Development Corporation (CCDC). Much of its work in the old Horton Plaza, Marina, and Columbia redevelopment areas is now complete, but a huge expansion of CCDC's turf will keep the paychecks coming for another decade.

Losers: The taxpayers who pay CCDC's salaries. ■



Losers: Liquor stores served a sour chaser.



Winners: Downtown residents speak with louder voices.



FRIENDS OF THE ARTS

BY MATT POTTER

To Wesley Brustad, the executive director of the San Diego Symphony, nothing could be more logical. "As the city grows, they have to be able to spend more."

There's 90,000 new people coming here each year. That's why, says Brustad, he personally supports increasing the limit on city spending and maybe even raising various taxes and fees. "The city's got a problem, and we've got a problem. The only way these problems are going to be solved is for the city to have more funds."

He is not alone. Ever since City Manager John Lockwood proposed slashing about \$5 million from city subsidies to a variety of local arts groups and museums, the affected organizations have mounted an unprecedented public relations campaign aimed at restoring the funds. Last month,

about 200 supporters converged on city hall and convinced the council, at least tentatively, to put the money back in the budget. Another budget hearing on city arts funding is set for June 14.

For some well-paid arts executives, this budget debate is not academic. Brustad, for example, makes \$16,250 a year, according to the state's Registry of Charitable

Each performing arts group was required under terms of its contract with the city to turn over as many as 300 free tickets for use by the politicians and other officials.

Trusts. Jan Campbell, director of the San Diego Opera, earns \$12,382. Steve Brezzo, who runs the San Diego Museum of Art, receives compensation of \$102,448. Old Globe artistic director Jack O'Brien, according to the last

report on file with the state, makes \$85,000, and his managing director earns \$75,000. By comparison, the city manager, San Diego's highest-paid city executive, earns \$21,000.

Other beneficiaries of the city arts budget include council members, various city employees, and members of the press who accept free tickets to theater events and special receptions. Last year, for example, council member Bob Filner reported using \$250 worth of free season tickets to performances by the San Diego Repertory Theatre, as well as \$104 in free passes from the Gaslamp Quarter Theatre, and \$60 worth of complimentary tickets to see the Soviet Union's Georgian dancers.

Many more freebies were apparently distributed during last fall's Soviet Arts Festival, but city officials did not have to disclose them, under terms of a legal opinion issued by the office of City Attorney John Witt. Based on that ruling, gratis admission to events like Boris Gudanov, Brothers and Sisters, the Leningrad Symphony, and the San Diego Repertory

(continued on page 6)

HAVE A KNIFE

BY RETH M. ROSEBERRY

It was a Sunday afternoon in May, a beautiful, bright, sunny day. My husband was home with my son, my niece and nephew, and his own son from his first marriage. I needed to buy some carphones for my radio, so I said goodbye to this happy group and drove a few minutes down the street to the Dow store on Sports Arena Boulevard.

This is a large sleeping center with a car phone hanging out of his mouth. Hand rolled. I thought it was a joint, and a tremor passed over me. Someone on drugs, someone crazy.

He started the car and drove out of the parking lot. "Please," I said, "you can have my car and my purse. Please, just let me go."

"No," he said. "I have to take you with me." My mind began to race. Where was he taking me? What was he going to do? I saw another car pass close by. I could see the faces of the

people inside, and I looked them dead in the eye and let all the fear I felt show in my face. "Help me," I pleaded, and then I realized with a jolt of fear that my captor might see me do this. I looked over at him, but he was watching the road. I closed my eyes for a moment and made myself passive to him.

He pulled out onto Sports Arena Boulevard and turned left. I looked out the window at the Warehouse video store, so familiar to me. It seemed as if I'd died and come back to Earth. The Warehouse was not mine anymore. "Please don't hurt me," I said. "I'm a mother. Please don't hurt me."

"Hey, lady, I don't want to hurt you any more than you. I just got to get out of this mess. You just do what I tell you to do."

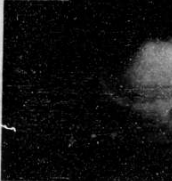
I looked back out the window and felt more alone than I had ever felt in my life. I realized with dead finality that nothing I had could save me, not money, not my house, not my car, not my husband.

Nothing I had built up over the years to protect me. I might as well have been naked, newly born, alone in that car with a stranger who could do anything he wanted to me.

The car reeked of cigarette smoke and urine and the musty scent of a person living outdoors. "I'm not going to rape you or anything," he said and laughed. "Think of me as your brother for that matter." He turned the wheel, quivering his eyes in the smoke of his cigarette. Then he looked me over, up and down, and I knew he was thinking about raping me now that he'd said it, seeing what he had.

I was weak with fear. I reached down inside myself to see if there was anything to hang on to. I have no belief in God, not in a God in Heaven watching over me, and I knew I could not conjure up one now for the occasion. I had been searching for a belief before this happened, my own belief, but the only thing I had come up with so far was that I believed in the power of good. The power of optimism over pessimism, of love over hate, of "yes, you can" over "no, you can't." I touched on this belief half expecting it to seem foolish and naive under the circumstances. The power of good — yeah, tell him.

(continued on page 6)



This could not be happening

CROSS THE BORDER AND OVER THE COUNTER

BY JACKIE McGRATH

In his "Border Watch" column in the May issue of *Raja Times*, Allan Rappaport, Customs District Director in San Diego, warns that even though many pharmaceuticals can be purchased over the counter in Tijuana, "You cannot import them into the U.S. without a prescription if a prescription is required to buy the medicine here."

Adds Rappaport, "I hope you will be wise and not try to hide things from the inspectors, because you would risk having to pay monetary penalties or even losing your car if you did so."

But in reality, U.S. Customs Service inspectors exercise a great deal of discretion in letting people bring back small quantities of pharmaceuticals — without prescriptions — that aren't available over the counter in the U.S. Many gringos simply hide their medications in pockets or bags before they leave Tijuana, sensing that in encounters with customs, some things are better left unsaid.

800-milligram Motrin (only 200-milligram tablets can be had over the counter in the U.S.), and for a 23-year-old daughter who has rheumatoid arthritis, they purchase a formula made in Mexico by the same transnational corporation that produces it in the U.S. "We never try to hide anything," says Lee.

(continued on page 6)



"I want some tax from T.J."

"I will." "Don't try anything funny." "I won't."

"You already did," he said, and his voice broke with anger and he glanced at me with two cold, mean eyes. I knew he meant I'd caused trouble when I said no as he got in the car. I also knew from his voice that he would use that as an excuse to hurt me. I looked around the car, eyeing my escape routes. I didn't think it could be done.

I looked back out the window

Greg Lee, a Los Angeles firefighter, periodically ventures south with his family to Tijuana's pharmacies, and he says the family always declares drugstore buys to customs. Lee contracts eye infections while snuffing out brush fires, so they buy eye drops containing antibiotics; they also get

"I don't tell my local druggist and doctor I do that. They're very sticky about it."

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PHOTOGRAPH BY ROBERT BRITTON

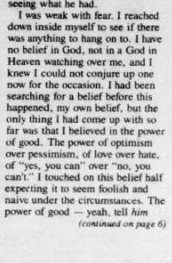
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PHOTOGRAPH BY PAUL TRICHELME



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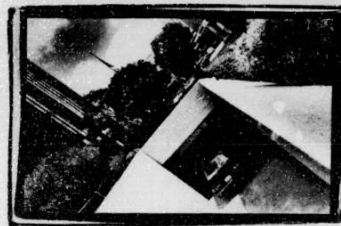
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Losers: Parking lots lose some slots.

who urged the Centre City Planning Committee to retain the neighborhood's character by restricting building height to approximately five stories.

The Joneses' options for expanding their offices and constructing another building on an adjoining vacant lot are now severely restricted. "It wouldn't have bought the land if I'd known this would happen," says Ace executive Scott Jones, whose family paid \$500 a square foot for the property.

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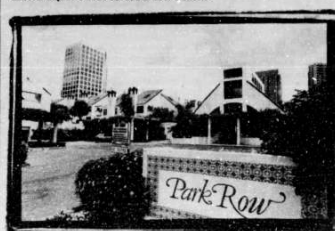
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To Wesley Brustad, the executive director of the San Diego Symphony, nothing could be more logical. "As the city grows, they have to be able to spend more."

There's 90,000 new people coming here each year. That's why, says Brustad, he personally supports increasing the limit on city spending and maybe even raising various taxes and fees. "The city's got a problem, and we've got a problem. The only way these problems are going to be solved is for the city to have more funds."

He is not alone. Ever since City Manager John Lockwood proposed slashing about \$5 million worth of city subsidies to a variety of local arts groups and museums, the affected organizations have mounted an unprecedented public relations campaign aimed at restoring the funds. Last month,

about 200 supporters converged on city hall and convinced the council, at least tentatively, to put the money back in the budget. Another budget hearing on city arts funding is set for June 14.

For some well-paid arts executives, this budget debate is not academic. Brustad, for example, makes \$116,250 a year, according to the state's Registry of Charitable

Each performing arts group was required under terms of its contract with the city to turn over as many as 300 free tickets for use by the politicians and other officials.

Trusts. Ian Campbell, director of the San Diego Opera, earns \$12,342. Steve Brezzo, who runs the San Diego Museum of Art, receives compensation of \$102,448. Old Globe artistic director Jack O'Brien, according to the last

report on file with the state, makes \$85,000, and his managing director earns \$75,000. By comparison, the city manager, San Diego's highest-paid city executive, earns \$121,000.

Other beneficiaries of the city arts budget include council members, various city employees, and members of the press who accept free tickets to theater events and special receptions. Last year, for example, council member Bob Filner reported using \$250 worth of free season tickets to performances by the San Diego Repertory Theatre, as well as \$104 in free passes from the Gaslamp Quarter Theatre, and \$60 worth of complimentary tickets to see the Soviet Union's Georgian dancers.

Many more freebies were apparently distributed during last fall's Soviet Arts Festival, but city officials did not have to disclose them, under terms of a legal opinion issued by the office of City Attorney John Witt. Based on that ruling, gratis admission to events like *Boris Godunov*, *Brothers and Sisters*, the Leningrad Symphony, and the San Diego Repertory

(continued on page 6)

HAVE A KNIFE

BY BETH M. ROSEBERRY

It was a Sunday afternoon in May, a beautiful, bright, sunny day. My husband was home with my son, my niece and nephew, and his own son from his first marriage. I needed to buy some earphones for my radio, so I said goodbye to this happy group and drove a few minutes down the street to the Dow store on Sports Arena Boulevard. This is a large shopping center with

He fumbled with the knife and then stabbed the dull blade into my side over my shirt. I hesitated. Was I dead?

a Ralphs grocery store on one side and a Target department store on the other.

I bought my earphones and came out of the store. I was parked close by since the lot wasn't full. I got in my car. I sat down and began to put the key in the ignition. Suddenly, a man put his body between me and the door. He was a transient, filthy, in custody jeans and a wrinkled flannel shirt. His hair was long and graying. He said, "Just scoot over, lady, and give me the keys," and pushed his hip against my body. I said, "No," and in a weak, surprised voice,

He showed me with his hip again and showed me a knife, turning it and making a jabbing motion. "I

have a knife," he said, and I felt, looking at the knife, as if I were in a movie or a dream, not in real life. This could not be happening.

I moved over. His black, oily hair swung in my face as he reached over to lock the passenger door. He had a cigarette hanging out of his mouth. Hand rolled. I thought it was a joint, and a tremor passed over me. Someone on drugs, someone crazy.

He started the car and drove out of the parking lot. "Please," I said, "you can have my car and my purse. Please, just let me go."

"No," he said. "I have to take you with me."

My mind began to race. Where was he taking me? What was he going to do? I saw another car pass close by. I could see the faces of the

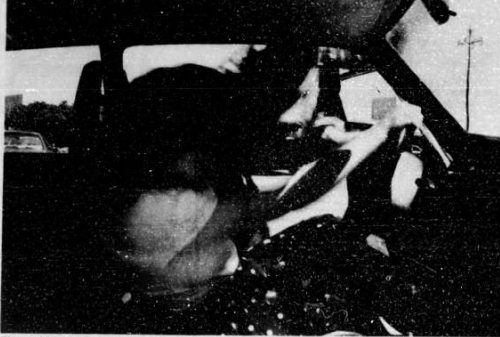
people inside, and I looked them dead in the eye and let all the fear I felt show in my face. "Help me," I mouthed, and then I realized with a jolt of fear that my captor might see me do this. I looked over at him, but he was watching the road. I closed my eyes for a moment and made myself passive to him.

He pulled out onto Sports Arena Boulevard and turned left. I looked out the window as the Warehouse video store, so familiar to me. It seemed as if I'd died and come back to Earth. The Warehouse was not mine anymore. "Please don't hurt me," I said. "I'm a mother. Please don't hurt me."

"Hey, lady, I don't want to hurt you any more than you.... I just got to get out of this mess. You just do what I tell you to do."

"I will."
"Don't try anything funny."
"I won't."
"You already did," he said, and his voice broke with anger and he glanced at me with two cold, mean eyes. I knew he meant I'd caused trouble when I said no as he got in the car. I also knew from his voice that he would use that as an excuse to hurt me. I looked around the car, eyeing my escape routes. I didn't think it could be done.

I looked back out the window



This could not be happening

CROSS THE BORDER AND OVER THE COUNTER

BY JACKIE McGRATH

In his "Border Watch" column in the May issue of *Baja Times*, Allan Rappaport, Customs District Director in San Diego, warns that even though many pharmaceuticals can be purchased over the counter in Tijuana, "You cannot import them into the U.S. without a prescription if a prescription is required to buy the medicine here."

Adds Rappaport, "I hope you will be wise and not try to hide things from the inspectors, because you would risk having to pay monetary penalties or even losing your car if you did so."

But in reality, U.S. Customs Service inspectors exercise a great deal of discretion in letting people bring back small quantities of pharmaceuticals—without prescriptions—that aren't available over the counter in the U.S. Many *gringos* simply hide their medications in pockets or bags before they leave Tijuana, sensing that in encounters with customs, some things are better left unsaid.

Greg Lee, a Los Angeles firefighter, periodically ventures south with his family to Tijuana's *farmacias*, and he says the family always declares drugstore buys to customs. Lee contracts eye infections while snuffing out brush fires, so they buy eye drops containing antibiotics; they also get

"I don't tell my local druggist and doctor I do that. They're very sticky about it."

800-milligram Motrin (only 200-milligram tablets can be had over the counter in the U.S.), and for a 23-year-old daughter who has rheumatoid arthritis, they purchase a formula made in Mexico by the same transnational corporation that produces it in the U.S. "We never try to hide anything," says Lee.

(continued on page 6)



"I want some law from TJ."

and felt more alone than I had ever felt in my life. I realized with dead finality that nothing I had could save me, not money, not my house, not my car, not my husband.

Nothing I had built up over the years to protect me. I might as well have been naked, newly born, alone in that car with a stranger who could do anything he wanted to me.

The car reeked of cigarette smoke and urine and the musty scent of a person living outdoors. "I'm not going to rape you or anything," he said and laughed. "Think of me as your brother for that matter." He turned the wheel, squinting his eyes in the smoke of his cigarette. Then he looked me over, up and down, and I knew he was thinking about raping me now that he'd said it, seeing what he had.

I was weak with fear. I reached down inside myself to see if there was anything to hang on to. I have no belief in God, not in a God in Heaven watching over me, and I knew I could not conjure up one now for the occasion. I had been searching for a belief before this happened, my own belief, but the only thing I had come up with so far was that I believed in the power of God. The power of optimism over pessimism, of love over hate, of "yes, you can" over "no, you can't." I touched on this belief half expecting it to seem foolish and naive under the circumstances. The power of good—yeah, tell him

(continued on page 6)

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CITY LIGHTS

FRIENDS OF THE ARTS
(continued from page 3)

Theater's production of *Singh* was exempt from taxes because the city itself was indirectly footing the bill by providing a \$3 million festival subsidy. Since each performing arts group was required, under terms of its contract with the city, to turn over as many as 300 free tickets for use by the politicians and other officials, the attorney concluded that the passes did not qualify as gifts.

This same opinion also exempted the city officials from reporting as gifts their free admissions to four special receptions held during the festival. Although the mayor's office made up the guest list and the city-run festival picked up the tab, the invitations were dispatched by the arts organizations "to avoid Proposition 73," says the attorney.

In addition to council members, the city attorney, and city hall staffers, reception invites included friends and relatives of the mayor, like her sisters, Sheila, Diane, and Marcum, and their guests. Real estate developers and local media types were also heavily represented on O'Connor's lists.

I HAVE A KNIFE
(continued from page 3)

But I was surprised to find my belief had weight and substance. I could feel it deep within myself, and feeling it made me stronger and calmer, less alone.

"What's wrong?" I asked, sounding sincere, sounding like a nice girl from a nice family who was sweetly concerned about him.

"Oh, it's a long story..." he began, turning onto Hancock Road. Hancock is a one-way street with boat shipyards and businesses on it. Fairly deserted. "I've just got to get out of this living on the streets. I can't get a start. Then I broke my arm a few months ago..." He slowed the car. "We got to pick up Bud."

"What?"

"He's going to come right out."

"Oh please!" I knew once another man got in the car there was no hope for me. My heart began to pound and my knees trembled.

"Just stay cool, lady."

I eyed the inside of my car with two steady beams of desperation. My hand was very close to the door knob. Was the door locked? I could see red on the button. Did red mean locked or open? I could not

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CITY LIGHTS

muscle-builders without a prescription.

But young junkies still inundate Tijuana pharmacies with requests for steroids. Salas also admits some pharmacies catering to tourists still sell steroids, sans prescription, to eager buyers. Steroids were available without prescription at 5 of the 12 drugstores a reporter visited in downtown Tijuana.

"If you wanna get there, you gotta go to it — everybody else does," says one burly blond about his use of steroids to grow big muscles. He and two buddies had just paid \$17 each for 28 vials of "testosterone cyponate injection" at a drugstore just a few hundred yards from the international border. They also bought a few handfulls of syringes, available over the counter in Tijuana. Another worker at the same store showed a reporter samples of two popular, imported anabolic steroids that could be purchased.

Shawn, 21, a blue bandana tied around his head, was in Tijuana on behalf of a U.S. Marine Corps recruiter who lives in Ohio. "I want some ter from TJ," he says his friend wrote to him. "That means testosterone." He holds up his purchase, for which he paid a drugstore \$20, and says, "This little bottle, if you buy it in the states, it'll run you \$60 to \$90. Plus you gotta go to a doctor [in the U.S.] to get a prescription."

Tranquilizers, amphetamines, and most other psychotropic drugs are generally available only with prescriptions in T.J. Salas estimates that just about half Tijuana's 380 pharmacies sell them at all — though many Americans still believe otherwise. "Americans, they think they can buy anything," complains one pharmacist.

But scores of medications can be purchased inexpensively over the

CITY LIGHTS

counter. A Coronado woman boasts that she buys her arthritis medicine and estrogen pills in Tijuana at one-third to one-half the price she pays at home. "I don't tell my local druggist and doctor I do that," she divulges. "They're very sticky about it." A popular ulcer medicine that sells for \$18 in Tijuana costs more than \$50 in San Diego. A bottle of 100 penicillin pills, made in New Jersey, was priced at \$8.15 in Tijuana. The same quantity sells for \$36 in San Diego. A middle-aged man shopping at the American Pharmacy stepped behind the pharmacist's counter to pull his cash discreetly from one of his socks. He left the store bragging that he'd avoided the price of a doctor's visit and paid \$7.75 for three boxes of asthma medicine, which would have cost him \$36 each in the U.S. A 30-gram tube of Retin-A made by a Mexican subsidiary of Johnson & Johnson

CITY LIGHTS

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STRAIGHT FROM THE HIP

By Matthew Alice

Dear Matthew Alice:
I've heard that horses can see forward with one eye and backward with the other at the same time. Please confirm or deny.
R.L.

San Diego

That's affirmative, R.L. The wide-set eyes of the horse can move independently and can see independent right and left images in a nearly complete circle. That set-up is a necessity for a grazing animal that depends on early warning to avoid predators. Blinkers on racehorses are designed to block this distracting peripheral vision.

When looking forward through both eyes, horses do have a narrow range of human-style binocular vision, though they can't see anything at all in the first few yards directly in front of them. This adds a note of adventure to jumping and steeplechase events. And the only way a horse can see directly behind itself is to lower its head and look back between its legs.

Dear Matthew Alice:

"The Star-Spangled Banner" is pretty good, as national anthems go. Nonetheless, one wears of following the same old words. I have read that its tune was originally that of a drinking song. "To Anacreon in Heaven." Let's have the original words so we can sing those for a change.

Richard M. Tysan

San Diego

An inspired inquiry, Richard. A true public service. However, of the 30 or so poems written to match the perverse melody, Francis Scott Key's is one of the least objectionable. Once the American Revolution was over, people seem to have filled their new-found spare time by composing excessive and ghoulish patriotic songs. "To Anacreon in Heaven" was originally

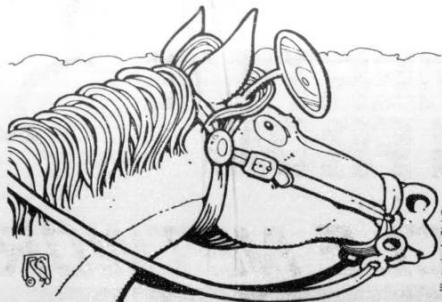


Illustration by Rick Gray

a poem to an ancient Greek lyric poet, remembered best for his verses in praise of love and wine. Around 1780, a member of an exclusive London men's singing/eating/drinking society set the poem to the tune we now know as our national anthem, and the club adopted "Anacreon" as its theme song. So did the club's New York City counterpart. By 1814, when Key wrote the words to "The Star-Spangled Banner," the tune was quite familiar on both sides of the Atlantic. (Both words and music for our anthem were written by lawyers, by the way.)

Here are some alternatives to Key's poem — only a verse or two from each. Songs of that era tended to be as excessive in length as in sentiment. The first, the original, "To Anacreon in Heaven," verse one (of six). "To Anacreon in Heaven," where he sat in full glee. A few sons of harmony sent a petition. That he their inspirer and patron would be. When this answer arriv'd from the jolly old Grecian: "Voice, fiddle, and flute. No longer be mute; I'll lend ye my name and

inspire ye to boot. And, besides, I'll instruct ye, like me, to entwine." The myrtle of Venus with Bacchus's vine."

Verse four (Morus is the Greek god of just and ridicule, honored in our Mardi Gras celebration; "phiz" is short for physiognomy; a catch is a type of song): "Next Morus got up, with his risible phiz. And swore with Apollo he'd cheerfully join — But the full tide of harmony still shall be his. But the song, and the catch, and the laugh shall be mine. Then, Jove, be not jealous! Of these honest fellows." Cried Jove, "We relent, since the truth you now tell us: And wear by Old Snyx that they long shall entwine." The myrtle of Venus with Bacchus's vine."

Despite the conviviality implied in its anthem, the London men's club broke up when a duchess was allowed to sit in on one of their music-and-wine feasts. To spare the lady embarrassment, club officers sanitized their more risqué songs, infuriating the membership so much that they all quit.

Next up, a 1798 homage by one of Thomas

Paine's sons, for which the author was paid the astounding sum of \$750. Well, it did have a dozen verses. Here's \$62.50 worth of "Adams and Liberty": "Ye sons of Columbia, who bravely have fought! For those rights which unstained from your sires have descended! May you long taste the blessings your valor has bought! And you sons reap the soil which your fathers defended. Mid the reign of mild peace! May your nation increase! With the Glory of Rome and the Wisdom of Greece! And ne'er may the sons of Columbia be slaves! While the earth bears a plant or the sea rolls its waves."

Verse three of this ditty begins, "While France her huge limbs basks recumbent in blood..." but rapidly heads downhill after that. Paine the younger was a bit of a hack.

Here's verse one of an anonymous, three-stanza ode to John Paul Jones: "A song unto Liberty's brave buccaner! Ever bright be the fame of the patriot rover! For our rights he first bought in his 'black privates! And faced the proud foe ere our sea they crossed over! In their channel and coast! He scattered their host! And proud Britain robbed of her searuling boast! And her rich merchants' barks shunned the ocean in fear! Of Paul Jones, fair Liberty's brave buccaner!"

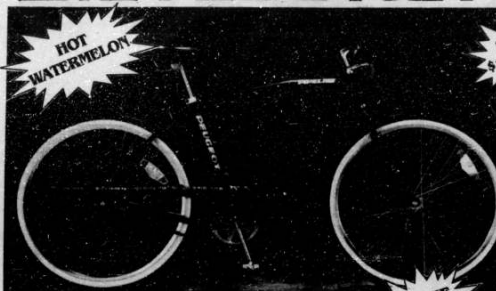
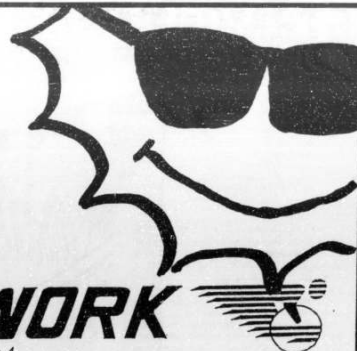
Last, hardly least, and certainly my fave, a Masonic anthem — a fundraising plea for the Masonic Orphan School. A sort of "We Are the World," circa 1795: "To old Hiram in Heav'n where he sat in full glee! A few brother Masons sent up a petition! That he their inspirer and patron would be! To help Mason orphans and mend their condition! The gods were all mute, when he mention'd our suit! They gave their consent, and donations to boot! Then who would not wish, like Celestials divine! In a cause, like the present, to cheerfully join."

A rousing plea in behalf of Mason orphans before the next Paine game couldn't hurt. Go get 'em, Richard.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 85903, San Diego, CA 92186-5863.

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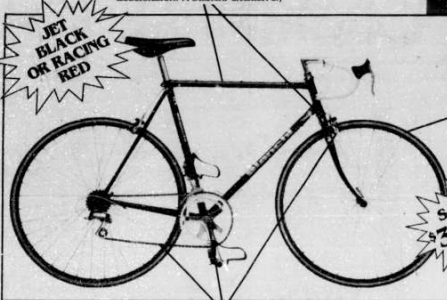
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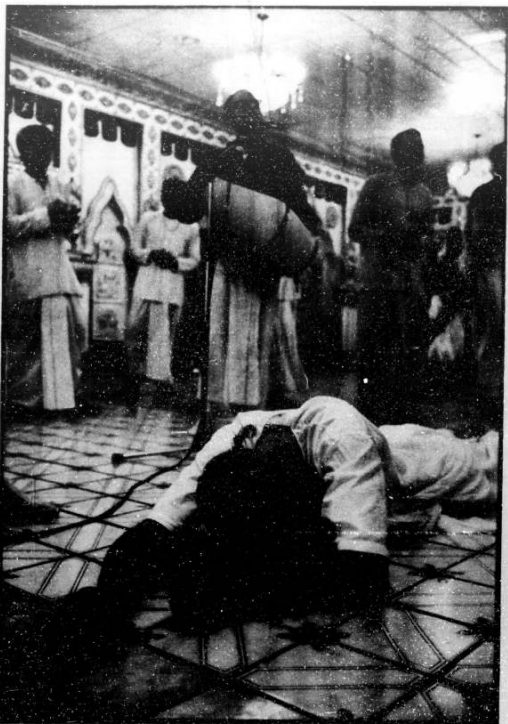
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TROUBLE AT THE TEMPLE

STORY BY ABE OPINCAR

PHOTOGRAPHS BY PAUL STACHELEK

At the altar's center stand two intricately dressed statues. One holds a flute to his lips. He is, you are told, Krishna. The female consort at his side, Radha, is also and equally God. There are other statues. More sanctity. Two squat stones, adorned with cloth, sit to the altar's right and they — their meaning — seem very old. On the far right is another stone dressed to look like a man. The only thing readily apparent is the significant mental distance that must be traveled before the uninitiated viewer can arrive at some appreciation of these objects.

Obviously, faith directed at this altar is filtered through a prism of tradition and sentiment; faith is directed in many directions at once. The altar itself is covered with symbols: animals, wheels, plants, a humanlike creature that appears to balance a mountain on one hand. More symbols. Greater and lesser degrees of holiness and importance. Entire hierarchies, their nuances, histories, legends, parables are all recorded in a gift and filigree shorthand. For a Western, literal mind, the task of assimilating (of, ultimately, owning) this information must be a formidable one.

It is instructive to remember that Hinduism, in its broadest sense, accommodates 33,333 deities.

This very complexity, as exemplified by the altar of the Grand Avenue Hare Krishna Temple in Pacific Beach, serves as an excellent cautionary

preface for readers of *Monkey on a Stick: Murder, Madness, and the Hare Krishna*. Readers should beware that the trappings of Hindu faith are themselves elaborate and that any story staged within the confines of this faith is apt to be bewildering, its true meaning difficult to grasp. As the title promises, there is plenty of florid misbehavior in this 460-page account of the high-profile sect's rise to popularity and of the spectacular moral pitfalls of its leaders. However, the book's authors, journalists John Hubner and Lindsey Gruen, offer the reader no context, no background in which to place their story. *Monkey on a Stick*, with its hectic pace, "dramatic reconstructions" of dialogues and scenes — "it could have happened this way" — does not seek to educate. It serves no impulse higher than the tabloid press's impatient need to know. So much attention is lavished upon sordid details it is very easy to forget that the actions described in the book were played out through the course of a rather remarkable event, namely, the first organized attempt to propagate fundamentalist Hinduism in the United States. With a little effort and a great deal more patience with their vast resource material ("This book is based on hundreds of hours of taped interviews, hundreds of newspaper stories and magazine articles, and thousands of pages of trial transcripts"), Hubner and Gruen might have produced a work of some historical significance.

The American experience of Hinduism had been an effort, genuine affair before the advent of the Krishna Consciousness movement in the mid-1960s. From the late 1800s through the First World War Indian gurus visited the United States to preach a universalist brand of Hinduism ("We are all God") to enlightened dowagers and open-minded gentlemen and ladies. Their message of global brotherhood and the sanctity of all living things was highly palatable to the intellectual tastes of freethinkers at that time. Perhaps the most successful proselytizer of the period was none other than the Russian woman — the exotically named Helena P. Blavatsky — who founded the Theosophical Society in New York City in 1875. Her complex spiritual philosophy borrowed much from Hinduism and won her an international following. In 1897, her movement's success led to the establishment in Point Loma of the architecturally elaborate School for the Revival of the Lost Mysteries of Antiquity, which ultimately became the society's international headquarters. But by the time America entered the Second World War notions of universal brotherhood had lost much of their appeal. Naval gunnery practice in Point Loma rattled and broke the school's windows. The society flourished. The San Diego headquarters was closed and its land sold.

The rapid and uneven economic expansion of the post-war years offered Americans little ex-

posure to Hinduism, save for what they read or heard of Hindu-Muslim tensions in recently independent India. The Korean War, the recession of the late '50s, and then the escalating involvement in Vietnam, however, exacted a toll on the nation's spiritual stamina. The resilient Protestant social fabric threatened to unravel. Urban streets, by the mid-1960s, were flooded with young experimenters. Anything, it seemed, could happen. In 1965, as if on cue, in the midst of this great confusion, a 70-year-old guru arrived in Manhattan to bring his message of surrender to the West. He rented an old storefront at 28 Second Avenue and began to lecture on the Bhagavad-Gita to anyone who would listen. A.C. Bhaktivedanta Swami soon found an audience. His fundamentalist Hindu gospel, its promise of liberation through strict obedience, was a tonic to young minds that had been struggling to make some sense of the prevailing disorder. His message: Krishna, as revealed in the Bhagavad-Gita, "is God. Not merely an incarnation of God, Krishna is God, the supreme lord of the universe. He is a person, an eternally youthful, playful child with blue skin. His name means 'reservoir of pleasure'."

It would seem that the swami's project was a difficult one. At the time he reached the United States, mainstream Protestantism and Catholicism were rapidly absorbing more and more secularist thought; they were asking for less

and less from their believers; they were offering greater personal freedom in the realms of sexual behavior, political engagement, and actual belief. The swami's teachings ran counter to this trend in American religion and, in fact, ran counter to much in traditional Hinduism.

Unlike many Hindus, who believed that the individual name or personification of God that one chose to worship was unimportant, the swami preached that Krishna, and Krishna alone, was truly God. And the only way to liberate one's soul from repetitive incarnations and their implicit suffering was through absolute devotion to Krishna — through the sex of a guru who should instruct the believer. No illicit sex. No gambling. No eating of meat. No intoxicants of any kind. The mind, at all times, must be turned toward God. His name should be chanted 1728 times a day. And the heart, at its simplest and most vulnerable, should be surrendered to Krishna.

Dozens of disaffected young Christians and Jews came to listen to the swami and were touched by his honesty and devotion. Through him, many fell in love with Krishna. And like most love affairs, the Krishna Consciousness movement began sweetly enough: low multiplied. By the time A.C. Bhaktivedanta Swami died in November 1977, he had initiated more than 4000 devotees in the United States, and his modest storefront had generated a global organization, the International Society for Krishna Consciousness (ISKCON), with over 100 temples around the world. At his deathbed he named 11 of his devotees to act as his successors.

Monkey on a Stick moves quickly. We are introduced to these 11 young men at the beginning of the book, get to know some of them fairly well. We are shown the history of their devotion. Their spiritual leader dies. Then, suddenly things begin to go very, very wrong. The young guru squabble. Jealousy surfaces. For many, their status as leaders becomes an intoxicant. Rivalries develop. Standards for conduct are drastically lowered. Dishonesty flourishes. Devotees are ex-

ploited. A mockery is made of the movement's chief values. It is a familiar litany: drugs, sex, violence, and crime. *Monkey on a Stick* does not, however, concern itself with how this change of heart took place. We can assume the guru accepted their roles as leaders with only the noblest goals in mind. Something happened. Hubner and Gruen explain this transition by arguing that "no power... corrupts as absolutely as fanatical religious power" — a claim that is both debatable and entirely beside the point. Exactly why many of those in the movement's leadership chose to do evil is the most relevant question, and it is one the book's authors do not satisfactorily answer.

"A GURU ACTS AS A KIND OF BRIDGE BETWEEN THE DEVOTEE AND GOD. AND JUST LIKE ANY OTHER BRIDGE, A GURU CAN ONLY BEAR SO MUCH WEIGHT."

A quick examination of the book's contents, though, shows why a more reasoned treatment never stood a chance. The misconduct within the Krishna Consciousness movement was so highly irrational it is to explain that a guru acts as a kind of bridge between the devotee and God. Badri says, "And just like any other bridge, a guru can only bear so much weight. When the pressures and responsibilities of being a guru exceed certain limits, fissures and weaknesses become evident. They fissure as human as anyone else."

When asked if he had read *Monkey on a Stick*, Badri echoes the response given by other local devotees — "Yes. But only parts of it." And he, like other devotees in San Diego sensitive to their movement's controversial reputation, is justifiably quick to add that people unfamiliar with the Krishna Consciousness movement must understand that only a very small fraction of the organization's leadership was involved in the events described in the book and that most devotees knew nothing of the crimes or the abuse.

Still, the April release of *Monkey on a Stick* in paperback has made the book available to a wider audience, and the text printed on the back cover alone presents a public relations nightmare — "Child abuse, sadistic torture, white slavery, drug pushing, arson, arson, rape, and even wholesale murder. These are some of the unspeakable atrocities committed by the Hare Krishna movement in the name of religion! For ten years their songs of peace and love veiled

class and directed them to sit on his lap. He anally raped them in front of the other students. Some boys were made to stay after school. The teacher lashed their hands to their desks with duct tape, and he raped them. When a hysterical mother confronted Kirtananda with allegations that her son had been molested, Kirtananda is said to have replied, 'Sex is sex.'"

There is more, and *Monkey on a Stick* doggedly catalogues and testifies the assaults, drug deals, and tortures until the reader is finally left with the impression that there is little hope for the movement, if not humanity. The Krishna Consciousness ranks and file suffers, it seems, from a similar disillusionment. Hubner and Gruen state that of the 4000 American devotees A.C. Bhaktivedanta personally initiated, only 500 remain actively involved in religious life. Locally, the Pacific Beach temple has also experienced a decline. Badri Narayan, temple president since 1977, estimates that over the past three years, 25 percent of his membership, some 250 men and women, have disaffiliated themselves from the movement. They were shocked when, in 1987, Ramesvara, one of the original 11 successors and guru for the Los Angeles, Laguna Beach, and San Diego temples, voluntarily left his position to pursue a career in real estate. According to *Monkey on a Stick*, before Ramesvara's departure, rumors circulated that he, an avowed celibate, had been seen dating a young girl and had become lax in his religious observance.

"Something like that is very difficult. Ramesvara was my spiritual master. He had initiated many of the devotees here. I had a close relationship with him. I think the best way to understand it is to explain that a guru acts as a kind of bridge between the devotee and God," Badri says. "And just like any other bridge, a guru can only bear so much weight. When the pressures and responsibilities of being a guru exceed certain limits, fissures and weaknesses become evident. They fissure as human as anyone else."

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a massive crime spree... This is the spine-chilling account of the Hare Krishna...."

Drutakarma Dasa, a devotee since the early '70s who lives next door to the Pacific Beach temple, has done his best to respond to local criticism resulting from the book's publication. Early last year, for example, the *Tribune* ran an unusual review of *Monkey on a Stick*, which seemed to serve as less of a discussion of the book's merits than a vehicle for staff writer Don Braunagel's seemingly long-repressed rage at the Krishna. Drutakarma, a contributory editor to *Back to Godhead* magazine, replied to Braunagel with a 13-page letter — "I think it could have been nice if you could have chosen a better word than 'butself' to describe the tuft of hair on the shaven head of the male Krishna member, although, I must admit, it does harmonize well with the general tone of your review...."

Drutakarma has kept a file of sample press releases and position papers circulated by ISKCON's governing body before *Monkey on a Stick*'s publication. The material is achingly upbeat ("... But what will the public think about all this scandal? First of all, even the mass of people know that nobody is perfect...") and often "how-to" hints for devotees confronting skeptical civilians. Krishna book peddlers are encouraged to use the following sales pitch: "Read about us in *Monkey on a Stick*! Well, here's the next book [offering Bhagavad-Gita] — the one with the spiritually powerful principles that let us win the battle!"

For Drutakarma, the battle has been over for a long time. He cites the internal reform movement mentioned briefly in *Monkey on a Stick* organized by devotees in 1987 to purge the movement of so-called gurus as proof that Krishna Consciousness has fully recovered. He says his faith sustained him through the difficult years and has remained unshaken.

Drutakarma's 26-year-old wife, Krishna Kumari Dasi, however, embodies certain indications that the movement itself is still in a process of ongoing reform; that the "battle" is not quite over. Krishna Kumari has been a devotee for seven years and was, in fact, initiated by Ramesvara at the Los Angeles temple. While the guru's defection was traumatic for her, Kumari's actual involvement with Krishna Consciousness began well after most of the events described in *Monkey on a Stick*.

"I REMEMBER ARGUING WITH MY MOTHER ABOUT IT. I SAID, 'I'VE LIVED MANY LIFETIMES. YOU ARE JUST ONE OF MY PARENTS. I'VE HAD MANY MOTHERS IN PREVIOUS LIVES'."

She first came in contact with Krishna Consciousness in 1981 at UCSD, where she was studying women's literature and psychology. She began talking about social issues with devotees who regularly visited the campus. She was concerned about American foreign policy in Central America, women's rights, Third World politics. Humanity seemed locked in intractable suffering. Its problems unsolvable. The devotees argued that there was a solution, that human desire was at the root of these many problems. They said the best way to change the world was to conquer desire in oneself. After considerable thought and many visits to the Pacific Beach temple, Kumari went to the Los Angeles temple to study. In 1982, Ramesvara initiated her as a devotee.

"Before 1987, we [Krishna devotees] had a reputation for being rather aloof. Some of us were to a certain degree. We were just so eager to share Krishna Consciousness with others that sometimes it was taken the wrong way. My parents were very concerned when I first moved into the temple. They'd heard a lot of bad things. I remember arguing with my mother about it. I said, 'I've lived many lifetimes. You are just one of my parents. I've had many mothers in previous lives.'"

(continued on page 12)



Drutakarma Dasa



Krishna Kumari Dasi



Krishna Kumari Dasi

TEMPLE

(continued from page 11)

"Looking back, it wasn't that we were brainwashed. We weren't zombies. People involved in any movement, political or religious, tend to be protective towards it. Criticism was seen as blasphemy, as heresy. We tended to overlook things, to make excuses for things. I remember that not long before Ramesvara left, he started going to the gym. Weight lifting. I thought, 'Gee,

that's odd. For a guru, he seems to be paying an awful lot of attention to his body. But then I thought, 'Well, he is a spiritual master. He probably has a good reason for whatever he's doing.' Later, when other devotees asked him about going to the gym, he said it was because he was having problems with his back.

"Another time I was visiting a temple in the Midwest. The guru there had his picture in the temple room on a special seat right next to Prabhupada's (A.C. Bhaktivedanta's). The devotees respected him as their spiritual master. Then, suddenly, he was kicked out of the temple for having engaged in homosexual activity. Something he had, apparently, been doing for years. That was quite a shock. I didn't know what to think.



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The same study found that chiropractic patients are three times more likely to be "very satisfied" with their care as are patients of medical doctors. Group Health Cooperative of Puget Sound conducted this study of 215 medical patients and 242 chiropractic patients in April, 1986.

For years chiropractors have claimed success in an area where their medical colleagues have experienced frustration — the diagnosis and treatment of back pain. These success claims were based on their positive results with patients. Now, medical and consumer studies are revealing facts that validate these chiropractic claims.

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"Then, in 1987, everything changed. The devotees finally had enough. The bad gurus were expelled. Kirtananda at New Vrindaban was expelled. Others, like Ramesvara, left the movement. The whole idea of absolute gurus was done away with; their power structure was dismantled. Now there are dozens of gurus within the movement, all over the world. Devotees have started to discuss problems openly in the organization. For myself, I began to read Prabhupada's books more carefully. I realized that if I had paid closer attention to the scriptures, to the actual qualifications for gurus, I would have been able to recognize a lot of the misbehavior for what it was."

"And what about recognizing and challenging questionable behavior in the recent past, on a local level — devotees wearing toupees, misrepresenting themselves when collecting money for various 'food programs'?"

"First of all, no one in our local leadership actually advocated that devotees confront the public in that way. But it's no wonder a lot of people don't trust us. Look at how we've done things in the past. When our devotees went out to collect donations, they didn't always identify themselves as devotees. When they were asked, they'd hedge about it. That's wrong. The Bhagavad-Gita says we're supposed to be honest in all our dealings. We're not supposed to lie about who we are or what we do. We shouldn't have anything to hide."

"People gave us donations for the meals for the homeless. Money was actually being spent to feed the homeless. We were providing free meals. But the actual percentage of money we received as donations being spent on the program was somewhat less than what we told the public. The money wasn't going into anyone's pocket, and we certainly weren't being made rich by the whole thing. But some of the money was being spent to run the temple, which is necessary — if you're going to have a free meal

be more honest about. We've really got nothing to hide."

As part of post-'87 glasnost and perestroika within the organization, Kumari has also become a participant in an international grass-roots effort within Krishna Consciousness aimed at altering the status of female devotees. Kumari has started to correspond regularly with members of ISKCON's governing body commission (GBC) regarding the expansion of women's roles as religious instructors and their participation in temple administration and ritual practice. "For many years the standard within ISKCON has been that women could not act as official religious instructors in the temples. Our leaders said it simply wasn't proper. A woman standing before a group of devotees might cause the men, especially those who had taken vows of celibacy,

(continued on page 14)

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TEMPLE

(continued from page 13)

to think lustful thoughts. In my letters I tried to point out that that logic is contrary to what Prabhupada taught. He stated in his own letters to devotees that in Krishna Consciousness there is no distinction of caste or creed, color, or sex. That both men and women may deliver lectures if they choose to; that we, in our religion, make no spiritual distinctions based upon gender. The qualification for leading class is how much one

understands about Krishna and surrendering to the process, not whether one is male or female."

Not everyone at the Pacific Beach temple is enthusiastic about such vocal reformers as Krishna Kumari. A male devotee, who asked not to be identified, said, "Some people here think she [Krishna Kumari] is a loudmouth. A presumptuous newcomer. They're glad that the bad guys are gone and that changes have been made to ensure the movement never again experiences the Monkey on a Stick kind of disorder, but what they want most of all now is peace and quiet. No more disturbances. But a great deal of damage has been done to our organization's reputation by the actions of a very small number of devotees and leaders. The problem is that, in the past, in-

telligent and committed devotees like Krishna Kumari did not stand up and speak out against attitudes and practices they felt to be wrong. A lot of the incidents discussed in Monkey on a Stick might never have happened if devotees had been encouraged to be critical. What we have to learn now is that whether or not we agree with someone, criticism is important. Debate is healthy."

Krishna Kumari admits she knows her activist approach is not universally popular. "But," she says, "I love my religion too much to remain uninvolved. The past few years have been difficult. It was so painful for me just to know that much in Monkey on a Stick actually happened!"

But has this knowledge about past and cur-

rent problems caused her to doubt her faith? She says no.

"I feel more Krishna-conscious now than I did in the old situation. The movement actually has a very secure spiritual foundation. I guess that's what makes it possible for me to honestly look at whatever shortcomings or discrepancies we may have. When I'm discouraged, when I wonder if I'll have the energy to continue, I always turn to Krishna. I know that he's in my heart."

"There is a verse in the 15th chapter of the Bhagavad-Gita that is always a great source of comfort to me. Krishna says to his friend Arjuna, 'I am seated in everyone's heart, and from me come remembrance, knowledge, and forgetfulness.'"

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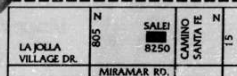
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RODGER

(continued from page 1)

Rodger Whitehead rented a small apartment attached to the back of Will's house on K Street, in a well-worn section of Sherman Heights just two months earlier. Whitehead had been installed as secretary-treasurer — top man — in Teamsters Local 481, officially named the Automotive and Allied Industries Employees, International Brotherhood of Teamsters. The local represents 2000 to 2500 employees, depending on the season, working for about 25 companies, including the San Diego Zoo and Wild Animal Park, Hertz and Avis car rentals, several tire companies, and Earl Scheib paint shops. Whitehead had led a reform slate of ten Teamsters who successfully ousted union leaders who had run the local for more than 20 years, and he had been the subject of the usual, maybe more than usual, amount of harassment, intimidation, and threats associated with Teamsters' elections. So when Will realized it was probably Rodger dead or dying in the garage, he was not thinking suicide.

Will rushed to the side door of the garage. The padlock was missing, and the hasp was open, but the deadbolt

the Maverick's overheated radiator was in a spreading pool on the concrete floor. Rodger's head was tilted onto his right shoulder. Will reached through the open driver's side window to shake him, and Rodger's whole body moved. Rodger moaned. He switched off the ignition. "Rodger! Rodger!" he yelled, and shook him again. Finally, Will ran inside the house and dialed 911. "What should I do?" he asked. "Get him outside into the fresh air," the emergency operator said.

Will tried this, but the car door was so close to the garage clutter he couldn't pull Rodger out. The paramedics arrived just as he was about to push the car into the driveway. They took one look at the body in the Maverick and then spoke a code word over the radio. They didn't try to revive him. Rodger Whitehead, 37 years old, was dead.

The deputy coroner arrived and judged that to outward appearances and pending autopsy and toxicology tests, Rodger was a suicide.

To say that his friends, family, and colleagues were surprised by Rodger's death is a gross understatement. "If there was one thing Rodger was concerned about, it was communication," explains his landlord and friend Will Vakmanic. And yet Rodger left behind no note to explain his suicide. He and his girlfriend, Marianne Lachman, were close friends who were talking about moving back to together; he still owed his best friend Joe Greenberg \$100, and Rodger was not the kind of person to blow off a debt. "If he was going to kill himself, he would have made sure I got the hundred bucks," says Joe. Rodger was not an impulsive person. "Rodger was the kind of person who thought everything through," his mother explains. "I was anxious to go through his things to see if there was a book on suicide. Rodger would have studied it before he did it. But we found nothing." All he left behind, other than questions, were a few personal belongings, including a large collection of campaign buttons, \$548 in cash, and four money orders in the amounts he owed for his utility and phone bills.

The questions Rodger left behind form a hole from which no light escapes. Rodger was a Quaker who had little use for material things. He didn't own a television, and when he took over as head of Teamsters Local 481, he had to be browbeaten into taking a yearly salary of \$29,500; all he wanted was \$25,000, less than half that of his predecessor. Rodger had no bank account, no credit cards, almost no bills. His personal life was not a mess from which he might want to escape. And although Rodger and his slate of reformers were handed a union that was on the verge of bankruptcy, the problems at work weren't much different from those

faced by any new group of local Teamsters officials. In fact, "Things were really starting to go his way," Will recalls.

When Charles Kelley, the deputy coroner, arrived at the garage, he told him about Rodger's affiliation with the Teamsters, about some of the threats Rodger had received, that he had been beaten up about a month before, and that a person Rodger thought was involved with the Teamsters, and that he might have been under some pressure at work. "As soon as I found out who we were dealing with," Kelley recalls, "I said, 'We gotta look at this real close.' I had grounds to believe that there was a potential for something other than suicide. We looked at that. But we found nothing."

The coroner's toxicology study found no alcohol, cocaine, opiates, tranquilizers, or methamphetamine in his blood. During the autopsy, the medical examiner carefully studied Rodger's throat to determine if he had been choked into unconsciousness before he was placed in the car, but no such evidence was found. Rodger's eyes were also checked for the small hemorrhages that might indicate he was knocked out by pressure exerted on his carotid artery, but there were none. What the examiner did find was a 95 percent saturation level of carbon monoxide in his blood, leading to her conclusion that Rodger committed suicide. Kelley contacted SDDP homicide investigators, who found no reason to open a criminal investigation.

"If he'd been murdered, somebody would have had to drop him or knock him out," Kelley theorizes. "But he wasn't doped, and we found no evidence of a choke hold. I'm not saying it's a possibility — it may still be a possibility; some guys are really sharp. But just because he didn't leave a note doesn't mean it wasn't suicide. The majority of suicides don't leave notes."

Detective Don Strey of the San Diego Police Department's Missing Persons Unit, which investigates all suicides, says, "I checked out the Teamsters angle, thinking maybe this was a homicide, but my sources say no, there's nothing there. Most unions get grumpy when there's a chargeover, and some of them are violent. But this was suicide. I'm satisfied in my own mind that one of the major causes was, he took on a burden that was bigger than he thought it was, and he wasn't prepared to handle the load of work. This, and the radical change in his lifestyle, he decided to take the easy way out and he offed himself." To which Rodger's friends reply: spoken like a true bureaucrat who knew nothing about Rodger's makeup and who just wanted to close a case that was potentially very messy.

• The Union

Rich Nageotte met Rodger Whitehead last October, during the campaign leading up to the December 4, 1989, election of officers for Teamsters Local 481. They both worked at Lindbergh Field — Nageotte for Avis, Whitehead for Hertz. Before the campaign started, Nageotte knew of Whitehead only as that guy over at Hertz who had hair down to his waist (usually worn in a ponytail) and who smoked a pipe. "We'd gotten flyers about some people trying to organize and take over the union," Nageotte recalls. "I was pretty disenchanted with the union myself — the rank and file hated the union management — but at first I thought, this is just another group of people who wanted to rip us off. But other guys went to a meeting and came back and said, 'Hey, you oughta meet these guys. They're for real!'"

Nageotte eventually did meet them and was invited to join the ticket as a candidate for vice president, which he won easily. Then when Rodger died, Nageotte was appointed president of the union. He came along at the perfect time. One man, Willard Kline, had been secretary-treasurer of Local 481 since the 1960s. Kline retired in 1988, and the man named to replace him was William Martin, the local's business agent in the '60s, later appointed to a union officer's post. Martin's longtime cop Patrick Rossi was appointed president, which is second in command. For almost 20 years, these three men ran the union and never faced opposition in elections. These "white ballot" elections, in which still the incumbents' names appeared, were held every three years. They paid themselves more than \$50,000 a year apiece and were perceived by the union members as do-nothing tools for company management. Nearly everyone complained about the weak labor contracts the local negotiated for them, but the rank and file either didn't care or didn't care that it might be possible to unseat the union leaders. Then Rodger Whitehead came along.

Whitehead had been a political activist all his life. He'd become a Quaker at Richmond High School (class of '70) in Richmond, Indiana, because the Quakers were nonviolent and opposed the Vietnam war. He'd been arrested and jailed for participating in a war protest on the lawn of the White House. He'd attended every Democratic national convention (class of '70) in Richmond, Indiana, because the Quakers were nonviolent and opposed the Vietnam war. He'd been arrested and jailed for participating in a war protest on the lawn of the White House. He'd attended every Democratic national convention (class of '70) in Richmond, Indiana, because the Quakers were nonviolent and opposed the Vietnam war.



Coroner's photograph of Rodger Whitehead

years was how to run a campaign. He took the job at Hertz after Marianne started working at Battered Women's Services. Soon afterward, he began studying the history of organized labor and attending the once-a-month union meetings, and he became union shop steward at Hertz. Marianne recalls that the union meetings lasted "about seven minutes," and anybody like Rodger who tried to ask questions was rebuffed. It took him weeks just to extract a copy of the local's bylaws from the local's management. Rodger was a personable guy, and people gravitated to him because of his growing knowledge of union rules. It was easy for him to come to understand how widespread was the disaffection within the membership of Local 481.

Union members found that most of their labor grievances were going nowhere. Rodger's friend Joe Greenberg, who also worked at Hertz, says that if you had a problem at work, "The union management found out about it before you even went to them. I had a problem one time, and Rossi called me out of the blue and said, 'Your boss is upset with you, but don't worry, I took care of it.' It was bizarre." When Rodger became a problem to the union management by asking too many questions, Hertz changed his work schedule so that he had to punch in at 7:30 every evening. The monthly union meetings began at 7 p.m.

What really set the whole union management debacle into motion was

the drug bust at the San Diego Zoo in December 1988. After a four-month undercover investigation, dozens of zoo employees, many of them Teamsters, were detained and searched. The zoo disciplined 39 employees for various offenses, including 10 who were fired. When the employees appealed to the Teamsters for help, "The union told everybody to plead guilty and forget about it," recalls Randy Reiss, a Hertz employee who worked on Rodger's campaign. Ultimately, the union did act to get five of the firings overturned, but some of the zoo employees who retained attorneys were told that they actually might have a better case against their own union for nonrepresentation than they would against the zoo.

While Rodger was beginning to organize some opposition to run against Martin, Rossi, et al., he joined a nationwide dissident group within the union, known as the Teamsters for a Democratic Union (TDU). Membership rolls in this group are held in secrecy, but Rodger openly declared himself a member. Since the group was begun in 1976, scores of reform-minded Teamsters locals around the country have elected TDU members to office.

The purpose of TDU is to "democratize the Teamsters and get it back to unionism," explains Ken Puff, a TDU national organizer based in Detroit. He declares, "The reason we exist is, we charge the whole setup was rigged" to perpetuate the leader-

ship of corrupt union officials. The TDU is despised by the Teamsters' old guard, in part because the TDU intervened in the re-kettering case the federal government brought against the Teamsters international union in June 1988 and helped force the Teamsters to agree to a first-ever election of the top leadership by the 1.6 million members of the union. In the past, the international's officers were voted on by delegates from each Teamsters local, but the rank and file had no say in who the delegates would be. Those jobs went automatically to a local's officers. Now, however, delegates are elected by the rank and file and must declare which international candidates they support before that election.

The government had charged that the Brotherhood of Teamsters had been more or less taken over by the Mafia, and prosecutors wanted to put the union into the hands of a trustee. "But the Rodger Whiteheads of the union stood up," Puff says. "We didn't want receivership, we wanted the right to vote for our own leaders." The case was settled on March 14, 1989. The election of the international's officers is set for December 1991. Whitehead's affiliation with TDU, combined with his long hair, persistent manner, and obvious popularity among the rank and file, did not endear him to Local 481's management. Rodger had vowed not to cut his hair until Ronald Reagan left office, but the election of George Bush wasn't enough of a change, so he kept

the hair. But last August, after he decided to run for secretary-treasurer, he decided the long hair had to go. This still didn't stop the charges of "commie," "druggie," and "homosexual" from being thrown at him by loyalists to Rossi and Martin. And he received telephoned threats every week. Randy Reiss heard one of them, which was left on Rodger's telephone answering machine. "It went something like, 'Give up the campaign, because if you win, you'll never take office,'" Reiss reports. Will Vakmanic, Rodger's landlord, says the tires on Rodger's motorcycle

"Here's a guy responsible for thousands and thousands of dollars who doesn't have a checking account and pays his bills with money orders every month."

were slashed several times. Reiss tried to get Rodger to report the threats and intimidation to the police, but he refused. "He said, 'Hey, this is the Teamsters. They pull shit like this. You gotta like it or live with it,'" Reiss relates. "Rodger thought it was just some idiot."

When the election took place on December 4, the only surprise was the margin of victory for the reform slate. Whitehead beat Martin 390 to 257. The margin for the rest of the slate was even larger. The winners were elected until they took office on January 2 this year.

The new officers discovered that the old officers acted in predictable Teamsters fashion: they left the local's bank accounts nearly empty. On December 29, Martin and Rossi had checks cut for themselves totaling about \$29,000, money they claimed was accrued vacation pay for the years 1974 to 1986. There wasn't enough in the accounts to cover what they said they were owed in vacation pay for the years 1986 to 1989. Two days after leaving office they filed claims for this money, about \$35,000, with the California Labor Commission. "The perception was, they were trying to bankrupt the union," says Randy Reiss. But after hearings this spring, the commission upheld the claims. When Rodger and his cohorts took

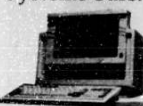
(continued on page 18)

On December 29, Martin and Rossi had checks cut for themselves totalling about \$29,000, money they claimed was accrued vacation pay for the years 1974 to 1986.

was locked. He unlocked it and opened the door. The exhaust fumes seared his eyes and nose. Pulses of blue light flickered down between the spinning blades of the rooftop ventilator into the dark, cluttered garage. But Will could see Rodger's shape, motionless in the driver's seat of his blue '75 Maverick.

Will hit the button for the automatic garage-door opener, but it just strained against the locked hasp. He hurried outside and undid it, then opened the garage door. Water from

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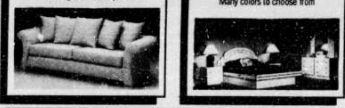
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RODGER

(continued from page 17)

office, Local 481's bank balance was about \$5000. The longtime bookkeeper who ran the office quit when Martin and Rossi left and didn't train a replacement. In the files, they found receipts for \$250 lunches at Labach's. A tall stack of grievances had piled up. And the new officers discovered that the local, which collected about \$40,000 a month in dues, had no tangible assets. It didn't even own the building it occupied on Adams Avenue. Rodger, who had quit his job at Hertz in late December, decided to forgo his salary for the first month so the union coffers might be built up more quickly. He asked Will to give him ten extra days to pay his rent, and he borrowed \$100 from Joe Greenberg.

Rodger reacted to this turn of events in a manner that was considered natural by those around him. "Rodger was distressed and felt inadequate and expressed his feeling of inadequacy," explains Rich Nagrette. "He had ambitious plans, like steward training and other things, that he wasn't going to be able to do right away because of the financial situation. But he wasn't despondent. He wasn't reacting differently from the way other people would have."

In January, Rodger contacted Tom Bernard, a Teamsters business agent in Denver, soliciting him to come out and work at 481. Bernard had worked for three newly elected secretary-treasurers, and the situation here wasn't new, he says. "But I hadn't seen a local whose finances were this bad." Still, the feeling of inadequacy felt by new union leaders is common, according to Bernard. Before he moved from Denver, he spent time talking with Rodger. "I wouldn't have come to work here for anybody I thought would be a quitter," he declares. "Rodger was committed to principle, the kind of per-

son I could depend on, and I liked his ideas." All of his friends said the same thing in different ways. Rodger was stubborn, persistent, not a quitter. But Rodger may have experienced some vertigo when he first took office. After several months of high-intensity campaigning, with a lot of people around him, suddenly he found himself isolated in an office with just one other person. "He came in right at the top, didn't have a real good chance to see what he was in for," says Nagrette. "During the campaign we met together a lot, then when he finally got into office, people went back to their families and regular jobs. He didn't have that reinforcement. In Rodger's mind, it was all of us working together to be elected. For the rest of us, we were working to get him elected."

He may also have been frustrated because of his leadership style. A naturally timid person, Rodger wasn't given to making quick decisions about anything. "He was a Quaker. He was into consensus decision making," says Bernard. "He went to extremes in trying to get everyone involved in even minor decisions. It made things real cumbersome." If he did kill himself, it was an uncharacteristically decisive act for him.

At the same time, as always happens when a new regime takes over a local, there were high expectations among the rank and file. Ten union contracts with various companies were due to expire in the first six months of the year, but Rodger had no experience in negotiating contracts. There was an increase in grievances that people probably had held off filing under the old union bosses, because they felt it was futile. Criticism began to filter up. Rodger started calling his mother at odd hours, talking about a "whispering campaign" against him. He wanted to computerize the office, but there wasn't enough money, so he had to operate with the same antiquated system he had campaigned against. The newly elected executive commit-



Rodger with Marianne Lachman, November 1983

tee of Local 481 had even talked about having to raise dues, which filled Rodger with trepidation. "And Rodger didn't even trust banks — here's a guy responsible for thousands and thousands of dollars who doesn't have a checking account and pays his bills with money orders every month," Nagrette observes. "We were just trying to keep our heads above water, for no money, and the reality of the situation set in fast. It's easy to see how a guy could get overwhelmed."

Even though he may have felt as if walls were pressing in on him, suicide

in a jovial mood.

Rodger called Joe Greenberg that same night, a little after eight. He and Joe often grabbed a pizza and watched a video at Joe's place, and Joe had called him earlier in the day inviting him over. Rodger had said he was too busy. But Greenberg recalls, "He called that night and said, 'Is it too late to come over and watch a movie?'" It was. Greenberg had to get up at 4:00 a.m. to go to work. Rodger apologized for being short on the phone earlier in the day.

"No big deal," Greenberg rejoined. "Let's get together later in the week."

"Okay, I'll look forward to that," Rodger replied. That was the last time Greenberg talked to his friend. Rodger also called another friend, Jim Joiner, the night before he died. Joiner, a senior bear-keeper at the zoo, had been elected to the union's board of directors on the reform ticket. "He called me a little after nine that night and apologized for calling so late," Joiner says. "He was just reaching base on the hearing that was held that day. He said that the continuance gave us a chance to come up with more material to fight those guys."

Rodger's death the next day was "a total shock" to Joiner. Like most of Rodger's friends, Joiner thinks the police should have investigated it more fully or at least talked with the union officials who worked with Rodger up to the time of his death. "Rodger loved to talk on the phone, loved to leave long messages and notes. He had a beautiful speaking voice and was very eloquent in his words. Why wouldn't he leave some kind of note?"

Rodger had Christmas dinner at Joiner's house and had become good friends with the military retiree. "He was such a gentle person. He apologized to me. He knew I was

retired military, and here he was a draft protester. I said, 'We're not running on a draft protest; as long as you don't burn a flag in front of me, we'll get along fine.'" Joiner might not have known that Rodger was also a tax protester who never filed a federal tax return. Will Vukmanic filled out his W-4 form for him, on which Rodger insisted that no exemptions be listed. Will told him, after computing his state taxes for him, that he was probably due about a thousand dollars from the feds, but Rodger refused to file for it. This tax issue was the one skeleton Rodger thought might be used against him as a candidate or later as the head of the

union. Will says Rodger was prepared to resign if the question was ever raised.

Although suicide doesn't make sense to him, Joiner has a theory about what might have caused Rodger to kill himself. "He realized he was in over his head," Joiner speculates, "and he didn't want to go before his board and quit. That's the only thing I can come up with. Maybe he was too embarrassed to come back to us and say, 'Guys, I just can't handle it...'"

The Girlfriend

Marianne Lachman recently graduated from law school and is now awaiting the results of her bar exam. Shortly after Rodger's death, she decided she would try to use her training as a lawyer to begin an official investigation into the case. She believes Rodger was murdered. "This whole thing was so uncharacteristic of him," she insists. "He was a fighter. His dignity as a person mattered to him more than almost anything else." She

riffles through the dozens of cards, letters, and notes Rodger wrote to her over the years. "He was so in love with me," she remarks, fighting back tears, "and we were on the verge of getting back together. He wouldn't have done this without leaving me a note."

Marianne and Rodger first met in 1981 in New Brunswick, New Jersey, where they both worked for the League of Conservation Voters. They ran campaigns for independent candidates, operated phone banks, conducted door-to-door canvassing operations. In 1984 the league didn't have an office in San Diego but decided to set up a temporary

"parachute campaign" here in support of Roger Hedgecock in his runoff election against Maureen O'Connor. Marianne was asked to go to California and run the campaign. When she returned to New Jersey, she persuaded Rodger to come out to San Diego. "Rodger was an expert in canvassing, which is a high-burnout, high-turnover job," Marianne explains. "His goal was to reform canvassing into a profession, so people could do it for years and make a living at it, so all kinds of community organizing could be done." After taking a six-week, cross-country train trip to San Diego, their plan was to

(continued on page 20)

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RODGER

(continued from page 19)
stay here for a short time and then move to Oregon, which was more friendly territory for liberal activists. But Marianne began a job counseling battered women, and Rodger took a liking to the city. One day when he was out registering voters for the Democratic Party, he ran into a woman who told him there were jobs at Hertz's Lindbergh Field office. He started there as a vehicle transporter, moving cars. He later got a job as a garage man, making about \$22,000 a year.

Rodger and Marianne broke up in 1987 but remained close. She loved his sense of humor (friends say he did a killer Groucho Marx imitation) and his commitment to equality and



Marianne Lachman, 1990

Before Rodger could answer, the man punched him in the mouth, grabbed his necktie, and pulled his keys out of the ignition.

justice. "There was a spiritualness about him. He tried to practice the Quaker principles of love and understanding with every person he met." She is convinced that he was killed either because he, along with Tom Bernard, represented a dangerous trend in the democratization of Teamsters locals in California (Bernard had sued the Teamsters for

among other things, taking a contract out on his life) or because he discovered something about the union that he was going to expose.

Marianne finds particular significance in the fact that Rodger was beaten up four blocks from home on January 31 of this year. He was sitting in his car in the drive-through line at the Jack-In-The-Box at 24th and Market streets when, according to the police report of the incident, a man came up to his car and asked, "Who

you gonna vote for? You know who you're gonna vote for, don't you?" Rodger assumed the man was talking about the upcoming intra-union election for the head of a Teamsters regional body called the joint council. Before Rodger could answer, the man punched him in the mouth, grabbed his necktie, and pulled his keys out of the ignition. Rodger rolled up his window and squeezed the man's arm until he dropped the keys

and ran.

When he got home, Will saw his bloody face and noticed that his necktie had been torn in two. "The knot was left hanging around his neck, but the rest of the tie had been torn off at the seam," Will remembers. "Do you know how hard the guy had to pull in order to tear the tie in like that?"

Shortly thereafter, Rodger asked Marianne to go shopping with him. He was colorblind and needed help to match his clothes. Marianne laughed when he said he wanted to buy clip-on neckties. He didn't tell her why he wanted them. She found out about the beating incident several weeks later.

Another reason Marianne is extremely suspicious of the corner's declaration of suicide is the shoulder bag. Rodger's friends say he and the bag were inseparable. He even took it with him into movie theaters. It was stuffed with notes, tapes, pamphlets, magazines, boycott lists, gnomes, Kleenex, manuscripts, his personal phone book, anything that was important to him. But after Rodger died, the bag was found empty in the trunk of his car. Also, a value that he used was found empty on the seat beside him. What happened to his personal papers?

Marianne claims that Rodger never put his shoulder bag in the trunk of his car, and Will Vukmanic confirms this. One explanation for the disappearance of the material he most identified with is that Rodger, in getting ready to kill himself, also decided to destroy the contents of the bag precisely because they were a representation of himself. That Wednesday to the day the garbage men came through Sherman Heights. Perhaps Rodger made sure they took

away that cherished part of himself. But why would he not also throw away the bag itself? Marianne speculates that "Rodger found out something that was going on, and that's why they killed him. And maybe he had something in that bag that was incriminating to somebody."

It's true that Rodger was habitually conducting a kind of intelligence gathering. One section of his bedroom was given over to the audio tapes he made of his conversations with a variety of people, using a tape recorder hidden in his shirt. Will says he heard some snippets of these tapes. "And you couldn't believe some of the stuff he had on people. People at

work, supervisors, yelling and screaming at him, and he'd just nod and smile, because he was taping all of this. He taped everything, because if people came up to him and wanted to talk about grievances, he wanted to know exactly what they had said. We'd been talking about cataloging some of this stuff just before he died."

• The Mother

Joanne Sipe, Rodger's mother, has all those tapes now, as well as Rodger's huge collection of campaign buttons. She also has the tie that was

torn from his neck. Over the phone from her home in Richmond, Indiana, she said that she's been going through the dozens of tapes trying to find some clue to his death. So far all she's come across is an angry male voice saying he'd been "fucked" by the union and going on and on about how screwed up the union was. It sounds like a threat to her.

Mrs. Sipe says, "We've just had very mixed feelings. Rodger wasn't the suicidal type. His two sisters — a sister and a stepmother — can't believe he killed himself. And you know how sisters study out brothers." Rodger's mother finds it curious that nothing unusual was found in

Rodger's blood or his organs, given the fact that he had called in sick to his office the day he died and had vomited while he was on the telephone. "He was sick all night and day before he died. I smelled the vomit near his chair when I got out there. But the pathologist's report found nothing. They tested his stomach, and there was nothing to indicate he'd been ill."

Mrs. Sipe says she talked to her son many times during the campaign and after he took office. He was extremely excited that he'd won, and even when he told her that the previous union leadership had left very little money in the accounts, "he didn't seem under

pressure when I talked to him. We've wondered if he realized what he was going to face when he got elected. But Rodger wasn't naive, and he'd had to work long hours in stressful situations before. He knew how things worked." He did seem to be hurt by the "whispering campaign," his mother recalls. "He said they called him a druggie and a homosexual. He was perturbed about it. He was sensitive to criticism, and he never liked people to talk about anybody behind their back. He felt sorry for people. But I can't believe that he'd commit suicide because people were criticizing him. I don't understand this. I guess I'll take it to the grave with me."

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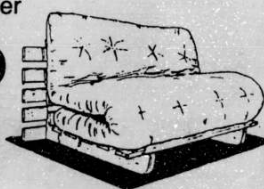
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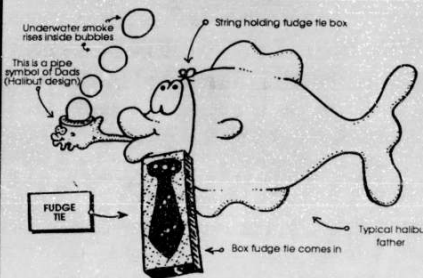
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SEA TURTLES

(Continued from page 23)

(Or called a local wildlife agency if they appeared sick. Many of Sea World's resident turtles were acquired this way.) But with sport fishermen, it was the luck of the draw. In five of the six reported instances of fishing pole entanglement, the turtles were released. Number six was apparently reeled into the boat, gaffed, and then killed by gunshot. This particular turtle, a leatherback, washed ashore in 1981 at Moonlight Beach in Encinitas. A necropsy at the San Diego Zoo (by the National Marine Fisheries Service) found that its throat had been slit. 22-caliber bullets were extracted from its shell. The biologists also discovered two old gunshot wounds. Stinson's survey was important simply because so little was known at that time about sea turtles in the northeastern Pacific Ocean. Unfortunately, no part of her master's thesis was ever published. Technically, the seven-year-long study had been a failure. Because of equipment problems, Stinson could not determine where the turtles went when they left the channel. And since none of the ones she captured were wearing any identification (biologists began tagging turtles in the early 1960s), Stinson could only speculate on where they came from. Maybe Mexico, maybe Hawaii, or maybe even Captain Bogart's aliphid turtle pen.

But Dutton won't rule out the Captain Bogart theory, but he thinks that the green sea turtles in the South Bay are probably from Mexico. (Some biologists would call these turtles "blacks" instead of "greens," as the two species are closely related. It's the sort of thing that turtle experts argue about.) Dutton and his research partner, Donna McDonald, began a 5900 study on the turtles last May, with funds from the U.S. Fish and Wildlife Service, the county's Fish and Wildlife Advisory Committee, and Hubbs, the research institute affiliated with Sea World. Their study concluded this month, with a duck-to-duck turtle roundup.

During the work week, Dutton manages a fish hatchery program at Hubbs, one that is restocking Mission Bay with white sea bass. But he'd rather be working full time with turtles. "I couldn't make a career in turtle biology," Dutton explains. "There's no money in it. I had to get a real job." He has studied sea turtles in Mexico and also in Surinam, which he describes as "a mosquito-ridden mangrove swamp" in the Caribbean. After he was forced out of Surinam by a military coup, Dutton enrolled in the graduate program at SDSU.

It happened to be Mary Stinson's last year. Dutton heard about her project and sat in the audience while she defended her thesis. Then he got busy with other things, but the South Bay turtles continued to swim around in his thoughts. All he needed was another turtle person.

Donna McDonald began searching with sea turtles on a remote beach about 300 miles southwest of Guadalajara. This is one of the locales where green sea turtles and

other turtle species lay their eggs. In an effort to combat the poachers, biologists from the University of Michoacan have set up a preservation program. They give talks in the nearby schools about the fragile condition of the species, then they pay the local kids — many of whom have worked

FOR some reason, the turtles didn't leave the channel last spring, as they were expected to do. And it looks as if they may be hanging around again this summer.

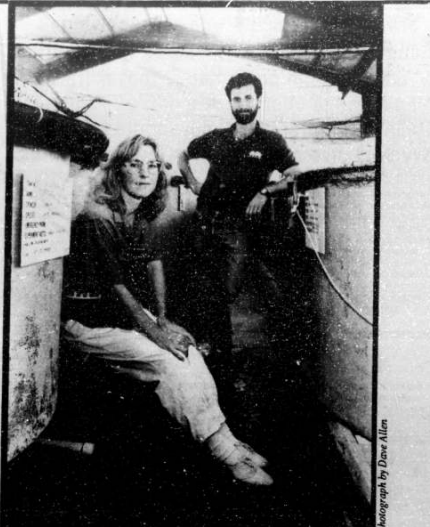
for poachers — to bring them the eggs instead. "The kids are really good at it too," says McDonald. "They're very patient. It can take a turtle two hours to find a spot, lay her eggs, and bury them. The kids just lay there on the beach and nap while she's digging." The eggs are then reburied on protected beachfront land. After the turtles hatch, they are released into the ocean.

McDonald also studied turtles at the Sea World in Texas. (The Gulf of Mexico has several species of sea turtles.) Like Dutton, she works on other projects during the regular week. The two biologists met at Hubbs, where they naturally started talking about sea turtles. Dutton asked McDonald if she knew about the colony of greens living next to the power plant. Then they started wondering if the turtles were still there. Soon they were working together on a grant application.

The two biologists started their turtle study at the same place Stinson's ended: the SDG&E power station in Chula Vista. The electrical generating plant, which is visible from the I-5 Street exit on Interstate 5, seems like an odd location for a colony of endangered sea turtles. Right next to the channel is an eight-story mangrove of turbinelles, condensors, and emission stacks that always seem to be buzzing, blinking, clanking, or humming. Yet if it weren't for the pumping station, the turtles wouldn't be there. They are attracted by a plume of 80-degree water that flows into the channel after it cools the steam condensers. (Sea turtles cannot stand cold water; it sends them into a torpor, stop eating, and eventually they become emaciated.) The turtles' somewhat protected by the shallow water of the southern bay outside the channel. (Dutton and McDonald once saw a bikini-clad woman walking near the mouth of the inlet, her little girl in tow. They said had run around in the shallow bay, but they wouldn't have any

warning sign?) On the land end of the man-made lagoon, public access to the turtles is practically nil. SDG&E's property is surrounded by a chain-link fence and a security guard. But the turtles are not entirely alone. Shrimp and sea horses have also been found near the

description of a turtle in Stinson's study.) The researchers won't be able to get an accurate number until they catch and mark each turtle. The other question in their study is the turtles' point of origin. If they catch any that are wearing tags, the answer will be obvious. A more sophisticated



Donna McDonald, Peter Hutton

method — DNA mapping — will also be used. This involves analyzing samples of the turtles' blood for similarities to other populations.

Last February the two biologists stretched their turtle-catching nets across the channel for the first time. They waited five hours but caught nothing. The same thing happened the next time they tried. On their third attempt, a young turtle wandered into the net at sunset. Then came an all-night excursion in early May that yielded four turtles and one shovel-nosed guitar fish ("It looks just like it sounds," says Dutton). Unfortunately, none of the turtles were wearing identification tags. But there was one big bonus. "Luckily a turtle dumped on our deck, so we got a fecal sample," says Dutton. The turtles were also weighed, measured, tagged, photographed, and released back into the bay. The biologists' final attempt to capture turtles was another all-night vigil on May 26.

Photograph by Dave Allen

"GREENS are showing up in Hawaii and the Caribbean with lesions and tumors. Here we are in a polluted bay, and the turtles are healthy."

channel, not far from the dock, and another one further out, at the tip of the lagoon. Sometime around 9:00 p.m., they climb into their 17-foot Boston whaler and motor out to check the nets. No turtles yet. Another look at 10:30. Still no turtles. Every hour or so they make another trip to the nets, only to find them empty.

The in-between times are spent sitting in beach chairs and eating quiche, taco chips, and chocolate-covered espresso beans. The thermos coffee begins to get cool, and the air becomes downright cold. Throughout the night, their conversation touches on unpopular co-workers, puppies, and television shows, but it always comes back to the turtles. Are they hanging at the bottom of the channel, waiting for the tide to go out? Or have they learned how to avoid the nets?

Finally, about 4:00 a.m., the floats on the channel net begin to bob. It's turtle time! The two assistants, who by now have fallen asleep, are roused. Everyone stands on the dock, ready to board the boat, when the net becomes perfectly still and stays that way. The turtle has apparently escaped, or maybe he was never really in there. This tension goes on several more times, until the next scheduled check on the outer net.

By now the sky is showing pink brushstrokes. Cars come down the Silver Strand one by one, their headlights spaced far apart. The tide is moving out, and the water is lightly rippled, like dripping paint. The power plant hums in the background, but out in the channel, it's quiet and still.

But is surprised that the turtle doesn't have a fishy smell. His shell is unusually clean — no barnacles or algae. And like the other turtles they've caught, this one has no visible effects from pollution. "Greens are showing up in Hawaii and the Caribbean with lesions and tumors," says Dutton.



Sea turtles on San Diego wharf, c. 1910

Except for the bobbing floats. "He's a big one," says Dutton, immediately recognizing the turtle's sex. Two people hold it against the boat, their hands under its fins, while Dutton untangles the net. No one seems worried about being bitten. (Dutton later explains that green sea turtles are vegetarians and not that aggressive.) Then comes the hard part: lifting a turtle that weighs at least 200 pounds over the side of the boat. It takes four people and a lot of grunting.

Back on the dock, McDonald examines the turtle by the beam of a flashlight, pointing out his color (a greenish black) and a possible tag scar. The skin on the turtle's fins is surprisingly soft and dry, like a lizard's. The pattern on his head looks like a flagstone path. His eyes are glazed over with a salty mucus; this is how turtles sweat. McDonald says he has "had breath"

"Here we are in a polluted bay, and the turtles are healthy." A scale is rigged up on the boat's boom, and the turtle is carefully weighed: at 125 kilograms (270 pounds), he's the biggest one yet. After a series of measurements, McDonald takes two syringes of blood from a vein in the back of his neck. The turtle doesn't flinch. Nor does he react to the two metal bands clipped to his front flipper or the green plastic tag stapled onto his back leg. All will eventually fall off, Dutton says, but several are attached in hopes of retaining identification as long as possible.

Every so often McDonald tells the turtle he's a good boy and pats him on his shell. He seems a bit dazed, or maybe just mentally impenetrable. The researchers claim that he's "mellow" but admit that sea turtles are not especially intelligent creatures. After an hour-long examination,

Dutton makes an announcement: "A2782 is tagged and ready to go." The turtle is loaded back into the boat for a trip to the outer net.

By now the sky has lightened and the tide is all the way out. Mud flats appear along the sides of the channel. Dutton and McDonald look out over the bay, their faces a bluish-grey color. It's probably a reflection off the water, combined with some degree of fatigue. They say they need to catch more turtles, but it's obvious that they'd also like to go home. An hour later, after the sun is up, they grab the end of the net and try to encircle a group of bobbing heads. But they capture the same turtle again and release him straightaway. At 9:47 a.m., a juvenile turtle swims into the near net. It's a new one they haven't seen yet. This makes seven different turtles they've nabbed, plus Barney and Wrinklebut, who eluded capture.

The results from the DNA blood tests won't be ready until later this month. Turtle researchers in Hawaii and Mexico are anxiously awaiting the lab results. They want to know if any of "their" sea turtles have shown up. Although this data will be the most conclusive, the researchers make some preliminary observations, judging from the size, shape, and color of the turtles, all were from nesting grounds along the Baja Coast. One, however, looks like a Hawaiian.

Dutton and McDonald hope to get another grant so they can attach either radio or satellite transmitters to some of the turtles. The radio devices (which would be similar to Stinson's but more sophisticated) would let them know if the turtles leave the bay. The satellite equipment could track the turtles around the world. Their funding prospects look good. But first they have to wait for the agencies, who've already given them money. The U.S. Fish and Wildlife Service, which is responsible for protecting endangered and threatened species, has asked for a set of recommendations on what to do with the turtles. "Right now there's no management plan for them," says McDonald. And Dutton will suggest that the Least Tern nesting area and the turtle channel be combined into one nature preserve. This might satisfy the ornithologist they've encountered while measuring their last turtle. She stood on the dike overlooking the channel and scolded them for disturbing the birds.

CLASSICAL PROGRAM GUIDE

FRI. 8	MON. 11	TUES. 12	WED. 13	THURS. 14
6:00 EARLY MORNING MUSIC NIELSEN: Symphony No. 4 HERFALD: Piano Trio No. 1	6:00 EARLY MORNING MUSIC NIELSEN: Symphony No. 4 HERFALD: Piano Trio No. 1	6:00 EARLY MORNING MUSIC NIELSEN: Symphony No. 4 HERFALD: Piano Trio No. 1	6:00 EARLY MORNING MUSIC NIELSEN: Symphony No. 4 HERFALD: Piano Trio No. 1	6:00 EARLY MORNING MUSIC NIELSEN: Symphony No. 4 HERFALD: Piano Trio No. 1
10:30 SATURDAY OPERA NIELSEN: Symphony No. 4 HERFALD: Piano Trio No. 1	10:30 SATURDAY OPERA NIELSEN: Symphony No. 4 HERFALD: Piano Trio No. 1	10:30 SATURDAY OPERA NIELSEN: Symphony No. 4 HERFALD: Piano Trio No. 1	10:30 SATURDAY OPERA NIELSEN: Symphony No. 4 HERFALD: Piano Trio No. 1	10:30 SATURDAY OPERA NIELSEN: Symphony No. 4 HERFALD: Piano Trio No. 1
12:00 LUNCHTIME CLASSICS NIELSEN: Symphony No. 4 HERFALD: Piano Trio No. 1	12:00 LUNCHTIME CLASSICS NIELSEN: Symphony No. 4 HERFALD: Piano Trio No. 1	12:00 LUNCHTIME CLASSICS NIELSEN: Symphony No. 4 HERFALD: Piano Trio No. 1	12:00 LUNCHTIME CLASSICS NIELSEN: Symphony No. 4 HERFALD: Piano Trio No. 1	12:00 LUNCHTIME CLASSICS NIELSEN: Symphony No. 4 HERFALD: Piano Trio No. 1
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9:00 NIGHT MUSIC NIELSEN: Symphony No. 4 HERFALD: Piano Trio No. 1	9:00 NIGHT MUSIC NIELSEN: Symphony No. 4 HERFALD: Piano Trio No. 1	9:00 NIGHT MUSIC NIELSEN: Symphony No. 4 HERFALD: Piano Trio No. 1	9:00 NIGHT MUSIC NIELSEN: Symphony No. 4 HERFALD: Piano Trio No. 1	9:00 NIGHT MUSIC NIELSEN: Symphony No. 4 HERFALD: Piano Trio No. 1

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SURFACES

BY JONATHAN SAVILLE

The Laura Larkin Gallery in Del Mar (Del Mar Plaza, Camino Del Mar at Fifth) is offering a show of oil paintings and watercolors by Louis Labro-Font, curiously defined in the accompanying literature as a "French Post-Impressionist." Labro-Font (1881-1952) certainly lived after the heyday of French Impressionism, which (except for some startling later developments in Monet) reached its maturity in the decade before Labro-Font was born and in the decade during which he was a small child. This, chronologically speaking, makes him "Post."

The revolutionary fire of Impressionism had quite gone out by the time the style reached Louis Labro-Font.

Impressionism. But that term is ordinarily reserved for those transformations away from Impressionism and toward a new relationship between representation and picture-making, transformations belonging to a subsequent stage of French painting and associated with distinctly non-Impressionist artists such as Cézanne, Van Gogh, Gauguin, and Seurat. In this accepted sense, Labro-Font was no Post-Impressionist at all, but an old-fashioned Impressionist, pure, simple, conservative, and retrograde continuing to paint in the manner of the 1890s some seven decades later. Most of the works at the Laura Larkin date from the 1920s and '30s, but they all belong stubbornly to the art of the past. The one item in the descriptive phrase one may unreservedly assent to is that the artist was French — born



"Vernon River Scene"

"Bayeux"

in Paris, and later moving to the South of France.

These works, then, show us — with the exception of one or two rather academically drafted church interiors — outdoor scenes in a conventional Impressionist style. The subjects are divided into two categories: town scenes, with street or square, and often with monumental Gothic churches (the Norman cities of Caen, Vernon, Bayeux), and predominantly rural landscapes, a couple located in Normandy or Brittany (Saint-Malo) but most of them portraying the roads, fields, hills, valleys, isolated farmhouses, and flowering trees of the Vaucluse in Provence, where Labro-Font resettled in the early 1920s. Even in the town scenes, human figures are rare, and never anything more than tiny, undetailed elements in the composition: a couple on the otherwise deserted gray-ochre square in front of Caen's Church of Saint-Pierre; a few scattered figures in the wide, empty, pink-toned square around Vernon Cathedral; a single small figure with an umbrella on the street leading to Bayeux Cathedral, and some minuscule figures — each merely a stroke of gray — crossing the bridge over the Vernon River (curiously not far from Monet's estate at Giverny), a scene taking far more interest in the river, its grassy banks and adjacent trees, and a small passing steamer on which no human presence is to be seen.

The rural landscapes are totally deserted. In *Orchard of White Blossoms* (river, banks, trees in bloom), the 1930 *Rue de Saint-Marcel* (rural road small fields and hills), the 1946 *Rue de Marcellum with Farm House* (solitary in a grassy valley), the 1937 *Vieux*

(curving road, hills, flowering trees), the 1927 *Saint-Pierre de Bauland* (road, hillside, flowering trees, distant church with spire), and the *Saint-Malo* watercolor (road, hillside, trees), the repeated landscape elements invariably suggest the taming impress of civilization — at the very least, there are always roads — but although the artist is willing to indicate that human beings once were there, mildly making over nature into their own human image, he prefers not to show them in the act.

Labro-Font's palette in these paintings is chiefly pastel, with much gray intermixed to give a sense of atmosphere and to diminish any color effects that might be startling, or stimulating, or even assertive. (There are occasional other Labro-Font paintings, not included in the show, that tentatively explore the darker values, but with an equal aversion to dramatic contrasts.) The skies are regularly whitish, with undefined clouds in a delicately varied repertoire of light gray, or — in one case — disappearing completely into the flat pale misty expanse of the Bayeux sky in a drizzle. There is a fondness for light green, the pink range, and bleached yellows and ochres. The overall tonality of these paintings is light, with virtually all color areas harmonized at the same level of value, so that all the elements of the represented world and of the paintings themselves (sky, trees, buildings, hills) sit comfortably with each other, free of conflict or movement, and scarcely indicating any object or area is to be accented any more attention than any other.

This artist's touch, in normal Impressionist fashion (Pissarro appears to have been his chief

master, in this as in most everything), consists of independent small strokes, dabs, and strokes of color, densely clustered so as to produce the impression of color mixtures (and, in a very unemphatic way, of spatial modeling) when looked at from a certain distance. Characteristic of Labro-Font's oils is the tendency to render these strokes thick, physically palpable impasto in the foreground (the especially like them for the leaves and flowers of the foreground trees), with the physical texture of the paint becoming progressively less prominent toward the background — one of the artist's boldest (though scarcely original) painterly devices for conveying the sensation of perspective. These thick, three-dimensional, visually sculpted dabs of paint provide the paintings with an unwelcome vigor — for example, in the highly attractive *Château de Simone* (1931). Very occasionally (notably in the 1930 *Rue de Saint-Marcel*), the textured strokes in light paint develop into something like the aggressive, sweeping runnels and rivulets of Van Gogh's expressive style — although ordinarily what Labro-Font is aiming at in his manipulation of touch is the Impressionist effect of shimmering, blurring, and melting forms in luminous space, which of course is not at all Van Gogh-like.

Labro-Font's compositional principles are equally traditional. The usual point of view is from a grounded location a short distance in front of the visible foreground, by implication connected with it through an unimpeded extension, no ambiguities or tensions (as in Cézanne) are implied. The scene is usually observed from a slight (but not dramatic) angle

off to the side, with the street, road, or river unrolling in unrelieved linear perspective obliquely (or in a curve) back toward the distance. Once again the striking exception is the *Rue de Saint-Marcel* (in many ways the most advanced painting in the collection), where the road sweeps directly upward — a genuinely Post-Impressionist device, which, rather than creating a recessive movement into the landscape, instead functions in the manner of Van Gogh or Cézanne to flatten the space and call attention to the surface of the painting.

The mood in Labro-Font's paintings, as my descriptions of their technical procedures have already pointed out, is generally bland, untroubled, passive, and drifting. There is a pervasive sense of human isolation, not in any distressing or depressing manner, but with a benign indifference to active human interactions and even to any strong emotional involvement of the observer with the scenic environment of towns or country. Labro-Font is interested in surfaces, in what things look like, and he commands enough of Impressionist technique to render those appearances with a considerable semblance of outer truth (or, at least, truth to the style); but he shows little concern with conveying what things *feel* like, that is, the inner life experience of walking on such a street or road at such an hour in such a condition of weather.

Life in these towns is shown as quiet, slow-moving, uncrowded, unproblematic, as though suspended beyond any possible passage into our turbulent century. There are no social problems, no decay or disorder, no hint that this timeless provincial world could ever be anything less than ideal. But at the same time there is no notable warmth of nostalgia pervading the scenes, no strong attachment to the values of that secluded, backward-looking world, no deeply moving evocation of the smell of that air, the sounds of those footsteps, the feeling of sunlight or rain on the skin, the systems of custom, tradition, and belief that gave this way of life its precious, poignant, fragile beauty. The churches are less centers of worship (or of civic organization) than works of medieval architecture, and less works of architecture embodying the history of France and its people than intricately challenged passages of light and shadow to challenge the defenses of an Impressionist painter after which, once properly rendered, they will obediently and imperitubly take their places in the composition.

These various attitudes, although they are common coin in what we may call "standard" Impressionist paintings (particularly in the line of Impressionist epigones, to which Labro-



"Rue de Saint-Marcel"

Font belongs, were by no means what the great nineteenth-century founders of Impressionism had in mind. Their vision of reality was strong, energetic, dramatic. They had a vivid attachment to the distinctive life of their time, the exuberant leisure-time activities of the middle-class and working-class holiday-makers dancing, drinking, boating, reveling in the freedom of the civilized-natural out-of-doors. Nor was there anything superficial about their concept of the real. Monet, in vestigating the effect of changing light on such diverse cultural artifacts as haystacks or Rouen Cathedral, could evoke vast cosmic forces in the very nature of the visible, substituting for the dogmatic religious assertions of an earlier age a numinous power perceived to adhere in purely secular, "materialist" representations. True perception, for Monet (as for Renoir, Degas, Pissarro, or Sisley), may have involved the physics of light and the structure of the eye, but what one perceived was not an inert, scientifically definable object but a vivantly living radiance, not to be so impacted upon the nerves and the psyche from the divine illumination bursting through the clouds in Baroque paintings of divine events.

In Labro-Font's paintings, there is nothing of this. He did not care terribly much for people or society, but he did not really care too much for nature either. He never seems to have appreciated — or, if he did, he did not know how to express it in his paintings — the intense pain, joy, sensual inundation, and

mytical expansiveness that fully awake sensibilities can undergo on a lonely street in the rain or before a peach tree exploding with blossoms. The currents of life run rapidly in his veins. Above all — and this is perhaps the key to the unmemorable quality of these pleasant and professionally executed late-late-Impressionist paintings — the revolutionary fire of Impressionism had quite gone out by the time the style reached Louis Labro-Font.

At this late date, it takes fresh, unjailed eyes to recognize how truly extraordinary the Impressionist revolution was, how strange, eccentric, original, and brilliantly creative those artists and their paintings were. The middle-class (especially those who can afford the \$10,000 or \$20,000 or \$25,000 being asked for these Labro-Font paintings) have gotten so used to the unchallenging proficiency of third-rate Sunday-afternoon landscape Impressionism, the makers of these gentle, luminous, decorative seascapes and flower gardens that give a note of faintly barren civility to otherwise artistically barren modern American art, that they have forgotten (if they ever knew) that at one time it was tremendously exciting and even outrageous to be asked to suppose that a landscape that looked like that could reveal a new and wonderful way of regarding the world — not to speak of constituting a new and wonderful way of making paintings. That excitement of discovery and creativity is to be found in every significant Impressionist painting, but one simply cannot

find it anywhere in Labro-Font's works, however skillfully and pleasingly they may be done.

Furthermore, the decline of inspiration that we see between the first generation of Impressionists and a tame, safe, spiritually complacent disciple like Labro-Font is not a phenomenon peculiar to this one movement in the history of art. It is a universal and constantly repeated scenario: the mountaineer heroically grapples his way to the summit, while his followers gratefully take the chairlift his achievement has made feasible. The same thing happened in ancient sculpture, in Gothic architecture, in Renaissance altarpieces, in Dutch landscapes, in Romantic historical extravaganzas, in cubism, in the Bauhaus, in abstract expressionism. In the other arts, forms such as Baroque opera or the realistic novel or free-verse poetry have followed the identical path. Perhaps the only artistic movements not compelled to stumble down this itinerary are those which — like conceptual art or performance art — start out at the very bottom and therefore cannot descend further. Otherwise, creation-followed-by-decline seems to be a fixed law of culture. But although the law may be inherent in the very nature of cultural activity, it necessarily makes itself in specific choices of individual artists, each of whom — in the period of decline — willingly assents to live entirely off the discoveries of his predecessors, not down his own path to progress his own character on the material before him.

There is therefore something of wider importance to learn from this show. The fundamental life of an artist — what makes him an artist — is a drive toward form, and that drive, if it exists in any non-trivial degree, forces him to invent new forms singular to his own being, to make his own revolution — however small — in his art. It is not a matter of stupendous alterations in previous practices (some great painters — Michelangelo — do that, while others — Raphael — do not), but rather of impressing on the material a unique way of seeing and creating that belongs to the artist's deepest identity, and to that alone. That is the terrifying risk that every authentic artist takes: the risk of being himself. But like so many artists who, for all their other virtues (training, sensitivity, taste, judgment, grace — all qualities undeniably present in Labro-Font's art), nevertheless lack the ultimate resource of artistic courage, this doctrine follower of the first French Impressionists never dared take the risk. His paintings at the Laura Larkin Gallery are signed on the back, but they are not signed in the soul.

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LOCAL RECORD REVIEWS BY JOHN D'AGOSTINO MIKE KENEALLY & STEPHEN ESMEDINA



RICK ELIAS AND THE CONFESSIONS
Rick Elias and the Confessions
(Alarma Records)
(P.O. Box 28450)
Santa Ana CA 92709-8450

If I were given to compiling end-of-year "best" lists, I'd already be reserving a lofty slot for this exceptional project by former San Diego

Rick Elias. In retrospect, it seems significant that the independently produced CD arrived simultaneously with a huge batch of major-label releases. Its categorical superiority to the heavily hyped "product" seemed an unintended indictment of the music biz — and not so much of the industry's fiscal priorities, which are fundamental and immutable, as of its scoring and screening methods. Any A&R can

who can't hear at least three hit singles on this recording should revert to hustling magazine subscriptions.

Sweeping in stylistic and textual scope, copious in the kind of melodic and harmonic lines that beg repetition, and potent in execution, Rick Elias and the Confessions is an unqualified triumph. That might not surprise those locals who have followed Elias's professional pilgrimage. In the mid-'70s, he was guitarist, composer, and vocalist for the wonderful progressive-rock band Harlequin. A subsequent move to L.A. took Elias through the requisite personal and musical changes, and by the early '80s he frequently was visiting town with the harder-rocking Rick Elias Band.

Elias's official recording debut is the fully realized effort of a mature talent who, having experimented with a miscellany of musical materials, has judiciously eliminated from his arsenal all but the most attractive, the most effective, and the most enduring. In the five minutes between the beginning of the Pete Townshend-curated Lou Reed rocker "Confession of Love" and the first few bars of the subway-busker, folk-rocking "Streets of Rome," one recognizes that there's a singular creative consciousness at work. "Confessions of Love" rumbles with the conviction of the toughest biker rock, but its message of determined, almost defiant spiritual rejuvenation exposes a strong heart beneath the black-leather jacket. The transition from this brass-knuckler into the initially, deceptively serene "Streets of Rome" is almost jarring. Hobo-jungle harmonica, softly strummed acoustic guitar, Mark Intravia's mandolin ticklings, and Elias's tempered vocal — the oratorical flame of the preceding tune turned down to simmer — conspire to evoke pastoral calm. Then the rhythm section kicks in and we're convertible-cruising through farmland rock, while cleverly drawn lyrics lay into the dream of the American Dream. (Mellencamp, take a lesson.) In those tracks alone, Elias displays more stylistic breadth than many better-known artists do

throughout the course of an entire album, but it's only the beginning. "Miles and Miles" — possibly the best song on the album — takes a hard right turn into half-of-fame pop-rock. Gripping chord changes, an instantly addictive refrain, and a classic, head-slapping modulation at the bridge put the tune in a league with those favorite songs that are like youth-batteries hearing them never fails to recharge one's love for rock and roll. Just as its cracking, Neil Young-meets-the-Flowers lyrics are about to fade out, the entrance of *Revolver*-period Beatles harmonies seals the deal. Astonishing.

Thereafter, Rick Elias never loosens its grasp; like a benevolent black widow, it immobilizes us with the first three cuts and then takes its time consuming our hearts and minds. It's a pleasant surrender, mainly because Elias's music has as many humors as the human psyche. Even as he wins us over with consistency, he precludes boredom by keeping the listener occupied with sorting out the multifarious psychological and musical impulses of his art. Apparently, Elias loves some juxtapositions — angry graffiti against a hopeful backdrop, resoluteness softened with vulnerability, big-beat aggression elevated by melodic invention.

"Riot (Comin' On)" establishes a pile-driving, Stems-like momentum, introduces a troubadour-ish digression before we can get too comfortable, then returns to form with a vengeance. "Without One Word" is an enchanting, moving, post-Dylan ballad, a retrospective that traces the protagonist's emergence from an emotional Death Valley of his own digging — chastened, but at the same time heartened by the experience. Redemption being sweet, the harsh images of prison, dangling ropes, and guns to temples are de-ja-vue through the becalming, lullaby haze of acoustic guitar and mandolin lines. "Someday" opens with blowing-curtains dreaminess, then breaks into a full, melodic-rock gallop vaguely reminiscent of Todd Rundgren, and finally sets us gently down again.

Perhaps the overriding success of Rick Elias and the Confessions can be tracked to his savvy maneuvering of rock's most revered fundamentals. It's a given that the more interesting music becomes, the less chance it has of being pressed into vinyl (or CD plastic) by the taste brokers. Elias has deftly circumvented that obstacle simply by expanding the framework of the most straightforward rock to embrace nuance and idiosyncrasy; rather than sacrifice any stallions, he enlarged the corral. This approach enables Elias to politely nod to convention even as he passes it by. But it's enough of a nod to make this release palatable for anyone who loves rock and roll and a must for those who love great rock and roll.

— John D'Agostino



WHITE GLOVE TEST
Leap
(Tory Records)
(available at Lou's Records,
Off the Record,
or at White Glove Mens
3577 Ninth Street
San Marcos CA 92069)

Leap is a noteworthy event. The second independent album by the San Marcos band White Glove Test, it pulls off that most elusive of feats: capturing the spontaneity of a live performance in a studio setting, without forsaking the possibilities a studio can offer.

The inclusion of genuine symphonic instruments (violin and flute as opposed to the synthesized equivalents) in this predominantly

midtempo electric music gives the project a hazy, late-night feel reminiscent of the best early-'70s FM rock. Leap won't make you drowsy though. Any time the structures begin to seem familiar, a surprising element snags the listener into bolt-upright alertness, whether it be an unexpected chord progression, a savvy orchestration gambit, or most startlingly, the switching on and off of the master tape in "Between the Oars."

The liner notes don't betray who plays what, but that may be a designed intent — this is band music, breathing with interplay. Rather than bestow individual kudos, it's in keeping with this record's cooperative feel for me to say that Tony Davis, Ken Wai, Patrick Monnin, and Jeff Brennen are one whole of a fun-loving unit, with an equally sizable whole of a future.

And don't crush that dwarf — I mean, touch that dial when you think the record's over — it's got a cifty surprise for all you Firesign Theatre fans. Yea and huzzah for this one.

— Mike Keneally

JOHN JANUARY
The Unfinished World
(Scheming Intelligencia Records
cassette only release)
(3025 Plaza Boulevard
National City CA 92050)

The first few minutes of John January's cassette *The Unfinished World*, while an amusing and eccentric batch of minutes, had me convinced that January's was a novelty act. Employing tape-speed trickery and broadly absurd lyrics sung in a jokey little drawl, his dryly re-

coded, defiantly three-chord neo-wave tunes seemed destined for Demotape heaven.

Gradually, friends, I fell under January's spell. Although this former leader of the Gloom Cookies has front-loaded his 17- or 18-song tape with such Residential screams as "Soap Block Kids" and "Creatures in My Soup" (which charm mostly by virtue of sheer nerve), some serious meat shows up as the tape winds on. "Drinker's Weekend," despite a title befitting a Surf Punk's free-for-all, is actually a hypnotic tangle of synth and/or guitar doodling and psychedelic vocalizing, a neat spin on a tale of excessive consumption.

From that point, *Unfinished World* takes a quantum leap into undifferentiated sound. The breadth of ambition and range of interests are impressive — Eno-style impressionism sculpted out of simple

chording, sound-effects-heavy production numbers and found sound bites juxtaposed with more subdued ruminations (one of which, "Compensates Say No," serves double duty as a parody of sensitive balladeers and as an apparent statement of purpose from this staunchly non-

independent artist). Most of the instrumentation is handled by January, with important contributions from guitarist Key Boy Face (in real life, owner of Scheming Intelligencia, January's label) and keyboardist Steve Hawkins.

(continued on page 32)

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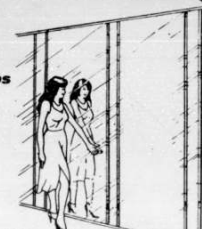
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(continued from page 31)

Listeners with an interest in fringe rock ought to be aware of January's curiously affecting little masterpieces. Scheming Intelligentists will host a record-release party at the Spirit next month, featuring the reconstituted (for a day) Gloom Cookies, January's former band. This tape, and others on the label, will be offered for sale. Nab a bunch.

— Mike Kennedy



STEVE KUJALA
featuring PETER SPRAGUE
Heads Hands Hearts
(Sonic Edge Records)

The musicians on this album are so technically accomplished and exhibit such empathy for one another that it seems to be a graceless ingenuity to carp about what I perceive to be a meticulously conceived but emotionally neutered recording.

Nonetheless, my subjective response to this eminently tasteful record was to be lulled into soporific submission. Steve Kujala is a superb flutist, Peter Sprague's incompensable virtuosity on guitar has been well documented, and John Letfich is a stalwart, unpretentious bassist who continually provides solid support. But the music, in a significant degree, is so refined and ethereal that the ultimate impression conveyed is that of the most careful

impressionistic chamber music; it almost totally lacks the fervid momentum of jazz at its best. It is all quite pretty, but that may be precisely what precludes its success. Music so sweet, self-satisfied, and programmatic leaves very little to react to in any important way. Admittedly, it is very adept and perfectly suited to those who can derive unabashed pleasure from mellow, muted, "tropical" jazz, but those whose tastes run to a more pungent, biting sound will not find it a godsend but rather a crashing bore.

— Stephen Emedina

DARK GLOBE

(Scheming Intelligentists Records/
cassette-only release)
(3025 Plaza Boulevard
National City, CA 92050)

Anyone who names an alternative recording after former (much-missed) Padres first-baseman and certified "character" John Kruk has a screw just loose enough to make him a pal of mine. I realized after digesting the latest from Dark Globe (a little psychic heartburn, but otherwise a satisfying meal) that the title is appropriate — even if the band's actual song of the same name doesn't appear here but does make it onto a live tape called *Extreme Negativity*. (What?) Like the Krukster, this music is overweight, a little dense, aggressive almost to injurious recklessness, and insatiably loopy. And I like it.

A caveat: this isn't patio-party rock; on the surface, *Kruk* is the kind of clamorous effort that causes all the stuffed toys in the house to cover their ears. Head Globeber John Gire might aspire to the chronic, psychotropic dysfunction of "positivity." Syd Barrett has in estimation (I intend both connotations of the term) he is more like San Diego's answer to Lee Ving.

Gire's vocals are throat-purging assaults that frequently remind one of Jim Morrison at his most manic; his electric-guitar work is the offal of butchered, crunch-and-squel power chords; his skewed songwriting veers and careens like a nut wagon with bad alignment.

As though attempting a madcap brew of Fear, the Dictators, and the Dickies, Dark Globe plugs hardcore sensibilities into an ungrounded current of psychodelic humor. The result is music that doesn't thrash and slam so much as stagger with a club-footed, dancelike glee. There's an intelligence behind this ship of fools, a grotesque of whimsy that steers the sonic-squal experiments past pretense and the moribund indulgences beyond deadly gloom.

The gluey acoustic-guitar foundations of "Dragons" and "Fat Old King" and the pub-inn hell denunciations of "Drinking with Frederic" do, indeed, recall the Sydney who created Pink Floyd in his own image. But one senses that Gire would tease Barrett himself to the point of tears. His provocation, however, slant on things mitigate the most potentially affrightful material (of their heroes' last several albums, and they have a charismatic front man in Gregory Page).

Page's vocal timbre bears little resemblance to Bono's, and that's a blessing, the main reason I can ac-

Spirit, where the black-joke undercurrent seems a natural product of the milieu. *Kruk* proves that it's an integral component of Gire's and the band's makeup. This is Liquid Plumber for the mind.

— John D'Agostino

BABA YAGA
Second Nature
(independent cassette release)
(P.O. Box 12254
La Jolla, CA 92037)

The unmistakable characteristics are abundantly present: strident lyrics sung with throaty passion, repetitive guitar ostinatos heavily delayed, bass lines and drum patterns that outline the chord patterns and rhythms with no further embellishment — yep, Baba Yaga's got U2-itis, no question about it. When they don't have (at least not yet, and let's pray for the future) the waves of suffocating pomposity that have forced me to sell all my U2 albums since October, I can't fully endorse a project that waxes so deeply for individuality, but the professionalism of this trio is evident, their melodic sense far exceeds that of their heroes' last several albums, and they have a charismatic front man in Gregory Page.

Page's vocal timbre bears little resemblance to Bono's, and that's a blessing, the main reason I can ac-

baba yaga



Second Nature

Thinking back to my first exposure to U2 (the amazing "Gloria") reminds me that this musical approach once seemed valid to me, and while my tolerance for this sound waxes and wanes ferociously, I know there are plenty who crave it always. *Second Nature* will serve their needs admirably, at least until *Bad* and *Rattle and Hum* Part Two snakes into the marketplace.

— Mike Kennedy
[Editor's note: Titles not accompanied by information as to availability can be purchased at the major retail record stores.]

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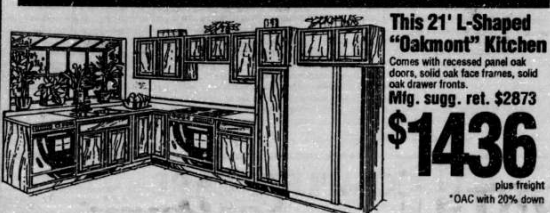
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QUARTER NOTES

BY JONATHAN SAVILLE

CHRISTOPHER PUTNAM

Saint Paul's Episcopal Cathedral downtown offered what one must define as a show-off concert, featuring the church's assistant organist Christopher Putnam in a recital on the newly restored and improved organ. I don't mean this in any pejorative way. The collaboration on the rebuilding of the Aeolian-Skinner organ has a right to be proud of their work, and the wide-ranging program selected by Putnam was expressly designed to display the instrument's superb versatility. As an added benefit, the concert also displayed this excellent musician's admirable technical mastery and his acute understanding of a number of different styles.



Aeolian-Skinner organ at Saint Paul's Episcopal Cathedral

In most such affairs) extremely complicated, although Saint Paul's chief organist, Edgar Billups, has lucidly unraveled its intricacies in a detailed factual article about the organ. Suffice it to say that the recent improvements have provided a number of new resources to the organ on the program. The division of the organ — and the Bombarde (as well as a few elsewhere), voiced virtually all the rest of the pipes of the Great, and altogether clarified, enriched, magnified, and exalted the sound of this noble instrument. It sounds terrific!

Especially when played as Putnam played it, and with the added stimulating splendor of a solo trumpet in several of the pieces (in the superb performances of trumpeter Steven Foster) and of both trumpet and visual enhancements in the final work on the program. The performers began in a celebratory mood with James Callahan's *Festiva for Trumpet*, familiar to PBS viewers from *Masterpiece Theater*. Putnam then proceeded to two big works of the Baroque, J.S. Bach's grandiose *Leipzig chorale* "O Lamm Gottes

unschuldig" (BWV 656) and Louis Marchand's *Grand Dialogue* in C, works which the organist clearly differentiated according to style and even according to the sound of the organ (German versus French), but which he united by their large-scale dramatic structure, leading in both cases from meditative beginnings to stupendous, triumphant conclusions.

The Romantic repertoire was represented by one of those thrilling Romantic organ toccatas — in this case, Eugène Gigout's *Toccata in B Major* — brilliantly played so as to exploit the brightness, clearness, and grandeur of the instrument's resonances, and with an irresistible rhythmic vitality. The Twentieth Century was

suspended, magically luminous organ chords. Herbert Howells's deeply moving *Psalms-Psalms* on lines from Psalm 23 traced the despondent plodding of the soul through the valley of the shadow of death, its triumph vindication by means of God's rod and staff (hair-raisingly performed by Putnam), and in conclusion the calm, confident, major-key resumption of the journey, all depression lifted.

Finally, Putnam and Foster joined once again for a performance of *Obba* ("Windows") by contemporary Czech composer Petr Eben, based on stained-glass windows designed by Marc Chagall. Slides of these intense deeply religious, impressively fantastic, and blazingly colored windows (from the synagogue of Jerusalem's Hadassah-Herbert University Medical Center) were shown on a screen as accompaniment to the four movements of the musical composition, which attempted (with impressive success) to translate Chagall's color symbolism — blue, green, red, and gold, successively — into auditory images. The panoply of sounds in the interactions of the virtuosically played trumpet and the organ (displaying everything the instrument had, which turned out to be a lot), combined with the fusion of the auditory and the visual, resulted in an immense bombardment of glorious sensory stimuli...

... an immense bombardment of glorious sensory stimuli...

well represented, with pieces in several different styles, each one displaying the "two" organ in a different (and marvelous) light. The first movement of Alan Hovhaness's *Sonata for Trumpet and Organ* consisted of long-breathed cantillation by the trumpet (in the poignant "vertical" manner of Armenian prayer chants) over extended,

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BY ELEANOR WIDMER

The Restaurant: Sorrentino's Ristorante Italiano

The Location: 4724 Clairemont Mesa Boulevard, Dean Shopping Center, Clairemont (451-8817)

Type of Food: Southern and Northern Italian
Price Range: Dinners with soup or salad, \$6.95 to \$14.95; à la carte entrees, \$5.75 to \$13.75

Hours: Open daily. Lunch Monday through Friday, 11:00 a.m. to 2:00 p.m.; dinner nightly, Sunday through Thursday, 4:30 p.m. to 10:00 p.m.; Friday and Saturday 4:30 p.m. to 10:30 p.m.

When I was about 14, I decided to break the dietary laws practiced by my family. Clutching three nickels in my hand, I walked into a 10th and Hardart Cafeteria in New York and inserted my coins into a slot. Almost trembling from my daring, I took a ham and cheese sandwich on white bread from its glass enclosure. Not only was the ham forbidden to me, but its combination with a dairy product, cheese, made it a double transgression. The people I knew used separate sets of dishes, one for meat products, the other for dairy.

When I tasted this sandwich, I marveled at the texture and taste of the salty meat, the processed cheese, the white bread. Raised on dark pumpernickel and yeasty rye, accustomed to cooked-for-eternity looser meats, having longed for but denied packaged white bread, I believed that with this ham sandwich I had reached a higher gastronomic realm. But this identical sandwich was available to me today, could I tolerate the mushy white bread, the gelatinous slice of meat, the synthetic-tasting cheese? I don't mean to imply that meals of our youth would necessarily be rejected by us as adults, only that nostalgia elevates the simplest fare to gourmet heights.

This brings me to Sorrentino's Ristorante Italiano, which calls itself "an Italian restaurant with New York flavor." I have a friend who ate at an Italian restaurant in Greenwich Village during his days as a student in New York. Therefore, he was in a state of disbelief when I told him that this same family had a restaurant in Clairemont. His first remark was "I'll call them and ask if they'll prepare me a pigeon, Italian-style, the way they used to in New York."

Also for nostalgia, such a dish is not on the menu at Sorrentino's Ristorante. When Victor and his wife Vito emigrated to the United States in the '60s from Sicily and Naples, respectively, their menu in New York was closer to that of their homeland. Tiring of the hardships of the East Coast, they arrived in San Diego ten years ago and opened a



Illustration by Doug Sigurdson

streetfront takeout and deli on Clairemont Mesa Boulevard, a modest place called Sorrentino's Pizza and More. Still in operation, it gives marvelous pizza, sandwiches, pasta by the bucket, ready to take out or to be consumed on the premises.

For a decade, the Sorrentinos held to the hope of operating an attractive, full-scale restaurant with an extensive menu. This became a reality when they opened their Ristorante Italiano in January in the same shopping mall as their pizza parlor. Victor and son Mario share the cooking chores. Via contributes the recipes, tastes all the food, and serves as a loving hostess.

To begin with the simplest food, the breads are wonderful here — in Italian restaurants they are not limited to dry bread. For example, Sorrentino's prepares *spiedino alla caprese*, bread that's skewered with mozzarella, prosciutto, and pesto and then toasted (\$5.95); or *bruschetta*, homemade bread is topped with olive oil, Parmesan cheese, and fresh tomatoes with basil (\$2.95). Focaccia made from pizza dough that's stuffed with onions, cheese, and rosemary looks like a jelly roll (\$3.25). Any or all of these are worth ordering. In conjunction with the soups, which are outstanding, you can have an inexpensive, hearty, mouth-watering meal. The night we visited, we sampled the lentil and the tortellini soup, both as good or better than you can make at home. I took some lentil soup to my New York friend, and he admitted that it was as well prepared as any soup he had met at

Sorrentino's Greenwich Village café called Porcini's.

Another option for a simple meal is to select a gourmet pizza and soup. The gourmet pizzas (all \$9.95) are *bianca* with three cheeses, *quattro formaggi* (four cheeses), *quattro stagioni* (four seasons with the works), and *Margherita*, whose topping is fresh tomatoes and basil. The latter three are not available at the takeout shop. We had a *bianca* pizza of unbelievable deliciousness. It had a magnificent crust and was topped with ricotta, mozzarella, and Parmesan. I regret that I didn't sample the calzone, but I'm saving that for next time.

Before we proceed to the entrees, I must discuss the sauces available at Sorrentino's. Northern Italian cooking is characterized by delicate, light sauces, similar to those served in nouvelle cuisine French restaurants. Southern Italians prepare what I often call "The Godfather" sauce. In part I of the film *The Godfather*, there were several scenes in which men stood in the Corleone kitchen amidst dozens of cans filled with tomato purée and tomatoes. The result is a sauce that's very red, very thick, and covers the ingredients under it like a blanket. This is the sauce that you find in low-cost, family-style restaurants. Its basic fault, especially when it's used too liberally, is that it masks every ingredient taste. If I eat too much Godfather sauce, I leave the restaurant with a whopping heartburn. My reason for frequenting expensive Italian dining rooms is that the light, fresh

tomato sauces agree with me.

At Sorrentino's you'll find both of these sauces. "Tomato sauce" listed on the menu means thick purée that accompanies not only eggplant and chicken but many pastas as well. However, if you read the menu carefully, you will notice an item called "fresh tomato sauce," and this one, prepared from fresh tomatoes, appears in such splendid dishes as angel-hair pasta (*cappellini d'angelo alla puttanesca*) of fettuccine *americana* (tossed with pancetta — cured bacon — and chili peppers). If you like Godfather sauce, you're ahead of the game. If you don't, when you order pasta, chicken, or eggplant, ask for the "light, fresh sauce." I spoke to Vito, and he assured me that the fresh tomato sauce would be on any dish requested by a patron.

We tried the chicken breast Sorrentino (\$9.95) and the eggplant (\$8.25), and except for the difference in texture, they tasted the same because of the Godfather sauce. On my next visit I'll have these Northern-style, with a fresh tomato sauce. We did enjoy the shrimp Mario accompanied by fettuccine Alfredo (\$13.75).

You can't leave without trying the *timoniu* dessert. Recipes and presentation of *timoniu* vary from restaurant to restaurant. Here it consists of cake soaked in liqueurs, layered with cheese and cream, and topped with cocoa.

The highest praise must be given to our hostess, Vito, and most especially to our waiter, Frederick, who in speaking of the slight delay in getting the food to us said it was "due to the vicissitudes of the kitchen." It's been a long time since any waiter talked like that or gave us the service he did. During the very week that Frederick waited on us, I had two outrageous experiences with waiters. In one case, I phoned a North County restaurant that under new management and asked for the hours and directions to get there. The woman who answered mumbled badly and then admitted that she had moved here only two weeks ago and couldn't answer any of my questions, not even about the phone. I cancelled my reservation because of this confusion on the theory that the restaurant wasn't ready for prime time.

In the second case, I phoned and asked, "How long has this restaurant been in existence?" Admittedly I should have used the word *business* instead of *existence* — if you ask how long they've been open, you'll get the answer "for lunch and dinner." Now, how was my question treated? The man belittled, "I don't know what the hell you're talking about." Therefore, when I praise the waiter at Sorrentino's lavishly, it's because he made our evening so civilized.

I began by speaking about nostalgia and foods that we loved in our childhood. There's much at Sorrentino's that may remind you of childhood Italian meals, but if you didn't have them in your youth, you may find them here.

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potatoes (fried) pork with sausage and salad. machaca (an unusual grilled preparation of salt-cured beef and kidney) and rice topped with fresh tomato sauce for authentic regional cooking. It's a lot to choose from. Closed Monday. Lunch and dinner Tuesday through Sunday. Low to moderate prices. **SHILOH'S CAFE** 4711 Mission Bay Drive (Pacific Beach, 873-3833). This long-standing budget restaurant looks smaller than ever due to recent renovations. They had chicken, fried fish, chicken and turkey, chops, French pot and served lunch and dinner. A breakfast bar has been added. Dinner includes soup or salad, demonstration of food based on the premises, and desserts. Old style pie and new style salad bar. Open daily, 24 hours. **THREE BUNGALOWS** 4396 West Point Loma Boulevard, Ocean Beach, 224-2884. Located in a charming bungalow that is one of the landmarks of Ocean Beach, the California and Nevada cuisine here is beautifully prepared and a pleasure to look at. Miniculously the prices are modest. Fresh fish, chicken, and vegetables do particularly well here. All entrees include soup or salad. Closed Monday. Dinner only Tuesday through Sunday. Moderate prices.

MIDWAY, OLD TOWN & MISSION VALLEY

CAFE COYOTE 1601 San Diego Avenue, Old Town 291-6996. Operated by the owners of Pacifica Grill, this lovely old house boasts a private room for parties, live music that works from the ceiling, and a huge fish and seafood menu that changes daily. All items are locally sourced. When available, the fish is from local sources. When available, the fish is from local sources. When available, the fish is from local sources. **SHILOH'S CAFE** 4711 Mission Bay Drive (Pacific Beach, 873-3833). This long-standing budget restaurant looks smaller than ever due to recent renovations. They had chicken, fried fish, chicken and turkey, chops, French pot and served lunch and dinner. A breakfast bar has been added. Dinner includes soup or salad, demonstration of food based on the premises, and desserts. Old style pie and new style salad bar. Open daily, 24 hours. **THREE BUNGALOWS** 4396 West Point Loma Boulevard, Ocean Beach, 224-2884. Located in a charming bungalow that is one of the landmarks of Ocean Beach, the California and Nevada cuisine here is beautifully prepared and a pleasure to look at. Miniculously the prices are modest. Fresh fish, chicken, and vegetables do particularly well here. All entrees include soup or salad. Closed Monday. Dinner only Tuesday through Sunday. Moderate prices.

Restaurant Guide

OLD TOWN MEXICAN CAFE 1449 San Diego Avenue, Old Town, 281-4330. This restaurant is noted for its breakfast, served daily from opening to closing, its homemade tamales prepared at the end of the day, and its extensive menu. Closed Monday. Lunch and dinner Tuesday through Friday. Moderate prices. **THE CARLOS** 2334 Rosemead Boulevard, San Diego, 264-9502. This restaurant is noted for its breakfast, served daily from opening to closing, its homemade tamales prepared at the end of the day, and its extensive menu. Closed Monday. Lunch and dinner Tuesday through Friday. Moderate prices. **THE CARLOS** 2334 Rosemead Boulevard, San Diego, 264-9502. This restaurant is noted for its breakfast, served daily from opening to closing, its homemade tamales prepared at the end of the day, and its extensive menu. Closed Monday. Lunch and dinner Tuesday through Friday. Moderate prices.

EAST COUNTY & STATE COLLEGE

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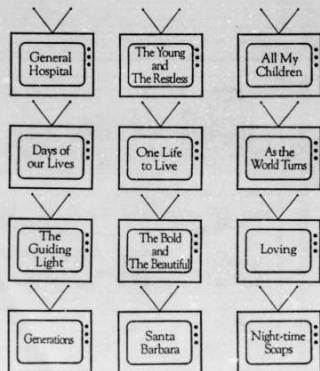
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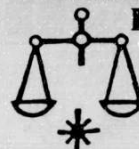
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SECTION TWO

EVENTS THEATER MUSIC & FILM

AMBIGUITIES IN SYSTEMS

It used to be that local artists had a feeling for their own familiar life-world and that you could tell the art of one locality from that of another. It used to be that every culture had a single dominant style and that changes and individual expressions came about within that style. It used to be that artists spoke to their public in the public's own voice or that they said — in their own kind of articulateness — what the public itself wanted to say.

That was long, long ago. If one looks around the current art world in 1990 America, it sometimes seems as though such things could never really have happened. Still, we have what we have; it is, for good or for bad, ours; and the current exhibition at the San Diego (formerly La Jolla) Museum of Contemporary Art, *Satellite Intelligence*, inevitably tells us a lot about where our culture has gotten to.

This juried exhibition of 12 artists (many of them represented by several works) is divided half-and-half between Boston-based artists and artists from the San Diego area, as a statement about the local art scenes by the co-organizers, the La Jolla museum and MIT's List Visual Arts Center. Given the completely cosmopolitan character of modern American art, there are scarcely any distinct differences to be seen between the two groups. The idea of a single mass culture in any case militates against any preoccupation with

(continued on page 5, col. 2)



"Mandala II," Anne E. Mulge, 1988



New York audience watching premiere of *Beavis and Butt-Head* in 3-D, c. 1992

WHEN THE BEE STINGS

"If that swarm enters New Orleans ... it'll kill every living thing in sight... The bees could cover America by September!" So says a Brazilian bee expert in *Savage Bees*, the Hollywood horror movie that tops with legitimate fears of the Africanized honey bee by grossly exaggerating specks of truth.

Here's how many scientists believe the bees originating in Africa gained their "killer" name. Occasionally a swarm of the Africanized bee tip over with their well-fed queen to a colony of domestic U.S. bees of European extraction.

Domestic bee

tion. The female worker bees of the intruding bunch cleverly integrate themselves among the domestic homelike bees. A signal

is given and the outsiders attack and kill the home queen, replacing her with the Africanized queen. In 1956 a Brazilian university intentionally imported some of Africa's more active, aggressive bees, hoping the



Africanized killer bee

African bees, more attuned to life in tropical climates, would cross-breed with the more lethargic European bees that had long been in the country. The grand experiment went awry, however; the Brazilians couldn't "gentle" the Africanized bees. The Portuguese word for the invader was "assassin," and that word was translated into English as "killer," especially because the bees did kill livestock, and other domestic animals, and some humans.

The venom of the Africanized bee is no more poisonous than that of the bee typically found in your back yard. In fact, the Africanized bees — *Apis mellifera scutellata* — are slightly smaller,

(continued on page 6, col. 4)

Photograph by Dave Allen

ART FOR TWO EYES

Coming soon to the UCSD campus: 3-D! It's bold! It leaps right at you, with MAXIMUM DEPTH! And it's ART! It is, more precisely, a show being presented by the students in Stanislav Lawder's "Stereoscopic Art" class — the first academic exploration of 3-D art offered by a university art department.

"At least as far as I know it's the first," appends Lawder, a 54-year-

old experimental filmmaker who fell in love with visual stereoscopic representations more than 20 years ago, when on the Yale art faculty, and whose artistic vision has remained three-dimensional ever since. "There aren't many of us," he says. "We all know each other."

Lawder readily launches into the "long history of goggles and corkscrews" that constitutes the story of 3-D Stereoscopic photography were being produced almost as soon as photography was invented, and "by the turn of the century, there was a basket of stereo view cards in every parlor

(continued on page 3, col. 1)



Mike Siegel

ROOSTER TAILS OF ENCHANTED COVE

Somebody finally figured out the perfect use for Mission Bay and Fiesta Island, and it does not involve a juvenile beach game utilizing a baseball bat, ridiculous team names, and 40,000 drunks.

This weekend the best water-skiers in the country will be skidding and flying across Enchanted Cove (on the east side of Fiesta Island), the second stop on an eight-city tour of professional water-skiers that culminates in early September with the championship finals in Vallejo, California. Finally, all those transplanted Southerners who've been asking, "How come y'all don't have a big water ski tournament hereabouts?" have something to do other than biding their time between tractor

pulls and stock car races. Water-skiing events have been a staple of the southern sports menu for years, even though the highest volume of water ski equipment is sold in California. This particular tour, sponsored by a wacky American beer, has been in existence for seven years but hasn't included San Diego on its itinerary partly because of all the paperwork associated with using Mission Bay. "You would not believe the hassle it is to use a body of water controlled by the

(continued on page 4, col. 1)

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ART FOR TWO EYES

(continued from page 1)
in America," Lawder says. "They were a window on the world. Their influence was pervasive, ubiquitous, and terribly compelling, in a way that planar photos could not compete with." Stereo films also were developed soon after regular film but didn't really reach their heyday until the early 1950s, when Hollywood fanatically began searching for new gimmicks to keep its patrons from defecting to television. A handful of mainstream 3-D movies have continued to be made throughout the '80s, but they've never done particularly well, for which Lawder blames uncooperative projectionists. (The quality of the stereo effect depends significantly upon how well the two necessary projectors are aligned.) "And when [visual] stereo is bad, it's awful!" Lawder moans.
On the other hand, when 3-D is done well, "it's the ultimate experimental film," Lawder believes. "The screen disappears. It's a form of light sculpture!" In



1972, Lawder won a Guggenheim fellowship in stereoscopic filmmaking; more recently he staged a 15-minute 3-D slide show using six computer-controlled projectors at the Cleveland Center for Contemporary Art and the Cooper Union in New York. Pursuing art in the third dimension has led him to "a lot of blind alleys and dead ends," he says somewhat morosely.
A member of the UCSD faculty since 1970, Lawder says he "bootlegged a little stereo into one course six or eight years ago" and ever since has pushed to offer a full-blown class in 3-D art, an effort that finally reached fruition

this spring. He boasts that he made this first group of students spend four full weeks studying the neurobiology and mechanics of vision, before allowing them to unleash their artistic energies (on everything from still photography to film to computer-generated images). "I felt a responsibility to teach at least the fundamentals of how the eye works before we started making art for two eyes."
Last Friday, a handful of Lawder's students gathered in a darkened room in the Mandeville

Center, struggling with balky projectors and demonstrating just how much eye strain and redness can be generated before the magical images snap into focus. Projectors have to be perfectly adjusted, at times heads must be tilted just so. Presumably, such glitches will have been mastered in time for their ambitious show, which is supposed to showcase slides projected simultaneously on four projectors, as well as film, video, and computer-generated 3-D creations. Class members also plan to produce instant 3-D photographs of show visitors,

using Polaroid cameras.
The show can be viewed anytime from 3:00 to 6:00 p.m. tomorrow, Friday, June 8, in the Mandeville Recital Hall on the UCSD campus in La Jolla. For more information, call the visual arts department at 534-2860.
— Jeannette De Wyse

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PLEASE MAKE CHECK PAYABLE TO KYOCERA EARTH TREK
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Adult (includes t-shirt).....\$10.00 \$
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Size t-shirt: Adult ☐ S ☐ M ☐ L ☐ XL
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Additional donation.....\$
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Signature of participant.....Date.....
IF PARTICIPANT IS UNDER 18: This is to certify that my participation in this event is with the permission of my parent or guardian. I certify that all information provided in this form is true and complete. I have read the entry information provided for the event and certify my compliance by signature.

ROOSTER TAILS OF ENCHANTED COVE

(continued from page 1)
city, the county, and the state," laments one of the event's organizers. "Elsewhere, when we just use somebody's private lake, things are a lot easier." Still, the tour plans on making San Diego a yearly stop.

Tour organizers expect the event to succeed here for two reasons: spectators lining the beach on Fiesta Island will be so close to the competition that they'll be splashed by rooster tails of water, and salt water, being a denser medium than fresh water, makes for faster skiing.

The main events will be men's and women's slalom, and men's and women's jumping, both long distance and freestyle. Because of the salt water, new world-record



Deena Happle, women's jump defending champion

distances of more than 200 feet could be attained by the jumpers, who are towed by a boat doing 35 mph (32 mph for the women) and, after performing two cut-backs across the wake, attain speeds of 70 mph as they hit the ski ramp. The long-distance jumper end up flying past the boat, leaving them with the difficult task of staying upright on their skis after they land, until the boat can pass them and take

the slack out of the towline. The freestyle jumper perform airborne maneuvers, including flips and twists (all the while holding onto the towline handle) and a newly developed trick called a Mobius, in which skiers spin in three different axes. Even when on the tour say it is quite a spectacular sight.

One skier in particular is looking forward to competing on Mission Bay. "I am so excited to come back to San Diego and ski as a pro against the great skiers in my home town," gushes 29-year-old Jeff Bitzack, a professional skier who grew up in San Diego and started the ski team while he was a student at the University of San Diego. He now lives in the San Francisco area.

For years Bitzack's home water was at Hidden Anchorage, just around the corner from Enchanted Cove. He says Enchanted Cove will be an excellent site for the competition because it is protected from the wind. But even if the water does get choppy, "It won't really matter," Bitzack declares. "We train every single day, and in Northern California it's been raining a lot lately. You just bear through rough water."

Bitzack's event is the slalom, in which the skier must make his way around six buoys and pass through both the starting and the exit gate. The skier is constantly accelerating and decelerating, from a top speed of about 65 mph to a low of about 21 mph when he rounds the buoys. With each pass (which takes about 16 seconds) the towline is shortened. Eventually the line is shorter than the distance between the boat and the buoys, meaning the only way the skier can make it around the buoys is to stretch his or her body out until it's virtually parallel to the water. "The guy who can hang on the longest wins," Bitzack chuckles.

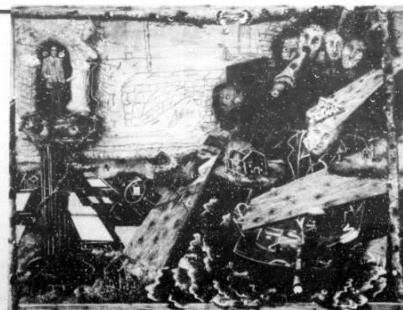
He may have an edge, since he grew up skiing on salt water. He says the main difficulty in salt water is slowing down, to make it around the buoys. The skier rides

higher in the water, "and you really have to apply yourself to make sure you dig the ski in deep enough to slow down," says Bitzack. Still, he says his main goal is just making it out of Friday's preliminaries into the semi-finals on Saturday. "You're competing against guys of the quality of, say, Al Unser."

In between the competition rounds, exhibition skiers will be performing stunts. There will be barefoot skier displays, kneeboard skiers trying to perform as many barrel rolls as they can in 20 seconds, and delta kites that will lift skiers high above the crowd. Organizers say the events encompass four hours daily of nonstop action.

The gates open Friday, Saturday, and Sunday at 9:00 a.m. The challenge rounds, in which local skiers may enter, begin at 9:00 a.m. Friday. The semi-finals and finals on Saturday and Sunday begin at 1:00 p.m. The finals will be broadcast June 18 on ESPN. Free parking is available on Fiesta Island, across from the beach, and admission gates will be located at various points along the shore of Enchanted Cove. For ticket information, call 268-3207.

— Neal Matthews



"Garden of Delights," Gerrit Berghem, 1689

AMBIGUITIES IN SYSTEMS

(continued from page 1)
local color, it's interesting that one of the few works with a subject actually located somewhere — Elizabeth Sisco's sociologically analytical

installation satirizing the tourist industry in border towns — is about a location outside the United States and hence still possessing a local character: Tijuana.

As for a unifying style, that of course is not to be thought of in this democratic chaos of surrealism, abstraction, installations, ironic realism, mixed media, and anything else appealing to the artists' vision of life and their concern with their craft. It is all one world they are looking at — America in its third century — but no one is certain any longer from what point of view it ought to be looked at, or how something so vast can be

understood, or how something so fragmented can be represented in paintings and objects and environments. Hence, what the show gives us is a sense of immense variety (which is certainly true of our culture) and of total decentering and disintegration (which may or may not be true but is certainly the way artists these days see it).

The only kind of order at all visible is that between the overtly political (or at least socially concerned) artists and those bound up with pure art, or pure being, or the isolated self. Some have political statements to make on the currently fashionable subjects: animal rights, the degradations of American economic imperialism, feminism, the ghetto drug culture, the manipulation of consciousness by the media. But some refuse to be tied down to anything as definable as a subject. Camerón Shaw, who offers mixed-media boxes decorated with unannotated objects such as bottles and old photos, might be said to speak for many of his colleagues in his programmatic refusal actually to specify meanings: "My work has

(continued on page 6)



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(continued from page 3)
an identifying function in revealing ambiguities in systems. This allows the objects to be read in many different ways and gives them the capacity not to be identified as facts or resolved statements but as the evolutionary development of an idea. This evolution can be viewed as the growth or erosion of a known entity or part of that body or system.

Apart from the rough political-apologetic division, there are no guidelines to this contemporary miscellany, which as a whole resembles John Deane's mysterious underwater world, with disparate figures engaged in enigmatic enterprises. A walk through the gallery will confront you with Abram Rose Faber's whimsical installation of a gigantic man suspended over an armchair, Magi Ham's

installation of random objects assembled to evoke what she perceives to be the character of the community; Timothy Hwang's densely tangled, untitled, organically suggestive, linear scroll; Steve Lott's latex-on-wood half-abstract reproduction of the decayed stone walls of (presumably) Easter Island; Richard A. Lou's photographic self-portrait as an alter ego, complete with fictitious self-descriptive text; Jean Lowe's ornate bedroom installation deconstructed with words for the world; and Deborah Small's feminist installation satirizing

traditional male attitudes toward rape. It is Gerry Bergstein, however, who — not quite intentionally, I suppose — sums up the entire show and the entire current art scene in his fragmented, chaotic, surrealist paintings representing the disorder and absurdity produced by rapidly switching through television channels. It is the mass media he is attacking, but the higher media (such as this show) are subject to the same syndrome. To understand what all of this really means for the world, we are willfully forced to be living our lives in, all we need do is expand the reference to Yoda's poem in Bergstein's appropriately titled "The Center Does Not Hold."

Things fall apart; the center cannot hold. Mere anarchy is loosed upon the world. The blood-dimmed tide is loosed, and everywhere

The best lack all conviction, while the worst
Are full of passionate intensity.
Surely some revelation is at hand,
And the great universe is closing itself,
San Diego will be on view at the San Diego Museum of Contemporary Art, 700 Prospect Street, La Jolla, from June 9 through August 5. For museum hours and further information, phone 454-3541.

WHEN THE BEE STINGS

(continued from page 6) but they're also much more active. When they feed their hives are threatened, a guard bee issues the attack order by raising her abdomen and secreting a little venom, which smells similar to bananas. The rest of the bees then zoom out of the hive in numbers ten times higher than the domestic bees defending turf. When a bee commits suicide by stinging a perceived antagonist, the target has been marked with a pheromone drawing other bees to an offer, pinching, thrashing human or other mammal.

Eric Mussen, a UC Davis entomologist, says you can walk by a bevy of Africanized bees one day and not be bothered at all. But on another day cows simply twitch their tails or try to get flies off their faces, and that's all it takes for the bees to rush out and sting the bees. If you accidentally find yourself nose to antennae with a swarm, you might be in big trouble. Mussen says scientists can't explain that.

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occasional explosion of 1,000 stings. "That makes no sense to us."

Generation by generation, the Africanized bees have spread north through South and Central America and are now estimated to be 150 or fewer miles south of Texas. Mexico has done well with brigades of people trapping and killing the intruding bees, and other brigades fanning out to warn the populace. Since their 1986 arrival in Mexico, the bees are thought to have killed ten people, each of whom was stung at least 1,000 times. The bees are expected to reach our town by 1993 — and what's the county to do?

Just last week, a task force of 42 authorities from San Diego and Imperial counties met for the first time to come up with a game plan. Banning all bees, as one Texas mayor vowed to do, is not the answer, according to San Diego County agricultural commissioner Kathleen Thuner, an elimination of domestic bees would just create a vacuum for incoming Africanized bees to fill.

She says aerial spraying won't work because the chemicals would also kill domestic bees. (Mussen says California needs just under a million colonies of bees each year for crop pollination.) One move might be replacing queens in Africanized colonies with domestic queens, but that's easier said than done.

"In San Diego," says Thuner, "I think the focus is going to be on how an abundant population is going to react to them." And it's not the backcountry that will host the bees, she says, noting the abundance of canyons in the city of San Diego. She suspects the county will place traps (containing a scent that attracts bees) at strategic points and, as is done when domestic bees are found congregating in attics or yards, individual swarms will be gassed.

County park rangers this summer will deliver a series of Africanized honey bee talks, complete with slide presentations, at seven parks, beginning with Potrero County Park Saturday, June 9, at 7:30 p.m. Evening talks will be held at the following county parks: Guajome, County Park, June 16, 7:30 p.m.; Lake Morena, June 23, 8:00 p.m.; Lower Otay, June 30, 7:30 p.m.; Don Pico, July 7, 7:30 p.m.; William Hens, July 14, 8:00 p.m.; Lake Jennings, August 18, 7:30 p.m. For more information, call 694-3549.

— Jackie McGrath

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6:18, 19, 24
★ **U2** ★
6:40
★ **STEVE RAY VAUGHAN** ★
W/JOE COCKER
6:10
★ **DAVID BYRNE** ★
6:9
★ **ERASURE** ★
6:16, 17, 18, 19
★ **FLEETWOOD MAC** ★
6:9
★ **MIDNIGHT OIL** ★
6:21
★ **DON HENLEY** ★
6:13
★ **BAJAS** ★
7:15
★ **COADY JONES** ★
6:10
★ **PHIL COLLINS** ★
6:10
★ **ALABAMA** ★
6:10
★ **ANNIE BAKER** ★
6:12
★ **MANNHEIMER STEAM ROLLER** ★
6:21
★ **JANET JACKSON** ★
6:24, 25
★ **GIYPSY KINGS** ★
6:25
★ **NEW KIDS ON THE BLOCK** ★
6:14, 15
★ **GEORGE STRAIT** ★
6:10
★ **RICKY LEE JONES** ★
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READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held including neighborhood, a contact phone number and a phone number for public information to READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92158.

BAJA

Bahia Magdalena Lecture, historic and geographic information of this bay in Baja California will be provided by Eduardo Avila Gil, Friday June 8, at 8 p.m., in the reading room at the Tijuanita Cultural Center, Paseo de los Héroes y Mina Street, Zona Rio, Tijuana. The lecture will be presented in Spanish only. For information call 1-706-681-1111 (bilingual).

Score Baja 500, off-road vehicle of all types are invited to perform in this race from Ojan Negro (southeast of Ensenada) to Santo Tomas, Sunday, June 10, at 8 a.m. Mechanical tests will be performed on Sunday, June 9, at 8 a.m. A test departure from the Riviera del Pacifico Hotel will take place on Sunday, June 10, at 8 a.m. For registration for information, call the Ensenada Tourism Office at 1-706-676-2222 (bilingual).

Triathlon and Biatlon, Rosarito Beach will have an event for participants and spectators as follows: Saturday, June 9, at 9 a.m., the

OUTDOORS

June Gloom, the cool and intermittently overcast conditions that are likely to dominate the beach and coastal areas through the remainder of this month, mock the already stifling temperatures inland. If it weren't for the ocean's enormous resistance to changes in temperature, the hottest weather along the coast would occur soon after the summer solstice — June 21. Our warmest beach weather will probably not arrive until August or September, just about the time the ocean water temperatures are peaking.

Just a Walk in the Park, new and prospective members of the San Diego Chapter of the Sierra Club are invited to participate in a get-together walk around Balboa Park on Saturday, June 9, beginning at 9 a.m., starting at the fountain between the Roden H. First Space Theater and Science Center and the Natural History Museum. The walk will last about two hours, bring water and shoes suited for a gentle to moderate terrain. It's free. For more information, call 299-1743.

A Hike in the Laguna Meadow of the Mount Laguna area will be sponsored by the San Diego Natural History

OUTDOORS

Museum on Saturday, June 9, from 10 a.m. to 11:30 a.m. It is recommended that participants bring water and lunch for the hike. To go to Laguna Meadow, take I-5 east and exit on Sunrise Highway (55.1 north). Proceed 11.5 miles to the Pecos River turnoff and park there. Allow about one and one-half hour driving time from San Diego. The event is free and open to the public. For more information, call 232-3821.

Park Walk, Offshore Tour of Balboa Park, on Saturday, June 9, at 10 a.m. Horticulturists will discuss the many varieties of palm plants found in the park. Meet at the Botanical Building.

Downtown Trivia Walk, on Saturday, June 9, Walkabout International is sponsoring a walk downtown that will feature the places, people, and things listed in San Diego city libraries Evelyn Koopman's 1989 book San Diego Trivia. The one-and-one-half-hour-long walk will be led by "Downtown" Sam and will start at 1:30 p.m. at the Balboa Theater at the corner of Fourth Avenue and E Street, downtown. It's free. For more information, call 293-3480.

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San Diego Reader June 3, 1999 9

READER'S GUIDE TO LOCAL EVENTS

Youth Orchestras Concert, the North County Youth Orchestras will perform in final concert of the season on Saturday, June 9, at 3 p.m., at the Palomar College Theater, 1840 West Mission Road, San Marcos. For ticket information, call 744-1150 x2453.

Women's Choral Group, the Monettes will present a "Juke Box Saturday Night" spring concert on Saturday, June 9, at 7:30 p.m., at Mission Middle School, 1799 Clairemont Drive, Clairemont. It's free. For more information, call 276-1190.

"Full Moon Concert," the mystical and meditative melodies of master Sri Chinmoy will be performed by Gochar Munir on Saturday, June 9, at 7:30 p.m., at the Joti Bhanga Vegetarian Restaurant, 1351 Adams Avenue, Normal Heights. It's free. For more information, call 282-4116.

Classical Guitarist Fred Benedetti will perform selections from Scott Joplin, Mason Williams, Baden Powell, and Paul McCartney, Saturday, June 9, at 8 p.m., at Wink and Music Boutique, 3606 Fourth Avenue, Hillcrest. For ticket information, call 298-4031.

Young Artist Concert, the winners of the La Jolla Civic University Orchestras and Chorus Association's 15th annual Young Artist Competition held last February will perform instrumental and vocal classical compositions in the Mandeville Auditorium at UCSD, Saturday, June 9, at 8 p.m., and Sunday, June 10, at 3 p.m. For ticket information, call 534-6467 or 236-3802.

"When the Bay Boats ... the Harbor Hops!" the amphitheater at the San Diego Convention Center, 111 West Harbor Drive, downtown, will be the site of a summer-long series of free weekend concerts. On Sunday, June 10, from noon to 2 p.m., Jacqui Jay will perform. On Sunday, June 10, from 4 p.m. to 6 p.m., the same day, the Mesa College Concert Jazz Band will perform. For more information, call 745-5000.

"International Wind Fest," the 1990 winner of the chamber music competition of the National Flute Association will perform at 1 p.m. on Sunday, June 10, at the San Diego Museum of Art in Balboa Park. The program will include works by Legati, Paganini, and Vivaldi. For more information, call 232-7291.

Organ Concert, civic organist Robert Plimpton will perform audience favorites, including the music of Widor, Bach, Franck, Barber, Gershwin, Sousa, and Vierne, at 2 p.m., Sunday, June 10, in the Organ Pavilion at Balboa Park. Mr. Plimpton will be demonstrating the new \$50,000 base pipe recently added to the pavilion organ. The concert is free. Ticket information, call 226-0819.

Band Concert, the La Mesa Community Band will perform in the first of four "Sunday Afternoon in the Park" concerts on Sunday, June 10, beginning at 2 p.m., in La Mesa's Griffith Park, located on Water Street behind Grossmont High School, 1100 Marry Drive, La Mesa. The concert is free. Families are invited to bring a picnic lunch. For more information, call 444-4118 or 466-8118.

Vocal Concert, the La Jolla Renaissance Singers, conducted by William Propp, will present a concert of madrigals by Lass, Semini, Cavalli, Monteverdi, and others, Sunday, June 10, at 4 p.m., at the church, located at 17020 Potomac Road, Rancho Bernardo. Admission is by donation. For more information, call 487-0811.

More Classical Music, works by Debussy, Poulenc, Beethoven, Stravinsky, and Schumann will be performed by the Westminster Chamber Players in the sanctuary of the Westminster Presbyterian Church, 3598 Talbot Street, Point Loma, on Sunday, June 10, at 4 p.m. The concert is free and open to the public. For more information, call 557-0159.

Music from Eastern Europe will be performed by the Electrocapharins on Sunday, June 10, beginning at 4 p.m., at S&S International Bookshop, 4011 Goldfinch Street, Mission Hills. For ticket information, call 260-8007.

Vocal Recital, baritone Martin Wright and tenor David Bates, accompanied by Janet Jacobson, will offer a program of opera, musical comedy, spirituals, and sacred music on Sunday, June 10, at 4 p.m., at the La Jolla Presbyterian Church, 7715 Draper Avenue, La Jolla. Admission is free. For more information, call 454-1605.

Choir Concert, the 110-voice choir of the Rancho Bernardo Community Presbyterian Church will perform on Sunday, June 10, at 4 p.m., at the church, located at 17020 Potomac Road, Rancho Bernardo. Admission is by donation. For more information, call 487-0811.

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on Sunday, June 10, at 4 p.m., at the Pusey Center for Performing Arts, 15498 Eureka Road in Poway. The program will include the overture to Verdi's opera *La Forza del Destino*; Beethoven's Symphony No. 5 in C Minor; and Mozart's Horn Concerto No. 2 in E-flat Major, featuring John Long, principal hornist of the San Diego Symphony. For ticket information, call 233-3232.

"Five Hundred Years of Choral Music," the La Jolla Civic University Chorus will offer traditional and unusual songs including Renaissance motets, Samuel Barber's "Requiem Mass," folk songs arranged by Aaron Copland, Vaughan Williams, and Arnold Schoenberg, and spirituals by Alice Parker, Sunday, June 10, at 5 p.m., at the Cathedral Church of St. John, at 2728 Sixth Avenue, downtown. For more information, call 534-4637.

Park Concert, the North City West Park and Recreational Center is sponsoring a series of free concerts, the first of which take place at Solana

Highlands Park, Del Mar, on Sunday, June 10, from 5 p.m. to 7 p.m., and will feature Harvey and Zia Street Live performing pop, swing, and some rock and roll. Solana Highlands Park is located on Long Run Drive, off High Bluff Drive, north of Del Mar Heights Road. For more information, call 481-1339.

Classical Music, including compositions by Bach, Couperin, and Telemann, will be offered by the Camerata Centrale from CSU Fresno, Sunday, June 10, at 7 p.m., in Lander Hall of the La Jolla United Methodist Church, 2111 Camino del Rio South, Mission Valley. Admission is by donation. For more information, call 297-4566.

Yat More Mail Music, Trio Speranza will perform classical music at the Ford Pavilion at University Town Center, 4545 La Jolla Village Drive, Suite E-25, La Jolla, Wednesday, June 13, from noon to 2 p.m. The concert is free and is part of UTC's 1990 Summer Musicfest. For more information, call 543-0300 or 546-8858.

Bluegrass Bonanza, the San Diego Bluegrass Club will meet at the Deli at the west end of the Marketplace at the Grove, 3515 University Avenue (Highway 94 at College Avenue), in the college area, at 7 p.m., Tuesday, June 12. Bluegrass music will be offered free of charge. For more information, call 282-5866.

Jazz Concert, vocalists Elliott Lawrence and Judy Dupke-Hunt will perform in the theater of San Diego City College, located downtown on C Street, between 13th and 15th streets, Tuesday, June 12, from 8 p.m. to 10 p.m. The concert is free, and so is parking in lots 7 and 8 on the campus. For more information, call 234-4041 or 234-1062.

Yat More Mail Music, Trio Speranza will perform classical music at the Ford Pavilion at University Town Center, 4545 La Jolla Village Drive, Suite E-25, La Jolla, Wednesday, June 13, from noon to 2 p.m. The concert is free and is part of UTC's 1990 Summer Musicfest. For more information, call 543-0300 or 546-8858.

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LECTURES
Sleepwalker Poop, the June meeting of the San Diego Turtle and Tortoise Society will take place in room 101 of the Casa del Prado building in Balboa Park, Friday, June 8, at 7:30 p.m. Society president Vern Kichman and Nancy Smith, Susan Murphy, Steve Gilmore, and Kari and April Mauerer will lead discussions on the identification, care, and breeding of various turtles and tortoises. Admission is free and open to the public. For more information, call 365-0078.

A Family Affair, the San Diego Genealogical Society will hold its monthly meeting at the North Park Adult Center, 2119 Howard Avenue, North Park, Sunday, June 9, at 1 p.m. Members will bring books from their personal libraries to share; those attending should bring pencil and paper for writing notes. The meeting is free and open to the public. For more information, call 266-3999.

"Hands Across the Pacific," Chae Songue Chang will offer insights into the problems of refugees and the relocation of Asian peoples, in a presentation at the San Diego Bahá'i Center, 6445 Alcala Knolls Drive, Linda Vista, at 7 p.m., Sunday, June 9. Also speaking will be Le Ly Hiep of the East Meets West Foundation. Admission is free and open to the public. For more information, call 266-3999.

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READER'S GUIDE TO LOCAL EVENTS

"The Canadian Trade Treaty: The First Step Toward a North American Common Market?" This business, control and trade commissioner of the Canadian Consulate and Trade Office, will speak at the Chaperal School, 17250 Tannin Drive, Poway, on Tuesday, June 12, at 7:30 p.m. The event is sponsored by the North County Chapter of the World Affairs Council of San Diego. The lecture is part of a wine reception and dinner that will begin at 6 p.m.; tickets can be purchased for the lecture only. For more information, call 235-0111.

IN PERSON

"Magic: American Musical Theatre" The Front and Center Troupe of the College Branch of the Jewish Community Center will offer songs and dances from American musicals from the 20s to the '80s, at

the College Branch center, 4279 54th Street, in the college area. The program will include music from South Pacific, Showboat, The Gay Divorcé, Hair, Brigadoon, and A Chorus Line. The show will run on Thursday, June 7 and 14, at 8 p.m.; Saturday, June 9 and 16, at 8 p.m.; Sunday, June 10, at 2 p.m. and 7:30 p.m.; and Sunday, June 17, at 2 p.m. For ticket information, call 853-3303.

Comedy at the Improv. Wayne Carter headlines tonight, Thursday, June 7, through Sunday, June 10. Tim Beckers does the middle set, and Carlos Alazraqui is the opening act. On Tuesday, June 12, and Wednesday, June 13, Jeff Foxworthy will perform with help from Drake Sather and Dave Goodman. Regular showtimes at the Improv are Monday 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 at 8:30 p.m. The Improv is located at 832 Garner Avenue, Pacific Beach. For reservations and ticket information, call 483-4520.

More Comedy. North County's Comedy Nine nightclub features performers tonight, Thursday, June 7, through Sunday, June 10, Tuesday, June 12, and Wednesday, June 13. Showtimes are Wednesday, Thursday and Sunday, 8:30 p.m.; Friday and Saturday, 8 p.m. and 10 p.m. The club is located at 2216 El Camino Real, suite 104, in Oceanside. For ticket information or schedule updates, call 757-2177.

And More Still. The Comedy Jale at the Bahia Resort Hotel presents Rich Marks and four other comedians tonight, Thursday, June 8, comedians: Great Scott, Rich Marks, and three other comedians perform Friday and Saturday, June 8 and 9, Larry Skinner, Tish Vuel, and three other comedians perform on Wednesday, June 12 and 13. Showtimes are Tuesday through Thursday, 8:30 p.m.; Friday and Saturday, 8:30 p.m. and 10:30 p.m. The Comedy Jale is located at the Bahia Resort Hotel, 998 West Mission Bay Drive, Mission Bay. For tickets or other information, call 486-6972.

"White Snake." The Chinese Story Theater will present a modern adaptation of a classic Chinese folk tale at 4 p.m., Friday, June 8, at 2 p.m., Saturday, June 9, and at 9 p.m., Monday, June 11, at the Luceum Theater, 79 Horton Plaza, downtown. The production will integrate puppetry, dance, and kung-fu in the telling of a story concerning a powerful snake spirit that transformed herself into a woman and lived together in happiness with a mortal man until her secret was discovered. The event is sponsored by the San Diego Chinese Center and the City of San Diego Commission for Arts and Culture. For ticket information, call 234-4447.

"To Broadway and Back." The Riverside San Diego Chamber will offer a variety program of music and choreography to include a mini-production of the musical Cats. Saturday, June 9, at 8 p.m.; at Sunday, June 10, at 2 p.m.; at the Madison High School Auditorium, 4833 Dolvo Drive (near I-805 and Clairemont Mesa Boulevard). Showtimes are Tuesday through Thursday, 8:30 p.m.; Friday and Saturday, 8:30 p.m. and 10:30 p.m. For ticket information, call 456-3009.

Ancestral Storyteller. Alyce Smith-Cooper will tell tales concerning her cultural background in Africa and the folkways of African-Americans on Sunday, June 10, from 9 p.m. to 10 p.m., Drowsy Maggot Coffeehouse, 3089 University Avenue, Normal Heights. Smith-Cooper uses hats, strips of cloth, song, chants, and African instruments to enhance her performance. Admission is by donation. For more information, call 298-8584.

RADIO & TV

Music Showcase. Local musicians Gary Rich and the Life of Wryley can be seen on Cox Cable Channel 24 on Friday and Saturday, June 8 and 9, at 8 p.m. and 11 p.m., respectively, on the program Yourself Presents.

"Green Grow the Rushes." The 1951 British comedy movie, which concerns the efforts of English villagers trying to hide their whiskey-brewing operation from government agents, will air on KNSD, Channel

39, Monday, June 11, at 2 p.m., as an installment of the station's "Movie Cream" series. It stars Richard Burton and Honor Blackman.

Local Rockers. Manual Scan will rock the streets when they perform live in the studios of KCR-FM on Monday, June 11, at 10 p.m. The station-run cable-only radio station is found at 98.9 FM on Cox Cable and 96.1 FM on Southwestern Cable (you need an easily installed FM hookup, available from cable companies or home electronics stores).

"Loudspeaker." 91.3's local music feature, continues a weekly segment of music and interviews with San Diego musicians on 91.3. On Tuesday morning, June 12, from midnight to 1 a.m., host Marco Collins will be joined by local rockers the Eclipse. 91.3 broadcasts on 91.1 FM.

Jazz. KSDS-FM (88.3) will air a jazz concert featuring vocalists Judy Dyke-Hunt and Elliot Lawrence, Tuesday, June 12, from 8 p.m. to 10 p.m., broadcast live from the San Diego City College Theater. Hunt will begin the program at 8 p.m., backed by pianist Shep Meyers, bassist Hank Dobbs, drummer Jay Beers, trumpeter Gary Penney, and trombonist Kermit Rosenberg. Lawrence will perform the second set with Joe Asarello on piano, Chris Klisch of Tobacco Road on saxophone, Jay Jorgensen on bass, and Bob Deputy on drums.

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SPORTS

Padre Baseball, the team takes on the Los Angeles Dodgers at 7 p.m. Friday and Saturday, June 8 and 9, and at 1 p.m. Sunday, June 10. The San Francisco Giants are the opponent Tuesday and Wednesday, June 12 and 13, at 7 p.m., and on Thursday, June 14, at 1 p.m. The games will be played at San Diego Jack Murphy Stadium. For ticket information, call 283-7328.

Water-Ski Thing, approximately 70 world-ranked water skiers will compete for \$50,000 in prize money at the Michael Day Water Ski Tour event that will take place at the Enchanted Cove at Fiesta Island, Mission Bay, from Friday, June 8, through Sunday, June 10. Categories of competition include men's and women's slalom and long-distance jumping, men's freestyle jumping, and the Hydroslide. Weekend events. A series of water sports exhibition acts, including hot dog slalom and bunko skiing, will also be held. On Friday, competition challenge rounds will be held beginning at 9 a.m. with preliminary competition beginning at 1 p.m. on Saturday, and finals beginning at 1 p.m. on Sunday.

1 p.m. Sunday. Admission is free on Friday only; parking is free on all three days. For more information, call 268-3007.

"Greater Games", the Greater San Diego Special Olympics Track Meet will take place at SDSU from 9 a.m. to 5 p.m. Saturday, June 9, and from 8 a.m. to 3 p.m. Sunday, June 10. Events on Friday include basketball, softball, swimming, and track and field; on Saturday, bowling, floor hockey, gymnastics, and volleyball will be offered. Admission is free. For more information, call 574-6599.

Water Jet-Ski Thing, round two of the International Jet Ski Boating Association's 1990 Jet Ski National Tour will take place off the Coronado Pier on Saturday, June 9, and Sunday, June 10, beginning at 10 a.m. A closed-course event, in which racers make several laps around a buoy-marked circuit, and a freestyle event, with riders performing a two-minute routine of watercraft stunts, will be offered to men and women members of the IJSBA (closed-course is open to professional and expert riders only; freestyle to riders of amateur status as well). Spectating is free; prospective expert and pro participants only. Saturday, June 9, from 7 p.m. to 9 p.m.; at Marty's Valley Inn, 3240 Mission Avenue, Oceanside. For more information, call 757-7700.

SPECIAL

Carousel Horse Happening, the Broadway Flying Horses Carousel at Seaport Village will celebrate its 100th birthday on Saturday, June 9, from noon to 8 p.m., and Sunday, June 10, from noon to 5 p.m., at Seaport Village, 840 West Harbor Drive, downtown. Activities and displays will include museum displays showing the history of the carousel horse art form, modern-day games, demonstrations of their craft, antique carousel animals in authentic band organ, carousel art and crafts, recreation demonstrations, slide shows and talks by experts in the field of carousel memorabilia. For more information, call 235-6014.

Shopping Center Entertainment, Clairemont Square Shopping Center will offer free entertainment on Saturdays, June 9, from noon to 4 p.m. Blues artist the Blues Ambassadors will perform, and other events include a demonstration by the Van's Team Promo-Motion Bicycle Exhibition Team. There will also be a display of vintage automobiles of the '50s and '60s. The event is free, proceeds from a raffle of a Mustang and money will benefit the Alpha Project for the intellectually handicapped. For more information, call 632-1099.

Book Fair, over 60 books featuring thousands of books for sale make up the San Diego Bookellers' Association's second annual book fair, which will take place Sunday, June 10, from 10 a.m. to 5 p.m., at the 1020 and 1300 blocks of Adams Avenue in Normal Heights. The displays will include classics, fine editions, arts and sciences, Americana, ephemera, mysteries, illustrated books, movie-related volumes, and uncommon, obscure, and scarce titles. Additionally, many bookellers will be

represented, as well as out-of-print search services, book suppliers, and out-of-town dealers; local authors will be available for signings. Admission is free. For more information, call 281-4031.

Auto Show, approximately 100 antique, classic, American, foreign sports, contemporary, and special-interest automobiles will be on display at the sixth annual Deer Park Concours d'Elegance Auto Show. Sunday, June 10, from 10 a.m. to 5 p.m., at Deer Park, 2903 Champagne Boulevard, Escondido. In addition to the car display, there will be vintage clothing, judging, a chicken barbecue, a live band (the Catfish vintage rock), and wine tasting. For ticket information, call 749-1666 or 488-8666.

Ice Cream Social, the La Mesa Historical Society will hold its annual ice cream social on Sunday, June 10, from noon to 3 p.m., at the historic Reverend Henry A. McKinney House, 8169 University Avenue in the corner of Pine Street, La Mesa. The house will be open for viewing, and there will be refreshments for sale on the grounds, including barbecued chicken, potato salad, baked beans, and, of course, ice cream; and there

will also be a plant sale, a bake sale, and a quilt sale. Musical entertainment will be provided by the Four Sweeteners, a barbershop quartet, the Jim Dandies band, and the Parson Strutters. Admission is free. For more information, call 466-0197.

"Graduation Memories", the National City Public Library is currently exhibiting photographs and memorabilia from Sweetwater High School and its predecessor National High School, including pictures of buildings, faculty members, sports and theatrical events, dances, and a display of diplomas and commencement programs, from 1908 through the 1980s. The library is

located at 200 East 12th Street, National City. Viewing hours are from noon to 8 p.m. Monday and Tuesday; from 10 a.m. to 6 p.m. Wednesday through Friday; and from 10 a.m. to 4 p.m. Saturday. 336-4280.

FOR KIDS

Puppet Show, the McKay Puppets will present The Gingham Man Friday, June 8, at 10:30 a.m., and Saturday and Sunday, June 9 and 10, at 11 a.m., 1 p.m., and 2:30 p.m., at the Palisades area near the Aerospace Center in Balboa Park. For ticket information, call 466-7128.

Bicycle Rides, bicycles to the age of 15 can test their riding skills and have their bicycles safety checked at Mission Middle School, 3799 Clairemont Drive, Clairemont, on Saturday, June 9, beginning at 9:30 a.m. A course devised by the San Diego Police Department will offer a chance for riders to learn the rules of the road, and a bicycle obstacle course will test their riding skills. Also, demonstrations will be given by the QT Bicycle Ramp Demonstration Team. Registration for the bicycle rides will begin at 9:30 a.m. The event is free and is sponsored by the Sunrise Optimist

Club of Clairemont, Clairemont Bicycle, and the Decade Cycling Club. For more information, call 275-3165.

Children's Story Time, preschoolers, accompanied by an adult, are invited to the National City Library's morning story time from 10 a.m. to 10:30 a.m. on Wednesday mornings. The film for June 13 is *Angus and the Bear*. A costume devised by a Scottish terrier's curiously leads him on an adventure. The library is located at 200 East 12th Street, National City. Free. 336-4280.

MUSEUMS

Mingqi Museum of Folk Art, the museum's current exhibit (through July 29), "Exquisite Art Treasures from the Ichni Museum of Guatemala," offers over 150 selections of Guatemalan weaving. Related slides, photo murals, and videos accompany the exhibition, as well as demonstrations by a Guatemalan weaver. The museum is located at University Towne Center, at 4405 La Jolla Village Drive, La Jolla. Museum hours are Tuesday through Saturday 11 a.m. to 5 p.m.; Friday 11 a.m. to 9 p.m.; and Sunday 2 p.m.

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Saturday, June 16, 1990
5:00 a.m. to 5:00 p.m.
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Van's Team Promo-Motion Bicycle Exhibition Team 1:00 and 3:00 p.m. By Van's Shoes.

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Free dinner for two at some of San Diego's finer restaurants, given away all afternoon. Provided by Creative Impression.

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READER'S GUIDE TO LOCAL EVENTS

to 5 p.m. Decent tours are available on Thursdays at 1:30, with group tours by request. 453-5300.

The Museum of Man, "Celebrate!" commemorates the museum's 75th anniversary with an exhibition of dioramas with decorations and clothing and artifacts showing how rituals and celebrations have been an important part of man's life since the beginning of civilization. "Copa Day" will occupy the changing display case in the exhibit through June 26. It is a celebration that began in 1974 to honor the Capero people who were transported from their original village

in what is now Warner Hot Springs to the Isla Mission in the 1930s. "Till of Tears" It comprises cultural items and photographs from the "Till of Tears" "Ancient Ecuador," an exhibition of pre-Columbian Ecuadorian ceramics on loan by the government of Ecuador, will continue to show through September 3.

Traces The Smithsonian Connection, an exhibit commemorating the 75th anniversary of Balboa Park's 1915 Panama-California Exposition and the museum, continues through the end of the year. It includes reconstructions of what turn-of-the-century scientists thought our ancestors looked like. One of these later turned out to be the greater anthropological hoax of the century — the Piltdown Man. Also featured are original bones of black Americans, American Indians, and whites, at ages ranging from newborn to 114. Facial casts and photographs of people from around the world are also in the exhibit, as are photographs of today's children.

The Museum of Man is located in Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. For the lacquer art exhibit, the museum shop will be open every Thursday till 9 p.m. 239-2001.

Museum of San Diego History, "Visions: A New Decade," a joint quilting exhibit sponsored by Quilt San Diego and the San Diego Historical Society, is on view through July 15. The 83 selected from 877 entries by quiltsmakers from 36 states and 3 foreign countries represent the diversity of current approaches to quilting. Also on view are 41 historic quilts made or brought to California before 1945, selected from the thousands discovered during a five-year statewide search. Featured is the Machado quilt, made in San Diego circa 1850, and one of the earliest quilts documented by the project.

Museum hours are from 10 a.m. to 5 p.m., Tuesday through Sunday. 279-4469.

Museum of Photographic Arts, "Paisley and Contrasts," an exhibition of photographs from the private collection of Los Angeles gallery owner Stephen White, is on display through July 8. The collection is a diverse group of 19th and 20th-century photographs by such famed photographers as W.H.F. Talbot, Hill and Adamson, John Thomson, Julia

Margaret Cameron, Lewis Carroll, Mathew Brady, and Edward Weston. Located in Balboa Park, the museum is open daily from 10 a.m. to 5 p.m., Thursday till 9 p.m. Decent tours are available on weekends at 2 p.m. and 3 p.m. and are included in the price of admission. 239-5262.

Natural History Museum, a temporary exhibit of the photographic works of wildlife research photographer B. "Moore" Peterson will be on display through June. "California Birds" features 23 color photographs, several depicting endangered species. Featured birds include the snowy egret, the greater sandhill crane, the red-tailed hawk, the peregrine falcon, the rufous horned, and the wandering tattler, among others.

"Predators of the Ancient Seas" is an exhibit that contains complete fossils of an aquatic lizard (mosasaur), a bony fish (wolf-herring), and a mammal (fossil baleen whale). The exhibit also includes a variety of other marine fossils — dolphins, sea cow, walrus, for seal, sharks, and masses of sea scallops — and a working paleontology lab set up for viewing as the scientist 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 232-3821 for more information.

Reuben H. Fleet Space Theater and Science Center, a multimedia planetarium show based on a short story by Arthur C. Clarke. Scheduled showtimes are noon, 1 p.m., 3 p.m., 4 p.m., and 8 p.m. every day except Monday. On Saturdays and Sundays, there will be an additional show at 11 a.m.

Lasercolor, Into the '90s is a new laser-light show featuring modern rock hits from artists like Oingo Boingo, Depeche Mode, Elvis Costello, the B-52s, R.E.M., the Cure, Living Colour, and De La Soul. The show uses modern rock to complement Lasercolor's abstract, 3-D graphics, and aerial effects. It's scheduled to play Saturdays through Sundays at 9:15 p.m., plus at 10:30 p.m. on Saturdays and 6 p.m. on Sundays and Sundays. The Lasercolor show Ltd

sand that includes sequences that illustrate the aerodynamics of sailing, plus use footage shot aboard the Star and Sloop, the San Diego Dennis Comer-captured U.S. entry during the America's Cup races. It screens through the planetarium with Wind from the Sea, a multimedia planetarium show based on a short story by Arthur C. Clarke. Scheduled showtimes are noon, 1 p.m., 3 p.m., 4 p.m., and 8 p.m. every day except Monday. On Saturdays and Sundays, there will be an additional show at 11 a.m.

San Diego Automotive Museum, "Automobiles" is an exhibit of automotive memorabilia that will feature cast-iron toys from the turn of the century, pedal cars, early pull wagons, soapbox racers, bumper cars, radiator adornments, and hood ornaments and "Mascots" made of

silver, gold, and crystal. The show runs through Labor Day. The museum is located in Balboa Park and is open daily from 10 a.m. to 4:30 p.m. 231-2886.

San Diego Museum of Art, an exhibition of 15 of the museum's permanent collection of 20th-century drawings, including works by Matisse, Chagall, and Dufour, continues through June 17.

Viewing hours in the museum are from 10 a.m. to 4:30 p.m., Tuesday through Sunday. 232-7331.

The San Diego Museum of Contemporary Art (formerly The La Jolla Museum of Contemporary Art), "Satellite Intelligence," an exhibition of work from six artists from San Diego and Boston, opens on Friday, June 8, and will run through August 5. The San Diego artists and their works are Steve Ilitz, abstract paintings that evoke landscape imagery. Richard A. Lou, offering series of black and white photographs

artist's imagination that are placed in surrealistic settings. John Denney's 19th-century-style paintings that juxtapose incongruous objects and animals in underwater settings in an exploration of figures and objects in motion; Abram Ross Faber's installation piece using found objects brought together to create a kinetic sculpture that addresses invisible forces such as magnetism, gravity, and movement; Timothy Hawke's abstract, epic-style paintings, some that use a rhythmic format to convey a sense of religion; Maps Harries' site-specific installation that uses detritus of society and building materials to convey concerns of San Diego and Boston through the theme of housing; and Cameron Shaw's assemblage of objects using faded photographic materials and cloth with herringbone patterns, and bottle-like forms containing

tried "Inner City Portraits/Self Portraits" that represent his view of urban life whereby he assumes fictitious personas in word and appearance; Jean Lowe, with an installation that employs success settings and found furniture objects that comment on issues such as the contemporary use and treatment of materials; Anne Mudge, three-dimensional sculpture using unusual animals and biomorphic imagery; Deborah Small, site-specific sculpture and installations that explore human and issues of gender and politics; and Elizabeth Sisco, with the installation "Double Vision" that explores divergent and parallel attitudes shared by tourists and natives of Mexico, concentrating on Tijuana and mutual commercial exploitation that exists there.

Boston artists and their works include Greg Benget's realistic paintings that are full of accumulated images from mass media and the series of black and white photographs

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READERS GUIDE TO LOCAL EVENTS

elements such as candles, milk bottles, and beavers.

The museum is located at 700 Prospect Street, La Jolla, with viewing hours Tuesday through Sunday from 10 a.m. to 5 p.m., except Wednesday, when it is open until 9 p.m. (Admission is free of charge on Wednesday from 5 p.m. to 9 p.m.) 454-3541.

GALLERIES

Watercolor and Abstract Oil
Paintings by Daniel Camp and Carl Proderer respectively, will be on view from Thursday, June 7, through June 21 at the Knowles Gallery, 7420 Girard Avenue, La Jolla. A reception for the artists will take place on Friday, June 8, from 6:30 p.m. to 9 p.m. Also on view are paintings and sculpture by 60 other local artists. 454-0205.

Prismasking Exhibit, intaglio prints, lithographs, monotypes, and woodcuts by Raymond Brechtel, Jacqueline Carson, Brigitte Feuch, Robert Franch, Stina Fildis, and Angelika Villanaga are on view at Gallery 21, located in the Spanish Village in Balboa Park. 488-7843.

Group Figurative Exhibit, works by Greg Harris, Jean Claude Gaudon, James Verdagio, Miriam Frick, and Diane Reinke are on view at the New Renaissance Gallery of Fine Art, 1205 Prospect Street, La Jolla, through June 18. A reception for the artists will be held on Friday, June 8, from 6 p.m. to 9 p.m.

call 456-4076 for a personal invitation. Gallery hours are from 10 a.m. to 10 p.m., daily.

Large-Scale Watercolor Paintings by Woodard Payne are on view at the Kelly-Wood Gallery, 162 South Rancho Santa Fe Road, Encinitas, beginning with a reception for the artist from 6 p.m. to 9 p.m., Friday, June 8. The exhibit will conclude June 31. Gallery hours are from 10 a.m. to 5 p.m., Tuesday through Saturday, and by appointment. 632-1281.

New Works in Oil on Linen by Carl Proderer are on exhibit at the Knowles Gallery, 7420 Girard Avenue, La Jolla, through July 9. A reception for the artist will take place on Friday, June 8, from 6:30 p.m. to 9 p.m. Gallery hours are from 10 a.m. to 5 p.m., Monday through Saturday, and from 1 p.m. to 5 p.m., Sunday. 454-0206.

Photography Exhibit, black and white and color photographs by Richard Keeling are on view at the Keeling Gallery, 1299 Prospect Street, La Jolla, from 10 a.m. to 6 p.m., daily, through the opening night, beginning with an opening night reception for the artist on Saturday and Sunday, June 9 and 10, from noon to 8 p.m. 456-1218.

A Multimedia Exhibit, watercolor, oil, and acrylic paintings, pen and ink works, and mixed-media works by the Associated Senior Artists of San Diego are on view at the Buel Hall in the Utterman Church, 4190 Front Street, Hillcrest, through June 29. Viewing hours are from 8:30 a.m. to 3:30 p.m., Monday through Friday, and by appointment only on Saturday. A reception for the artists will be held on Sunday, June 9, from 1 p.m. to 3 p.m. 298-9978.

Paintings and Works on Paper by Spanish artist Luis Moren are on view at the Humada Gallery, 1992 Via Avenida, La Jolla, through Wednesday, June 14. Gallery hours are from 11 a.m. to 6 p.m., or by appointment. 456-3922.

"New Directions," an all-media exhibit featuring the work of Robert Gies, Bonnie Allan, Lou Byrne, Mary Cory, M. Sue Hartz, and Lisa Nave is on view at the Art-In-The-Rough Gallery, 4155 Mission Boulevard, Suite 256 in Pacific Beach (in the Promenade) through June 29. A reception for the artists will take place on Sunday, June 10, from 3 p.m. to 5 p.m. Gallery hours are from noon to 9 p.m. daily. 468-3323 or 421-7540.

Calligraphy and Abstract Paintings by Anne Dill will be on exhibit through Tuesday, June 12, in USF's Walter Library. The exhibit will represent seven different traditions:

Islamic, Chinese, Japanese, Korean, Thai, Myan, and Indian. The paintings are executed in India ink on French handmade paper and Italian marble slabs. Library hours are from 8 a.m. to 10 p.m., Monday through Thursday, from 8 a.m. to 6 p.m., Friday, from 9 a.m. to 5:30 p.m., Saturday, and from 1:30 p.m. to 10 p.m., Sunday. 493-4667.

Watercolors on a Grand Scale by Rita Reid are currently on exhibit at Riggs Galleries, 875 Prospect Street, Suite 115, La Jolla, beginning with a reception for the artist next Thursday, June 14, from 6 p.m. to 8 p.m. The exhibit concludes July 14. Gallery hours are from 9 a.m. to 5 p.m., Monday through Saturday. 454-3070.

Thirteen Images of graphite, oil, and gold on paper by Christine Westergaard are on view at the Post M Bureau, 897 First Street, Encinitas, from 10 a.m. to 5 p.m., Monday through Saturday. 454-9781.

"Advertisement for Myself," a show of portraits and self-portraits by Stuart Burton, Glen Cowles, John Mott, W. Haase Wojtyla, and Alexia Markarian will take place at the SoftSpring Gallery (formerly Regis Graphics), 3803 Ray Street, North Park, through June 16. Gallery hours are from 10 a.m. to 5:30 p.m., Tuesday through Friday, and from 10 a.m. to 2 p.m., Saturday. 295-8929.

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WORKSHOPS & EVENTS

Sat. June 9 & Sun. June 10, 10 a.m. - 6 p.m.

"FREE LECTURE DAY & PSYCHIC FAIR"

Tues. June 12, 10 a.m. - 7 p.m.

"Self-Healing Support Group"

Wed. June 13, 10 a.m. - 7 p.m.

"Intuitive Reading" - Nancy H. Pen

Fri. June 15, 11 a.m. - 9 p.m.

"Private Readings" (day only) - James Worries

Sat. June 16, 11 a.m. - 5 p.m.

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through June 15. Westergaard's sophisticated works are "interior landscapes" abstracts of natural landscapes that reflect "an accompanying vision of the abstract elements colliding in absolute order." Gallery hours are from 11 a.m. to 9 p.m., Monday through Friday, and from 9 a.m. to 2 p.m., Saturday and Sunday. 942-5146.

"Why? Because," abstract sculptures and three-dimensional constructed paintings by Brandon Pata are on view at Options/The Alternative Gallery, 744 G Street, Suite 102, downtown. Gallery hours are from 1 p.m. to 5 p.m., Wednesday through Saturday. The exhibit concludes June 15. 239-0531.

Fun Furniture, Gallery Eight is presenting a exhibit of the whimsical furniture, tableware, and accessories designed by Victoria and Richard MacKenzie-Childs through June 16. The artists' works will include a rabbit table, an overstuffed Miss Muffet ruffler, lamps, mirrors, vases, cabinets, and even a sink. Gallery Eight is located at 1644 Grand Avenue in La Jolla. Viewing hours are from 10 a.m. to 5 p.m., Monday through Saturday. 454-9781.

"Admission for Myself," a show of portraits and self-portraits by Stuart Burton, Glen Cowles, John Mott, W. Haase Wojtyla, and Alexia Markarian will take place at the SoftSpring Gallery (formerly Regis Graphics), 3803 Ray Street, North Park, through June 16. Gallery hours are from 10 a.m. to 5:30 p.m., Tuesday through Friday, and from 10 a.m. to 2 p.m., Saturday. 295-8929.

"The Man, the Ocean, and the Horizon," precisely 29 acrylic and oil paintings by Italian artist Sergio Taddi will be on exhibit at Galerie Cajas, 2424 San Diego Avenue, in Old Town. Taddi's work is often characterized by an elliptical perspective and is often suffused with images of his home town. The show will be on view through June 16. Gallery hours are from noon to 9 p.m., Tuesday through Saturday.

"Recent Work," paintings by Grossmont College instructor David Bar are on view at the David Zapf Gallery, 2400 Ketter Boulevard, downtown, through June 16. The artist's works, influenced by Diego Villagras, Edouard Manet, John Singer Sargent, and Edward Hopper, seek to capture the tension and drama of the small moments of our lives. Gallery hours are from noon to 5 p.m., Friday and Saturday, and by appointment. 232-5004.

Ground Art, intricately carved, hand-painted ponds by Robert Rivera are on display at Contemporary Southwest Galleries, 7863 Girard Avenue, La Jolla, through June 22. Gallery hours are from 10 a.m. to 6 p.m., Monday through Saturday, and from 11 a.m. to 5 p.m., Sunday. 459-3971.

"Vision Through Reflections," original acrylic paintings by Marjia Matthews and Michael Wherlein are on view at the Calhoun Gallery, 2400 Ketter Boulevard, downtown, through June 23. Also on view are architectural illustrations and character drawings by Kyrin Brimmer.

and Al Forester. Gallery hours are from 10 a.m. to 4 p.m., Tuesday through Saturday. 234-1231.

Photography Exhibit, 29 photographs taken by staff, faculty, and students from all branches of the University of California will be on view at the Grove Gallery on the UCSD campus through June 21. An artists' reception will take place from 6 p.m. to 8 p.m., Friday, June 1. Gallery hours are from 10 a.m. to 5 p.m., Tuesday through Friday, and from 10 a.m. to 5 p.m., Saturday. 534-2637.

"Spatial Encounters," two installation works, *Frontiers*, by Craig Stucky, and *A Composition for Two Tunes*, by Fred Thorne, are on view at the Mandeville Gallery, 8027, in the Mandeville Center, room 101, on the UCSD campus, through June 24. The works can be viewed from noon to 5 p.m., Tuesday through Sunday. 534-2664.

"Neo-Formas: An Exhibit of Art Furniture" is being presented by the Retrospective Gallery, 888 Prospect Street, La Jolla, through June 25. 456-7888.

Recent Ceramic Sculpture by Jeff Irwin and work by Steven Cripps is on exhibit at the Jena Coffeehouse/Gallery, 837 O Street, downtown, through June 29. Gallery hours are from 8 a.m. to 2 p.m., Monday through Friday, and from 10 a.m. to 2 a.m., Saturday and Sunday. 235-4012.

Paper Sculpture by Sharon Anderson is on view at the Art Scene Gallery, 4155 Mission Boulevard, Pacific Beach (in the Promenade).

Also on exhibit are paintings, sculpture, collage works, ceramics, jewelry, photography, and wearable art by Claremont Art Guild members. Both shows will conclude on June 29. Gallery hours are from noon to 9 p.m., Monday through Friday; from 10 a.m. to 9 p.m., Saturday; and from 11 a.m. to 9 p.m., Sunday. 483-2740.

Post-Impressionist Paintings, works by Louis Lalor-Kort (1881-1952) are on view on the Plant Level at the Del Mar Plaza, 1555 Camino Del Mar, Del Mar (at Camino Del Mar and 14th Street). The exhibition also includes paintings of French post-Impressionist Madeline Rouart. The show continues through June 29. 941-0941.

June Bride Show, Gallery Alexander, 7850 Girard Avenue, La Jolla, is presenting an exhibit of functional art for brides-to-be, featuring place settings, glassware, planners, vases, cassette dishes, picture frames, mirrors, boxes, clocks, jewelry, and candleholders. The show ends June 30. Viewing hours are from 10 a.m. to 5:30 p.m., Monday through Saturday. 459-9433.

"New Sculpture San Diego/Tijuana" is an exhibit of sculpture by 36 artists from Tijuana and San Diego is on exhibit at the Lyceum Theatre in Horton Plaza, downtown, through June 30.

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This Saturday - June 9
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ALL PROGRAMS START AT 1:00 PM
Qualifying at 8:00 pm. Gates open at 8:00 pm.
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Beadly exit near Gillespie Field

READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, contributing a by Jeff Smith (S.M.) and Jonathan Smith (S.M.). Information is accurate according to material given us, but it is always wise to phone the theater or 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.

AND A NIGHTINGALE SANG

C.P. Taylor's nostalgic slice-of-life drama begins in 1938, concludes on VE Day, 1945, and chronicles the unfolding of parallel events: the second world war and the relationship between Norman, a soldier, and Helen Stolt, a plain 30-year-old who has never known love before or even a man. As the war intensifies, so does their love. The war, in fact, acts as an unseen character in the play. It attempts to influence and interfere with the working-class Stolt family, unaware of their customary behavior is ingrained and as eccentric as ever. The Stolt family remain predictable. Unfortunately, so does the play. Though touching and sharply evocative of an era (what the play does, it certainly does well), "Nightingale" isn't one of Taylor's major efforts. The play is Helen's memoir of a low-income emigrant brutalized. This is its strength and weakness. She blooms during the war years, but the memoir recalls the past through loving eyes. Thus, regardless of what happens—bombs burning in air—the Stolt family is sealed from hurt. They are complacent all night, but the play always implies that they make it through. The destination has rediffused the journey.

"Nightingale" may be minor Taylor, but the Old Globe Theatre has given it a major production rich in the details of the era. Ken Dorey's fine set, Lewis Brown's art costumes, and Peter Maraudin's terrific lighting give us the texture of the times and Jeff LaMant's excellent sound design gives us the tones, everything from a genuine scream to the entire German air raid—sirens, planes, bombs—repeated in the Old Globe Theatre. Kandi Chappell heads a strong cast as Helen. She slowly awakes, as if from a great sleep, into love and life. Old Globe veterans Michael Egan and Katherine McGrath, Jason McMurtry, and Lynne Griffin play a quartet of quirky Stolt's quite well. James

Lancaster and Alan Brooks round out the cast as the soldiers Eric and the enigmatic Norman. And Craig Noel has summer season auspicious with a majestic production of Chekhov's masterpiece. Director Tom Moore shows honesty, self-effacement, a deep respect for the text, an informed understanding of style, and a high degree of intelligence. He and his cast have worked hard to bring Chekhov's play to a ripe and vivid realization. Their profound understanding of Chekhov's artistry is most notable in the judiciousness of the characterizations. Every single actor seems to know exactly who his or her character really is. The richness of characterization is truly amazing, a tribute both to the individual talents of the actors and to the overall insight of the director. The suggestive, poetic, pre-linguistic atmosphere that is Chekhov's heritage from the theater of Symbolism is also beautifully conveyed by a first-rate team of designers. Occasionally the design elements misinterpret the text, but the overall effect of the production is thoroughly gratifying. Strongly recommended. (S)

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married she has hit an undefinable loneliness, leaving the stage, to the lack of a father in her life. The play, a series of fragments, depicts the journey through the evening as moving and locally eventful as the conclusion is predictable. (S)

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identities and genders, questioning the veracity of history and American myths (the Golden Age Academy, 13634 Gynthe Lane, Poway, through June 10, Friday and Saturday at 8:00 p.m. Sunday at 7:00 p.m. For information call 679-8085)

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McPherson eloquently carving musical stanzas in the air with his axe. Brill has effectively erased the transition from the audience to the stage. On all four sides, the spectators' bleachers down to the bar floor, where audience members (for half price) also sit and watch the show — just as they must have done in March 1995, when Holiday, battered from within and without and with only four months to live, decided to sing the tales behind her concert. Though Lady Day's music is a nightclub act then a play, 90 interminable minutes are dramatic nonetheless. With anger, irony and courage, Holiday leads us through her agony in words and music. And it must be said that it's hard to imagine anyone playing Billie Holiday better than Loretta Devine is doing it at the Casius Center. Devine, who was Lord in the original *Drumgirls* in Broadway, is simply stunning. There are no false moves, no exaggerated effects. It doesn't take long for you to believe that somehow a time machine has shipped the Carter back to South Philly in '59 and that the real Billie Holiday has chosen this night to let her hair down. She's angry, bitter, fragile, and you think she's about to make some kind of scene, but she's got too much taste to make it a nasty one. She's on the far side of tragedy now. This is her demerol, and only drink. It seems, it's holding her together. Through her, Devine casts a spell so compelling that afterward you see her for her health.

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The La Jolla Playhouse has begun its summer season auspicious with a majestic production of Chekhov's masterpiece. Director Tom Moore shows honesty, self-effacement, a deep respect for the text, an informed understanding of style, and a high degree of intelligence. He and his cast have worked hard to bring Chekhov's play to a ripe and vivid realization. Their profound understanding of Chekhov's artistry is most notable in the judiciousness of the characterizations. Every single actor seems to know exactly who his or her character really is. The richness of characterization is truly amazing, a tribute both to the individual talents of the actors and to the overall insight of the director. The suggestive, poetic, pre-linguistic atmosphere that is Chekhov's heritage from the theater of Symbolism is also beautifully conveyed by a first-rate team of designers. Occasionally the design elements misinterpret the text, but the overall effect of the production is thoroughly gratifying. Strongly recommended. (S)

LA JOLLA PLAYHOUSE

Center for the Performing Arts, through June 17, Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

DARK PONY AND REUNION

At first glance, the two David Mamet one-act, written years apart, appear to have little in common. In *Reunion*, a daughter and the father she never knew meet on a rainy afternoon in March 1973. They haven't seen each other in 20 years. *Reunion* is 25, on the wagon after a life of alcoholism, and contemplating the prospect of a third marriage. Carol is 25, a young mother.

OLD GLOBE THEATRE

Simon Egan, through June 10, Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

THE CHERRY ORCHARD

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he elicits the aid of the audience in this intricate murder mystery, written by David Landau and playing weekends in the Continental Room of the Imperial House Restaurant. Begun two years ago in Boston, the Mystery Cafe is a national dinner theater organization now making San Diego its fourth location. With audience participation and a funny script, *Dead Men Tell No Tales* shows off a tasty four-course meal (Fleming chicken is the entrée, though vegetarian entries are optional). Foremost among the cast is John Rose's Rick, who is hard to imagine anyone playing Billie Holiday better than Loretta Devine is doing it at the Casius Center. Devine, who was Lord in the original *Drumgirls* in Broadway, is simply stunning. There are no false moves, no exaggerated effects. It doesn't take long for you to believe that somehow a time machine has shipped the Carter back to South Philly in '59 and that the real Billie Holiday has chosen this night to let her hair down. She's angry, bitter, fragile, and you think she's about to make some kind of scene, but she's got too much taste to make it a nasty one. She's on the far side of tragedy now. This is her demerol, and only drink. It seems, it's holding her together. Through her, Devine casts a spell so compelling that afterward you see her for her health.

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OLD GLOBE THEATRE

READER'S GUIDE TO THE MUSIC SCENE

CONCERTS

John Nave and the Bluebreakers and the **Double Daves Band**: Belly Up Tavern, tonight, Thursday, 8 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Melvins and Pitchfork: Cabab, tonight, Thursday, 9 p.m., 2812 Kettner Boulevard, 294-9033.

David "Fathead" Newman, with **Cedric Lyle**: Elario's, tonight, Thursday, through Sunday, June 10, Thursday and Sunday, 8:30 p.m. and 10 p.m., Friday and Saturday, 9 p.m., 10:30 p.m., and midnight, Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

David Byrne and Margaret Menezes: Starlight Bowl, Friday, June 8, 7:30 p.m., Balboa Park, 544-STAR or 278-TIXS.

Peggy Watson and Randy Porter: Wente and Music, Friday, June 8, 8 p.m., 3806 Fourth Avenue, Hillcrest, 294-4012.

Chetwisch Del Mar Shores: Auditorium, Friday, June 8, 8 p.m., the Winston School, 215 Ninth Street, Del Mar, 436-4038.

Steve Felerabend's Quartet, with **Bob Hamilton**, **Dave Marx**, and **Tim McMahon**: Kelly's Old Town Pub, Friday, June 8, 9 p.m., 2222 San Diego Avenue, Old Town, 543-9767.

The 69 Love Guns, the **Doomed**, **Jet Black**, **Screaming Silence**, and **North City Spirit**: Friday, June 8, 9 p.m., 1130 Buena Vista, Hayward, 278-3993.

Hook and the Hitchhikers, **Skid Roper** and the **Whirlir Spies**, and **Earl Thomas and the Blues Ambassadors**: Cabab, Friday, June 8, 9 p.m., 2812 Kettner Boulevard, 294-9033.

OF NOTE



FLEETWOOD MAC

JOHN D'AGOSTINO

The James Harman Band and the **Wild Cards**: Belly Up Tavern, Friday, June 8, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Fleetwood Mac and Squeeze: Open Air Theatre, Saturday, June 9, 7:30 p.m., San Diego State University campus, 278-TIXS.

Jackson Browne and Squeeze: Macchabiah Copley Symphony Hall, Saturday, June 9, 8 p.m., 1245 Seventh Avenue, downtown, 278-TIXS.

Mel Turner: Pway Center for the Performing Arts, Saturday, June 9, 8 p.m., 15500 Epola Road (corner of Epola Road and Titan Way), Poway, 748-0505.

The Weirdest, the **Red Temple**, **Spirits**, and **Love Battery**: Cabab, Saturday, June 9, 9 p.m., 2812 Kettner Boulevard, 294-9033.

The Paladins and the **Forbidden Pigs**: Belly Up Tavern, Saturday, June 9, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Grant Geissman: NY Entertainer (cruise boat), Sunday, June 10, 10 a.m. and 12:30 p.m., 1066 North Harbor Drive, 234-8687.

Jacuzzi Jazz: Bayside Amphitheatre, Sunday, June 10, noon, San Diego Convention Center, 111 West Harbor Drive, downtown, 323-6678.

The Mesa College Concert: Jazz Band, Bayside Amphitheatre, Sunday, June 10, 8 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown, 525-5678.

George Strait and His Ace in the Hole Band and **Patty Loveless**: Starlight Bowl, Sunday, June 10, 4 p.m. and 8 p.m., Balboa Park, 544-STAR or 278-TIXS.

Joe Cocker and **Stevie Nicks**: Sports Arena, Sunday, June 10, 9 p.m., 278-TIXS.

Faith No More and **Circus of Power**: Inuana, Sunday, June 10, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 278-TIXS.

"Jazz Live", featuring **Judy Dophe-Hurst**, with **Shep Meyers**, **Hank Dobbs**, **Jay Heare**, **Gary Ferrigno**, and **Kenneth Rosenberg**, and **Elliot Lawrence**, with **Joe Zanolli**, **Chris Klich**, **Jay Jorgensen**, and **Bob**: Deputy San Diego City College Theater, Tuesday, June 12, 8 p.m., C Street, between 13th and 15th Streets, downtown, 234-1062 or 234-4841.

King Sunny Ade and the **Primal Pulse Dancers**: Belly Up Tavern, Tuesday, June 12, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Stevie Salas and **ColorCado**, **Merry Go Round**, and **Grape Vines Rock**: Tuesday, June 12, 9 p.m., 4258 West Point Loma, Loma Portal, 225-9559.

Don Henley and the **Innocence**: Mission: Open Air Theatre, Wednesday, June 13, 8 p.m., San Diego State University campus, 278-TIXS.

The Dirty Dozen Brass Band and **Tobacco Road**: Belly Up Tavern, Wednesday, June 13, 8 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The James Moody Quartet: Elario's, Wednesday, June 13, through Sunday, June 17, 8:30 p.m. and 10 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

The Trio, featuring **Peter Sprague**, **Sal Duane Moore**, and **Kerrie Hennessy**: Full Moon, Thursday, June 14, 7 p.m., 485 First Street, Encinitas, 436-7397.

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July 9-13

July 12

July 16-17

July 20

July 24

July 25

July 27

July 29

July 31

August 1

August 2

August 3

August 5

August 6

August 7

August 8

August 9

August 10

August 12

August 13

August 16

August 22

August 24

August 26

August 27

August 30

September 5

September 7

Sept. 13-14

September 21

October 7

October 19

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MILTON NASCIMENTO

DANA CARVEY

PATTI LABELLE

HARRY CONICK, JR.

HARRY BELAFONTE

KEIKO MATSUI & DAN BIEGL

JOHNNY MATHEIS

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(July 9 tickets honored)

GARRISON KEILLOR & CHET ATKINS

SPYRO GYRA

THE RIPPINGTONE

MICHAEL FRANKS

DAVE BRISBACK

QUARTET

AL GREER

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DAVID BENNETT

RIGHTOUS BROTHERS

ASLEEP AT THE WHEEL & RIDERS IN THE SKY

RAY CHARLES

RICHARD ELLIOT

DIANE SCHURER & HOLLY NEAR

WAYLON JENNINGS

TONY BENNETT

EMMYLOU HARRIS & THE O'KAYES

LARRY GARNOLD & STANLEY JORDAN

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BILL SILVA PRESENTS

The Beat Farmers and James Intveld: Belly Up Tavern, Thursday, June 14, 8 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Scrall and Screaming Silence: Casbah, Thursday, June 14, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Dr. Pedigood and the Interns of Love: Del Mar Fairgrounds Infield Stage, Friday, June 15, 2 p.m. and 5 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

The Little River Band: Del Mar Fairgrounds Grandstand Stage, Friday, June 15, 7:30 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

Big Dipper and Field Trip: Rachanal, Friday, June 15, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

Hiroshima Humphrey's: Friday, June 15, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TIXS or 224-9438.

The Benedaddys: Belly Up Tavern, Friday, June 15, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Dibo and Loberto: African Village Marketplace, Saturday, June 16, noon, Southeast San Diego, 259-0803.

The Jazz Menagerie: BaySide Amphitheatre, Saturday, June 16, noon, San Diego Convention Center, 111 West Harbor Drive, downtown, 525-5678.

"The Fifth Annual Campland on the Bay Jazz Festival," featuring the **Mark Lesman Band** and the **Subterraneans:** Campland on the Bay, Saturday, June 16, 2 p.m., 2211 Pacific Beach Drive, Pacific Beach, 381-4200.

Tom Jones: Del Mar Fairgrounds Grandstand Stage, Saturday, June 16, 7:30 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

Raga Bhangy: Civic Theatre, Saturday, June 16, 7:30 p.m., 202 C Street, Community Concourse, downtown, 278-TIXS.

Jack Mack and the Heart Attack: Carribal Bar, Saturday, June 16, 8 p.m., Catamaran Resort Hotel, 3999 Mission Boulevard, Mission Beach, 468-1061.

OF NOTE



MIKE KENEALLY

Peter Sprague and Keyra Lettau: Words and Music, Saturday, June 16, 4 p.m., 3806 Fourth Avenue, Hillcrest, 295-4012.

The Gary LeFebvre Quartet, featuring **Art Johnson:** Diego's Loft, Saturday, June 16, 8:30 p.m., 860 Garnet Avenue, Pacific Beach, 296-4080.

Orquesta Saragüey and Afro Rumba: Rachanal, Saturday, June 16, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

Barrance Whitfield and the Savages and the **Blonde Bruce Band:** Belly Up Tavern, Saturday, June 16, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Guess Who: Del Mar Fairgrounds Infield Stage, Saturday, June 16, and Sunday, June 17, 2 p.m. and 5 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

Erasure and Wire: Open Air Theatre, Saturday, June 16, 8:30 p.m., 860 Garnet Avenue, Pacific Beach, 296-4080.

Bob Shankar, Shisho Shankar, Kumar Bose, and Abhinav Kanwal: Marriott Hotel's Rio Vista Grand Ballroom, Sunday, June 17, 10 a.m., 8757 Rio San Diego Drive, Mission Valley, 266-9686, 566-6027, 698-5058, or 729-0745.

U2: Live! MV Entertainment Cruise boat, Sunday, June 17, 10 a.m. and 12:30 p.m., 1066 North Harbor Drive, 234-9687.

Inner Circle: BaySide Amphitheatre, Sunday, June 17, noon, San Diego Convention Center, 111 West Harbor Drive, downtown, 525-5678.

The Mira Costa College Jazz Band: Erasure and Wire, Sunday, June 17, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown, 525-5678.

The Charlie Daniels Band: Del Mar Fairgrounds Grandstand Stage, Sunday, June 17, 7:30 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

Jim Stoen's Open Channel, featuring **Steve Petersband, Alan Elches, Chris Connors, and Danny Campbell:** Diego's Loft, Sunday, June 17, 7 p.m., 860 Garnet Avenue, Pacific Beach, 296-4080.

Michael Hedges and Ottmar Liebert: Humphrey's, Sunday, June 17, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TIXS or 224-9438.

London Walwright III and Jerry Giddens: Belly Up Tavern, Sunday, June 17, 8 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The House of Lower: Rachanal, Sunday, June 17, 10:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

Lisa Lisa and Cult Jam: Del Mar Fairgrounds Grandstand Stage, Monday, June 18, 7:30 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

The Gary LeFebvre Big Band: Salmon House, Monday, June 18, 7:30 p.m., 1970 Quivira Way, Marina Village, 223-2244 or 525-5678.

Lena Lovich: Rachanal, Monday, June 18, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

Jimmy Buffet and the Coral Reefer Band: Open Air Theatre, Monday, June 18, and Tuesday, June 19, 8 p.m., San Diego State University campus, 278-TIXS.

The Dratons: Del Mar Fairgrounds Infield Stage, Monday, June 18, through Wednesday, June 20, 2 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

Milton Nascimento: Humphrey's, Tuesday, June 19, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TIXS or 224-9438.

The Robert Cray Band: Del Mar Fairgrounds Grandstand Stage, Tuesday, June 19, 7:30 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

"Jazz Live," featuring **Najibe Agladjan and Unifone Africa:** San Diego City College Theatre, Tuesday, June 19, 8 p.m., C Street, between 13th and 15th Streets, downtown, 234-1062 or 234-0441.

Poi Dog Pondering: Rachanal, Tuesday, June 19, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

Denny Demack: Del Mar Fairgrounds Grandstand Stage, Wednesday, June 20, 7:30 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

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FAITH NO MORE

PLUS: CIRCUS OF POWER



SATURDAY, JUNE 30
SAVATAGE
PLUS: COLD SWEAT



Cowboy Junkies and Townes Van Zandt: California Theatre, Wednesday, June 20, 8 p.m., 1122 Fourth Avenue, downtown. 278-1133.

The Crazy Be Belly Up Tavern: Wednesday, June 20, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Jimmy Witherspoon: El Rio's, Wednesday, June 20, through Sunday, June 24, 8:30 p.m. and 10 p.m., Summer House Inn, 7651 La Jolla Shores Drive, La Jolla. 459-0541.

The Harry James Orchestra: Del Mar Fairgrounds Grandstand Stage, Thursday, June 21, 2 p.m., 15 at Via de la Valle, Del Mar. 755-1161 or 296-1441.

Dionne Warwick: Del Mar Fairgrounds Grandstand Stage, Thursday, June 21, 7:30 p.m., 15 at Via de la Valle, Del Mar. 755-1161 or 296-1441.

Midnight Oil and Hunters and Collectors: Open Air Theatre, Thursday, June 21, 8 p.m., San Diego State University campus. 278-1133.

Chen Sports Arena: Thursday, June 21, 8 p.m. 278-1133.

Something Happens: Bacchanal, Thursday, June 21, 8:30 p.m., 8022 Clairemont Mesa Road, Clairemont. 560-8022 or 278-1133.

The Count Basic Orchestra: Belly Up Tavern, Thursday, June 21, 8 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Betty Wright: Smokey's, Thursday, June 21, 7 p.m. and 10 p.m., 10475 San Diego Mission Road (three blocks east of the stadium), Mission Valley. 563-0060.

Pato Banton: La Paloma Theatre, Friday, June 22, 7 p.m., First and D Streets, Encinitas. 259-0803.

Exposure: Del Mar Fairgrounds Grandstand Stage, Friday, June 22, 7:30 p.m., 15 at Via de la Valle, Del Mar. 755-1161 or 296-1441.

"The Perfection Showmen": featuring Pete Escovedo, Sheila E., and Tito Puente: Sports Arena, Saturday, June 23, 8 p.m. 278-1133.

Shirley LaBeef and the Forbiddens: Pigs, Belly Up Tavern, Friday, June 22, 9:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

OF NOTE



DON HENLEY

MIKE KENEALLY

The fierce urge to click "off" every time Don Henley comes on the radio or TV wells within me. It was revealing, then, to keep my eyes open long enough while listening to *The End of the Innocence* to focus on the lyrics and see that the album contains more than its share of trenchant observations and clever turns of phrase. As conceived by a sleek, antiseptic glucose coxing.

Henley continues repeatedly to write the same three melodies, which are not redeemed by their lumbering and unimaginative arrangements. Hanging out with Guns N' Roses does not a rocker make. The shrillness typified by "All She Wants to Do Is Dance" from *Building the Perfect Beast*, lives on in the new "up-tempo" tunes — all bluster, no energy, no syncopation, no interaction. I understand why a generation of Eagles fans continues to worship Henley's every squawk, but I can't as easily rationalize the eager audience he's found in the critical community. These people used to hate the Eagles — what gives? Who's getting blown?

Mop N' Ron has recorded a new song called (with characteristic demureness) "Don Henley Must Die." That's way too severe — I don't even think Henley should be wounded. But should he decide to start composing poetry exclusively, he'll have a new fan in me. SDG's Open Air Theatre will be filled (with people who now think I'm a jerk) when Henley performs there Wednesday on a bill with the *Innocence Misfits*.

Line Spiders: Spirit, Friday, June 22, 9 p.m., 1130 Buena Vista, Buena Park. 276-3993.

Mei McDaniel: Del Mar Fairgrounds Grandstand Stage, Friday, June 22, through Sunday, June 24, 2 p.m. and 5 p.m., 15 at Via de la Valle, Del Mar. 755-1161 or 296-1441.

The Caliente Brass: Bacchanal, Saturday, June 23, 8:30 p.m., 8022 Clairemont Mesa Road, Clairemont. 560-8022 or 278-1133.

Ben Vereen: Pato Banton, Saturday, June 23, 8 p.m., 15000 Epitola Road (corner of Epitola Road and Titan Way), Poway. 748-0505.

Rob Mallone: NV Entertainer (crane boat), Sunday, June 24, 10 a.m. and 12:30 p.m., 1066 North Harbor Drive. 234-8687.

The Benny Hollman Big Band: Bacchanal, Saturday, June 23, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5678.

Johnny Rivers: Del Mar Fairgrounds Grandstand Stage, Saturday, June 23, 7:30 p.m., 15 at Via de la Valle, Del Mar. 755-1161 or 296-1441.

Pato Banton: SOMA, Saturday, June 23, 8 p.m., 555 Union Street, downtown. 259-0803.

Ben Vereen: Pato Banton, Saturday, June 23, 8 p.m., 15000 Epitola Road (corner of Epitola Road and Titan Way), Poway. 748-0505.

Rob Mallone: NV Entertainer (crane boat), Sunday, June 24, 10 a.m. and 12:30 p.m., 1066 North Harbor Drive. 234-8687.

Hot Vaguen: Bacchanal, Saturday, June 23, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5678.

Shades of Jade: Bacchanal, Saturday, June 23, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5678.

Iran B. Liss and the Big Band Jazz Machine: Bacchanal, Saturday, June 23, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5678.

Jai Jais: Christ Church, Sunday, June 24, 7 p.m., 3770 Alameda Avenue, East San Diego. 260-2501.

Poco: Del Mar Fairgrounds Grandstand Stage, Sunday, June 24, 7:30 p.m., 15 at Via de la Valle, Del Mar. 755-1161 or 296-1441.

Leon Redbone: Belly Up Tavern, Sunday, June 24, 8:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Southern Pacific Bacchanal: Sunday, June 24, 8:30 p.m., 8022 Clairemont Mesa Road, Clairemont. 560-8022 or 278-1133.

Clarence Carter and Denise LaSalle: Smokey's, Sunday, June 24, 7 p.m. and 10 p.m., 10475 San Diego Mission Road (three blocks east of the stadium), Mission Valley. 563-0060.

Kool and the Gang: Del Mar Fairgrounds Grandstand Stage, Monday, June 25, 7:30 p.m., 15 at Via de la Valle, Del Mar. 755-1161 or 296-1441.

Gipsy Kings: Open Air Theatre, Monday, June 25, 8 p.m., San Diego State University campus. 278-1133.

Chaudy Nygaard: Del Mar Fairgrounds Grandstand Stage, Monday, June 25, through Wednesday, June 27, 2 p.m., 15 at Via de la Valle, Del Mar. 755-1161 or 296-1441.

Willie Nelson: Del Mar Fairgrounds Grandstand Stage, Tuesday, June 26, 7:30 p.m., 15 at Via de la Valle, Del Mar. 755-1161 or 296-1441.

The Band: Del Mar Fairgrounds Grandstand Stage, Wednesday, June 27, 7:30 p.m., 15 at Via de la Valle, Del Mar. 755-1161 or 296-1441.

Olga Bologin: Open Air Theatre, Wednesday, June 27, and Thursday, June 28, 8 p.m., San Diego State University campus. 278-1133.

Anita O'Day: El Rio's, Wednesday, June 27, through Sunday, July 1, 8:30 p.m. and 10 p.m., Summer House Inn, 7651 La Jolla Shores Drive, La Jolla. 459-0541.

Carmen McRae: Del Mar Fairgrounds Grandstand Stage, Thursday, June 28, 2 p.m., 15 at Via de la Valle, Del Mar. 755-1161 or 296-1441.

The Dick Brann Orchestra: Del Mar Fairgrounds Grandstand Stage, Thursday, June 28, 4 p.m., Via de la Valle at 15, Del Mar.

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San Diego Reader June 7, 1990 27

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MUSIC VIDEOS - VIDEO SALES & RENTALS!

The Trio, featuring Peter Sprague, Sri Duncan Moore, and Kevin Hennessy: Full Moon, Thursday, June 29, 7 p.m., 485 First Street, Encinitas. 436-7397.

Gordon Lightfoot: Del Mar Fairgrounds Grandstand Stage, Thursday, June 28, 7:30 p.m., 15 at Via de la Valle, Del Mar. 755-1161 or 296-1441.

ORHOSSE: Belly Up Tavern, Thursday, June 28, 8:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Bobby Blue Bland: Smokey's, Thursday, June 28, 7 p.m. and 10 p.m., 10475 San Diego Mission Road three blocks east of the stadium, Mission Valley. 563-0060.

Laura Branigan: Del Mar Fairgrounds Grandstand Stage, Friday, June 29, 7:30 p.m., 15 at Via de la Valle, Del Mar. 755-1161 or 296-1441.

The Wedding Present: Bacchanal, Friday, June 29, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-TIXX.

The Walking Wounded: Carbah, Friday, June 29, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Jr. Walker and the All-Stars and Eddie Shaw: Belly Up Tavern, Friday, June 29, 9:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Death Angel: Iguaçu, Friday, June 29, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California. 278-TIXX.

Oniz Day and the Knights: Del Mar Fairgrounds Infield Stage, Friday, June 29, through Sunday, July 1, 2 p.m. and 5 p.m., 15 at Via de la Valle, Del Mar. 755-1161 or 296-1441.

The Navy Wind Ensemble: Rapside Amphitheatre, Saturday, June 30, noon, San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5678.

The Dick Braun Orchestra: Rapside Amphitheatre, Saturday, June 30, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5678.

John Kay and Steppenwolf: Del Mar Fairgrounds Grandstand Stage, Saturday, June 30, 7:30 p.m., 15 at Via de la Valle, Del Mar. 755-1161 or 296-1441.

OF NOTE



MR. TORME

STEPHEN ESMEDINA

Among my many perverse, personal distastes, one that has always seemed to upset aficionados of jazz vocalizing is my aversion to scat singing. While acknowledging the dexterity and abundant facility of so many practitioners of this peculiar jazz affectation, it has been difficult for me to acknowledge the style as anything other than a feeble-minded, ostentatious gimmick, which I for one find virtually unlistenable. Of course, there is always the anomalous exception.

One of the more talented, least cloying and famous of these is **Mel Torme**. The veteran vocal gymnast and crooner makes up in enthusiasm and seamless skill what he has generally lacked in originality (he is no Sinatra or Fitzgerald). He is, without apparent apology, an old-fashioned stylist whose talents are most at home on conservative labels such as Concord or Pablo. But he remains the consummate entertainer, a distinction separate from genuine art but certainly the next best thing. Torme will doo-doo and doo-doo at the Poway Center for the Performing Arts on Saturday night.

Jo Ann and Larry Sinclair: Del Mar Shores Auditorium, Saturday, June 30, 8 p.m., the Winston School, 215 North Street, Del Mar. 436-4030.

Dread Zeppelin: Spirit, Saturday, June 30, 9 p.m., 1130 Buenos Avenue, Bay Park. 276-3993.

Dick Dale: Riox, Saturday, June 30, 9 p.m., 4258 West Point Loma, Loma Portal. 225-9539.

The James Harman Band and the Harpoons: Belly Up Tavern, Saturday, June 30, 9:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Savintage and Cold Sweat: Iguaçu, Saturday, June 30, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California. 278-TIXX.

Fatburger: MV Entertainer cruise boat, Sunday, July 1, 10 a.m. and 12:30 p.m., 1966 North Harbor Drive, 234-8667.

The Turly and Kokopelli Latin Jazz Ensemble: Rapside Amphitheatre, Sunday, July 1, noon, San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5678.

The Gay Lefebvre Big Band: Rapside Amphitheatre, Sunday, July 1, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5678.

The Dr. Art Davis Quartet, with Bobby Bradford, Jaki Carter, and Gordon Goodwin: Diego's Loft, Sunday, July 1, 7 p.m., 860 Garnet Avenue, Pacific Beach. 286-4080.

Air Supply: Del Mar Fairgrounds Grandstand Stage, Sunday, July 1, 7:30 p.m., 15 at Via de la Valle, Del Mar. 755-1161 or 296-1441.

Natalie Cole: Del Mar Fairgrounds Grandstand Stage, Monday, July 2, 7:30 p.m., 15 at Via de la Valle, Del Mar. 755-1161 or 296-1441.

Jack Mack and the Heart Attack: Del Mar Fairgrounds Infield Stage, Monday, July 2, through Wednesday, July 4, 2 p.m., 15 at Via de la Valle, Del Mar. 755-1161 or 296-1441.

The Gap Band: Del Mar Fairgrounds Grandstand Stage, Tuesday, July 3, 7:30 p.m., 15 at Via de la Valle, Del Mar. 755-1161 or 296-1441.

Michael Martin Murphy: Bacchanal, Tuesday, July 3, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-TIXX.

Dino Lee and His Low Johnsons: Carbah, Tuesday, July 3, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Harvey and 52nd Street Jive: Rapside Amphitheatre, Wednesday, July 4, noon, San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5678.

Rasti, with Sebastian Winston: Rapside Amphitheatre, Wednesday, July 4, 2 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5678.

The Mellotones: Rapside Amphitheatre, Wednesday, July 4, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5678.

The Oak Ridge Boys: Del Mar Fairgrounds Grandstand Stage, Wednesday, July 4, 7:30 p.m., 15 at Via de la Valle, Del Mar. 755-1161 or 296-1441.

Chico Freeman: Elario's, Wednesday, July 4, through Sunday, July 8, 8:30 p.m. and 10 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 459-6441.

Patti LaBelle: Humphrey's, Thursday, July 5, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 278-TIXX or 224-9438.

Chris Isaak: Belly Up Tavern, Thursday, July 5, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The Dick Braun Orchestra: Rapside Amphitheatre, Saturday, July 7, noon, San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5678.

Rickie Lee Jones and Lyle Lovett and His Large Band: Open Air Theatre, Saturday, July 7, 8 p.m., San Diego State University campus. 278-TIXX.

Singers Workshop: Rapside Amphitheatre, Sunday, July 8, noon, San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5678.

Harry Connick, Jr.: Humphrey's, Sunday, July 8, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 278-TIXX or 224-9438.

UB40 and the Southwestern Sports Arena: Sunday, July 8, 8 p.m., 278-TIXX.

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DEL MAR HILTON

Harry Belafonte: Humphrey's, Monday, July 9, and Tuesday, July 10, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 278-TXIS or 224-9438.

"Jazz Live," featuring Janice Edwards and Hot Fun: San Diego City College Theatre, Tuesday, July 10, 8 p.m., C Street, between 13th and 15th Streets, downtown. 224-1062 or 224-4041.

Chala Padella: Belly Up Tavern, Tuesday, July 10, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Kellie Matsui and Dan Siegel: Humphrey's, Thursday, July 12, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 278-TXIS or 224-9438.

California Calypso: Bayside Amphitheatre, Sunday, July 14, noon, San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5678.

Alabama, Clot Black, and the KSON Flatbed Band: 32nd Street Naval Station Athletic Field, Saturday, July 14, 2 p.m., off I-5, National City. 278-TXIS.

The Warren Moores Orchestra: Bayside Amphitheatre, Saturday, July 14, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5678.

Ray Barretto: Bacchanal, Saturday, July 14, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-9022 or 278-TXIS.

Chuckie McPherson: Diego's Loft, Saturday, July 14, 9 p.m., 860 Carpent Avenue, Pacific Beach. 286-4080.

The David Becker Tribute: MV Entertainer (cruise boat), Sunday, July 15, 10 a.m. and 12:30 p.m., 1066 North Harbor Drive, 224-8687.

The Scott Bauer Sextet: Bayside Amphitheatre, Sunday, July 15, noon, San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5678.

The Sundays Only Big Band: Bayside Amphitheatre, Sunday, July 15, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5678.

Ray Kane and Ledward Kaapana: Del Mar Shores Auditorium, Sunday, July 15, 8 p.m., the Winston School, 215 Ninth Street, Del Mar. 436-4030.

The Dick Braun Orchestra: USD's Camino Theater, Monday, July 16, 7 p.m., University of San Diego campus, Alcala Park (off Linda Vista Road).

Johany Mathis: Humphrey's, Monday, July 16, and Tuesday, July 17, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 278-TXIS or 224-9438.

The Church and the Blue Aeroplanes: SDSU's Montezuma Hall, Tuesday, July 17, 8 p.m., Astor Center, San Diego State University campus. 278-TXIS.

Michael Penn, Lloyd Cole, and Victoria Williams: SDSU's Montezuma Hall, Wednesday, July 18, 8 p.m., Astor Center, San Diego State University campus. 278-TXIS.

Charles McPherson: Elatiro's, Wednesday, July 18, through Sunday, July 22, 8:30 p.m. and 10 p.m., 2241 Shelter Island Drive, Shelter Island. Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 459-0541.

Kris Kristoferson: Humphrey's, Thursday, July 19, 8 p.m., 2241 Shelter Island Drive, Shelter Island. 278-TXIS or 224-9438.

Basta: Civic Theatre, Thursday, July 19, 8 p.m., 202 C Street, Community Concourse, downtown. 525-5678.

The Nylons: Humphrey's, Friday, July 20, 6:30 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 278-TXIS or 224-9438.

Jazzuri Jazz: Bayside Amphitheatre, Saturday, July 21, noon, San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5678.

The Danny Hale Big Band: Bayside Amphitheatre, Saturday, July 21, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5678.

Marla and Charlie Holmway and Denise Logston: Del Mar Shores Auditorium, Saturday, July 21, 8 p.m., the Winston School, 215 Ninth Street, Del Mar. 436-4030.

Free Flight: MV Entertainer (cruise boat), Sunday, July 22, 10 a.m. and 12:30 p.m., 1066 North Harbor Drive, 224-8687.

Tami Thomas and Her Hit Parade: Bayside Amphitheatre, Sunday, July 22, noon, San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5678.

The Mesa College Jazz Band: Bayside Amphitheatre, Sunday, July 22, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5678.

John Hammond: Belly Up Tavern, Sunday, July 22, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The Dick Braun Orchestra: USD's Camino Theater, Monday, July 23, 7 p.m., University of San Diego campus, Alcala Park (off Linda Vista Road).

Garrison Kellor and Chet Atkins: Humphrey's, Tuesday, July 24, 6 p.m. and 8:30 p.m., 2241 Shelter Island Drive, Shelter Island. 278-TXIS or 224-9438.

"Jazz Live," featuring Patrick Berrigan: San Diego City College Theatre, Tuesday, July 24, 8 p.m., C Street, between 12th and 15th Streets, downtown. 224-1062 or 224-4041.

Spyro Gyra: Humphrey's, Wednesday, July 25, 6:30 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 278-TXIS or 224-9438.

Jan Brown: Belly Up Tavern, Wednesday, July 25, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Jimmy Heath: Elatiro's, Wednesday, July 25, through Sunday, August 5, 8:30 p.m. and 10 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla. 459-0541.

The JuJu's: Sports Arena, Friday, July 27, 8 p.m., 278-TXIS.

The Rippingtons, featuring Russ Freeman: Humphrey's, Friday, July 27, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 278-TXIS or 224-9438.

The Caliente Brass: Bayside Amphitheatre, Saturday, July 28, noon, San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5678.

The Benny Hoffman Orchestra: Bayside Amphitheatre, Saturday, July 28, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5678.

Windows: MV Entertainer (cruise boat), Sunday, July 29, 10 a.m. and 12:30 p.m., 1066 North Harbor Drive, 224-8687.

Singers Workshop: Bayside Amphitheatre, Sunday, July 29, noon, San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5678.

Ira B. Liss and the Big Band Jazz Machine: Bayside Amphitheatre, Sunday, July 29, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5678.

Michael Franks: Humphrey's, Sunday, July 29, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 278-TXIS or 224-9438.

The Dave Brubeck Quartet: Humphrey's, Tuesday, July 31, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island. 278-TXIS or 224-9438.

LOCAL MUSIC

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

North County

Rail Street Cafe: 576 North Highway 101, Encinitas, 942-3143. Lenny West performs dinner jazz and variety music from 6:30 to 10 p.m., Friday and Saturday. Reservations are recommended.

Beaver Creek: 1529-1, East Valley Parkway, Escondido, 746-7408. Roccocci, country, Wednesday through Sunday; the Ranch Party Bluegrass Band hosts an open mike session at 8:30 p.m., Tuesday.

Belly Up Tavern: 143 South Cedros Avenue, Solana Beach, 481-9022. John Maull and the Bluebreakers, blues and rhythm and blues, Thursday; the James Harmon Band, blues and rhythm and blues, and the Wild Cards, rock and roll and rhythm and blues, Friday; the Paladins, rock and roll, and the Blazers, rock and roll, Saturday; the Nashville Ramblers, the Event, and the Quagmire, rock and roll, Sunday; Sharkskin, blues and rhythm and blues, Monday; King Sunny Ade, African funk, Tuesday; the Dirty Dozen Brass Band, swing and Dixieland jazz, Wednesday. Afternoon concerts: the Chicago 6, Dixieland jazz, 5:30 to 8 p.m., Friday; the Rhythmatics, vintage blues and rhythm and blues, 5 to 8 p.m., Saturday; the Sassy Brothers Band, country rock and roll, 6:30 to 8:30 p.m., Monday; Tobacco Road, vintage jazz, swing, and boogie woogie, 6 to 8:30 p.m., Wednesday.

BookWorks/Panikin Coffeehouse: 2670 Via de la Valle, Flower Hill Mall, Del Mar, 755-7733. Eric Appleby and Stu Shames, jazz, 8 p.m., Friday.

Borelli's Back Room: 2677 Vista Way, Oceanside, 725-5400. Midnight Delight, contemporary, Tuesday through Saturday.

Bugsy's Speakeasy: 340 East Grand Avenue, Escondido, 741-0935. Messenger, rock and roll, Thursday through Saturday; Dakota, country rock and roll, Sunday and Monday; Final Approach, rock and roll, Tuesday and Wednesday.

California Earthquake Cafe: 1020 San Marcos Boulevard, 475-2223. The Corvettes, vintage rock and roll, 8 p.m. to midnight, Thursday.

The Cambridge Inn: 1280 East Vista Way, Vista, 726-5303. Craig Jones, pianist and vocalist, performs jazz and contemporary music and honors requests from 7 p.m. to midnight, Wednesday through Saturday.

Carl's Murphy's: 240 East Via Rancho Parkway, Suite A-1 in the North County Fair shopping mall, Escondido, 489-5912. The Backlot Joe Show, vintage rock and soul music, Wednesday through Saturday; the Bowman Country Band, country music, Monday and Tuesday.

The Carmel Highland Country Club: 14455 Pithagoras Drive, Rancho Pennington, 297-0700. In the Eagle Nipitub: The Callalacs, vintage rock and roll, Friday; Lisa Thole, contemporary, Saturday; Hank Eatons' Eastern West Band, jazz, 6:30 p.m., Sunday; Bill Coleman plays jazz music during the Sunday brunch.

The Countryside Restaurant and Lounge: 450 Douglas Drive, Oceanside, 757-0660. Southern Lights, country music, Wednesday through Sunday.

El Comal: 12845 Pomey Road, Poway, 486-0808. Faraday, featuring Elizabeth Webb and Don Tinsman, Top 40 and country music, Thursday through Saturday.

Escondido Country Club: 1800 Country Club Lane, Escondido, 743-3301. Sounds of Friendship, variety music featuring 50s and 60s rock and roll and pop music, Friday and Saturday.

Fireside Lounge: 439 West Washington, Escondido, 743-1311. Triad, contemporary, Tuesday through Saturday; Rooster Trio, contemporary, Sunday and Monday.

Fish House: West, 2633 South Highway 101, Cardiff-by-the-Sea, 753-6438. Second to Nine, rock from the '50s to the '80s, Friday and Saturday.

The Flying Bridge: 1103 North Hill Street, Oceanside, 722-1904. Billy Fowler and Susan Kiehl, contemporary, Tuesday through Saturday; Don Terranova, country and contemporary, Sunday and Monday.

Tuba Man's



Rock 'n' roll, Friday & Saturday, 9 p.m.
RICK GAZLAY GROUP

Tonight "Crows" 7:30 p.m. & blues 9 p.m.
Friday High Society 10:30 p.m.
Sunday True Grit 8 p.m.

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THU. 9/1X BEACH & SURF CLUB PARTY

Great music & free giveaways plus 9/1X drink specials - Doors open at 5:00 pm for Happy Hour

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Happy Hour with \$1.50 well, wine & drafts until 8:00 pm. Plus great dancing & live entertainment with FRANCE - Doors open at 5:00 pm

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Doors open at 8:00 pm with variety drink specials. Also great dancing & live entertainment with FRANCE

TUE. RORSHACH

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Any drink in the house only a buck all night long. Quik shot basketball tournament 6:30 with prizes and giveaways.

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Tues.-Thurs.: New Club Mick's Bar menu, all items 1/2 price, \$1.50 drink specials

Friday: Free Mexican Buffet, \$1.50 drink specials

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FULL CLEVELAND
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FRIDAY

ABANDON
69 LOVE GUNS



SCREAMING SILENCE
MODERN ZOO
NORTH CUT

SATURDAY

LEGION
EDEN
ORIO BLOSSOM



THEN AGAIN
LIFE OF WHIRLY

TUESDAY

TUESDAY PSYCHO NITE
THE PSYCHO RANGERS
MAE DAE
A WHY

WEDNESDAY

WANK NITE
RODIO OF LOVE
AVANT GARAGE
DEAD BOLT

TOMORROWS

GUNBUNNIES



ROVING EYE

Margaret
Tina Turner
Tina Turner
Tina Turner

Peggy's Pub, 245 West 61 North
Parkway, Escondido. 743-9441: Power
Surge, featuring Gary Farmer and Felipe
DeLuca playing rock and roll.
Wednesday through Saturday: Bobby Rio,
comedy and music, 5 to 9 p.m., Saturday,
Sunday and Monday evening

Full Moon Nightclub and Restaurant,
485 First Street, Escondido. 436-7897:
The Nightcrawlers, rock and roll and
rhythm and blues, Tuesday

Clay's, 945 West Valley Parkway,
Escondido. 484-4220: Night & Festival,
Latin dance music, Friday through
Sunday

Hennessey's, 2777 Roosevelt Street,
Carlsbad. 729-6951: Freefall, jazz,
4 to 9 p.m., Sunday

Henry's, 264 Elm Street, Carlsbad.
729-9244: Passion, contemporary and
Motown music, Tuesday through Saturday;
the Belar Bros, vintage rock, Sunday and
Monday

Hilton Hotel, 15275 Jimmy Durante
Boulevard, Del Mar. 792-5280: Derby
Lounge and Orster Bar, T, F and the
Fox City Band, 40 and jazz, 9 p.m.,
Thursday through Saturday, Most
Valuable Players, jazz, 5:30-8:30 p.m.,
Wednesday

The Hungry Hunter, 15840 Bernardo
Drive, Rancho Bernardo. 485-1262
or 565-2401: B Natural, rock and roll
music from the '50s to the '80s, Thursday
through Saturday, Laguna, acoustic and
electric folk and rock and roll music,
Monday through Wednesday

The Inn at Del Mar, 1540 Camino Del
Mar, Del Mar. 259-5355: The Rocks Cafe
Trio, with John Hunt and Jay Horn,
contemporary and jazz, 8 p.m., Friday
and Saturday; Ron Singer, contemporary
music on the piano, 10 a.m. to 2:30 p.m.,
Sunday, Wednesday is "open night,"
hosted by Luigi Locuoco, singers are
welcome. Ron Singer performs tunes on
the piano from 2 p.m. to 5 p.m., Monday
through Friday

Ireland's Own, 686 First Street,
Escondido. 944-9221: The Singing Strangs,
Irish music, Thursday through Saturday;
open mike night, Wednesday

July Margaret O'Connell, 1900 North
Harbor Drive, Oceanside. 722-3831:
"Chickie" comedy and music, Thursday
through Saturday

La Casa Del Zorro, 3845 Yagui Paso
Road, Borrego Springs. 767-5323: Mark
Lessman, jazz, Friday through Sunday

La Costa Hotel and Spa, Costa Del Mar
Road, Carlsbad. 438-9111: Bobby Aron,
contemporary and older music, Tuesday

through Saturday, with Starline, featuring
Buddy White and the Starline Horns,
vintage rock and roll and rhythm and
blues, Friday and Saturday only, in the
Tournament of Champions Lounge;
Beverly Slater, classic, contemporary nights,
open Tuesday, at 8 p.m., in the
International Saloon

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

Nile Fleurs, 6099 Paseo Delicias,
Rancho Santa Fe. 726-3065: Joel Nash,
piano show tunes, Wednesday through
Saturday

Miracle's Cafe, 1953 San Elito Avenue,
Carlsbad. 943-7924: Peter Popping, jazz
and classical guitarist, performs from
8:31 p.m., Friday; Steven White,
contemporary and blues, 7:31 p.m.,
Saturday; Eric Keeling, jazz and Latin
guitar music, 10:30 a.m., Sunday; open
mike night, Tuesday, hosted by Steven
White, jazz night with Eric Keeling,
piano show tunes, Wednesday through
Saturday

Mission Inn, 502 East Mission Road,
San Marcos. 477-2028: Denise Conn,
vintage rock and roll, Thursday through
Saturday

The Pomerado Club, 12237 Pomerado
Road, Poway. 746-1335: The Sassy
Brothers, country, Friday and Saturday;
Portofino Restaurant, 1088 First Street,
Escondido. 942-4442: Jimmy Fontaine,
piano variety, 7 p.m., Thursday through
Saturday

Poway Nine Company, 12375 Poway
Road, Poway. 748-7296: Rough Country,
country music, Thursday; Class Act, rock
and roll, Friday and Saturday

Ralph and Eddie's, 399 Grand Avenue,
Carlsbad. 729-2966: The Banned from
Hell, rock and roll, Thursday; live music,
Friday and Saturday; call club for
information

Rancho Bernardo Inn, 17550 Bernardo
Oaks Drive, Rancho Bernardo. 727-2146:
Dare Danics and Flahback,
contemporary, Tuesday through Saturday;
Sound Investments, contemporary, Sunday
and Monday; Jim Malone and Craig
Mugins share the piano bar
entertainment that's offered nights, call
club for information as to who is
performing on a given night

Ron's Red Eye Saloon, 1448 South
Mission Road, Fallbrook. 728-9956: The
Oceanside Country, Thursday through
Saturday

The Sand Bar and Restaurant, 3878
Carlsbad Boulevard, Carlsbad. 729-3170:
The Banned from Hell, rock and roll,
Thursday; Common Ground, rock and
roll, Friday; Above It All, rock and roll,
Saturday; Northstar, rock and roll,
Sunday; Tribal Lurchbox, soca, reggae,
and other worldbeat music, Monday;
Crash Band, rock and roll, Tuesday;
Common Ground, rock and roll, Tuesday,
Wednesday

Shepherd's Cafe, 1126 First Street,
Escondido. 753-1124: Josiah performs
classical music on the piano and flute,
Thursday evening, and during the Sunday

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vintage rock and roll and rhythm and
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REGGAE EVERY THURSDAY

Winston's
OCEAN BEACH, CALIFORNIA

Tonight, Thursday
AZZ IZZ
Reggae from Arizona

Friday
CARDIFF REEFERS

Saturday
FISH & THE SEAWEEDES • 3:00-7:00 pm • No cover

AZZ IZZ • 9:30 pm
BLUES AMBASSADORS
3:00-7:00 pm • No cover

SUNDAY NIGHTS O.B.
SPOILERS • SESSIONS
JOHN ACKERMAN BAND

Monday • ORIGINAL BAND NIGHT featuring
SATIRE • THE TRYBE • LAZY REBEL

Tuesday • Student Night • Reggae
TRIBAL LUNCHBOX

Wednesday
BLONDE BRUCE BAND

Coming:
June 14: 714 BAND June 15: NEON PROPHET June 16: LIMBO SLAM

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CANNIBAL BAR

HEROES
Thursday-Saturday
June 7-9

HAUTE CHILE
Thursday, June 14 featuring
ANGEL O'BRIEN & APRIL DOYLE
from the Mar Dels & The Heroes

THE FABULOUS MAR DELS
Friday, June 15

JACK MACH
HEART ATTACK
Saturday, June 16

Art Good's "JAZZ TRAX" CONCERT
Wednesday, June 13
MARK LESSMAN BAND
No cover. Complimentary hors d'oeuvres at 6:00 pm and
Gabriel Super Fashion Auction beginning at 6:30 pm
Music begins at 8:00 pm.

"RISING STAR" CONCERT
Wednesday, June 20
SAM RINEY
Hosted by Art Good. \$2.98 Cover
Complimentary hors d'oeuvres at 6:00 pm &
Gabriel Super Fashion Auction beginning at 6:30 pm
Music begins at 8:00 pm.

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3999 MISSION BOULEVARD 488-1081
VALIDATED PARKING
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TUESDAY NIGHT AT THE CAT
Gabriel Super Fashion Auction every Wednesday
Star Fashions Auction every Friday
Fashion Plus Auction every Saturday

THURSDAY NIGHT CLUB

COMING ATTRACTIONS:
CLASSIC NRQ - June 12 & 19
DR. FEELGOOD & THE INTERNS OF LOVE - June 21 & 22
LA BOOM - June 23
THE FABULOUS MAR DELS - June 30

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*on approval

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on Prospect) 454-7532 • Clairemont (Clairemont Square)
272-8808 • Old Town (next to Old Town Mexican Cafe) 952-8659
Horton Plaza (level 3) 230-9297 • La Mesa (Grossmont Center) 697-6697
Plaza Bonita (2nd level) 478-2818 • Encinitas (Lumberyard) 942-8337 Oceanside
(El Caminito near near Ship Exchange) 722-8699
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"much" Duggins sings the music of Joni Mitchell, Judy Collins, and other 40s and 50s as well as originals and new-age music, from 6:30 p.m. Saturday.

Guitars' Downtown, 119 East Broadway, La. 724-0510: The Texas Band, country rock and roll, Friday and Saturday. Texas also hosts a jam session beginning at 10 p.m., Sunday.

Stratford Cofehouse, 1367 Stratford Court, Del Mar 440-8500: Sausal Jazz, jazz music, 5 to 7 p.m., Friday.

Just Place, 2622 El Camino Real, Carlsbad 434-3171: Bluegrass Etc., performs bluegrass music, the last Tuesday of the month.

Travis Restaurant, 2530 Highway 161, Cardiff 436-8767: Bordenwines, folk, rock and roll, and original music, Wednesday through Saturday.

Valentine's, 11822 Rancho Bernardo Road, Rancho Bernardo 453-3200: Kathleen Corvett, folk and guitar music with vocals, Wednesday through Saturday. Hagel Lopez, Paraguayan horn music, Sunday and Tuesday.

Beaches

Anthony's, 4120 La Jolla Village Drive, La Jolla 457-5008: John La Dica sings popular songs and plays piano music, from 6 p.m. midnight, Tuesday through Saturday.

Joey's Restaurant, 875 Prospect Street, La Jolla 454-4282: Aram, European and Brazilian music for dancing, Wednesday through Saturday. George Reno, originals and classical music on the piano, 6 to 9 p.m., Sunday through Saturday. Al Jackson, pop music variety on the trumpet and saxophone, 6 p.m. to midnight, Sunday and Monday.

Isabella Hotel, 592 West Mission Bay Drive, Mission Bay 488-0551: Piano bar, "Vernaculars" Kelly Spellman, Tuesday through Saturday. Bob MacLeod, Sunday and Monday.

Le Beach House, 706 Point Loma, Mission Beach 488-6706: Randy Porter, jazz piano music, Thursday. Dan Papala, jazz guitar music, Friday. Bill Hunter, jazz piano music, Saturday.

Wood Nelson, 710 Garnet Avenue, Pacific Beach 453-7844: The Wade restaurant band performs everything "from soul to soul." Thursday and Friday and from 9 p.m. to 7 p.m., Saturday. The Hit Squad, featuring One-Headed, the Blonde Bruce Band, Ruby and the Redhots, and the Rhombos, perform blues and rhythm and blues

beginning at 7 p.m., Saturday. The Rhombos, featuring Rose, reggae, 4 to 8 p.m., Sunday. The Hit Squad, featuring One-Headed, the Blonde Bruce Band, and the Rhombos, 8 p.m., Monday; open rock and blues jam, Tuesday; live music, Wednesday; call club for information.

Card Lantz, 7644 Grand Avenue, La Jolla 459-9491: All performances at 10 p.m. to 3:30 p.m.: Daniel Jackson, jazz, Thursday. Bill Hunter, jazz, Friday. Shep Myers, jazz, Saturday. John La Dica, jazz, Sunday. Jack Herman, jazz, Tuesday. Jack Wheaton, jazz, Wednesday.

Carle Murphy's, 4613 La Jolla Village Drive in University Town Center, La Jolla 457-4170: Old Ridge, comedy and music, Thursday through Saturday.

Caery's Pub, 714 Garnet Avenue, Pacific Beach 274-5523: Claremont Drive, vintage rock and roll, Friday and Saturday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach 488-1061: Cambar Lounge: The Herms, rock and roll, Thursday through Saturday. Classic NYC, vintage rock and roll, Tuesday. Mark Lezeman, jazz, Wednesday. Murphy's Peter Borchert, new-age pianist and entertainer, performs 5:30-7:30 p.m., Wednesday through Saturday. Peter also performs Friday and Saturday evenings, from 9 p.m. to midnight.

Chuck's Steak House, 1250 Prospect Street, La Jolla 454-5325: Zag, jazz Wednesday through Saturday. Live jazz, Sunday, call club for information.

Club Maxine, 1250 Prospect Street, La Jolla 459-5310: D.A. and the Necktunes, 5:30 and 9:30 rock and roll, Wednesday.

Dinehart's, 7550 Fay Avenue, La Jolla 459-1413: Roberto Valdes performs Gipsy violin music and also plays piano, Thursday through Saturday.

Elavie's, 7955 La Jolla Shores Drive, La Jolla 459-0541: David "Pabbaud" Brown, jazz and rhythm and blues, Thursday through Saturday. Quarteto Alegre, with Mel Goot and Gene "Naggy" Perry Latin jazz and salsa, Tuesday. James Moody, jazz, Wednesday.

Fisher McGee, 1466 Garnet Avenue, Pacific Beach 272-0540: Lilley Pals performs Irish music during the Sunday brunch. They continue Irish and contemporary music, Sunday evening. Brian Baynes hosts a rock and roll jam session Tuesday.

Hilton Hotel, Carle Bay 175: Art Mission Bay Drive, Mission Bay 276-4100: Mark Meadows and Alan Clay, jazz, 6:30 to 11:30 p.m., Thursday. Ashby Fox, jazz blues, the Blues Ambassadors, blues and rhythm and blues, 8 p.m., Monday; open rock and blues jam, Tuesday; live music, Wednesday; call club for information.

Hotel del Coronado, 1500 Orange Avenue, Coronado 435-6621: Brian Baynes, jazz, 8 p.m., Sunday and Monday. Karen Nash and Friends, acoustic jam session, beginning at 9:30 p.m., Tuesday and Wednesday.

Hotel Pacific Beach, 4327 Mission Boulevard, Pacific Beach 270-7522: The Rhombos, vintage rhythm and blues, Sunday. Notice to Appeal, rock and roll, Friday and Saturday. Del Chico's Island Sounds, ska, calypso, and reggae, Sunday. The Seas Brothers, rock and roll, Monday. Notice to Appeal, rock and roll, Tuesday. Bad Dog, rhythm and blues, Wednesday.

Hyatt Islandia Hotel, 1441 Quivira Road, Mission Viejo 214-1234: Larry Moore, jazz and contemporary music at the piano bar, Tuesday through Saturday.

Hyatt Regency Hotel, 6999 University Center Lane, La Jolla 553-2234: Art and Michael's Live music, Tuesday through Saturday; call club for information.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach 270-5229: Big Band, rock and roll, Thursday and Friday. Rockville, vintage rock and roll, Saturday. David Bradley and the Mantle Band, comedy and music, Sunday. Public Service, rock and roll, Monday. Comanche Moon, rock and roll, Tuesday. Sunday Suspects, Porrett Butler and Reunited Blues, rock and roll, Wednesday. The Rick Gaiter Group plays blues and rhythm and blues from 4 to 8 p.m., Saturday. The Blonde Bruce Band plays vintage blues and rhythm and blues from 4 to 6 p.m., Sunday.

La Avenida Restaurant, 1391 Orange Avenue, Coronado 435-6822: The Pacific Beach Blues Band, blues and rhythm and blues, Friday and Saturday. Rick and Young, rhythm and blues, Sunday through Tuesday. Live music, Wednesday and Thursday; call club for information.

The Landing, 4250 West Point Loma Boulevard, Loma Point 223-9158: Norman Clifford and Company, contemporary, Wednesday through Saturday.

The Marine House, at the Seaside Cottages, 3000 Seaside Drive, La Jolla 459-7222: The Stuart Anderson Trio, jazz and contemporary music for dancing, Wednesday, Thursday, and Friday. The Stuart Anderson Trio, jazz, 6:10 p.m., Sunday.

and contemporary music for dancing, Friday and Saturday. Craig Maguire, jazz and contemporary piano music, Monday. Ken Niles, jazz and show tunes, Tuesday.

The Mexican Village, 1201 Orange Avenue, Coronado 435-1822: Brian Baynes, jazz, 8 p.m., Sunday and Monday. Tony Melnick, piano, 5:11 p.m., Tuesday through Saturday.

Off Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach 270-7522: The Rhombos, vintage rhythm and blues, Sunday. Notice to Appeal, rock and roll, Friday and Saturday. Del Chico's Island Sounds, ska, calypso, and reggae, Sunday. The Seas Brothers, rock and roll, Monday. Notice to Appeal, rock and roll, Tuesday. Bad Dog, rhythm and blues, Wednesday.

Paradise Inn, 1535 Quivira Road, Marina Village, Mission Viejo 223-2335: The Reflection, rock and roll, Friday and Saturday. The Many play jazz music from 5:45 p.m., Friday.

Proven, 1025 Prospect Street, La Jolla 454-5711: Trish Landbach, jazz and reggae music, Friday and Saturday.

Potomac/Colonial Inn, 910 Prospect Street, La Jolla 454-2181: Guitare Bruce Harvey performs Latin, jazz, and classical selections from 7:30 p.m., Thursday through Saturday, and from 11 a.m. to 2 p.m., Sunday morning.

Rita's, 4256 West Point Loma Boulevard, Loma Point 223-9555: Johnny A., All Soulz Duo, and B. Wade, rock and roll, Sunday; heavenly night with Sece Finn, Cherry XL, and Morley Goss, Sunday. Steve Salas and Company, Merry Go Round, and Grape Venus, rock and roll, Tuesday.

The Rusty Pelican, 4340 La Jolla Village Drive, La Jolla 457-1896: Perfect Thursday call club for information, and contemporary, Friday and Saturday.

Sahel James Bar and Grill, 4370 La Jolla Village Drive, La Jolla 453-6600: Panga performs Brazilian jazz from 9 p.m. to 1 a.m., Friday, and from 8 p.m. to midnight, Saturday.

Seaside Inn, 270 North Mission Bay Drive, Pacific Beach 274-2314: Rosie's Trio, contemporary music, Tuesday through Saturday.

Shoreline Grand at Torrey Pines, 10550 North Torrey Pines Road, La Jolla 558-1500: Tom Barabas, jazz, 8 p.m., Tuesday through Sunday.

The Blue Bayou Lounge, 2537 Claremont Drive, Claremont 766-0665: Ray Correa, contemporary and nostalgic music on guitar with vocals, Tuesday through Thursday. Ray and Laurie Correa, contemporary and nostalgic music, Friday and Saturday.

Rumsey's, 9000 Mesa Boulevard, Mira Mesa 578-8666: Live music, Thursday through Saturday; call club for information.

The California Earthquake Cafe, 7919 Mission Center Court, Mission Valley 297-3603: The Cat-flicks, vintage rock and roll, Thursday.

The Carriage House, 7945 Balboa Avenue, Rancho Mesa 276-2597: The Peter Jay Almost Live Show features Peter performing a variety of music including country and pop on the banjo, piano and guitar, Friday and Saturday.

The French Cafe, 9623 Carmel Canyon Road, Scripps Ranch 566-4001: Alan Phillips and Pablo Mendez, jazz and soul songs performed on piano and violin, Wednesday and Thursday. Bart Torres, jazz and blues, Friday and Saturday.

Winnetka's, 1921 Bacon Street, Ocean Beach 222-6022: Ann Lee, reggae, Thursday. The Cardiac Brothers, reggae, 9:30 p.m., Friday. Ann Lee, reggae, Saturday. Fish and the Seawards, tropical rock and roll, 3 to 7 p.m., Saturday; the Blues Ambassadors, blues and rhythm and blues, 7 to 11 p.m., Saturday.

Wintona's, 1921 Bacon Street, Ocean Beach 222-6022: Ann Lee, reggae, Thursday. The Cardiac Brothers, reggae, 9:30 p.m., Friday. Ann Lee, reggae, Saturday. Fish and the Seawards, tropical rock and roll, 3 to 7 p.m., Saturday; the Blues Ambassadors, blues and rhythm and blues, 7 to 11 p.m., Saturday.

San Diego North
The Beachcomber, 8022 Claremont Mesa Boulevard, Claremont 960-8022: Art Black, Allen Strang, and Sece Finn, rock and roll, Friday; the Cross-Roads Band, the Box Coo Blues Band, blues and

rhythm and blues, and the Traveler's Salomon, rock and roll, Saturday.

Harney State Park, 5017 Balboa Avenue, Claremont 276-0131: Bobby Ray, comedy and music, Wednesday through Sunday.

The Blue Bayou Lounge, 2537 Claremont Drive, Claremont 766-0665: Ray Correa, contemporary and nostalgic music on guitar with vocals, Tuesday through Thursday. Ray and Laurie Correa, contemporary and nostalgic music, Friday and Saturday.

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contemporary music, Friday and Saturday. Doug Baquer, adult contemporary rock and roll, Sunday.

Gourmet Lounge/Dine and Country, 500 Hotel Circle North, Mission Valley 297-7121: Del Verano, piano variety, 9:30 p.m., Thursday and Friday. Kerst Sicker, piano variety, 5:50 p.m., Monday through Friday; live Dine and Country, Saturday and Sunday.

Hindquarter, 7040 Miramar Road, Mira Mesa 566-4292: Jo Truon piano variety singing music, Wednesday through Saturday.

Holiday Inn, Cricket's Lounge, 995 Hotel Circle South, Mission Valley 297-5720: The Classics 13, contemporary, Wednesday through Saturday.

Isabella Hotel, Hankel Hotel, 2270 Hotel Circle North, Mission Valley 297-1101: Room to Move, contemporary rock and roll, Tuesday through Saturday. Frankie Barreale, lambada dance music, Sunday and Monday.

Kelly's Old Town Pub, 2222 San Diego Avenue, Old Town 543-6667: The Steve Fierabend Quartet, with Randy Porter, Dave Marx and Tim McMahon, jazz, 9 p.m., Friday; open jazz jam session, beginning at 9 p.m., Saturday and Sunday. Steak House, 294 Hotel Circle North, Mission Valley 296-2131: Piano Bar, Paul Gregg, Monday through Saturday.

Marriott Hotel, 8757 Rio San Diego Drive, Mission Valley 602-3801: Chats, piano variety, 8:30 to 10:30 p.m., Thursday and Friday; Joe Carter, piano variety, Sunday; Rick Loungie, Bernadette, Top 40 dance music, Tuesday

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BEST TACO/SEAFOOD BAR every Friday

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ATLAS HOTEL
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MR. SHOW BUSINESS!
A Music-Comedy Show
In Four Acts:
Act 1: Songs in The Fashbooks
Act 2: Songs I've Slaughtered
Act 3: Rock Me Baby, Rock Me All Night Long
Act 4: The Guitar Has Been Drinking
Starts June 5-9 thru June 12-16
Times - Sat. 8:00 p.m. till close

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HOKUS POKUS PRODUCTIONS
presents
ARTEFACT
AN ALTERNATIVE DANCE CLUB
SATURDAY, JUNE 9
9:30 pm-2 am
THE ABBEY
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Civilized Attire • 21 & up • For the facts call Hokus Pokus 543-9096

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481-9022

Thursday, June 7, 8:30 pm CLASSIC-103
JOHN MAYALL & THE BLUESBREAKERS
DEBBIE DAVIES BAND

Friday, June 8, 8:15 pm
JAMES HARMAN BAND
with guests
THE WILD CARDS

Saturday, June 9, 8:15 pm
Follow Your Heart!
Join The Paladins from 5:00-6:00 at Off The Record in Encinitas for a recording signing party for the album "Let's Buzz"

The Paladins
with guests
FORBIDDEN PIGS
THE BLAZERS
MAGIC 102.1
CLASSIC ROCK

Sunday, June 10
CALL CLUB FOR INFORMATION

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Thursday, June 14, 8:00 pm
LOUDON WAINWRIGHT III
THE COUNT BASIE ORCHESTRA

Friday, June 15, 8:00 pm
SHARKSKIN
KING SUNNY ADE
DRUMS OF FIRE AND PRIMAL PULSE DANCERS

Wednesday, June 13, 8:30 pm
DIRTY DOZEN BRASS BAND
TOBACCO ROAD

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Saturday: Big Bang, contemporary rock and roll, Wednesday.

Tio Leo/Mission George, 6333 Mission George Road, Mission George, 260-9944. Innish Williams, contemporary, 7:11 p.m., Tuesday through Thursday. Steve Brown, contemporary, Friday and Saturday.

The Wellness, 10780 Tiersanta Boulevard, Tiersanta, 260-6777. Jim Moore, contemporary, Wednesday and Thursday. Live music, Friday and Saturday, call club for information. De Chacon Island Sounds plays ska, calypso, and reggae from 6:10 p.m. to Tuesday.

Wangler's Room, 6008 Mission George Road, Mission George, 260-4281. Steve Cross, country, Tuesday through Saturday. Haywire, country, Sunday and Monday.

San Diego South

Anthony's Harborside, 1335 North Harbor Drive, downtown, 232-0358. Rising Star, 40 dance music, Thursday through Monday. Most Valuable Players, jazz and contemporary, Tuesday.

Aster Bowl, Turquoise Room, 4356 30th Street, North Park, 263-1335. Shari and the City Street Band, contemporary, Friday and Saturday.

Barney Stone Three, 510 Fifth Avenue, downtown, 232-8519. Barney Stone, sing-along, oldies and contemporary, Wednesday, Wednesday and Thursday. Tony Cummins, Irish and contemporary music, Friday and Saturday.

The Beachhouse Restaurant, 2040 Harbor Island Drive, Harbor Island, 291-8000. Plantar John Bone performs adult contemporary music beginning at 8 p.m., Friday and Saturday.

Brewsky's Bar and Grill, 8945 El Cajon Boulevard, college area, 267-2726. Live rock and roll, Friday and Saturday, call club for information.

B Street Cafe and Bar, 425 West B Street at Columbia Street, downtown, 236-1707. Most Valuable Players, jazz, 7:11 p.m., Thursday and 9:30 p.m., Friday and Saturday. Holly Gentry, jazz, 7:11 p.m., Sunday. Jaime Valle, jazz guitar, 8:00 p.m., Monday and Wednesday. De Chacon Island Sounds plays ska, calypso, and reggae from 6:10 p.m. to Tuesday.

Cafe Bon Appetit, 701 B Street, downtown, 696-0225. Rick Bass, pianist, performs from noon-2 p.m., Tuesday through Friday and from 5:7 p.m., Tuesday through Friday.

Cafe del Rey, 1549 El Prado, Balboa Park, 234-8011. Piano Bar: Gary Narramore, 8:30 p.m., Tuesday through Saturday. Barry Craig, 3-8 p.m., Sunday.

Cafe Sevilla, 655 Fourth Avenue, downtown, 233-5979. Flanenco guitarist Jesus Soriano performs at 8 p.m., Sunday and Tuesday.

California Cafe Bar and Grill, 502 Horton Plaza, downtown, 438-5722. De Chacon Island Sounds plays ska, calypso, and reggae from 6:10 p.m. to Tuesday.

The Captain's Quarters, at the E-Z Motel, 1410 Reservoir Street, Loma Vista, 232-2321. Live music, Friday and Saturday, call club for information.

The Cashab, 2802 Kettner Boulevard, downtown, 294-9023. The Melodians, Gordon and Pichler, rock and roll, Thursday. Hook and the Hitchhikers, rock and roll, Friday. The Wonders and the Red Temple Spirits, rock and roll, Saturday. Live music is featured most other nights of the week, call club for information.

The City Rock Cafe, 950 Fourth Avenue, downtown, 234-0348. Prodigy, live/cover jazz, Thursday evening and from 5-8 p.m., Friday. Live music, Friday and Saturday, call club for information.

Club Saxe, 4321 Imperial Avenue, Southeast San Diego, 263-2963. The Sugar Trio, jazz, 7 to 10 p.m., Monday, Wednesday and Friday. The Tuff Trio, live, with Rocky Lane, blues and straight-ahead jazz, 4-8 p.m., Sunday.

Croce's, 802 Fifth Street, downtown, 233-4355. 5 to 8 p.m., jazz performers: Shep Moore, Thursday, A.J. Croce, Friday. Sue Palmer, Tuesday. Clarence Bell, Wednesday, 8:30 p.m., jazz performers: The Mitch Marker Quartet, Thursday. Hot Vaqueros (formerly Alpo Caliente), Friday. The Real Jazz Band, Saturday and Monday. Inner Circle, featuring Randy Porter, Tuesday. The Shep Moore Quartet, Wednesday. Daniel Jackson plays jazz piano from 10 a.m. to 2 p.m., Saturday and Sunday. A.J. Croce plays jazz and rhythm and blues from 7 p.m. to 7:45 p.m., Monday and Joe Martello hosts a jam session from 6:30 p.m. to 8 p.m., Sunday.

Croce's Top Hat Bar and Grill, 802 Fifth Avenue, downtown, 233-4355. Jackie Bonaparte, rhythm and blues and jazz, Wednesday. The Left Hand Band, jazz and rhythm and blues, Thursday. Janice Edwards and Hot Fun, Friday. Tobacco Road, vintage jazz swing and boogie woogie, Saturday. Live music, Monday and Tuesday, call club for information.

The Dolphin Inn, 5863 Market Street, Southeast San Diego, 264-9638. Willie Jay, blues and rhythm and blues, Thursday. Tomcat Courtesies, blues and rhythm and blues, Friday. The Slidebenders, blues and rhythm and blues, Saturday and Sunday.

Dookies, 4225 El Cajon Boulevard, East San Diego, 263-6568. Piano bar: Paul Craig, Tuesday through Saturday. George "Tini" Lee, Sunday and Monday.

Drowny Muggie's, 3989 University Avenue, North Park, 268-8584. Cynthia Douglas, Celtic, classical and original harp music, Thursday. Malika, international and traditional folk music, Friday. Raggle Taggle, Renaissance, folk and swing music, Saturday. The San Diego Storytellers, tell tales and folk stories, Sunday. OldTime Host Night, Monday. Steve Pilla, electric and original music, Tuesday. Bill and Ken, old-time jazz, swing, blues, and original music, Wednesday.

Dr. P's Pub, San Diego Marriott Hotel and Marina, 333 West Harbor Drive, downtown, 234-1500. Rita Mesa entertains at the piano with a variety of musical styles, Tuesday through Saturday.

Elk's Lodge, 6 Hemley Street, Southeast San Diego, 239-1359. Corina D. and Shades of Blues, blues and rhythm and blues, 5 to 9 p.m., Sunday.

Embassy Suites Hotel, 601 Pacific Highway, downtown, 239-5400. Eric Keeling, jazz and popular music on the guitar, 5:30 to 7:30 p.m., Friday and Saturday.

The Escape, 421 University Avenue, Hillcrest, 295-8282. The Frances Black Trio, contemporary, Thursday. Helen M. and Eddie Gold, contemporary, Friday. Helen M. and a "special trio," contemporary, Saturday. Puggy Minade and Jack Pollack, jazz, Saturday. Eddie Gold, variety, Tuesday. Vicki McMaster and the Heart String Trio host an open-mike night, Wednesday.

Pat City/China Camp, 2337 Pacific Highway, downtown, 232-0686. Live music, Thursday, call club for information. Harvey and Sibel Street Live, information: Harvey and Sibel Street Live, jazz, Friday and Saturday. The Lem Kainey Band, jazz and rock and roll, 7 to 11 p.m., Sunday, on the patio.

Flamingo Bistro, Charles Flamingo Lodge, 1765 Union Street, downtown, 234-6787. The Ben Spensatori/Dunleavy Quartet plays jazz music from 11 a.m. to 2:30 p.m., Sunday.

Gabriel's Grille, 2625 Fifth Avenue (corner of Fifth and Olive), Hillcrest, 291-4779. Bantz, Hank Young, and Glen Horvath, jazz, Thursday. Frances Black and Steve Malik, contemporary standards, Friday and Saturday. Bartoli, Zenden, and Eddie Gold host "off Broadway" night, Saturday. Elliot Lawrence, jazz vocalizations, Wednesday.

The Golden Lion Tavern, 861 Fourth Avenue, downtown, 233-1312. The Redoute, vintage rock and roll, Friday and Saturday.

Hamburgers!, 4016 Wallace Street, Old Town (in the Bazaar del Mundo), 295-0584. Charlie Morse, contemporary, Friday and Saturday.

Holiday Inn, 1355 North Harbor Drive, at the Embarcadero, downtown, 232-3861. The Dave Scott Duo, jazz, 6-10 p.m., Tuesday through Saturday, in the lounge.

Horton Grand Hotel, 311 Island Avenue, downtown, 544-0886. Holly Kaufman and Peter Sprague, jazz, 8:30 to 11:30 p.m., Friday. Holly Kaufman and Jon Nagurnes, jazz, 8:30 to 11:30 p.m., Saturday.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 234-3577. Indoor stage: Live jazz, Sunday and Monday, call club for information. Piano bar: John Cain, 5:30-8:30 p.m., Tuesday through Friday. Mike Rorah, 9 p.m., Tuesday through Saturday.

Live Music

Thursday-Saturday, June 7-9
Thursday 8:30 pm-1:00 am
Friday & Saturday 9:30 pm-1:30 am

RISING STAR

Sunday, June 10, 8:30 pm-1:00 am
ROOM TO MOVE

Monday and Tuesday, June 11 & 12
Monday 8:30 pm-1:00 am
Tuesday 9:30 pm-1:30 am

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Tuesday, June 12: **COMANCHE MOON**
Wednesday, June 13: 9 pm
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SUN. SPICY CHICKEN WINGS \$16.95
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SATURDAY "PEOPLE MOVERS"

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9:30 pm-1:30 am

SUNDAY "CECIL LYTLE"

Enjoy this great musician as he performs during our Champagne Jazz Brunch
10:30 am-2:30 pm

TUESDAY "REEL TO REAL"

They're just the start of our Jazz Jam, where top artists from all over Southern California drop by to sit in.
6:30-11:00 pm

WEDNESDAY "BIG BANG"

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"HILTON QUEEN BRUNCH CRUISE" 11:00 am-1:30 pm

Imperial House, 305 Marina Street (at Park Boulevard, Hillcrest, 234-5225) **Warner Jaz, jazz, Tuesday through Saturday, with the Imperial House Opera Singers, Tuesday, Warner Jaz and Hank Young, jazz, Friday and Saturday.**

—The Tender— at the dock, 1066 North Harbor Drive, downtown, 234-8687. **Rick Marcelino and the B Street Band** perform contemporary music every other cruise.

Jim's Hickory Wood Barbecue, 5352 El Cajon Boulevard, San Diego, 236-8270. Application risks in season the third Tuesday of the month, talent show and host with: Eileen Hay performing everything from country to folk and contemporary, 7:30 p.m. Wednesday.

Judy Rogers, 807 West Harbor Drive, Seaport, 233-4300. The Rockaways, contemporary, Wednesday through Saturday.

Hedgepeth, 4321 Parliament Avenue, Kensington, 564-7900. Run Amok Wine-ding Freebie All open-mike risk, Thursday, Rick Yago, rock and roll. Friday, Tom's Drop Tank and Hyper Row, rock and roll, Saturday, the Street Band, New Orleans-style jazz, with guest vocalists, early evening Wednesday and Thursday, Hammer Smith, rock and roll and rhythm and blues, Friday and Saturday, the Falcons, featuring Bill Seward, rhythm and blues, Sunday, the Road Runners, vintage rock and roll, Tuesday.

Princess of Wales British Pub and Restaurant, 1665 India Street, 238-2333. Singalong entertainment: Eugene Watson, 7:30 p.m., Thursday, Joe Calms, Friday, Trevor Clarke, Saturday, with Rhonda Rhinoceros, comedy and music, both nights.

Ballroom Hotel Harborview, 1646 Front Street, downtown, 233-6900. Richard Casarelli, jazz, 6 to 10 p.m., Tuesday through Saturday, the Aubrey Play Band, jazz, 6 to 9:30 p.m., Monday.

The Red Fox Steak House, 2223 El Cajon Boulevard, 297-1333. Doug Nye, pianist, entertains with an emphasis on show tunes, beginning at 8:30 p.m., Wednesday through Saturday.

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island, 291-2855. Live music, Tuesday through Saturday, call club for information.

Rose O'Grady, 3402 Adams Avenue, Normal Heights, 284-7266. The Main Box, rock and roll, Friday and Saturday, Tenorino, Irish and folk music, Tuesday and Wednesday.

Sculpture Garden Cafe, San Diego Museum of Art, 1430 El Prado, Balboa Park, 232-7031. Bob Hamilton, jazz piano, noon-3 p.m., Saturday; Bob Hamilton performs jazz music on the piano, 2-4 p.m., Sunday.

The Omni International Hotel, 919 Broadway Circle, downtown, 238-2200. Lounge piano variety with Kenan Melton, Tuesday through Saturday.

Patrick's II, 428 F Street, downtown, 233-3077. Fro Briganti's Preservation Band, New Orleans-style jazz, with guest vocalists, early evening Wednesday and Thursday, Hammer Smith, rock and roll and rhythm and blues, Friday and Saturday, the Falcons, featuring Bill Seward, rhythm and blues, Sunday, the Road Runners, vintage rock and roll, Tuesday.

Stingray Saloon, at the Kansas City Restaurant and Nightclub, 535 Fifth Avenue, downtown, 557-0525. Live music, Friday and Saturday, call club for information.

The Lewis, 5302 Napa Street at Morera Boulevard, Bay Park, 542-3462. Perfect Stranger, rock and roll, Thursday through Saturday, Kicks, rock and roll, Wednesday.

Take Man's, 2551 University Avenue, North Park, 256-9426. The Crow, featuring Billy Thompson, vintage blues and rhythm and blues, 8 p.m., Thursday; the Rick Gaddy Group, rock and roll and blues, the Friday and Saturday, The Grit, progressive country music, beginning at 8 p.m., Sunday, Willie Jay, blues and rhythm and blues, Wednesday. The High Society Jazz Band performs Tuesday, jazz beginning at 5:30 p.m., Friday and Saturday.

The U.S. Grant Hotel, 326 Broadway, downtown, 232-2321. Lounge First Lounge and Abby Jay, jazz music, Thursday through Saturday, Lounge Double, piano variety, 3-6 p.m., Monday through Wednesday, Stu Shames, piano variety, 3-6 p.m., Thursday through Saturday.

The Westgate Hotel, 1055 Second Avenue, downtown, 238-1828. Risa performs contemporary and classical piano selections in the Fourteenth room from 6:30 to 8:30 p.m., Monday, Tuesday, and Friday, and in the lobby from 4-8 p.m., Saturday and Sunday.

The Yacht Club, San Diego Marriott Hotel, 333 West Harbor Drive, downtown, 234-1500. The Elements, contemporary, Tuesday through Saturday, Pittsburgh, jazz, 11 p.m., Monday.

Shannon Harbor Hotel East, 1389 Shaker Island Drive, Harbor Island, 561-6800. At Harborside Lounge, and guests entertain with some favorites, Thursday evening.

Stiff's Down Under Australian Restaurant and Nightclub, 509 Fourth Avenue, downtown, 238-9117. Thursday is alternative music night, featuring progressive rock and roll, beginning at 9 p.m.

The Soundcrux Cafe, 3038 Fifth Avenue, downtown, 497-0020. Live music, Friday through Sunday, call club for information.

Stingray Saloon, at the Kansas City Restaurant and Nightclub, 535 Fifth Avenue, downtown, 557-0525. Live music, Friday and Saturday, call club for information.

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variety of music Sunday and Monday; Gary Narramore, open mike, singers welcome, Friday happy hour.

Brownie Billy's, 1337 Woodside Avenue, San Diego, 448-8778. Western Pecos, country music, Wednesday through Sunday (jam session Sunday beginning at 9 p.m.).

Ball and Bear, 690 North Second Street, El Cajon, 573-3663. The Coolidge, vintage rock and roll, Thursday through Saturday.

The Canyon Inn, 501 Harrison Canyon Road, El Cajon, 445-8907. Night Touch performs a variety of music and hosts a jam session from 3-7 p.m., Sunday.

Carlos Murphy's, 5500 Grandview Center Drive, La Mesa, 698-8737. The Starmakers, audience participation singing show, Thursday and Friday; Bill Mulen, contemporary Friday and Saturday.

Circle D Corral, 101 Broadway, El Cajon, 446-7443. Country Casanova, country Tuesday through Sunday.

The Crown Room, 1286 Oakdale Avenue, El Cajon, 447-0456. Dale Allen performs oldies and country music beginning at 9 p.m., Friday and Saturday.

Dirk's Horseshoe Lounge, 1000 Broadway, Lemon Grove, 449-6344. Crossover, rock and roll, Thursday through Saturday.

Doc's Landing, 1185 East Main Street, El Cajon, 442-6258. Jerry Burdard, contemporary, Wednesday through Saturday, live music, Sunday through Tuesday, call club for information.

Don's East, 13321 Business Highway 8 at Los Cerritos Road, El Cajon, 443-2444. Bizarre, country rock, Friday and Saturday.

Familia Lounge, 8647 Mission Gorge Road, San Diego, 449-6240. Southpac, '60s and '70s rock and roll, Friday and Saturday.

Fannie's, 9143 Campo Road, Spring Valley, 498-2204. Whips Post, rock and roll and country music, Friday and Saturday, jam session from 6 p.m. to midnight, Sunday, musicians welcome.

Flare Springs Inn, 15566 Highway 90, El Cajon, 443-9568. Silverado, country music, 9 p.m., Friday and Saturday, and also at 6 p.m., Sunday.

Kelly's Pub, 6344 El Cajon Boulevard, college area, 286-0400. Live rock and roll, Saturday, call club for information; Brian Whitaker, rock and roll favorites, Tuesday.

Rosa's Restaurant, 401 West Main Street, El Cajon, 442-7768. Chaglow Room: Timelime, with Ron Bell, guitarist, vocalist, and keyboardist performing a variety of music, Thursday through Saturday, beginning at 9 p.m.

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QUAKE AGAPE
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CURRENT MOVIE

[illegible]

The Hunt for Red October — Cold War thriller for thriller-lovers: neither too boring nor too interesting. The postulation of a new and lugubrious Soviet agent, a KGB officer with a propellant system undetectable to conventional sonar — or in other words, invisible to the naked eye — and the United States coastline with a huge payload of nuclear missiles — gives off a cold-war fiction that is *à la* *And for the Love of the Queen*. And for the Love of the Soviet capital has quietly cracked open the skull of the political thriller. The movie has commandeered the second key required to arm the nuclear warheads, has put a

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[illegible]

Cinemas: San Marcos Cinema
from 6/8, Sports Arena 6/8

If You Love to Death – a black and white thriller by **ALBINO** and **OLD LADY** for whom **BLACK COMEDY** was the first collaboration. The trumpeted premise – "This film is based on a true story: a story, so it is true, about a woman who attempts to murder her husband after the discoverer he's been molesting her for years" – gives a very approximate guideline, if we have any experience of real life, by which to gauge how much of the film's bleaching must have gone on. (The phrasing plays quite happily out face to face with the title.)

Complicated plot and decently filled-out characters lives for the most part, but a bit pretentious when it extends to and over the psychological edge, and the ending of the *Joe* (Brincher and Figgins) is too fast, too dramatic and preposterous. Played with intensity by all concerned, the film is a very good, if not an acceptable substitute for *Christine* (which gave the MPV award as the leading department of the year).

Les Amants Gais and **Richard's Best** 1990. * (Caino; New Valley Drive in; South Bay Drive in; from 6/8)

Joe versus the Volcano – in **The** **directorial debut** of playwright and screenwriter **John Patrick Shanley** (1949), *Joe* is a

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reason other than to induce her to sign the contract. (That all women might look alike to our hero, that any one of them would do as well as another, does not seem to occur to our hero.) As in too many movies to be counted, *Grease* delivers every now and then comes out with a bit of musical flourish, which is, at best, a heart nearly as much as it would stir the heart if it accompanied nothing. 1990. (See also *Grease 2*, Studio J Cinemas, from 6/8).

Last Exit to Brooklyn — Uli Edel's adaptation of the Hubert Selby book, starring Jennifer Jason Leigh. (Park, from 6/8)

Lethal Weapon 2 — In the male bonding solidified in the first outing (and Mel Gibson's sexual tendencies are a little more obvious), this sequel is male buddying — causal, smug, exhibitionistic (even to the point of a scene involving a condom and wicewards). Nailed him both: assassins Danny Glover to nobody but his brother (and his brother's two assailants with a carpenter's staple). It's almost worth sticking it out just for the sight of Gibson's built-in vibrator. But the sound-effects department knocking on heaven's door, but you would have to move last to the exit to see the film.

Joe Peasi, Joe Ackner directed by Richard Donner. 1989. (B-plus, from 6/8)

•(Lifetime Companion) — The spread of AIDS, in fiction form. The scope of the epidemic stretches over the entire Eighties, starting on the day when mention of a "complicated" hairdresser turned up in page twenty of the *New York Times* — so that in the early stages of the movie the characters exist in a state of


Denme and Joe Dante — the movie veers wildly between dokey comedy and gruesome violence (the two tones come together most memorably in the stitching-against-of a nasty cut over the eyebrow), and all the lead actors overtact goofily. Alex Baldwin as the hardcase with a minimum-care, futuristic haircut (he's the one who leigh as the homebody bookie he sets up house with; and Fred Ward as the growingly embarrassed cop. 1990.

[illegible]

Don't Leave — A kiss-and-weepie weepie about the African-American family (two boys, of high school and grade-school age) devastated

the compellingness of the expedition: a 19th-century conference of the Geographical Society in London raises expectations of, or yearnings for, an expedition to the more in the tropics. Verse: mountains of the moon indeed! Then, too, the hero-worshipping, war-removing attitude toward Richard, coupled with the finger-wagging attitude toward his one-time partner and later rival, John Speke.

Journalistic cut-throat. And the seedly little advertisement in the Victorian society, the abhorred public debate, and the private fondling of the death mask, do not add up to much of a picture. The personal bond between the two men has not been made vivid enough for any of this to mean so much. The homosexual theme, so to call it, is even more inaccessibly submerged here than in *Walden*. BLACK WIPAC. Still and



all, the silliness common to historical recreations is kept to a minimum, and the distortions common to such types is kept decently to an average. In any event, all silliness and distortions that come into it are amply compensated by the wondrous truth it were true incident when the illustrious Burton meets the illustrious Livingstone, and the two seasoned explorers fail to undress themselves in a one-upmanship comparison of old hattie cars. Patrick Bergin, *lain Glen*. From Shaw 1990.

*** College, from 6/8.

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mother's age, or the scene in adolescence when he takes part in a neighborhood soccer game, would be a good example of what's wanted here. He makes do with what he's got (i.e. the use of his left leg only) and the Frickers as the mother (of Christy and of twenty-one others altogether), gives a nice, unspectacular, uncharacteristically good performance. Daniel Day-Lewis, as Christy, gives a very different sort of performance, requiring a little less than brass as a skill. Directed by Jim Sheridan 1989.

(JJA Eacandusi 3)

Pretty Woman — Cinderella story (or at least one of the characters self-consciously puts it: "Cinder-fuckin'-like") wherein Prince Charming is a corporate raider and the Pitiful Drudge is a slacker and streetwalker. You and I are such similar creatures. Vivian: Who cares where people for money? Neither of the players (nor the screenwriter) gets inside the characters, or in fact anywhere near them: Richard Gere, while trying to look secure and powerful, looks at best like a CAR Thomas model; and Julia Roberts is too busy doing everything useful and sweetly and naively that the adverbs obliterate the verbs. Hecho Elmona, very smooth as a diaceter Beverly Hills hotel manager, appears to be pinning for the reincarnation of Ernest Lubowicz. All he's got instead is Garry Marshall. 1990

A Casual Encounter *Cinema 6*: *Cinema 6*

Miss Hill Cinema: *La Jolla Village*; *Flower Hill 7*; *New Valley Drive* in; *Oceanfront 6*; *Portway*; *Sandwich*; *Bernardo 6*; *San Marcos Cinema*; *San Jose Drive*; *South Bay Drive* in; *Swetswater 6*; *Valley Cinema*

Q & A—Sidney Lumet back in SERPICO country — corruption in the NYPD, with a cast of dozens upon dozens — and (doing without a

Tennessee Williams or a Paddy Murphy or a David Mamet, taking sole screenwriting credit himself. "You fuck with me, better you play a kidney stone through your back than be the son of a naive Assistant District Attorney who's first assignment is a 'cut-and-dried' police shooting. I mean, sure it's cut-and-dried material. The chief complication in it is the diversity of acting styles [special thanks go to Philip Finkel as a mob lawyer with the manner of a Healey Youngman]. And every now and then an actor comes out of a cypress or a floral locust creeper. In With Timothy Hutton, Nick Nolte, Armand Assante, Patrick O'Neal, and Lee Richardson. 1990.

(College: Town and Country)

Red Heat — A male-bonding version of *NOCTURNA*, a Soviet cop dispatched to Chicago to tradefare a Georgian dope importer (new synonym for cocaine: "American potato"), and secondarily around town by his wisecracking U.S. counterpart (a cop with a biological crustacean energy base offhand comments on American capitalism [i.e., see videos on the hotel]). A note on American sensitivity to human rights. (Ever exchange have you heard of this country?) But these don't really lead anywhere — except of course to a male bond. Arnold Schwarzenegger, with a truly impressive two-inch crewcut, would play the straight-male as he sleeps the state in such a prelude to end of his miles (and end of his life).

humorlessness (stereotypes die hard, even among mediators of *detente*) at least has the benefit of keeping his speech clean and terse, James Belushi, on the other hand, reads the most neutral lines, as well as the most aggressively unfunny ones ("Kiev? Oh yeah, that's as in Chicken Kiev"), as though there were always a punch line for a laugh. And one can't help but reflect that a Chicago critic of detectives, reading a chapter for a Soviet agent, would tend to select for the assignment the man in his employ who most closely resembled the Soviet and would pass over the departmental clown. Directed by Walter Hill, 1988.

(Harbor Drive 1)

Short Time — Retirement-age cop who under the mistaken impression he's got a last illness calls Waverly Curtis. He needs to die in the line of duty and collect on his life-insurance policy—a reasonable premise for a slapstick comedy by Harold Lloyd, who wouldn't have taken half the movie just to set the premise up, wouldn't have introduced a subplot about murder, wouldn't have had smugglers, wouldn't have needed Dudley Digges for the car chase, wouldn't have had a moment have thought he was making *THE FRENCH CONNECTION* instead. With Hal Dabney Coleman, man of the moment. **B** (R) Directed by Gregg Chabert. 1990.

5 **Claremont** —

Tales from the Darkside — Horror anthology with an ARABIAN NIGHTS (and HANSEL AND GRETEL) framework: a chained little boy postpones his evisceration and cooking by telling scary stories to the chef. Lucky for him it wasn't up to the viewer. **the.ans. have. so. saved. the. first. ans.**

and mummy out of
and never have got
cat to the winged
Harry, Christian
David Johansen,
es Remar, Rae
and by John



fast-moving science fiction, not at all
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 by James Cameron

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Tie Me Up! Tie Me
 this issue. With *Vio-
 Banderas*, and *Franc-
 by Pedro Almodóv-*
 • *(Guilch)*

Time of the Gypsies
from Yugoslavia, dir.
Kusturica.
(Ken, 6/10 through

[illegible]

Mira Mesa 7; New Valley Drive In; Oceanside 8; Rancho Bernardo 6; Santee Village 8; UA Chula Vista 6; UA Escondido 8; UA Glasshouse 6; UA Horton Plaza 7; University Towne Centre; Wiegand Plaza 6)

[illegible]

— Tale of revenge
ed by Emir
comes upon two dark-skinned
natives — bodies like racchorses —
making love standing up under a handy
indoor water spout. She has been
brought to this place, and perchance to
the aid of her dark knight, her

bird of amusing
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8, Fashion
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wounded warrior, her romance-novel
in the first two chapters, on the
on the pretext of some inconceivable
malaise dated, and more truthfully in
of catching the reader's tropical
level. And sure enough. After all,
J.'s carnival. The director, Zaimen King,
the film, the word "JUNCTION,"
JUNCTION will never become a kinetic
Lawrence Durrell or cinematic
whenever he appears to be, until he
among other things, the
the notions of glamour, good looks,
complexity – gleaned from
Specifically ones we
mean, the
perfume. Until such time, we're never
to be seen, and even fewer
few names, that make such a highly
published difference between an "X"
and "Y." With Jacqueline Bisset
Chla Vittò

Italy, Town Country, Italy
Chla Vittò

MOVIE DIRECTORY

[illegible]

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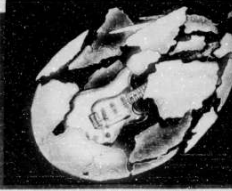
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removing attitude toward St. Richard, coupled with the finger-wagging attitude toward his one-time partner and later rival, John Speke, is a journalistic guide-ace. And the seedy little backstabbing in polite Victorian society, the aborted public debate, and the private fondling of the death mask, do not add up to much of a climax: the personal bond between the two men has not been made vivid enough for any of this to mean so much. (The homosexual theme, so far, is even more inaccessibly submerged here than in Salemi's *BLACK WIDOW*) Still and all, the silliness common to historical recreations is kept to a minimum, and the distortions common to such types is kept decently to an average. In any event, all silliness and distortions that come into it are amply compensated by the would-thats-it-were-true incident when the illustrious Burton meets the illustrious Livingstone, and the two seasoned explorers fail to understand themselves in a one-upmanship comparison of old battle scars. Patrick Sargo, *Los Glen*, *Floozie* June 1990.

*** (College, run 6/8)

My Left Foot — Specimen of that dead genre, and TV staple, the disease movie, in this case The True story of Christy Brown, the Dublin painter and author who, despite his cerebral palsy. As compared with its TV cousins, it is blessedly free of "edification" (while offering plenty of lacrimae triumph and uplift), but it is, in the time, and less so in the style, it is also a little free of basic information: The scene in his childhood when Christy has his first seizure is his

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UNHAPPY?

FREE research studies evaluating medications are available to patients suffering from chronic conditions. Symptoms include sadness, fatigue, pain, loss of interest in daily activities and difficulties sleeping, eating and concentrating. Suitable volunteers receive free medications, lab tests, physical and psychiatric evaluations. 18 or older, please call Monday through Friday, 10 am-4 pm.

FREE STUDIES ALSO AVAILABLE FOR PAIN Patients with chronic pain conditions are eligible for free research studies. Call for more information. 464-4300

WORK IN PARADISE We're Paradise Bakery, San Diego's hottest new bakery! We're growing and have positions available in our downtown San Diego cafe for the following:

BAKERS Counter sales management. Experience preferred. Apply in person 1:30pm-3pm to Paradise Bakery, 423 S. 10th St., San Diego, CA 92101.

PARADISE BAKERY A Unique Cafe

AIR TRAFFIC CONTROLLERS \$24,000 to \$70,000

No experience required. Under 31 years of age. U.S. diploma/GED. Attend career orientation by actual controllers:

Dates: Thursday, June 7 or Wednesday, June 13
Time: 1 pm or 6 pm
At: The fabulous Inn 2485 Hotel Circle Place San Diego (Hwy. 8 and 5)

SUMMER VACATION EARN UP TO \$15+ PER HOUR

National marketing company seeks professionals for public contact positions.

Guaranteed salary
Flexible hours/Part time
AM/afternoon/evening/night
Complete training
For info, a letterhead contact
Lynn Davison
Career Force
571-1678, Ext. 10
DIALERICA
MARKETING, INC.

TELEMARKETERS 10 OPENINGS

Choose a schedule that's best for YOU... Full-time or part-time of these exciting temp positions. Prior telemarketing experience a plus. Leads supplied. Top financial planning firm.

Excellent pay
Call or visit TODAY!

Office Specialists. MISSION VALLEY 1333 Camino del Rio South 435-1260

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TELEMARKETERS 10 OPENINGS

SALES ACTORS/ACTRESSES \$1 to \$25, hour. Flexible hours, experience necessary. If you have a Macintosh, we'll provide you with a computer. No background checks. No agency fees. Call 232-3425 or 241-0205.

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San Diego Reader June 7, 1990 1

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COLLEGE AREA
Luxury Colonial Park bungalow, 3 bedrooms, 2-1/2 bath, 2 story, 3000 square feet, 2 car garage, fireplace, large kitchen, 1717-000. Overnights, Kimberly, 295-9055.

COLLEGE AREA
Easy management duplex, cute 1 bedroom, 1 bathroom, 1 car garage, 1000 square feet, 1717-000. Overnights, Kimberly, 295-9055.

COLLEGE AREA
Estate sale! 3 bedroom plus family room on quiet cul-de-sac. Large canyon lot, view of mountains. Mature fruit trees. Jim Vossler and Associates, 571-0097.

COLLEGE AREA
6457 Shreve Park, 3 bedroom, 1-3/4 bath, 2 car garage, 1000 square feet, 1717-000. Overnights, Kimberly, 295-9055.

CROWLEY LAKE/MAMMATH
3 bedroom, 2 bath, 2 car garage, 1000 square feet, 1717-000. Overnights, Kimberly, 295-9055.

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DEL MAR EAST
4+ bedrooms, 3 bath, executive home. Charming, reduced below market. Owner has another. Must see to appreciate. See \$480,000. Agent, Evelyn, 452-6282.

DEL MAR
Carmel, Spanish, 3 bedrooms, 2 bath, 2 car garage, 1000 square feet, 1717-000. Overnights, Kimberly, 295-9055.

DEL MAR
Overlooking San Diego, 3 bedrooms, 2 bath, 2 car garage, 1000 square feet, 1717-000. Overnights, Kimberly, 295-9055.

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DOWNTOWN
Prestigious Columbia Place. Choose 1 bedroom with kitchen and views or 2 bedroom, 2 bath, \$209,900-\$229,900. Mark Hoppe, Re/Max Properties, 286-4022.

EAST SAN DIEGO
Immaculate, 3 bedroom, 1 bath, high ceilings, Philippine mahogany floors, remodeled kitchen. Quiet cul-de-sac, nice neighborhood. \$199,900. Judy Spey, Century 21, 276-1111.

EAST SAN DIEGO
Adorable 1 bedroom, 1 bath home. Cosmopolitan feel, 3500 Whigmore. Perfect for business buyer or investor. Convenient freeway access. \$88,000. Agent, 321-6960.

EAST SAN DIEGO
Bring your roller, enjoy view of park, 3 bedroom, 2 bath, 2 car garage, 1000 square feet, 1717-000. Overnights, Kimberly, 295-9055.

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ELFIN FOREST
Country estate home, 2 bedrooms, 2 bath, fireplace, dog, big fenced lot, workshop. Storage shed, others with shaded car trees. \$442,000. 471-0739.

ENCINITAS
Moonlight Beach, 2, 40x100 lot with view, 3 bedrooms, 2 bath, 2 car garage, 1000 square feet, 1717-000. Overnights, Kimberly, 295-9055.

ENCINITAS
1986 Wandering Road, \$319,000, 2000, 3 bedrooms, 2 bath, 2 car garage, 1000 square feet, 1717-000. Overnights, Kimberly, 295-9055.

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ESCONDIDO
By Lake Woodbury, only 2 years 4 bedrooms, 2 bath, 2 car garage, 1000 square feet, 1717-000. Overnights, Kimberly, 295-9055.

ESCONDIDO
Spacious, 3 bedroom, 2 bath, 1700 square feet, corner lot with view, excellent fireplace, 1700 1 story, upgraded, very nice. \$229,900. Agent, 458-5983.

ESCONDIDO
Loma Verde estate, 1/2 acre, 3 bedrooms, 3 bath, fireplace, 3000 square feet, 1717-000. Overnights, Kimberly, 295-9055.

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FASHION VALLEY
Mission Grange, 3 bedroom, 2 bath, and unit, park-like setting, fireplace, 2 bedrooms, garage, security complex, amenities. \$175,900. Sharon, Re/Max, 457-2140.

GOLDEN HILL
Good neighborhood! Large, very hard-core, newer 3 bedroom, 2 bath duplex in excellent condition. On-site parking. \$195,000. By owner Monday through Friday, 324-8628.

GOLDEN HILL
This charming, 3 bedroom, 1 bath Craftsman with exquisite office/library, priced to sell. Handcrafted floors, private yard. \$169,000. Agent, 321-6960.

GOLDEN HILL
Remodeled 2 bedroom Craftsman with view. Hard up, stone fireplace, tile kitchen, w/ oak. \$119,900. Real estate agent, call Max, agent, 234-8638.

GOLDEN HILL
Huge Victorian, turn-of-the-century home. Lots of potential plus 3 new units to help with mortgage. \$289,000. Max, agent, 234-8638.

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Huge Victorian, turn-of-the-century home. Lots of potential plus 3 new units to help with mortgage. \$289,000. Max, agent, 234-8638.

GOLDEN HILL
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Easy care yard, immaculate 4 bed
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Berber carpet, RV parking. Owner
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San Diego Reader June 7, 1990 47

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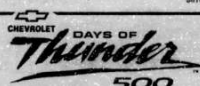
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