

City Lights

So Who's Minding Fresno?

County school employees are beginning to whisper about "the Fresno connection." Seems it started when the Fresno city schools superintendent, Gerald Resander, moved to San Diego about two years ago to take the county superintendent's job here. Then Joe Bullington came from Fresno to become the county's administrator for internal operations, and most recently, John Parrish (formerly a Fresno County high school superintendent) was named the new superintendent for the Mountain Empire School District, a job he will assume in July.

- J.D.

Weurding Leads League In Stolen Phrases

Padre first baseman Randy Bass tries to drive the ball like Mickey Mantle. Padre manager Frank Howard tries to manage like Earl Weaver, and Padre announcer Jerry Coleman tries to broadcast like Vin Scully. So why shouldn't Evening Tribune baseball writer Bill Weurding, who covers the Padres, try to write like noted Washington Post baseball writer Thomas Boswell? Weurding, author of the Trib's National League roundup story last Wednesday, is obviously an emulator of Boswell, who authored a baseball preview article in the April issue of *Inside Sports*, a national magazine. To wit:

— "But as long as the Cards retain their lock on the triple crown booty prize of pitching — last in ERA, last in saves, last in strikeouts — any discussion of their future is moot."

— "Still, as long as the St. Louis pitchers retain their lock on the Triple Crown booty prize of pitching — last in ERA, last in saves and last in strikeouts — their future will always have a second division lock."

— "Good eye, Bill, good eye, buddy. Hang tough, hang tough!"

Boswell: "This year's lottery is to point out that these same Phillies prospered last season because their three best players — Mike Schmidt, Tim Lincecum, and Steve Carlton — all at least equalled the best years of their illustrious careers. And because four surprising rookies — Lincecum (339), Keith Moreland (314), Marty Bystron (5-0), and Bob Walk (11-7) — came on strong."

Weurding: "The Phils won it all last year because their three key players — Mike Schmidt, Tim Lincecum, and Steve Carlton — all at least equalled the best years of their illustrious careers. Also, because four surprising rookies



Chris Worham

— Lonnie Smith (.339), Keith Moreland (.314), Marty Bystron (5-0), and Bob Walk (11-7) came on so strong."

— "Attaway baby, attaway! Good hustle!"

Boswell: "Who can possibly know if Willie Stargell, 40, will hit 400 times or 40 times this year?"

Weurding: "The Bucs are getting a bit old, starting with their 40-year-old leader, Willie Stargell. He says he's 400 times this season, or maybe just 40."

— "Good play, Bill, good play! Good play, Bill, good play!"

Boswell: "So far he has come up with Kingman, Randy Jones, and the appropriately named Rusty Staub."

Weurding: "The result was Caten got temperamental home run hitter Dave Kingman, former Cy Young winner Randy Jones, and veteran Rusty Staub, whose first name seems embarrassingly appropriate."

— "Nice cut, Bill buddy! You're looking more like a big-league every day!"

- N.M.

The Master's Voice

Members of the local Community Energy Action Network (CEAN) first noticed Chris Worham last fall when she and some cohorts showed up at a CEAN press conference in October. "They ran up to the television cameras and next week the group will send representatives to Department of Energy hearings in San Francisco which are open to public comment concerning low-level nuclear waste. Earlier this year the citizens group brought a guest speaker from the American Nuclear Academy to talk to Woodchuckians at San Diego. Worham and her group, San Diego Voice of Energy, wanted to make it known that a grassroots organization — namely, themselves — was in favor of the project. The

television cameras dutifully taped Worham's statement. To the CEAN members, it sounded an awful lot like the voice of S.D.C.A.E. A few of them wondered if San Diego had become graced by what CEAN members see as a disturbing national trend: so-called citizens groups, actually fronts for the energy industry, speaking out vociferously in favor of industry proposals and programs, particularly nuclear power. CEAN's hunch was correct.

Last summer San Diego Gas and Electric Company contributed \$5000 to San Diego Voice of Energy, a sum which represents more than half of that group's budget for last year. Combustion Engineering, the firm that built the nuclear reactor and its associated electrical generating systems for the San Onofre nuclear power plant, contributed \$750 last summer to the group. The rest of its money came mainly from its 150 members.

"We knew we'd be criticized for taking money from the industry," says Worham, president of the group, "but they're working for us, we're not working for them. They don't tell us what to say. They have to take the chance that we're going to say anything we want." For San Diego Gas and Electric, it wasn't a big risk. Last month at the San Diego County Board of Supervisors hearing on the high-voltage powerline the utility is trying to build from Arizona to San Diego, Worham and other Voice of Energy members spoke in favor of it again as a "group of concerned citizens." They didn't announce that much of the money for their fancy brochures and information packets comes from the local utility. "We would have told them [the supervisors] who contributed money to us if they'd asked," says Worham.

"We have nothing to hide. The most logical place to get money is from the people who think like you do."

Voice of Energy representatives have spoken at public utility Commission hearings on the powerline, and next week the group will send representatives to Department of Energy hearings in San Francisco which are open to public comment concerning low-level nuclear waste. Earlier this year the citizens group brought a guest speaker from the American Nuclear Academy to talk to Woodchuckians at San Diego. Worham and her group, San Diego Voice of Energy, wanted to make it known that a grassroots organization — namely, themselves — was in favor of the project. The

without funds." And without funds the group couldn't have printed up a nice brochure that reads in part, "Contributions from civic organizations, businesses, and concerned citizens are welcomed." There is no mention of contributions from public utilities.

- N.M.

Thought There Might Be A Catch

Last Sunday Archie Fox was under fifty-five feet of water off Point Loma, doing what he's done every workable day for the last twenty-one years: diving for abalone. Conditions were exceptionally good — the surface relatively calm, the water visibility so fine Fox could look up from the bottom and see his bobbing plaidly against the sky. He'd been down about an hour and a half, walking around the flat ledge in his rubber dry suit searching for and finding abalone, and placing the benign creatures in a web bag attached to his fifty-pound weight belt. Suddenly the air compressor on the boat broke down, cutting off the air supply that divers call a "free ascent." After recovering his gear and his catch, and before he and his tender headed back toward Seaford Landing next to the Islandia Hotel, they marked the spot with an anchored beach bottle. Fox had collected about twenty abalone there, a catch worth \$150, and there were more to be found. As soon as they got the compressor fixed, they'll return. The abalone will wait.

For those who make a living diving for abalone, the occasional emergency is still worth the money to be made, especially for the veteran divers like Archie Fox. Just a few short years after the state realized the abalone population was nearly depleted and so took steps to limit the number of commercial abalone divers permitted to work along the mainland and around the offshore islands, the serious divers have seen their competition decrease as their businesses have prospered. At the same time, the serious abalone eaters have seen the price rise from five or six dollars a pound a decade ago to about twenty-three dollars a pound in fish markets today. Next to caviar (\$240 for fourteen ounces of Iran's finest), abalone is the most expensive seafood available.

Forty-four-year-old Archie Fox, probably the oldest local commercial abalone diver, remembers the days when red abalone went from diver to processor for four or five dollars a dozen, and a good diver could land between ten and fourteen dozen a day. Now processors buy red abalone for about ninety-five dollars a dozen, and a good haul is three and a half dozen a day. "Twenty years ago I was making a hundred dollars a day," explains Fox, "and now I'm making 250, 300, sometimes 350 a day. But as far as what the money's worth, I'm still making a hundred dollars a day."

And he's still diving every day possible, stopped only by the weather, boat maintenance, and head colds. He's in the water about thirteen days out of every month, working his favorite holes off Point Loma and La Jolla, and heading out to dive off San Clemente Island in the fall, when the weather's usually warm and calm. Through the Sixties and into the Seventies, pickup boats used to go out to the island, about fifty miles northwest of San Diego, to buy the abalone from the divers and bring it back to processors in San Diego and San Pedro. Those were the days when Fox could count thirty-six commercial abalone boats in one cove on San Clemente. These days if he sees five or six boats out there, it's crowded. The pickup boats stopped going out about five years ago.

Those were also the days when you could buy abalone in many local supermarkets and most local seafood restaurants. Not only was abalone being

imported from Mexico on a large scale, but the catch in the early Seventies was more than twice what it is now. In 1973 the fisheries in California yielded almost 3.2 million pounds of abalone, including all species. This year, the California Department of Fish and Game doesn't expect the catch to exceed one million pounds. And since Mexican divers, who are not bound by any law to respect minimum-size limits, have just about completely depleted the abalone population off Mexico, importation from that country has fallen off drastically in the last three years. You no longer see abalone in supermarkets, and the few seafood restaurants that offer it don't make much money on it.

Todd Ghio, who runs the Anthony's seafood restaurants here, is half owner of one of the two abalone processors located in San Diego. "We're just about breaking even on our abalone dishes," says Ghio. "We're a seafood house, so we feel we have to carry it [abalone]. But this is a different eating town than a place like San Francisco, where they're getting twenty-four dollars for a meal of abalone. That's what you need to charge to make money on it. People down here just won't pay that." (Anthony's charges between fourteen and nineteen dollars for their abalone dinners.) Four or five divers, including Archie Fox, regularly go to Ghio's firm, Deep Rock Abalone, but Ghio says that he imports five times as much abalone from



Archie Fox

Australia and Mexico as he buys from local divers. And Deep Rock only sells abalone to other wholesalers, not to restaurants.

The other abalone processor in town, David Gnide, also runs his own restaurant up on Kearny Mesa, and he freely admits that he saves the best for his own place before he sells abalone to the Town and Country chain, his only retail customer, and to other

wholesalers.

As abalone have gotten harder to find off San Diego, leaving only eight or ten full-time abalone divers working year round, many who dove for abalone in the past have switched to harvesting sea urchins (the eggs are a high-price delicacy in Japan). Those who've stayed with abalone are the ones who consistently land sizable catches, like Archie Fox. He's

seen it when the water was infested with abalone divers, and now he's seeing it when there are just 175 licensed statewide, and the abalone appear to be making a comeback. And despite the occasional emergency ascent, Fox says he loves the business and will stay in it as long as his body holds out. "To me, it's just like an Easter egg hunt every day," he says.

- N.M.

Students Stop Feeding Watchdog

Nine years ago, students at the University of San Diego (USD) were the first in the state to contribute money for a "public interest research group," a concept then promoted by consumerist Ralph Nader. The USD students' contribution launched San Diego CalPIRG, which since then has produced a virtual library of consumer literature and research, including such projects as the annual survey of San Diego grocery store prices. So when the USD undergraduates voted last week to deal CalPIRG a major blow, their action was not just significant, it was also ironic.

The blow came when the university's undergraduates were asked if they wanted to continue supporting CalPIRG at the rate of two dollars per student per semester. Some 626 of the record numbers of students who turned out to vote said no, compared to only 383 who voted for CalPIRG. (USD's law students, an

independent entity, didn't vote and thus their support for CalPIRG remains unchanged.) "It's going to hurt us," CalPIRG's executive director, Dave Durkin, says of the decision. "It's going to mean a real serious hardship."

Durkin explains that since the USD students started contributing money to CalPIRG in 1972, other sources have joined in to help fund the consumer activities. Optional fees at the UCSD campus (where students can choose to pay CalPIRG two dollars per quarter per year) have brought in \$12,000 to \$15,000 per year. And at San Diego State, where state law until last year prohibited any student fees increases, the student government has been giving CalPIRG about \$1000 a year. Furthermore, CalPIRG also receives about \$35,000 in revenue-sharing funds from the City of San Diego. However, the USD undergraduates have accounted for more than \$9000 of CalPIRG's annual budget of approximately \$39,000.

Leading the fight over that money were the members of USD's Associated Student Body. Senior class senator Mike Gerasi explains that he and his fellow senators felt it was unfair to force students to pay for a service whose benefits they may or may not use. "When we polled

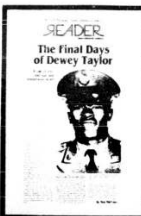
students, half of 'em said, 'What's CalPIRG?' We just felt that \$9500 could be spent a lot better, if it was needed at all." Unlike UCSD students, who can indicate if they don't want to give money to CalPIRG, the USD students have been automatically billed the money and only given the option of requesting a refund if they didn't want to support CalPIRG. Gerasi says that the mandatory nature of that funding system irritated students, and he also claims CalPIRG was lax in actually granting the refunds. "I asked for a refund every semester and I only got one once. They just never sent the money back," (Durkin denies that. "It's been real easy for students to get refunds there," he claims.)

Concerned about these issues, the student government last fall began talking to CalPIRG about having a student vote, and as that vote loomed, the debate grew sidereal. Last year one student officer, Scott Brown, formed a committee, which he flippantly tagged, "Young Conservatives to Shame CalPIRG," a name almost immediately dropped to "Young Conservatives to Shift CalPIRG." Under its auspices, the student government budgeted about \$600 (of student money) to produce anti-CalPIRG buttons, posters, literature, and even a full-page ad in the student newspaper. CalPIRG retaliated by

(continues on page 26)



Scott Brown



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It's Not Easy Being Green

I would like to reply to the strange and misguided letter (April 9) by Kevin O'Connor regarding Stephen Heffner's St. Patrick's Day story.

I am a native of Ireland. I was born and lived in the town of Carlow until I was thirty-five years old. My husband's job moved us to San Diego fifteen years ago and we have been here ever since. I think that I know the old country and the new well enough to speak on both accounts.

San Diego is a place that melts diverse cultures and identities into a common pond as easily and rapidly as it would snow and ice if it should ever happen that these meteorological anomalies should visit us. Even the town's Spanish heritage has difficulties surviving in its original forms, and developers must constantly seek to create replicas and imitations of Spanish architecture and custom. It is no surprise that the Irish culture is not an exception to this principle, and Stephen Heffner made that point well. Yet he was criticized by Mr. O'Connor for writing a

"pseudo-rhapsodic caricature of Ireland" in an attempt to contrast San Diego with Ireland. No criticism could have been

Letters

further from the truth. The only accurate appraisal from Mr. O'Connor was his use of the word rhapsodic; for, indeed, Mr. Heffner's piece was a miniature lyric, an evocative vignette, a too

brief flash of lovely writing. Clearly, Mr. Heffner had seen Ireland himself and had loved it, and I sensed that there was more to his story, more to his vision of that mystical Emerald Isle, than was left untold. I, for one, would be happy to hear the complete tale. How Mr. O'Connor could have taken the story as a criticism of Ireland and the Irish is not clear to me.

Also, Mr. O'Connor's name would suggest Irish heritage, but where is the attendant Irish sense of humor? Mr. Heffner's one joke about the potato-skin bikini made him somehow, in Mr. O'Connor's eyes, directly responsible for the Great Potato Famine. Another unlikely suggestion was the comparison between the Irish and potatoes and leeks and ovens. Five veterans of our Vietnam camps — my father-in-law is one — should be mildly amused at that. Why so dreadfully serious, Mr. O'Connor? Your rhetoric and your signature (representing a certain "Irish Rights Committee") is frightfully suggestive of IRA terrorist propaganda.

It has been a long time since I have seen my green and gentle homeland, but memories of it flooded my mind and teared my eyes as I read Mr. Heffner's little piece. I would like to thank him for it and ask Mr. O'Connor to read it again — this time, with the lights on.
Maureen Brennan
Lemon Grove

No Question Of Balance

Jeff Smith's piece on Bill Ballance ("Bills," March 26) was great! Although I have come to expect entertaining, well-written articles from Smith (e.g., golf with Thick Dick, the Padres in Yuma, fun and games at the downtown Y), this one exceeded even my high expectations. Keep up the good work, Jeff.
Jeanne Howard
San Diego

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Who's Telling You The Truth?

NEXT TUESDAY OR WEDNESDAY, you'll receive the Proposition A ballot in the mail. Along with it will come ballot arguments in which the politicians will claim that you're getting this convention center free. Don't believe it. You ARE liable for this debt.

The San Diego Union May 27, 1981 SAN DIEGO, CALIFORNIA, FRIDAY MORNING, MARCH 27, 1981 Mayor Concedes Taxpayer Liable On Convention Center

By ANTHONY PERRY
San Diego Union-Journal Staff Writer

Mayor Wilson yesterday conceded that city taxpayers would be legally liable for the \$25 million-a-year rent on the proposed downtown convention center, but said the city could refuse to pay even if ordered by a court.

Wilson's concession came after Councilman Fred Schnaabel, an opponent of the proposed \$224.5 million center, showed reporters a confidential memo to the mayor by City Attorney John Witt. In the Jan. 5 memo, Witt told the

mayor the city is "legally obligated to pay the rent."

In a telephone press conference from Los Angeles where he spent the day on his official campaign for governor, Wilson repeated his stand that liability is a moot issue because the center

will pay for itself by generating rent-
al fees from conventions and in-
creased sales, property and hotel taxes.

"This is... stretching the point
way past anything that is likely to
occur, not only on the economics of
the situation but based on the law
involved," Wilson said.

Schnaabel said later that the li-
ability issue will prove crucial to the
center proposal, to be decided by
mail ballot May 5. Schnaabel said
services such as police and fire pro-
tection might have to be cut if the
convention center is a financial flop

and requires a city subsidy.
"In the mayor saying that San
Diego's economy can never have a
downturn because of air fares or in-
creased gas prices or a bad reces-
sion," Schnaabel added.

The center would be built with
\$224 million worth of bonds to be
used by the Redevelopment Agency,
whose governing agency in the City
Council. The bonds would be repaid
by rental payments averaging \$24
million annually for 20 years — a
total repayment of principal and in-
terest of \$196 million.

Wilson repeatedly has said that
taxpayers will not be made to pay
for the center. In his State of the City
speech Jan. 6, for example, the
mayor said: "The financing of the
convention center does not subject
the public to liability as taxpayers
... I repeat: You as a homeowner
will pay no taxes at all for the con-
vention center."

The day before that speech, Witt
sent Wilson a memo after the city
attorney's legal staff had previously

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Straight from the Hip

Dear Matthew Alice:
I would like to know what individual or group was responsible for the design of the Pentagon. What is this architectural design supposed to represent?
D.B.

East San Diego

The architect was G.E. Bergstrom. In the late 1930s he was commissioned to design what was then, and still is, the largest office building in the world. The structure actually comprises five concentric buildings connected by corridors. From without, it is effectively a fortress; from within, it is a complex of walls, glass, and courtyards. Housing the U.S. Department of Defense, the Pentagon covers thirty-four acres, roughly five times the size of the Sports Arena's parking lot.

Dear Matthew Alice:

During the beginning of last year I was dating (and sleeping with) a woman I'll call Bev. Bev broke up with me in July. Then I got word that she had a baby in January, six months later, and that the baby is supposed to be mine. I suspect that she deliberately went off the pill without telling me, because if I had known what she was doing, I would have assumed the full responsibility for birth control. I feel she used me, because I did not give (obviously) my informed consent. What gets me is that she knew she was pregnant when she broke up with me, which makes me think she just wanted a baby whose father she knew personally. What I want to know is, do I have any rights to protect me? I didn't want a child with Bev and I certainly don't want to pay child support for someone I feel she deliberately wanted. Unfortunately, I feel I'm pretty sure the baby is mine because I believe Bev wasn't seeing anyone else, although we didn't have a deep commitment to each other. Bev is a pretty independent woman and I hope she doesn't want money eventually, but where do I stand since I feel I was used? I'm hoping you can tell me because lawyers are too expensive, and if it gets down to where she wants child support, I want to know what I can do to fight it. I really feel victimized.
B.A.

Exordito
Good legal advice would be cheaper than untemper years' worth of child support. Anyway, child support is not what concerns you now. For if Bev does sue you for payments, she first must prove that you indeed are the father of her child. Whether or not she deliberately stopped using the pill has no legal bearing. Your use of contraceptives (or hers) is not a defense in a

paternity case; the law views sexual intercourse as a matter of procreation, as opposed to recreation. By consenting to have sex with Bev, you tacitly consented to support the possible offspring of your union. Your rights, if Bev should sue, will be those of any defendant in a civil suit — among others, that of presumed innocence, and that of a trial by jury.

The law looks after the interests of the child; if the child is a bastard (the word springs from Old German roots that mean, roughly, "out in the barn"), the law seeks to make the bastard legitimate. You will become the legal father of the child if you ever marry Bev, or if you so much as accept him into your home and openly hold him out as your own. In the more likely event that Bev takes you to court, she must prove by a preponderance of evidence that you are the natural father.

Note that she does not have to prove your fatherhood beyond a reasonable

doubt. Nature makes it impossible to prove absolutely that one man among many is the father of a child. Blood tests, of course, are admissible evidence. The court can order you and the other parties to submit blood samples, but the results of the tests are insufficient to prove paternity. Even the most advanced test — the HLA, or human leukocyte antigen test, which involves the typing of white blood cells — yields only a statistical probability as to whether one man is the father of a child. The test may be used, however, to exclude a man from paternity by showing that his blood cannot be related to that of the mother's offspring.

Your most probable defense will be to show that Bev had sex with other men around the time of conception. To do this, you must show not only that Bev was seeing other men, but that she, and they, had both the desire and the opportunity for sexual intercourse. Testimony about Bev's other activities will be judged for admission, depending on whether it bears on the issue of maternity. For someone to say that Bev was dealing drugs at the time of conception, and therefore was often in the company of immoral people, would probably be thrown out of court as an invasion of her privacy. As to the question of whether the child resembles you, mere opinion is not admissible, but Bev will have the right to bring the child to court and let the jury decide for themselves.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 88883, San Diego, California 92138.

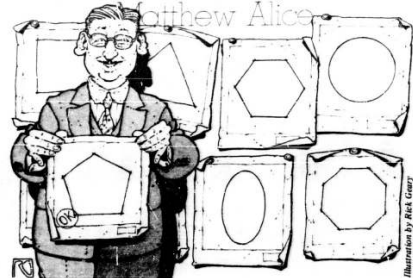


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What is the Great California Resource Rally?

IT'S A WEEK OF EXCITING EVENTS and activities planned throughout the state aimed at encouraging people to conserve energy and resources by recycling used products, reducing the amount of waste they create and stopping the littering of our neighborhoods and recreation areas. The Rally will take place April 20 to 26, 1981, and it is sponsored and partially funded by the State Solid Waste Management Board (SSWMB).

Why is the Rally Being Held?

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Joani Taylor

Dewey Taylor

(continued from page 1)
problems, and he knows the government knows it too. He also knows that the Veterans Administration is dragging its feet on looking into the effects of Agent Orange on American servicemen and that once the massive studies are completed, his malady will be attributed directly to Agent Orange, and he'll be entitled to government compensation.

But Dewey Taylor is not the typical Agent Orange story. Though that chemical may very well have been a major factor in his death, his heart condition has never been listed as a common complaint among veterans who believe they are victims of Agent Orange. And so far as his widow and his ex-wife and his brother and his best friend and his parents know, Dewey Taylor never mentioned the words *Agent Orange*, and he never spoke about why he was

dying. Talking much about it would have required that he admit to himself, and to Joani, that he was in fact headed for his grave at the age of thirty-four. And that's something he never really admitted, which is probably why he lived for three years instead of the six months the doctors gave him in December, 1976. Unfortunately, it's also why Joani's life remains at a standstill, stuck like a broken record on the sight of a sheet passing over her husband's face, and the sound (did she dream it?) of "That's what we're here to find out." White sheet, black face, *that's what we're here to find out*. . . . White sheet, black face, *that's what we're here to find out*. . . . How can I be a widow at the age of thirty-two? I wish to God it could have been a car accident that killed him. At least then I'd understand it."

The first time they met, Dewey was wearing a white suit, white shirt, and brown tie, and Joani was struck by how dark he looked. He owned a print shop in Sorrento Valley and was well known in those parts, or so claimed the other women

tellers who worked with Joani at the California First Bank on Tripp Court in the valley. She hadn't been working there long before the morning of March 3, 1975, a Monday, when Dewey came to her window and engaged her in his easy conversation. He seemed very tall to her, and a little loud, and much too forward. He asked her out to lunch that day but she turned him down, explaining that she didn't date. It frightened her a little, made her knees sweat, but as he left, greeting many of the bank employees by name, she noticed he had nice teeth.

Joani had moved with her parents to San Diego from Cape May, New Jersey, a couple of years earlier, and was living in Coronado. She'd graduated from Duke University with credentials to teach history, and before that, from the eighth through twelfth grades, had lived in a Catholic convent. She'd considered and discarded the idea of becoming a nun. She had never had a bona fide beau and never felt the need for one, gaining all her sustenance from an old-fashioned Italian upbringing in a family with five brothers

and two sisters. And in the East, where ethnic groups tend to stay in their own neighborhoods, she didn't have much contact with black people.

It wasn't long before Dewey found an excuse to come into the bank nearly every day. On Mondays he'd make a company deposit and on Tuesdays he'd cash his paycheck. Wednesdays he'd cash back to make a withdrawal. He'd always deal with Joani, and eventually his persistent efforts to get her out for lunch or drinks or dinner — anything — became something of a joke around the bank. More than once when he drove up in his dark green Jaguar coupe with the spoke wheels, Joani would quickly close her station and run to the bathroom. He'd wait.

Though Joani didn't initially think he was particularly handsome, the other women in the bank found him very attractive, and Joani first heard the word *strappings* applied by one of them to a tight pair of green pants Dewey often wore. He'd never had problems dating women. Born in San Diego and raised in Logan Heights, Dewey had always been outgoing



Vietnam, 1966



Photograph by Roy Furillo



Roy Furillo, Dewey at boat camp



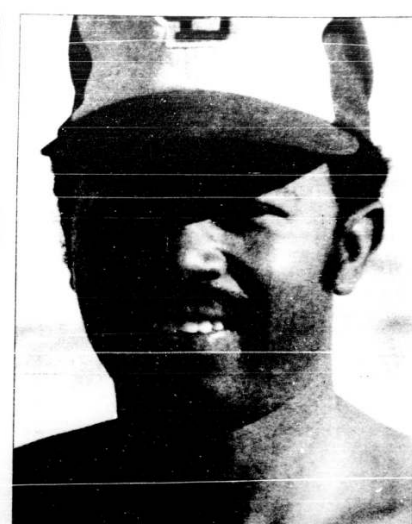
Dewey and Joani, 1978

and aggressively friendly. He and his brother James, two years older, weren't very close to their parents or their four younger sisters, and were frequently left to their own devices. Dewey was a star basketball player at Lincoln High School in 1962 and 1963, and was chosen as a second-team guard on the all-city basketball team one year. James thought Dewey was a great team player but that he didn't shoot the ball enough and wasn't as physically intimidating as he could have been. For a while, James even offered him money to shoot more often. But Dewey was a passer, a playmaker, and he'd usually feed the ball to someone else dashing toward the basket on the fast break. Dewey needed teammates, on and off the court. James used to tease him by saying that from the moment he was born, Dewey wanted to be married.

Which he was, technically, while doggedly pursuing Joani. He told her he was divorced, but he was really just recently separated. One Tuesday in June he came into the bank with a pretty Italian girl named Donna, and to Joani he looked ter-

rible. She heard he'd been in the hospital for a few days and he told her it was because he had the flu. His face looked gaunt and his dark eyes murky. Joani felt bad for him, and when he called her at the bank later that afternoon and asked to meet her for drinks that evening, she didn't have a ready excuse. He sensed her fear, and defused it. She and a friend, Genieve, met him at the Little Bavaria Restaurant, about a mile from the bank, at six o'clock.

When they arrived, Dewey was sitting at the bar sipping orange juice. Joani was immediately struck by the clash between the brown argyle sweater vest he wore over a brown plaid shirt. He also had on brown pants, and what Joani came to call "bozo shoes": shiny, thick-heeled pumps whose uppers were dark brown around the outside, light brown across the top. He still looked sick. As they sat down and ordered — Joani a tomato juice, Genieve a whiskey sour — Dewey handed Joani four roses, two red, two white. They talked about motorcycles (one of Joani's favorite subjects) and ate corn nuts for about forty minutes, and then Joani left. The next day



Dewey, 1978

Dewey came into the bank with a poem for Joani he titled, "Written on a Tuesday," and he passed out little bags of corn nuts to all five tellers. He still looked bad. Joani found out later that he'd had his first heart attack about two weeks before.

In late October, 1979, when Dewey had less than two months left to his life, he was in the intensive care unit at the Veterans Administration Hospital in La Jolla. A doctor was explaining to Joani the reasons for a catheter being pushed through an artery into Dewey's heart, and at the end of the explanation he asked her if anyone had talked to her about Agent Orange.

"Lately, that's all I've been hearing about," she replied, referring to passing mentions of it from other doctors, interns, and medical students who'd recently ministered to Dewey. The doctor explained that cases like Dewey's hadn't been noted before in relation to Agent Orange, but it could be a factor. His condition had long been diagnosed as "idiopathic cardiomyopathy," which means a

disorder of the heart, the origins of which are unknown. The doctor explained to Joani that a theory being discussed involved the possibility that some particular chemical in Agent Orange had somehow blocked the flow of oxygen to the heart tissue itself, thereby causing it to swell in its efforts to circulate more blood and deliver an adequate supply of oxygen. Once a heart starts swelling, it does damage to itself and is eventually destroyed. Joani says the resident doctor told her, "We're not sure what Agent Orange does and we're having so much trouble with the government releasing information, how the hell can we treat it? It's sort of like walking around in the dark."

About a month after Dewey died, this same doctor called Joani and asked if she had gotten a copy of the post-mortem, or autopsy report, which she had requested. She read aloud a letter she had received from the chief of the autopsy service at the VA Hospital. The letter listed the six major symptoms Dewey suffered at the time of his death: congestive heart failure, (continued on page 10)

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Dewey Taylor

(continued from page 9)
enlargement of the heart (it had increased in size to about eighteen inches and weighed twenty-two ounces, more than twice normal), accumulation of fluids in the lungs, heart attack, infection in the lungs, and narrowing of the blood vessels. "No, no," said the doctor after hearing the letter. "You need to call up and ask for a complete copy of the post-mortem." "What are you saying?" asked Joani. "I can't get involved. Call up and ask

for a complete post-mortem."

She called the hospital and made the request, and she was told they'd get a copy out to her right away. In the interim, the same doctor called her two more times. He asked that she not call him at the hospital and that she never reveal his name. "He thought a lot of Dewey and me," explains Joani. "He felt the government should have stepped in at some point and taken responsibility for Agent Orange. He said, 'You can't believe how many guys really should be on disability or total pensions. But do you realize the lawsuits, the government would be up against?'" Before the doctor called again, Joani had received from the hospital exactly the

same letter as before. On the phone the doctor asked her if she'd received any information about what was found on the inner wall of Dewey's heart. She had not. She called the hospital back and was told she had received all the information available.

"Are you satisfied with that answer?" the doctor asked her.

"What are you trying to tell me? Do you know what the results were?"

The doctor said he couldn't be involved anymore and there wasn't much more he could tell her.

Sometimes it seems the only vivid

memories Joani has of her life with Dewey are those of the good times, and she asks herself if he was ever sick. Other times she can only remember him dying, and she has to force the recollection that he was once a normal, active, athletic, laughing young man. There was an epigram he often repeated that somehow defined their first year of living together, 1976: "Nothing more, nothing less than a cool summer breeze. That is what I am. So when the breeze is gone and the summer's over, then I'll be gone."

They rode to work together from their apartment in Peñasquitos every day, and the only time they didn't share lunch was on Fridays, when a bunch of buddies

would gather at Dewey's print shop in the early afternoon for roasting games of poker. The other days Dewey would drop by Chey's Deli on Sorrento Valley Road and pick up a number sixteen on pumpernickel cut in half for Joani, and a tuna or turkey sandwich for himself. He'd get Joani at the bank and they'd drive down to Torrey Pines State Beach and feed the squirrels as they ate lunch among the rocks beside the ocean. That first year was filled with hours in the sunshine, windy days flying kites from the Peñasquitos hills, walks among the sights in San Francisco, and laughter on the hot nights during a trip to Jamaica. Then came November, and Dewey started to grow short of breath. The cool summer breeze had begun its long, slow fade to stillness.

"You always think you know everything, but you don't know anything," says Joani, looking back now on the diagnosis of an ulcer to explain the swelling of Dewey's abdomen. She fed him milk and gave him some of the pills she took for her own ulcers. But his breath got shorter and he had trouble climbing the stairs, and in December he discovered that he could sleep better if he bent his torso over the bed and put his knees on the floor, allowing him to breathe more freely. He started to look as if he had a beer belly, but he seldom drank beer and wasn't even hungry anymore. At Joani's insistence he finally agreed to go to the Veterans Administration Hospital, but he imposed several conditions: she could only drop him off and not go in with him, and if they kept him, she could not come visit him. Neither could she phone him at the hospital. She dropped him off the morning of December twenty-third. He called her that afternoon and said they were going to keep him a few days. On Christmas Eve he called again and told her that if his parents called, she was to tell them he had gone up north to buy a printing press or something. Not only did he never want his parents to know about his sickness, but he especially didn't want his ex-wife (technically still his wife) to know. "I don't like people around me when I'm sick," he explained. "And least

of all, people that want something from me." Dewey's mother did call and Joani told her he was out packing the car for a trip to Oregon for the holidays. "And so began the first of so many, many, many lies," says Joani.

It was nearly two weeks before Dewey was allowed to leave the hospital on a half-day pass, and before he walked into the bank the afternoon of January 3, 1977, Joani had no idea of how seriously ill he was. She didn't find out until much later that the day she'd dropped him off at the hospital doctors were unable to get a pulse reading because he was so swollen with fluids and his heart was beating so faintly. Dr. Ralph Shabetai, the chief cardiologist, told her that he couldn't believe this dead man had walked into the hospital. And Joani couldn't believe this dead man had walked into the bank. He'd lost twenty-two pounds since she'd last seen him, and the dark-brown turtleneck sweater, leather jacket, and beige gabardine pants that fit snugly two weeks before now hung loosely on his haggard frame. Joani was shocked nearly to tears and got the rest of the afternoon off. They drove to Del Mar to have lunch at Carnegie A-440 Pizza Hall. She ordered an antipasto salad but neither of them ate much of it — he sipped ice water, she picked at the anchovies and worked on a Seven-Up. They were both frightened: she of his condition, he of being away from the hospital. He was glad to see her but he kept saying he had to get back to the hospital. She asked how he was feeling, how the food was up there, and then she started to cry. "Dew, are you really all right?" He said yeah. He wouldn't tell her what was wrong with him and she wasn't allowed to ask. It was part of the deal to get him to enter the hospital initially. He never much liked questions anyway. If he'd wanted her to know the doctors had said his condition was terminal, he would have told her. As they got up to leave she noticed the full and somewhat exaggerated buttocks he had had two weeks ago were now indiscernible beneath the baggy seat of his pants.

(continued on page 12)

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Works selected for exhibition will be shown from May 16 to May 17, with an opening reception Friday, May 15, 8:00 p.m. to 10:00 p.m. at Gallery Graphics, 3847 Fifth Avenue, Hillcrest. Award-winning photographs will appear in the May 14 issue of the Reader.

SIZE AND PREPARATION OF ENTRIES

Any color or black-and-white photograph not larger than 16" x 20" (including mat, if any) is acceptable. All entries must be unframed and should include on the back the entrant's name, address, phone, title of photograph, plus price or "not for sale." Work selected will be framed by Gallery Graphics for display during the exhibition. You may enter as many works as you like.

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Anyone living in San Diego County is eligible, except sponsors, Gallery Graphics, their relatives and employees, and regular contributors to the Reader.

PLACES AND DATES

All entries will be received between 10:00 a.m. and 6:00 p.m. Tuesday through Saturday at Gallery Graphics. Deadline for entries is noon, Saturday, May 2. Entrants whose work is not accepted for exhibition will be notified by mail by Thursday, May 7, and must pick up their photographs by Wednesday, May 13. Those whose work is exhibited may pick up their photographs on Tuesday or Wednesday, June 23 or 24.

ENTRY FEE

A nonrefundable fee of five dollars per print will be required. All fees and donated sales will benefit the establishment of the Center for Photographic Art's new museum in the rebuilt Electric Building, Balboa Park.

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The Center for Photographic Arts, Gallery Graphics, and the San Diego Reader do not accept any liability for loss or damage to entries while in their possession. Entrants wishing to insure their works must make private arrangements. Entrants grant one-time publication rights to the San Diego Reader.

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Dewey Taylor

(continued from page 12)

Dewey Taylor was a starting guard for the Mesa College basketball team when he was drafted into the Army and inducted on November 9, 1965. He underwent basic training at Ft. Ord in Monterey, California, and took advanced training as a radioman at Ft. George G. Mead near Washington, D.C. He and his buddies, including San Diego photographer Roy Porello, another guy from Porterville, and a little fellow named Rubino, kidded themselves about being smart enough to get sent to Germany. But nobody was too surprised when in the summer of 1966 orders came through for their outfit, the Eleventh Armored Cavalry Regiment, to be shipped to Vietnam. In August they

boarded a ship in Oakland, and three weeks later a thousand men debarked at Long Binh, South Vietnam.

Dewey never talked much about his experiences in Vietnam. Examination of VA records shows that he spent time with the Eleventh Cavalry at Buon Hual, in the central highlands, and that he "accidentally" stabbed his right index finger, his trigger finger, in December, 1966. He underwent surgery to reconnect the tendon and remained in Vietnam. Then, on May 9, 1967, while on patrol near Chu Lai, he was injured in the left hip and the right leg by mine fragments. In one of the few war stories he ever told Joani, he explained that an officer who'd been through West Point stepped on the mine as he walked right in front of Dewey. "If that white boy hadn't walked around with his nose up in the air all the time, he would have seen that mine," said Dewey, "and he wouldn't be dead."

Perhaps Dewey Taylor himself wouldn't

be dead if his own nose had not been taken in so much of the Vietnam air that carried the brown mist from 10 to 15 million gallons of Agent Orange sprayed on the countryside between 1965 and 1970. Whether or not Agent Orange, or other herbicides widely used in Vietnam, contributed to the destruction of Dewey Taylor's heart is a question that may never be answered unequivocally. But it is a question that must be asked. In fact, whether or not Dewey actually inhaled Agent Orange may never be answered unequivocally, but that question, too, must be asked.

Agent Orange was one of several herbicides sprayed on the jungles and agricultural land in Vietnam by the Air Force under the code name "Operation Ranch Hand." Twelve hundred men were involved in the defoliation activities that used C-123 twin-engine transport planes, each one capable of covering in four minutes a strip of land ten miles long and eighty yards wide. Within days, the only

brown liquid turned a sprayed area into a wasteland, killing all the green foliage and destroying enemy cover, as well as decimating food crops relied on by the Viet Cong. Though the Department of Defense still officially views Agent Orange as "relatively nontoxic," several studies have shown the components of the herbicide can cause cancer and birth defects. And despite earlier claims by the DOD that ground troops in Vietnam were not allowed to enter affected areas for four to six weeks after Agent Orange spraying, one Government Accounting Office study showed that at least 5000 Marines were present in sprayed areas on the day of application. The GAO study also concluded that Army troops were undoubtedly exposed, but that Army records were too disorganized and incomplete to track down who was where, and when.

Veterans groups maintain that any or all of the 2.4 million men and women who served in Vietnam could have been ex-

posed to Agent Orange, and thousands of veterans are claiming that their current maladies are directly related to that exposure. They are satisfied with the studies that have shown two chemicals — 2,4-D and 2,4,5-T — the main ingredients of Agent Orange, to be carcinogenic, and they need no other proof that dioxin, a most toxic chemical known to man, is extremely dangerous, most scientists agree that definite links between the chemical and the plethora of veterans' complaints have yet to be proven. Out of approximately 6000 Agent Orange-related claims received by the Veterans Administration — including liver damage, muscular weakness, testicular cancer, numbness, loss of libido, and birth defects in children of veterans — only cases of a skin rash, chloracne, are acknowledged by the government to be attributable to Agent Orange. Angry and strident in their belief

that the use of Agent Orange was the epitome of government bungling in a disastrous war, the veterans have taken to the courts their battle for compensation. Since the government cannot be sued for negligence by servicemen who have been injured while on duty, the chemical companies that manufactured Agent Orange have been named as defendants in class-action suits filed on behalf of all veterans who served in Vietnam. The chemical companies, in turn, have filed suit against the government, claiming Agent Orange was misused.

Though heart conditions such as Dewey Taylor's are not unheard of among veterans who claim exposure to Agent Orange, his disorder was untypical. And so was his response to it. "He had every right to be selfish, depressed, feeling sorry for himself, but he never conveyed that," says his brother James. "He never verbalized that he was dying. I feel he knew he was dying and that he knew it was Agent Orange that

caused it. Call it brother's wives. I just feel he knew it was Agent Orange."

In late January, 1977, Dewey came home from the hospital and sat down and told her, "I want to talk to my friend and it was a year and a half after they began living together before Dewey introduced Joani to his parents. Dewey's mother and father, who were very close to their son's ex wife, this divorce wasn't final until April 8, 1978, hopefully awaited the reconciliation of Dewey and Ernestine. As a couple, Dewey and Joani had almost no friends.

He cut her off. "You're asking questions, and if you ask questions, I'll tell you nothing. The main thing is, I do not want anyone to know."

The air of ominous mystery engendered on Dewey, and perhaps that was a way he compensated for his own increasing de-

pendency on her. They proceeded to build themselves a little island of security that nothing — not parents, ex wives, jobs, or approaching death — could invade. Joani's father cut himself off completely from his daughter over the issue of her living with a (presumably) divorced man, and it was a year and a half after they began living together before Dewey introduced Joani to his parents. Dewey's mother and father, who were very close to their son's ex wife, this divorce wasn't final until April 8, 1978, hopefully awaited the reconciliation of Dewey and Ernestine. As a couple, Dewey and Joani had almost no friends.

The stated excuse for Dewey's absence from his print shop in January was that Joani's mother was gravely ill and Dewey had to take her down to the Laetitia clinic in Tijuana. This had the sound of plausibility to it, since Joani's mother was truly sick and Dewey could speak fluent

(continued on page 14)

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Dewey Taylor

(continued from page 13)
Spanish. (He'd had a Mexican girlfriend a few years earlier and taught himself the language from cassette-taped lessons.) When he started back to work it was for only four hours a day; the rest of the time he was supposedly taking Joani's mother down to the clinic. In fact he was going home to nap, and visiting the hospital's cardiomyopathy clinic every Tuesday and Thursday.

Through 1977 and into 1978, Dewey put on weight, started playing racquetball and riding bikes with Joani, and led a relatively normal life. Hospital staffers took to calling him the Dave Winfield of the cardiac department. He got back up near 200 pounds, and depended on Joani to administer the seven or eight different drugs he had to take daily. They were

married on April 11, 1978, three days after his divorce became final. Except for when he was at work, Dewey would never let Joani get very far from him. He also felt that Joani, who was deeply religious and attended church every Sunday, had a direct line to God. They were driving along late one night at about sixty miles an hour on Miramar Road. They were kidding around and Dewey made a remark that cast aspersions on the relationships between priests and nuns. A Linda Ronstadt tape was playing. "God's going to punish you for saying bad things like that," joked Joani, and at that instant the car's engine shut off, the headlights blinked out, and the tape stopped. And just as suddenly, they all came right back on. "Girl, you gotta make my hair go straight!" Dewey yelled in mock terror. Another time they were driving and were just about out of gas, Dewey said. "Baby, we might not make it to a gas station, you better pray."

"You can pray too," said Joani.

"No, baby. He'll listen to you 'cause you're clean."

Joani was Dewey's good luck charm, which was why she was called, and not an ambulance, one day in October, 1978, after Dewey's heart stopped, and he went unconscious at work. He was standing there in his green pants and green polka-dot shirt talking to Bob, an employee, and the next thing he knew he was lying on the floor, his head was bleeding, and Bob was on the phone frantically trying to call an ambulance. Dewey got angry and told Bob to forget the ambulance and call Joani. "Just get Joani here and I'll be all right," he told Bob. When Joani arrived, Dewey just wanted to go home and have a balcony sandwich. She convinced him to go to the hospital. "Just downward slide toward the grave had begun."

The autopsy report says Dewey Taylor died due to idiopathic cardiomyopathy.

(continued on page 16)

When are you no longer married? Is it when the sheet has been pulled up over

your beloved's peaceful face? When are the vows no longer applicable? Is it when you drop your rosary beads into the casket with your mate, as Joani did, because they're no longer of any use to you? When is a marriage finally ended? Is it when you know why your loved one died? If that's the case, then Joani may be married to a dead man for the rest of her life.

Had Agent Orange never been brought up as a possible factor, her life might not still be in suspension a year and half after Dewey died. She tends to the print shop he left and stops by his grave at El Camino Cemetery nearly every day, and then she comes home and waits for him to return, or for the reason he died to become clear. Their room is just as he left it. She entered it a couple of months ago for the first time since his death. The first thing she touched was his hair brush. It still smelled of him.

The autopsy report says Dewey Taylor died due to idiopathic cardiomyopathy.

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Dewey Taylor

(Continued from page 14)

But his heart had been damaged by an unknown cause. Dr. Ralph Shabeta, chief cardiologist at the VA Hospital in La Jolla, who was Dewey's principal physician, says that for a person like Dewey, once the known heart diseases such as hypertension or rheumatic illness have been ruled out, ninety-five percent of the time the cause of the heart condition is never discovered. By the time Dewey came under Dr.

Shabeta's care, his heart damage was irreversible, and the cardiologist says that even if he had been able to discern the cause of the illness, it would not have changed his treatment. The doctor went through all the standard procedures for treating a heart patient, looking for clues in every way he knew. Shabeta is consulted by his colleagues to be one of the finest cardiologists in the country, but even he admits he knows nothing about Agent Orange — its makeup or its effects on humans. But even if he did, he would have had to embroil himself in controversy in order to test Dewey Taylor for dioxin poisoning.

On September 14, 1978, the VA circulated an order which read, in part, "No VA

hospital should attempt to measure tissue dioxin levels in any of its patients without prior consent from the VA central office." The VA at that time was just beginning its own limited study of dioxin poisoning in Vietnam veterans, and wanted to centralize and control the release of information. Since then, a government task force has been formed to coordinate a wide-ranging investigation into the effects of Agent Orange exposure. The 1200 members of "Operation Ranch Hand," which handled the spraying of the defoliant, are undergoing extensive testing. Criticized by veterans groups for being primarily by veterans groups for being primarily the investigations are not expected to produce findings for several years.

Since the question of Dewey Taylor's exposure to Agent Orange has been raised, though not fully explored, there is some clue in the autopsy report that could perpetuate inquiries about his mysterious death. "Another finding which was not totally expected," reads the autopsy's summary, "was the severe degree of testicular atrophy, totally inconsistent with the patient's age." Experts generally agree that testicular dysfunction is very often associated with exposure to man-made poisons in the environment. But then again, Dewey Taylor had taken so many powerful drugs, in varying dosages and combinations, that almost any unusual finding could also be laid there. And the liver damage mentioned in the autopsy and

often cited by veterans as evidence of exposure to Agent Orange, can also be explained away by the failing of the heart. As the organs receive less blood, they tend to fail too. If you're looking to link his death to Agent Orange, there are just enough curiosities to keep the question open, but if you're inclined (or forced) to explain his death as an unfortunate and unexplainable incident, the evidence is there to seize upon. "Whether it was a freak of nature or a freak of mankind," says Dr. Shabeta, "the outcome is the same and irreversible. And Joani will probably never know the answer."

Though Joani was told by several staff doctors and interns and even medical students that Agent Orange was being consid-

ered in the diagnosis, not a word to that effect appears in Dewey's medical file. And of all the inquiries Joani made to politicians, government agencies, government officials — the useless replies pile up into a garbage heap of form letters. Everybody in government knows that once you start writing letters that might have anything to do with requests for compensation — well, you're branded a nut and so she's been told by a knowledgeable friend. But she's not even interested in compensation. In response to her efforts to locate other members of Dewey's unit (to compare notes), the Military Personnel Records Center in St. Louis sent a form letter declining her request for names and

addresses to be typed on sealed and stamped envelopes she supplied. "We regret," many members. Additional work. We are therefore returning your request without action." Period. A similar request sent to Dewey's old regiment, now stationed in Germany, has yet to be answered.

Alto, waiting and hoping for some healthy person to get killed so he could take a new heart. I never under those circumstances often in itself sees people in, and Dewey was determined not to live in hell. "I don't want to talk to you about death all the time," he told Joani. "I want to talk about catching butterflies and flying kites and making love and eating sweet potato pie."

On September 7, 1979, they left San Diego in their Toyota pickup, destined for Mazatlan and what they thought would be two weeks in the Mexican sun. Those few days have replayed themselves many times in Joani's mind. The two of them departed on Monday and drove out to Yuma and got a room at the Stars Hotel. They ordered around Stanford Medical Center in Palo

(Continued on page 18)

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Dewey Taylor

(Continued from page 17)

driven from room service, she had soup, he had shrimp. They made love that night. The next day they headed across the desert to Tucson. He drove, she drank three cans of Coors through a straw, trying to relieve the pain of root canal work she'd had just before they left San Diego. That night they both had vegetable soup at a restaurant and watched a John Wayne movie, *The High and the Mighty*, on television in their motel room. The next day they drove south toward Mazatlan.

They made it as far as San Carlos, a couple of hundred miles down on the Sea of Cortez. It was 107 degrees outside and almost nobody else was staying at the San Carlos Hotel, overlooking the placid turquoise waters and the surrounding golf course. Dewey was feeling sick and light-headed when they arrived, and that night he started to vomit. He continued to vomit for the next three weeks.

They got up at four-thirty the next morning and turned back north. Joani drove for fifteen hours, all the way to Flagstaff, Arizona, as Dewey lay on the seat or propped against the window and dozed. They theorized that he'd eaten something bad and that if they just got out of the heat he'd be okay. He continued to vomit and sweat that night in Flagstaff.

The next day they drove over to the

Grand Canyon, took a quick look, and then dropped down through the Colorado Indian country, all cobalt blue and sandy red and jagged. Countless leaky water trucks, stem-laced Indians at the wheel, rumbled along the empty highway. They made it to Lake Powell and Joani was ecstatic about the scenery, but all Dewey could do was doze. She felt guilty about waking him up to look.

They kept driving and stopped in Fremont, Utah, that night. They paid twenty-four dollars for a room at the Fremont Family Hotel and Joani went out for Chinese food. When she brought back the little cartons, Dewey was in the bathroom concluding it was due to the deterioration of his stomach, liver, and intestines. Shabetai remembers one doctor wondering out loud if somehow Agent Orange could have something to do with it.

Just after the trip, on the night of September 25, Joani had a particularly bad dream. For the past year it had been recurring every few weeks but had never until that night been so vivid, detailed, or immediate. She saw where it would happen, what she would be wearing, heard what would be said. She quit her job the next day to be with Dewey all the time.

Just before Thanksgiving Dewey was in the hospital for a change of medicine. He'd stopped vomiting but his deterioration was continuing and Joani had finally informed his parents. Everybody but Dewey knew Dewey was dying. One afternoon while he was getting ready to leave the hospital, he

was standing in his room on the open ward eating an Exmo-Pec and complaining to Joani for arriving at the hospital forty minutes late. Suddenly his eyes rolled back, he started shaking spasmodically, and he fell onto the bed in total cardiac arrest. The code flashed through the ward and Joani stepped back, disbelieving she'd just seen him die but watching in shock as doctors and nurses pumped on his chest and a fibrillator was wheeled in. She knew he was dead, and it was because she had been late, just as she knew he'd gotten so sick on the trip because she'd taken him into such hot climates. The fibrillator was hooked up as she stood sweating in the doorway, and she heard the continuous high-pitched tone that indicated his heart was not beating. "Clear," said a doctor's calm voice, and everyone stepped back as a jolt of electricity bolted his lifeless body up off the bed. The tone stayed continuous, flat. More voltage, another command, another jolt. The tone started beeping. It all seemed so unreal until Dewey came to and called Joani to his side. She bent down to his lips. "Don't cry, baby," he whispered, clear and lucid. "You know what death is like? It's like stepping over a hill. I didn't feel anything. Death ain't bad. I'll never be afraid of it anymore."

A month later Dewey stepped over the hill for good. According to those who knew him, he never expressed curiosity as to why or how he got sick. He knew better than to raise questions for which there are no answers.

One of the greatest sins was to waste rice. If as much as a single grain was wasted, it was sure to arouse the wrath of the Thunder God. The people of the village knew that they had allowed rice to fall on the floor of their cottages, they had thrown away vast quantities of uneaten food simply because it existed in great abundance. Now the Thunder God had descended to prove the folly of their ways. There was nothing left in the entire village except a small supply of rice.

To propitiate the Thunder God, the village wise man counseled that everyone was to eat communally and without complaints. Since there were no condiments or spices to alter the bland and often tedious meals, since there was neither fish nor meat nor fowl nor vegetables, the wise man would sit in the middle of the circle and tell stories about food. Before choicest dishes were raised, he would evoke the image of various dishes. "And now imagine that we are placing into our mouths the succulent skin of the duck," he would advise his people. They would shut their eyes, imagine the dish described, eat a few grains of rice. Delicious! "Now," commanded the wise man, "consider delectable shrimp in ginger sauce." The community would do as the wise man commanded, eat a few grains of rice again, and imagine that the rice had been flavored with ginger shrimp. Superb! In this manner the wise man led them through a complete banquet, ending with a steamed fish, as was and is the custom in

many places, where the fish is brought on last. The people of the village snatched their tips as they ate their few humble grains of rice, while their wise man regaled them with the Scheherazade of glorious nights of cookery. To the amazement of everyone, none felt hungry, none complained. If the Thunder God watched, he could not have helped but been impressed by the humility of his former sinners.

Sure enough, fish returned to the streams, fowl to the woods, vegetables to the fields. The land burgeoned with plenitude. But the lesson of the famine had not been lost. No grains of rice were wasted, no leftovers were dumped in the trash, not a speck was ignored. The Thunder God was appeased and sent down a gift to the village — cardboard boxes. And that's how it happened that from that day to this we carry home the remains of our Chinese dishes in little cardboard boxes!

For those of you who would like portions in good measure and enough food to please the Thunder God, the Szechuan Mandarin restaurant on Mission Gorge Road is a possibility. I went there with a large party one night and was able to sample many of its dishes, from soup to desert. We arrived on a Saturday night and the large series of dining areas was jammed to capacity. The service could only be described as operatic — it took

three separate people to hurry back and forth to the kitchen because I had ordered Peking duck and a steamed fish in advance. Each one would exclaim knowingly about this special order, each would disappear, and we would never see that person again. Fortunately we were in the mood for comic opera and at last a soloist arrived who seemed to understand the score. Whether this service was due to the stress of that particular night or is indigenous to the restaurant can only be speculated upon.

The lighting is also poor, some of us sat directly in the glare of an overhead lamp. Again, because of the large number of people who had to be served, we may have had a bad table. But the lighting leaves much to be desired in terms of both efficiency and general atmosphere. When our order was finally taken, the wait for the food was not inordinate, though we debated on whether or not the correct dishes would arrive. They did, and we began with a beautifully prepared chicken and sweet corn soup (two dollars for two), which was both soothing and tasty. In fact, if we had not ordered so many dishes, I would have had seconds of soup.

Several hours before, I had ordered Peking duck (\$13.95), which makes a good appetizer if you have a large party.

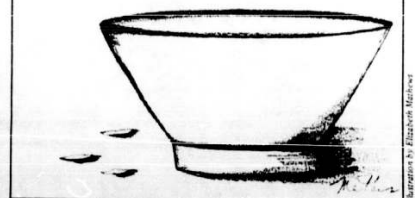
Restaurants

A Bowl of Thought

ELEANOR WIDMER

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Type of Food: Szechuan Mandarin Chinese
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Once upon a time a small Chinese village in a remote province was struck by dreadful famine. Where plenitude had existed there was now deprivation. Fish which used to spring upon the shores washed from streams, squabs, which had flourished and been cooked for a variety of delicacies, suddenly disappeared. Vegetables withered, bamboo shoots dried up, even rice was in scarce supply. Everyone whispered that the famine had been caused by the Thunder God, whose task it was to search for sinful people and to punish them.



Since there were six of us, the cost was not too extraordinary. The whole duck was presented to us, then carved, then brought with the crepes. The crepes were, alas, heavy and thick, and I removed my duck from its flimsy cover and set it free. The duck was good, though not spectacular.

Our duck was followed by a steamed fish in black bean sauce, again of adequate preparation. What makes one steamed fish better than another? Two factors are involved: the type of fish and the sauce. Steamed fish is not listed on the menu and the one we had was some sort of bottom fish with a "fishy" taste. The black bean sauce did not have the skill or subtlety of some I've had in San Diego, at the Sze Chuan in Claremont, for one.

All the dishes were fresh, large in size, and in the middle range of culinary preparation, being neither mouth-watering nor poor. My friends were very pleased with the Peking shrimp (\$5.50), which was a spicy dish in which the shrimp are deep fried and covered with a ginger sauce. Of the dishes that we had, this was the most original.

To round out our meal, we had mu shu pork (\$4.95). The pork, vegetables, etc., were succulent, but every one of us bypassed the pancakes, which were identical to the ones served with the duck.

No Chinese meal is complete without a dish of vegetables (\$4.25), though due to the prevalence of carrots and cabbage, I found this combination mundane. I would not order the sautéed mixed vegetables again. Although the Mandarin fried noodles (\$3.95) are invariably one of my favorites, replete with shrimp, chicken, and beef, these were too heavily oiled.

We finished our meal with toffee apples and bananas (\$2.75), both delicious. One order serves a large party. The fruit is deep fried in honey, brought to the table hot, and then plunged into a bowl of ice cubes, which solidifies the honey.

Szechuan Mandarin, as its name implies, offers a wide variety of hot-and-spicy dishes and those prepared Mandarin style. The chef is newly arrived from London, and while some of the dishes are very good (soup, mu shu pork, spicy ginger shrimp), the others, which distinguish a superb chef from an average one (such as the duck, steamed fish, or even the vegetables), are only adequate. If you like to collect new restaurants, by all means try Szechuan Mandarin. The cooking is competent. But alas, of the many dishes I tried, there wasn't one I would dream about some windowless night when there's nothing in my refrigerator but cottage cheese and I long for the exotic and sensuous. As any diner will tell you, being full is not quite the same as being fulfilled.

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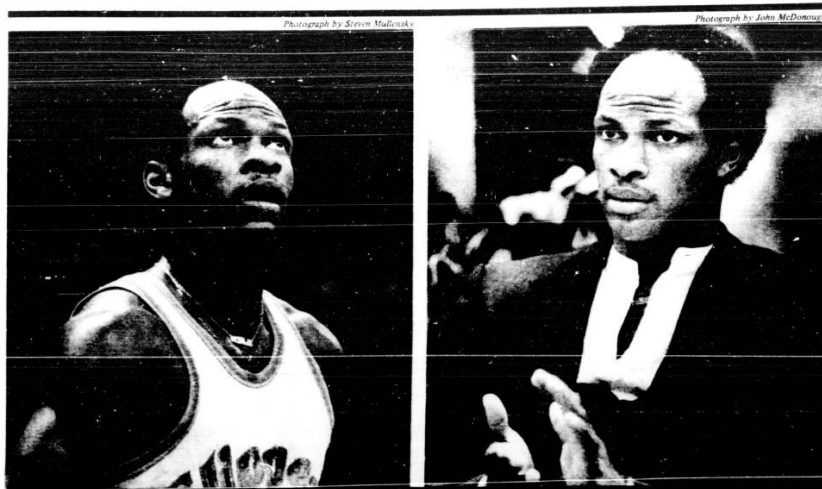
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Free Verse Hath No Rhyme

By Stephen Heffner

Lenny Free

When it became known recently that I intended, with an incisive and revealing comment or two, to wrap up the 1980-81 season of the San Diego Clippers for the benefit of the truth-starved basketball fans of our town, I was approached by a fellow whose manner reminded me of how John Hinckley greeted Ronald Reagan the other day. A self-assured sports wag whose mysterious existence is somehow related to how sports scores translate to various other numbers in his adopted home of Las Vegas, this vocal gent offered his advice on what form my final basketball word should take. For color, realize that the advisor's accent and attitude are those of tough-town New York City and, typically, he was not trying to sell me on an idea so much as he was offering the operating instructions on an item he assumed I had already bought. "Now, ya gotta tell 'em this. Ya can't just say the Clippers stink

'cause they've had a bad season. An' ya can't say that this town ain't a basketball town 'cause nobody went to the games. Ya gotta say that it takes time ta get people goin' on a team. Like the Chargers. They gotta be nothin' an' now they draw. An' look what happened when the Celts came ta town or the Sixers — sellouts! Give the town basketball worth watchin' an' they'll pay money ta watch. Basketball will go high, so don't just bad mouth the club. Tell 'em this is a basketball town. We just need a team."

Isn't that heart war-min'g? The Clipper management would certainly think so, and there is some truth to the tale, which we can discuss in a moment. But first we have to talk about what we saw this season on a game-to-game basis, the common realities of the Clippers' season — the bad news, in other words. They won thirty-six games and lost forty-six; they had their television

contract yanked from under them because of complaints that viewers were falling asleep in front of their sets and could not be awakened, so powerful was the soporific spell of the Clippers' play; their average home attendance was 6,283 fans, the lowest in three years; their books showed red ink in six figures. They were, at best, dull, and at worst, embarrassing. They were at their worst often.

That few people were interested in watching the Clippers play was, I believe, the product of a couple of general problems shared by the rest of the National Basketball Association — those of the poor public image of the individual NBA player and of high ticket prices for poor seating and visibility — and one very specific problem whose direct source was a certain Irv "All Levin" Levin. Even before this year's early-season newspaper stories about drug use by pro basketball

players, most fans were aware that cocaine had become a kind of Gatorade for the NBA. The adverse effect of this sort of publicity applies especially to parents of school-age children. What parent could be happy about encouraging his offspring to make role models of NBA coke junkies? When parents don't buy tickets, the NBA has problems. Of course, the point is moot if the parents cannot afford the tickets in the first place. At nine or eleven dollars for a decent seat, or five or seven dollars for a seat bordering the parking lot, more than a few fans have, apparently, found better values for their entertainment buck. With the average player's salary edging toward \$200,000 a year (that's \$4000 a week), Clipper management claims it needs to draw 10,000 fans per game to break even. That means a whole lot of fans sitting in the rafters with binoculars, trying to sort out who's doing what among huge players

crammed onto a too-small court under day hopes, players who have obvious superior talent that can explode at any moment and turn this into victory. Lloyd Free was, such a player, a flamboyant scoring machine whose skills and pure athletic abilities made him a standout on a court where everyone else was, at the very least, a great athlete. Beyond that, he was a fan's hall player, who, in a time when it is nearly impossible to trust the motives of most professional players in any sport, made the fans feel as if he were out there playing for them, putting on a show just for them, trying his best to give them their money's worth.

Levin didn't like Free and it was probably because of Lloyd's habit of calling himself "All World." Levin, afflicted with the disease of megalomania common to most sports team owners, naturally thought of himself as the true "All World" and could suffer no false idols under his roof. But the job of presenting some rational explanation for trading Free for a part-time creeps (Phil Smith) fell to Levin's newest, rookie head coach Paul Silas, who had never coached a team before, said that Free would not fit into the Silas "system." It was not impressive to "system." What system, Mr. Silas? You've never been a coach; you can't have a system yet, can you? Silas's system, of course, was no more than a sweet, innocent dream he had documented for years on burrito napkins and had never taken on anybody, including Lloyd Free. It took most of this season and the loss of a great player for Silas to realize

that winning in the NBA is not as simple as it might appear on saloon stationery. Maybe he knew that before he began, but what the new guy in the office to do when the boss says the first day. "Paul, get me a cup of coffee, will ya, and get rid of Free on your way back." Silas didn't figure he had much choice: "Cream and sugar, Irv?" The mistake is, now, painfully, clear. Though the Clippers' won-loss record was the lowest this year from the two seasons Free played, per game attendance was down 2000 to 3000 people — several thousand fans who turned out every game to see the true All World demonstrate what it meant to be a star, an entertainer, and a great basketball player.

The 1980-81 Clipper highlight film was a brief one, the financial ledgers are a sad sight, and the questions remain: can the situation improve, and if so, will the people of this city support it? Answering the latter first, the huge crowds that turned out this season at the Sports Arena for the arrival of the Celtics, 76ers, and the Lakers indicate clearly that good teams with charismatic stars make San Diego look like a basketball town. There is every indication that such crowds would come out more regularly if the Clippers were themselves winners. The nucleus of a good team is here. Silas has the makings of an excellent coach and he should improve steadily with time and experience; indeed, his second half this season was distinctly better than his first. Brian Taylor is a hard-working, versatile player in the Silas mold who began this season to demonstrate his potential as a good floor leader; Sven Nater is tough and steady in the

middle. Michael Brooks, with the instruction and discipline he will no doubt receive under Silas, could star at forward; Joe Bryant came alive late in the season and showed hustle and scoring punch that surprised everybody. The most important thing for the team is for Irv Levin either to get out or get in with both feet, either to sell the club as he has and he might to someone who can help it or to take the money he was awarded by Lloyd's death in the Walton settlement and use it to buy hall players. There are a number of free agents available who could help the Clippers, but they won't come cheap. Freeman Williams is presently most valuable to the team as much coveted trade bait. An intelligent combination of trading Williams and spending what's left of Levin's money to sign free agents and land good draft choices could bring the Clippers what they need: help at power forward and back up center (the ideal would be one man who can play both spots) and a guard who can play both ends of the floor for most of the game every game. The plan could be simple but it will not be cheap. If Levin isn't prepared to make the investment, he should sell out to somebody with a fresh outlook and fresh cash.

At the very least, Levin could admit that he is beaten, that he is just a pretender to a throne, that the trappings of royalty belong rightfully to the Prince of Madair, Lloyd Free. Then he could return Lloyd to his former domain, the Sports Arena, and allow him to rule as the one and only All World. Levin could still run the counting house — and a busier and happier place it would be.

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JONATHAN SAVILE

Bear State Theatre is a new organization in town evidently dedicated to innovative, experimental, or "alternative" theater — that is, plays and productions that attempt to enlarge the aesthetic and expressive resources of the stage. They could scarcely have chosen a more appropriate work to begin with than *Tom Paine*. Paul Foster's phantasmagorical epic about the late-eighteenth-century pamphleteer and theorist of political liberty.

Their exciting production does a good measure of justice to this important play, but the same thing cannot be said of the advertisements they have been running in the newspapers. There they describe *Tom Paine* as "revolutionary in concept and content," and they add an appeal to "support revolutionary theater." It is not the sort of language to allure middle-of-the-road, sun-drenched San Diego — one ardent theater-goer I know interpreted these phrases as threatening that the cast would assault the audience — and that may account for the fact that on opening night, the spacious auditorium down on Tenth Avenue was virtually empty. But in a more absolute sense, "revolutionary" is a muddled and misleading term to characterize a play which, fourteen years after its premiere, reveals itself to be something quite different.

It is, of course, easy to understand why in 1967 playgoers whose sensibilities had been shaped principally by *Death of a Salesman*, *A Streetcar Named Desire*, *Toys in the Attic*, *Bus Stop*, or *Tea and Sympathy* might have felt *Tom Paine* to be willfully undermining the stable and intelligible world of psychological and social realism they were used to in the American theater. In Foster's play, the familiar traditions — realistic minute details of characterization, domestic sets, logical progression of events, naturalness of dialogue, the consistent impression that we are looking through a window at our neighbors' lives — all are utterly eliminated. Indeed, one of this playwright's fundamental procedures is the dislocation of ordinary theatrical logic in order to keep the audience's imagination constantly on edge, like a hunter in a jungle who cannot tell what dangerous creature he may encounter next. The action shifts in a dizzying way from one scene to the next, dissolving the bonds of chronology and of cause and effect. The actors play numerous roles, blurring the distinctness and separateness of the characters. Paine himself is played by two actors — one the eloquent publicist, the other the drunken, unsteady, and misanthropic. There is a grating clash of styles, the high poetic being brutally juxtaposed with the obscene colloquial. The continuity of discourse is

broken up by verbal ejaculations and eruptive stage action; sections of dialogue are delivered simultaneously; some speeches are taken at breakneck speed, in a hysterical torrent of fragments and repetitions; language itself is mocked and distorted; and at certain moments of great intensity, dialogue, action, and characters are tossed about in a chaos of non sequiturs, a surreal nightmare. The mimetic illusion itself — the age-old effort to make the audience believe that what is happening on stage is real — is ripped apart, as the actors emerge out of their roles and in their own persons engage in discussions of the play's themes and the problems of the production; we even hear the musings of the author as he crouches over his typewriter, wrestling with the material of his art. Above all, there is an incessant undulation of the theatrical mode: now a naturalistic scene of bilge passengers on an Atlantic packet, now a costumed satire out of the commedia dell'arte, now a ritual, now a farce, now a narration of an episode in the American Revolution staged as an elaborate chess game, now a lyrical recitation of the names of the months according to the French revolutionary calendar. The theatrical inventiveness wells up unremittingly, unbounded by notions of consistency and decorum, and bringing to the surface belatedly every possible type of illusion and anti-illusion the stage has to offer. And

these dislocations of logic and order are fueled by a violent emotionalism always ready to burst into flame: actions of breaking, throwing, attacking, assaulting, the pervasive role of the undifferentiated mob, with its savage energies; the harrowing psychological effect of the sounds the actors are called upon to make, a cacophony of moaning, shrieking, crying, shouting, panting, gasping, yelling, laughing, pounding, singing; the shocking language of abuse and insult; the extreme cruelty of some of the scenes, such as that in which the alcoholic Paine is induced to lick brandy off the disdainful British governor's feet. The conventional attitudes of an audience — intellectual and emotional complacency, confidence in the orderly distinctions between the real and the imaginary, a controlled and self-limiting sentimental participation in the staged events, distance, superiority, command — these are impossible at a performance of *Tom Paine*. You cannot stay in the theater and remain disinterested.

If this is revolution, so be it! But it has to be pointed out that many of these devices — and certainly the approach underlying them — derive from a long, unbroken European theatrical tradition (Expressionism, Surrealism, Brecht, Artaud, Genet, Peter Weiss's *Murder-Suicide*), and that since 1967, when *Tom Paine* was first produced, much of its manner has become familiar to theatergoers through such relatively unifying plays as *Levy and Godefrid*. In fact, what this new local production of Foster's play demonstrates is that, without losing any of its capacity to engage and stimulate the imagination, it no longer seems outrageously avant-garde. As the techniques of this school have been assimilated into the vocabulary of the commercial theater, it has become more and more evident that in *Tom Paine* they are used not for the sake of mere experimentation or as a declaration that the theater must be revolutionized, but rather in order to convey with the greatest power and precision the complex essence of the play's subject. Unlike much of the contemporary avant-garde, this is not, basically, a play about theatricality, a self-referential formalist farce chasing its own tail. Consummately theatrical as it is, its *raison d'être* is the title figure: it is — seriously, responsibly, and penetratingly — a play about Tom Paine.

In his treatment of his central character and of the world Paine lived in, Foster can scarcely be said to be a dogmatic proselytizer for revolution. On the contrary,

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what he shows is the failure of revolution, the terrible contrast between the world of greater freedom envisioned by the rational idealist and the actual societies resulting from the revolutions he helped to inspire. Post-Revolutionary America is portrayed as narrow-minded, bureaucratic, spiritually diminished; the French Revolution leads to the Terror and the systematic guillotining of a large proportion of the Revolution's most ardent supporters; and in both cases, Paine is the victim of the new worlds produced in part by his own mastery of advocacy — cursed and rejected by the one, imprisoned and nearly executed by the other. That the playwright shares Paine's love of liberty and hatred of tyrants is clear, but he is just as clearly aware of the resistance of history to being rationalized, the vindictiveness and ingratitude of human nature, and the tendency of revolutions to devour both their children and their parents. The view of revolution presented in the play is thus neither the sanguine yearning of the romantic rebel nor the sober skepticism of the conservative nay-sayer. True art is not a matter of political yes and no; Foster's vision is a tragic one, transcending specific issues of politics and recognizing the inherently paradoxical nature of revolution — so necessary, so liberating, and at the same time so destructive and self-destructive.

There is the same profundity in the portrait of Paine himself. A great and good man, brilliant in argument, generous of spirit, devoted to human freedom above all things — but he is also deeply flawed. His flaws are of two kinds: One is the violent anger and moral weakness that lead him to drunkenness, and the other is his excessive reliance upon reason, with the consequent expectation that others will be as reasonable as himself and will reform the world accordingly. In a sense, these two are different aspects of the same syndrome: the irrationality that is the obverse, the shadow self, of extreme rationality, and the reason that is pushed so far, and against such a weight of intractable fact, that it becomes unreasonable. Seen in this way, Paine's career constitutes a poignant exemplification of the aphorism on the famous Goya print, "The dream of reason produces monsters"; he is also an embodiment of the contradictions of his century; and, most important of all, he is an authentically tragic figure. It is surely the greatest triumph of *Tom Paine* that it offers us one of the very few tragic heroes in twentieth-century drama, giving this irrational rationalist something akin to the dignity, grandeur, and pathos of an Oedipus or a Lear. In this sense, Paul Foster's play is attached far less to the revolutionary avant-garde and far more to the central tradition of Western classicism, and actor Robert Larsen, in his splendid portrayal of Paine in the Bear State production, effectively brings out these affinities with the great, fallen, madmen, pathetic, awesome kings that are the character's dramatic ancestors.

It is true, of course, that *Tom Paine* was written during the Vietnam War, and that it was understood at first and meant to be understood — as an antiwar play, one of many in that unhappy era. But it is interesting to notice how few lines — perhaps a dozen in the course of the whole

(continued on page 24)



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Revolutions per Evening

(continued from page 24)
play — are tied as the immediate political issues of the late Sixties. References to the "Great Society," to "We Shall Overcome," and to "megatons of death," which once functioned as intentional anachronisms to alert the audience to the play's modern relevance, now seem merely dated, as the realities they referred to recede into the past or assume other forms, socially and linguistically. These echoes of yesterday's jargon could easily be cut and the play would not be damaged at all. Its tragic depiction of Paine and of the personality type he represents, and its equally tragic treatment of the historical moment in which Paine led his magnificent and contradictory life, give it a lasting dramatic force in no significant way anchored to the concerns and fashions of the time when it was written. One of the most striking revelations of the current production is the proof it gives that *Tom Paine* is a play of enduring value.

This production is an absorbing one, though far from perfect. Director Christopher M. has coaxed compelling performances from many of his young actors — I was particularly impressed with Alred Glyn Davies (Louis XVI, etc.), Michael Deimold (George III, etc.), Maureen Gaffney (Marie, etc.), Joseph McGinty (Silas Deane, etc.) — though why a Southern accent for a citizen of Connecticut, and the Lyric Shofner (Tom Paine's Reputation). The director has also made intelligent use of the complicated playing area that has been devised in the former church where the Bear State Theatre is currently housed. The few patrons venturesome enough to attend the opening last Thursday were given a good idea of how brilliant a play *Tom Paine* is. But the production seemed in many ways unfinished. There were grave faults either with the lighting design or with its execution. The technical facilities are no doubt primitive, but it must be said that the theatrical effectiveness of this play depends to a very great degree on the precise timing of a complicated lighting design; without it, things tend to fall apart. There was a similar air of hesitancy in the transitions between scenes; the pacing, vital to the play's success, often limped, and there were some deadly pauses while actors seemed to be making up their minds whether to enter. A most oppressive presence on opening night was that of Kim Fielding, who botched the crucial role of the Major Domo (he provides the narrative for the entire play) by not knowing his lines and, when he knew them, by not knowing what they meant; there was little real acting here, only recitation, and in a tumble of unphrased and often unintelligible words. This is a role for an actor of experience and authority, not for a rank beginner.

Undoubtedly many of these difficulties will have been cleared up by now. Even as it was last Thursday the production is worth seeing — for its numerous excellences, for the grand acting of Robert Larsen, for the play, and for the sake of the Bear State Theatre, which, if it is supported as it deserves, may offer San Diego's theatrical life an infusion of excitement it is in much need of.

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Still Climbing

Katherine Hindle-Brydon, Chris Shaffer

JEFF SMITH

All signals indicate that Rogers and Hammerstein's final collaborative effort, *The Sound of Music*, has within it the necessary preservatives to endure. Produced originally in 1959, this story about the rise of the Von Trapp Family Singers, and the attendant rise of Nazi Germany, has outlived the Sixties (to which era its aging participants now refer nostalgically as the "We Decade") and the Seventies (which author Tom Wolfe labeled, and accurately, methinks, the "Me Decade"). And the musical appears destined to make it through the Eighties, which the more jaded survivors of the last twenty years are beginning to regard, pessimistically, as the "They Decade." ("At least we may find out, finally, just who they are," one sullen prognosticator, who doesn't see much anymore in a sunset, told me recently.) The preservatives that keep the musical alive are its many memorable songs.

Without songs like "Edelweiss," "The Sound of Music," and "Climb Every Mountain," the story line of the musical is quite thin. It traces the entrance of Maria Rainer into the family of Captain George Von Trapp of Austria, her re-education of his strictly reared children, her marriage to the captain, and the family's subsequent and hasty departure from their homeland at the beginning of World War II. The characters in the musical — with just a few interesting exceptions like Max Devereiller, an entrepreneur, and Frau Schmidt, a maid — neatly divide into two basic groups: budding Nazis, on the one hand, and the Von Trapp family, on the other. The latter group is a pride of nearly perfect creatures into each of whose lives Evil appears to have abandoned all hope of entering. But the songs themselves rarely permit the audience to linger long over the story line (and thus the question of what happened to Max and Frau Schmidt and countless others unable to flee the Holocaust), or over the awe-inspiring goodness inherent in the Von Trapp family itself.

One of the strengths of the Lyric Dinner Theatre's fine production is its treatment of the music and the quality of its singers. All the vocalists have strong voices and, under the guidance of musical director Gary Stauffer and choral director Fred-

erick Righy, they avoid slavishly imitating the renditions of their predecessors. Instead the performers — especially Katherine Hindle-Brydon (Maria), Marion Kobbepp (the Mother Abbess, of Nonberg Abbey), and Chris Shaffer (Captain Von Trapp) — explore the possibilities of the numbers they sing in their own, clearly well trained, musical styles. The results are fresh versions of the oft-heard music and a consistently solid level of performance. Marion Kobbepp's stirring rendition of "Climb Every Mountain," in particular, is enough to send you scurrying off — armed with pitons, rope, carabiners, and a "Go Climb a Rock" T-shirt (forgetting all the while that the Mother Abbess may be speaking metaphorically) — to Mt. Ragin, and the Andes, and the Himalayas, and.

Katherine Hindle-Brydon, with a lovely operatic lyric soprano voice, is a spunky Maria Rainer. And though her performance does not erase completely from memory the efforts of former players of the role — especially the image of Julie Andrews, in the filmed version of the musical, whirling around like a helicopter on the top of an Alp — Hindle-Brydon nonetheless does quality work throughout. As does actor Chris Shaffer as Captain Von Trapp. Though he lacks the subterranean intensity of Christopher Plummer, his counterpart in the film — and though he also lacks the latter's George Washington profile — Shaffer's Captain Von Trapp is an effectively underplayed version of the original. Shaffer's character conveys the impression of controlled, unpretentious strength, whereas in the film, Plummer often appears itching to turn the undemanding musical into *Macbeth*.

Talent runs throughout the cast of this production. Von Schauer's characterization of Max Devereiller — part entrepreneur of the arts, part sponge of the Von Trapp's plentiful pantry — is a treat. Amid the decidedly Manichean, good-versus-evil scheme of the musical, Max is one of the few people who partake freely of both worlds. And Von Schauer gives Max a form of slippery, and not necessarily likable, humanity that wavers back and forth between the extremes and that also provides some relief from them.

Kirby Ward demonstrates the versatile range of his abilities as Rolf Gruber, a young Austrian mailman turned Nazi. Ward not only does a first-rate dance routine with Vanessa Vandergriff in "Sixteen Going on Seventeen," he also convincingly presents the changes his

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City Lights

(continued from page 1)

spending about half that amount of money, mounting daily literature blitzes, and spreading charges about the motives of the student government.

Even more acrimonious were the events surrounding Ralph Nader's appearance on the campus March 29. Durkin says last fall the student body president asked him to arrange a Nader appearance with the campus speaker's bureau in light of the upcoming election. After that appearance had been arranged and confirmed, however, the student body voted not to pay Nader's customary \$2500 speaking fee. Incensed by the action, Nader waived the fee and flew to San Diego anyway, using the speech to lobby for San Diego CalPIRG.

Despite such nasty squabbling, Brown claims he and most other students harbored no grudge against CalPIRG — only against the funding system. Durkin of CalPIRG also doesn't see the election results as an anti-CalPIRG vote so much as the expression of "a certain cynicism. . . I think a lot of the students believe that CalPIRG would continue whether they supported it or not."

He says it probably will, although he'll have to dismiss one full- and one half-time worker from CalPIRG's modest staff of nine or ten, and the remaining workers may have to take pay cuts. That bad news comes on top of other ill tidings received by the consumer group the first of this month, when CalPIRG expected a windfall from San Diego State students, only to have that hope dashed.

Durkin explains that last year the state law changed to allow state campuses to raise student fees. So CalPIRG campaigned to collect an optional three dollars per student per semester from the students at State, a fee Durkin estimated would bring CalPIRG \$160,000 to \$25,000 per year. The election was held March 9 through 12, and when the votes were counted (twice) election night, CalPIRG had won by twenty-one votes. However, a recount two weeks later showed that the CalPIRG victory had shrunk to just three votes. And then two more later recounts showed CalPIRG had lost by ninety-five votes. "I consider it to be a totally unexplainable turnaround," Durkin says.

Nonetheless, he says CalPIRG won't challenge that vote because the organization needs a clear-cut victory. "We feel there's nothing politically to be gained by screaming and yelling and cheating." So CalPIRG is planning another petition drive and vote at San Diego State for next fall. Between now and then, one other pitfall may intervene. The San Diego City Council will be reviewing CalPIRG's revenue-sharing contract in May. Durkin says he's had no indication of whether the organization will be granted that money again.

— Jeannette DeVries and Neil Matthews

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Off the Cuff

What do you think of the proposed Human Life Amendment?



Debi Stuart Smalley
Nurse
Hillcrest

I think it's a total restriction of a woman's right to control her own body. The people that run this country don't seem to think there's enough potential soldiers in the army so they are trying to define how many babies a woman should have. Of course, that only applies to white women. There's a basic racial contradiction here — a woman of color can be sterilized but white women can't have abortions. Pregnancy does change a woman's body and it should be her right to decide whether or not to go through with it. We can't rely on men in this country to give us our rights. These men do not have any conception of what it's like to be a pregnant woman. In the last ten years, abortion has changed from illegal to legal and all of a sudden they want to make it illegal again. We have to fight for our rights.



Darletha Edmonds
Teacher
North County

A lot of women say, "It's my life, my decision, if I want to have an abortion." I believe if God blessed you to have a child . . . well, I don't think it's up to you to take it away. The only situation where I think you could make an exception would be when the mother's life is in danger. There are a lot of people who can't have children. There are a lot of people who would like to adopt. Now I think there's a return to more religious values and that's being refused in our government. Even if they do make it illegal, women who really are determined to have one are going to find a way. They did before. Whether it becomes law or not, I hope it turns out the way God would like it to turn out.



Roger Pike
Teacher
Pacific Beach

I'm very strongly pro-life. I'm a Christian and I believe in the Bible. One of the reasons I voted for Reagan was because of his stand against abortion. I believe life begins at the moment of conception. It's proven scientifically, too. A fetus can feel pain, has a heartbeat, brain tissue, from very early on. I read that about forty percent of all teen-age girls who turn fourteen this year will get pregnant before they're out of their teens. I think it's the parents' responsibility. If you're a good parent, hopefully your children won't get in trouble. I'm sure making a law won't keep the ones who really want an abortion from doing it. There will still be doctors who'll do it illegally but I hope legislation will be some kind of deterrent.



Yvonne Rae
Health Worker
Linda Vista

I've always been a believer of a woman's right to her own body. She must have the right to make her own decisions and comply with her own conscience and feelings. This is where church and government should be separate. The church has gotten so involved in politics that it's gotten out of hand. I'm religious, I'm Catholic. But I feel that a woman must decide whether or not she wants to carry a child. There are a variety of reasons other than health for not having a child. There are financial reasons to consider. A woman may not need or want responsibility for another dependent life as the time she finds she's pregnant. Men always seem to be in the forefront dictating what should happen in almost all societies. It must remain the woman's right to decide.



Steve Roberts
Attorney
North Park

If the woman is going to carry a child, it should be her right to decide whether she wants to go through with it. It completely changes her life. It's definitely not an area where the government should legislate; it's awfully personal. They are saying what a woman can and cannot do with her own body. It's an extension of the Constitution that they should not be involved with. Instead of legislating abortion they should have programs to make birth control and birth control information readily available. There's got to be an alternative. Not every method of birth control is fail-proof. Besides, I can't think of anything much more serious than bringing a child into the world unwanted and unloved.

— Lin Jakary

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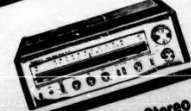
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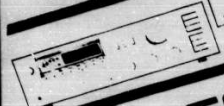


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Section 2

Events, Theater, Music, Film

Performance Art Is . . .

If you want to know what performance art is, listen to this description (from the *Solo News*) of the finale of Laurie Anderson's *United States Part II*. "First she projected photo-negative slides of the Statue of Liberty and the Manhattan skyline. (Onstage musicians in quiet poses provided ominously beautiful accompaniment.) Later, there was a sequence in which a film of the videogame *Asteroids* rolled over a map of Iran and Iraq, while a silhouetted hand panned across the screen, the sounds of sirens and the Glove, Rolling Up the Sleeves, Flexing the Biceps, Making a

First. Then a dream about grown-ups with oversized heads like babies; a vision of suburbia with barbecues as a giant battlefield; a story about how during last summer's drought American farmers began to rent their silos for storage of missile heads, and how they referred to the government's decoy silos as 'the scarecrows.' The final image was this: Anderson facing the huge screen on which the photo-negative Statue of Liberty, glowing in the dark, was superimposed on a film of the American flag going round and round in a clothes dryer. While she played an eerie, keening solo on electric violin she became a nuclear-age Nero fiddling while the city burned with radiation, the sounds of sirens and the Glove, Rolling Up the Sleeves, Flexing the Biceps, Making a

(continued on page 5, col. 3)



Filmmaker Monte Hellman

During the last twenty-two years filmmaker Monte Hellman has directed eight feature films, beginning with *Beast from Haunted Cave* and followed by *Back Door to Hell*, *Flight to Fury*, *Ride the Whirlwind*, *The Shooting*, *Two-Lane Blacktop*, *Cockfighter*, and most recently, *China 9, Liberty 37*, which had its West Coast premiere at the 1980 San Diego International Film Festival.

Hellman will be in town to screen *China 9, Liberty 37* and address the audience tonight, Thursday, April 16, at 8:00 p.m., at the Unicorn Cinema, 4306 La Jolla Village, La Jolla. Their telephone number is 459-4341.

Last week I spoke with the director at his home in Laurel Canyon, in the neighborhood of his 10,000 vitamin and spice container, his fish-stocked swimming pool, his photographs of Jack Nicholson in cowboy regalia from *The Shooting*, himself shaking hands with John

Ford, James Taylor in *Two-Lane Blacktop*, his daughter Melissa; and his two dogs, China and Liberty. KAHN: Many film critics use such words as "offbeat" and "unconventional" when discussing your films. HELLMAN: Yes, I think that "quirky" is my favorite of all those terms. Quirky is more descriptive because I think I'm interested in pleasing myself first and I like what you would call weird movies. I love *Beat the Devil*, for instance. I have — what is not to me — a strange sense of humor. It's not the sense of humor of *M*A*S*H*. KAHN: Why hasn't *China 9, Liberty 37* received wider distribution? HELLMAN: Because it was bought primarily for the pay TV market and it doesn't have the elements necessary to get a big theatrical release. Today, films are marketed not on the basis of what they are but rather what they appear to be, and *China 9* appears to be a spaghetti Western without valuable American names so it's considered a risk as a theatrical venture. KAHN: Was it catered to an international market by casting Fabio Testi as the lead?

HELLMAN: No, it was catered to a co-production deal system as many movies are that are made in Europe. Fabio Testi was an element that got Italian investment. Jenny Agutter brought in the Common-Market factor, and Warren Oates was hopefully to insure a U.S. television sale, which it did. KAHN: Warren Oates has appeared in your four most recent films. HELLMAN: Yes, I think he's maybe my alter ego. Every director has an actor or actors who they identify with. Warren and I were both born in July and we both drink rum, so what more could you ask? KAHN: What attracts you to the Western? HELLMAN: I think memory. It was the first type of film I remember relating to. There's something strongly related to the American character in the Western. Maybe it's for the same reason I like old furniture and I prefer to see movies made in 1915 to the ones being made today. KAHN: How have you changed the Western? HELLMAN: I've tried to relate to the earliest traditions of the Western. Stylistically, my

(continued on page 5, col. 2)

Disney: Myth & Magic

During the "Golden Age" of animation in the Thirties, the Disney Studio was the vanguard by which the work of all others was measured, and their output from that period remains largely in the same position to this day. From the premiere of *Snow White* in 1937 through the late Sixties, the studio was the absolute leader in the production of family entertainment and was, for much of that time, on the very cutting edge of experimentation and technological advance in animation. A shrewd

businessman, Walt Disney, from the beginning, had the vision and ingenuity to realize the full potential of the growing medium, and the effect is like watching a symphony with an advertising jingle. Feature-length animation was and still is prohibitively expensive, and the Disney Studio never showed a healthy profit until the early Fifties, when it turned its major efforts to live-action features and its television series. Its subsequent animated films, such as *Peter Pan*, *Sleeping Beauty*, *101 Dalmatians*, and *The Jungle Book*, while still charming, are without the special magical, mythical, and fabled feel of the earlier productions. The period since Disney's

death in 1966 has been one of confusion and indecision for the studio. The revolution of film content in the Sixties and Seventies, the growing sophistication of young viewers, and the resultant decline in the "family" audience have forced the organization to seek new directions. In 1979's *The Black Hole* (their first PG-rated movie), last summer's disastrous release and withdrawal of the horror entry *The Watcher in the Woods*, and this winter's *Popeye* (a co-production with Paramount), one can sense an almost desperate urge to latch on to current trends. The innovation gap left by Disney has been filled in recent

years by people like Ralph Bakshi and Richard Williams in features, and by a large corps of independent animators working in the short form. To many, though, Disney's 50 years still remain to be surpassed. For those of us who feel that way and are concerned for the future of the studio in this transitional period of its existence, San Diego State University this coming week will present a forum entitled "Disney on Film," composed of a film on the current activities of the studio and a panel of studio representatives for discussion of and comment on the Disney output both past and present.

The film-music panel, compiled by the studio, consists of interview material with people currently at work there (including performers Kirk Douglas and Shelley Duvall, writer Ron Shusett (Alien), and producer Howard Koch), as well as preview clips of upcoming animated features, *The Fox and the Hound* and the long-delayed medieval epic *The Black Cauldron*, and such live-action productions as *Dragonfly*, *Never Cry Wolf*, and Shusett's *Dad and Dave: The Movie*. The panel, (continued on page 5, col. 5)



The Evolution of Mickey Mouse

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READER'S GUIDE

Composited READER

Composited READER: This is a special feature of the Reader's Guide. It is a composite of information and photos to READER EVENTS. EDITOR: P.O. Box 8825, San Diego, CA 92138.

Dance

Composited Theater Dance will be presented by Contraband. The Child, a three-member touring group of Mungie dancers, Ben Brown, Sara Shaban Martin, and Anis Rounan. Friday, April 17 and Saturday, April 18, 8 p.m. South Center, 452 Eighth Avenue, downtown. 235-8466.

"Dance Jam" an alternative dance to dance, will take place Friday, April 17, 8 p.m. to midnight. Interval Foundation, 460 Third Avenue, downtown. 236-1713.

Bharata Navam, classical Indian dance, will be performed by Vini Prakash. Saturday, April 18, 8 p.m. Educational Cultural Complex, 4441 Ocean View Boulevard, San Diego. 235-2824.

"An Evening of Dance" ballet by Erling Sunde and jazz by Kenneth Olson, will be presented by San Diego Ballet in celebration of National Dance Week. Wednesday, April 22, 7:30 p.m., San Diego Ballet, 526 Market Street, downtown. 239-4441.

Film

Children's films will be shown Thursday, April 16 and Monday,

April 22, 10:30 a.m. National Public Library, 222 East Fifth Street, National City. Free. 454-5211.

Political Film Series of the UCSD Committee for World Democracy will present the San Diego premiere of Chilean director Miguel Littin's *Acta de Matanza*, a film about the massacre of native workers at Santa Maria de la Jueque. Thursday, April 16, 7 p.m., Mandeville Auditorium, UCSD. Free. 454-4141.

Bay of Pigs, a cinema verite recreation made in Cuba and The Spanish Earth, Joris Ivens' account of the Spanish Civil War to commemorate the twentieth anniversary of the Bay of Pigs invasion and the fiftieth anniversary of the founding of the second Spanish republic. Friday, April 17, 7 p.m., TLH 107, UCSD. Free. 452-3362.

"En Gran Espectaculo," a film about a young pop singer who becomes a famous stage performer in Mexico, will be shown in Spanish. Friday, April 17, 3:30 p.m., National City Community Center, 250 East 12th Street, National City. Free. 474-4211.

"Mental Health and the Movies" series of films and discussions will conclude with *The Last Picture Show*. Peter Bogdanovich's film based on a book by Larry McMurtry shows small-town life in Anatole France, Texas, in the 1930s, starring Timothy Bottoms, Ed Bridges, and Cloris Leachman, with discussion by Southwood Mental Health Center art therapist Paul Harnsberger. Tuesday, April 21, 7 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. 426-6130.

"Dances on Film," a program on

the cinematic adaptation of the choreography will conclude the series. Thursday, April 22, 7 p.m., National City Community Center, 250 East 12th Street, National City. Free. 474-4211.

"Living Planet," an IMAX film that explores the earth's resources from 10,000 feet, will continue through the summer with *Sacred*. See, an Omega-Max look at the heavens. Reuben H. Fleet Space Theater, Balboa Park. 236-1068.

Lectures

"The Tearing of the Veil" will be the subject of a lecture-demonstration presented by B.H. Burn, stage lighting director of theater, film, and TV violence. Thursday, April 16, 5 p.m., Mandeville Auditorium, UCSD. Free. 452-3362.

"Problems in San Diego's Growth" will be the topic of a lecture presented by civic leader Hamilton Mann. Friday, April 17, 10 a.m., room 111A, administrative complex, UCSD. Free. 452-3362.

"Sources of Ideas" will be the topic of a slide lecture presented by British calligrapher David Howells for Fellow Calligraphers of San Diego. Friday, April 17, 7:30 p.m., St. Paul's Episcopal Church, 2728 Sixth Avenue, Hillcrest. Free. 286-8948 or 236-4415.

Astronomer and Author Carl

Wagner will present a slide lecture on the history of the astronomical observatory of the American Museum of Natural History. Thursday, April 17, 7:30 p.m., Room 111A, administrative complex, UCSD. Free. 452-3362.

Dramatic Reading of John Steinbeck's "Of Mice and Men" will be presented by Teatro Playhouse Reader's Repertory Company. Saturday, April 18, 7:30 p.m., Bookworks, Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-1735.

"The United States in the 1960s: A Decade of Hard Choices" will be the topic of a lecture delivered by William McGill, former chancellor of UCSD and president of Columbia University and chairman of the President's Commission on a National Agenda for the 1980s. Monday, April 20, 7:30 p.m., ballroom, City del Rey Motel, Balboa Park. Reservations: 231-0111.

"Total Health: It's a Lifetime Affair" series of lectures cosponsored by eight health-care agencies and Southwestern College will present Bay General Community Hospital director Barbara Torres and Coco Venturoso, a limited liability partnership. Tuesday, April 21, 7 p.m., Health Information Center, 1150 Third Avenue, Chula Vista. Free. 421-1880.

Wine Talks and Tastes in four parts, to benefit San Diego Center for Children, will continue with John Ragan on red wine. Tuesday, April 21, 7:30 p.m., Del Mar Turf Club, Del Mar Fairgrounds. 462-3771.

"Beyond Victimization: Women and Assault" will be the topic of a program during San Diego's 1981 American Music of the Twentieth Century, works by Ezra Lohman, Kathleen St. John, Jeffrey Mumford, and Daniel Mason, will be performed by pianist Zita Carno and clarinetist William Fowell. Friday, April 17, 8 p.m., Mandeville Auditorium, UCSD. 452-3329.

Contemporary Women's Art will be the subject of an "Adventures in Research" lecture presented by Maura Roth of the UCSD visual arts department. Wednesday, April 22, noon, room 111A, administrative complex, UCSD. Free. 452-3329.

Energy Lectures, a series on various aspects of energy, will continue with Jim Clanton of the SCSU. Energy Center discussing "Fossil Solar Energy." Wednesday, April 22, 4 p.m., room 148, physics building, SDSU. Free. 265-6155.

"Global Perspectives for the 1980s," this year's Institute on World Affairs theme, will be presented by H. Robert Hall, international economic analyst for the Bank of America, who will focus on "Structural Changes in the World Economy." Wednesday, April 22, 8 p.m., room 111, music building, SDSU. Free. 265-5147.

Performance Artist Laurie Anderson will present an illustrated lecture. Wednesday, April 21, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"Black Holes" will be on view Wednesday through May 17, 7 p.m., Palomar College planetarium, 1240 West Mission Road, San Marcos. Free. 744-1150.

To Local Events

Music

American Music of the Twentieth Century, works by Ezra Lohman, Kathleen St. John, Jeffrey Mumford, and Daniel Mason, will be performed by pianist Zita Carno and clarinetist William Fowell. Friday, April 17, 8 p.m., Mandeville Auditorium, UCSD. 452-3329.

Classical Guitar Series of the International Guitar Shoppe will conclude its current season with a concert of David Beuach, Friday, April 17, 8 p.m., Educational Cultural Complex, 4441 Ocean View Boulevard, San Diego. 462-6002.

Enter Performance of the La Jolla Civic/University Symphony will include works of Brahms and Spanish, Latin American, Broadway musical, and pop music. Saturday, April 18, 1 p.m., amphitheater, La Jolla Village Square, 8657 Villa La Jolla Drive, La Jolla. 455-7550.

Recital, guitarist Joseph Hoy, harpichordist Steve Baker, and flutist Karl Canfield will present works of Villa-Lobos, Sor, Ponce, and Castelnuovo-Tedesco. Saturday, April 18, 8 p.m., Mandeville Auditorium, UCSD. Free. 452-3329.

Cottage Concerts will present works of Ravel, Menotti, Jolivet, Tournier, Fauré, and Chopin performed by flutist Karen Reynolds, harpist Marian Hays, and pianist Pamela Morrison. Monday, April 20, noon, Scripps Cottage, SDSU. Free. 265-5204.

Mini-Concerts series will present pianist Brian Buler in a program of works by Mozart, Bach-Busoni, Schumann, and Liszt. Monday, April 20, noon, Beverly Hills.

String Quartet will feature Berthoven's Quartet No. 1, up to 18, Monday, April 20, 7:30 p.m., Grossmont College College Drive, 4830 Canyon, 465-1700 x321.

Duo Recital of soprano Chere Campbell and clarinetist Tracy Weage will feature works of Berg, Stravinsky, and Bartok. Monday, April 20, 8 p.m., Mandeville Auditorium, UCSD. Free. 452-3329.

Secred and Secular Music of the Eighteenth and Nineteenth centuries, including folk music and works of Palestrina, Schubert, Mendelssohn, Mozart, Haydn, Franck, and Bach, will be sung by the fourteen-member boys choir of the Institute Montana of Zuggerberg, Switzerland. Monday, April 20, 7:30 p.m., St. Mary's Chapel, Bishop's School, 7607 La Jolla Boulevard, La Jolla. Free. 459-4021.

Chamber Music Concert will feature the Beaux Arts Trio performing Mozart's Trio in C, Schumann's Trio in F, and Beethoven's

String Quartet of the Grossmont.

THE SCHOOL OF CONSCIOUSNESS

UNIVERSITY FOR HUMANISTIC STUDIES proudly presents a conference on **POLITICS & THE NEW AGE** Saturday, April 25, 9 a.m.-5:30 p.m. Sunday, April 26, 9 a.m.-7 p.m.

Calif. Assemblyman JOHN VASCONCELLOS San Diego Police Chief BILL KOEHLER Local Political Leader ART LITTELL and other leaders from San Diego Center for Appropriate Technology, Preventive Medicine and Health Center, California Commission on Crime Control and Violence Prevention, Campaign for Economic Democracy, Human Development, and other organizations will be on hand. This special conference is open to the public for \$30.00 on Saturday, or \$75.00 for both days. Including standing credit and lunch on Saturday. Saturday's seminar will cover politics of alternative energy, crime prevention, holistic health, holistic education, holistic food production, new age spirituality. Sunday is a classroom format with UHS faculty focusing in depth on Saturday's topics.

Religious Science Center, 4085 Camino del Rio South, Mission Valley. Enroll now, for more information, contact: Dean Judith Larkin, U.H.S., 420 Ash Street, San Diego, CA. (714) 232-3171.

THE TENNIS CLUB
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Sun. 10-7 p.m.

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THE OLD TIME CAFE PRESENTS



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Sunday, April 26

La Paloma Theater

Britain's most outstanding traditional band. This band draws together four virtuoso musicians, each firmly rooted in the musical tradition of his own area. Featuring Aly Bain, master Shetland fiddler, Cathal McConnell, all-Ireland flute & tin whistle champion; Dave Richardson, concertina, cittern, and mandolin; and Ted Richardson on guitar.

Charge Line
Information 436-4030
Mail check or money order to:
Old Time Cafe, 1484 N Hwy. 101, Encinitas, CA 92024

Swan Lake



CALIFORNIA BALLET COMPANY

A repertory evening featuring Swan Lake, Act II

April 24, 8:00 p.m. Raymond Variations: Glazounov
April 25, 2:30 & 8:00 p.m.

EAST COAST PERFORMING ARTS CENTER

Mail to: CBC, 8278 Rowan Road, San Diego, CA 92111.

Include a self-addressed, stamped envelope. Tickets: \$8, \$7.50, \$6

These performances are sponsored by Signal Companies, Inc.

San Diego Welcomes Carl Sagan, Humanist of the Year

The American Humanist Association is pleased to award its highest honor to astronomer and author Carl Sagan. The Awards Banquet is part of the Fortieth Annual meeting of the American Humanist Association, to be held April 17 through 19 at the Hotel San Diego. Joining with the Humanists in acclaiming Dr. Sagan, the San Diego Hall of Science, operators of the Reuben H. Fleet Space Theatre, will be represented by U.C.S.D. astronomer Professor Margaret Barabide.

"Skeptical scrutiny is the means, both in science and religion, by which deep insights are winnowed from deep nonsense. . . . The universe, while not hostile to human concerns, may very well be indifferent to them. If that is the way the world is put together, then it is very important that we understand that. It makes us realize that whatever significance humans have is that which we make ourselves. . . . It is very important to realize that our survival is not guaranteed, that our future is in our hands, that some external intervention is unlikely. . . . As long as there have been humans we have searched for our place in the common. Where are we? Who are we? . . . We make our world significant by the courage of our questions and the depth of our answers." - Carl Sagan



CARL SAGAN, Conference speaker

A DIALOGUE BETWEEN PASTOR TIM LA HAYE AND PROFESSOR GERALD LA RUE
Are the ideas of Humanism incompatible with traditional American moral values? - or are they, in fact, the mainstream of the American tradition? Pastor Tim La Haye is one of the founders of the "Moral Majority," and considers Humanists his "mortal foes." Professor of Biblical History and Archaeology Gerald La Rue, from U.C.S.C., is on the Board of the American Humanist Association. Don't miss this event! It takes place Saturday 18th, 4 p.m.

A DAZZLING ARRAY OF WORKSHOPS ON PRACTICAL HUMANISTIC PRINCIPLES
You'll enjoy the discussions of women's issues, of the desirability of social activism, of the humanistic family, of family mediation, of sexuality, of church and state separation, of science and the public good, of the counter-revolutionary counterculture, and the extraordinary attacks on Humanism by the "Moral Majority," other aspects of Humanist public image.

DON'T MISS THE FIRST-EVER NATIONAL HUMANISTS' MEETING IN SAN DIEGO!
You can register for all or part of this Convention. Full three-day registration is only \$35 (Student, \$25 (working), \$15 (disabled income). Meals are extra. The Awards Banquet may be sold out by the time you read this ad; call for information: Ed Margerison, 455-5616. You can register at the door for other Convention events if space is available. Meet us before more about the Humanists? Call one of the following: Convention Committee Chairman Ed Margerison, 455-5616; President of the San Diego Chapter, the Humanist Association of San Diego, Norman Hall, 273-2261; the American Humanist Association, Southern California District office, 272-4801. Or write to one of the following addresses:

The American Humanist Association, 7 Harvard Drive, AMHERST NY 14226
The Humanist Association of San Diego, 2681 Moonlight Drive, LA JOLLA CA 92037
The American Humanist Association, Southern California District, 953 Eighth Avenue, Suite 204, SAN DIEGO CA 92101

"Humanists are people who affirm that human experience is a HUMAN responsibility."

READER'S GUIDE

Old Town Opera House, 4344
Fargo Street, Old Town. Free.
283-9972.

RV and Off-Road Show will be
held Thursday, April 16 and Fri-
day, April 17, noon to 9 p.m.;
Saturday, April 18, 10 a.m. to 9
p.m.; and Sunday, April 19, 10
a.m. to 9 p.m., with a twelve-hour
bike marathon Sunday at 7:30
a.m., Del Mar Fairgrounds.
452-1948.

Performing Pony Mary the Mag-
nificent will go through her paces
with Cerebus Bob and Miss Ginny
Friday, April 17, 2 p.m., National
City Public Library, 200 East 12th
Street, National City. Free.
474-8233.

"The Spanish Republic on Its
50th Anniversary: An Evaluation
of the Experience" will be the
theme of a series of lectures and
films, Friday, April 17, 2:30 to 9
p.m., Undergraduate Sciences
Building and Sunday, April 18, 9
a.m. to 8 p.m., room 113a, admin-
istrative complex and Undergrad-
uate Sciences Building, UCSD.
452-3162.

Moonlight Walk in Torrey Pines
State Park will be led by the rangers
and ranger Hank Nichols unless it
rains. Friday, April 17, 7 p.m.,
from the lodge in the park. 331
Mar. 753-0440.

Borrego Springs Palm Canyon
Walk will be led by Walkabout In-
ternational, Sunday, April 18,
7:45 a.m., from Sears automotive
store, University Towne Centre.
298-5275 or 223-WALK.

The New Year will be celebrated
by Cambodians, Saturday, April
18, with a religious ceremony at 9
a.m.; and a traditional show of
music and dance at 6:30 p.m.,
Homes Many Junior High School,
4345 54th Street, San Diego.
292-4175.

Underwater Easter Egg Hunt for
certified scuba divers will be spon-
sored by the San Diego Council of

Scuba Divers, to benefit the
California Sea Grant, Sunday, April
18, 10 a.m. to 1 p.m., Kellgren
Park, La Jolla Shores. La Jolla
Shores, 343-0131.

"The Passion," a dramatic re-
enactment of events from the Last
Supper to Resurrection, will be
presented by a group from Mexico,
Saturday, April 18, 1 p.m., Old
Town Plaza to Old Adobe Chapel,
Old Town. Free. 291-4903.

"The Many Moods of Roses" will
be the theme of the San Diego Rose
Society's fifty-fourth annual show,
Saturday, April 18, 2 to 6 p.m., and
Sunday, April 19, 10 a.m. to 6
p.m., with a rose sale Sunday after-
noon, Conference Building, Bal-
boa Park. 281-5027 or 232-5762.

Overnight Easter Parade spon-
sored by Walkabout International
will travel along thirty miles from
Claremont to Carlsbad, Sunday,
April 19, 3:45 a.m., Shawline and
Claremont Mesa Boulevard,
Claremont. 278-9716 or
223-WALK.

"More Than One Person," an

evening of improvisational theater
by actors Charles Kishling, will
be at the same place. Monday, April 22,
8:30 p.m., Galspan Quarter
Theatre, 524 Fourth Avenue,
San Diego. 234-5883.

Earth Day Energy Fair will take
place Wednesday, April 22, spon-
sored by Community Energy Ac-
tion Network and including a slide
show and videotape presentation
on atomic energy by Jim Jacob-
son, 10 a.m., Attec Center, SDSU,
and a program of films on nuclear
power and radioactive
hazardous wastes, 7 p.m., Casa
Real, Attec Center. Free.
236-1694.

Walking Tours of the historic
Gastrop Quarter will be held every
Friday, noon to 1 p.m. and Satur-
day, 10 a.m. to noon, from 652
Fifth Avenue, downtown. Free.
233-5227.

Nature Walks will be offered every
Sunday by the Audubon Society,
10 a.m. and 1:30 p.m., Silverwood
Wildlife Sanctuary, Wilcox
Road, 550 miles east of
Lakeland (291-8271); and the San
Diego Natural History Museum, 2
p.m., Florida Canyon, Balboa Park
(232-3821 x48). Free.

Actor, Singer, Dancer Fred
Astaire will be honored by the
American Film Institute with their
Life Achievement Award, Satur-
day, April 18, 9 p.m., Channel 5.

Sports

PGA Golf, the MONY Tourna-
ment of Champions will be at the
lakes, Thursday, April 16 through
Sunday, April 19, all day, La Costa
Country Club, Costa Del Mar
Road, Carlsbad. 438-9111.

Fishing Derby for the fifteen-and-
under will throw in camping too,
Friday, April 17, 9:30 a.m. to 3
p.m., Linda Lake County Park,
Waters Gardens exit off Highway
67, Lakeland. Free. 363-3602.

Padre Baseball, the San Diego
Padres will play six straight against
their California rivals, the Los
Angeles Dodgers, Friday, April 17
and Saturday, April 18, 7:05 p.m.,
and Sunday, April 19, 1:05 p.m.,
and the San Francisco Giants,
Monday, April 20 and Tuesday,
April 21, 7:05 p.m., and Wednes-
day, April 22, 1:05 p.m., San
Diego Stadium. 283-4494.

Super and Limited Stock Cars will
be racing Saturdays through Octo-
ber 10, 8 p.m., Cajon Speedway,
Bradley off-ramp at Caliente Air-
port, El Cajon. 448-9902.

Radio/TV

"A Literary Portrait" of Isaac
Babylonian, Thursday, April 16, 7
p.m., KPBS-FM 89.

"The Seven Days Mystery," an
Agatha Christie mystery novel set
in the Twenties, with a sleuth
named Buntline, will be dramatized
Thursday, April 16, 8 p.m., Chan-
nel 39.

NBA Playoffs will continue, Fri-
day, April 17, 7 p.m., and
Wednesday, April 22, 8:30 p.m.,
Cable Channel 2, Friday, April 17,
11:30 p.m., Sunday, April 19, 10
a.m., Tuesday, April 21 and
Wednesday, April 22, 11:30 p.m.,
Channel 8.

Golf, the third and final rounds of
the Tournament of Champions will
be covered live from La Costa,
Saturday, April 18, 1:30 p.m., and
Sunday, April 19, 11:30 a.m.,
Channel 5.

"First Annual Cockatoo Groove
Sculpture Invitational Exhibi-
tion" will display the work of
known and unknown artists,
through April 23, Southwest
Center Gallery, 900 Clay
Lakes Road, Chula Vista.
421-0349.

"Puckwheat and Chula Fragment
Series" of works by Faya Friedman
will be exhibited through April 23,
Thomas Babcock Gallery, 7470
Girard Avenue, La Jolla.
454-0345.

Loaded Glass and Drawings of
Gail Humphreys and Kay
Schwartz, respectively, will be ex-
hibited through April 25, Spec-
trum Gallery, 4011 Goldfinch
Street, Mission Hills. 299-2725.
with KPBS-FM 89), Channel 15.

NFL Stanley Cup Playoffs will
be aired from the ice, Sunday, April
19, 6:30 p.m.; and Monday, April
20, 7 p.m., Cable Channel 2.

"Feedback: The Convention
Center" will be a 30-minute re-
sponses to viewers who call in to
265-1020, will be moderated by
Gloria Penner, Wednesday, April
22, 8 p.m., Channel 15.

Galleries
Abstract Photographic Art of
Harry Callahan and Anton Sakini
will be exhibited at an opening re-
ception, Friday, April 17, 6 to 8

"FUNNIEST ENTERTAINER IN THE WORLD"
New York Times
ONE NIGHT ONLY!
Tuesday, April 26, 8:00 a.m.
CIVIC THEATRE
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READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

Nowhere is the essential pointlessness of public opinion polls more evident than in the entertainment industry, where today and often tomorrow's offshoots are routinely belittled onto current all-star teams (if one buys the notion, put forth by pro franchise owners, that sports entertainment) where

household names come like "Three Company," consistently rate high in the Nielsen (how could Joe Average utility not tuning in to a show that "everybody's watching?"), and where every music publication feels duty bound to fill its pages with an annual readers' poll of favorite artists and albums.

The fact that the same names crop up in music polls year after year would lead some to conclude that the magazines in question merely repeat the previous year's results in an effort to save time and money. In jazz polls, Chuck Corcoran continues to win keyboard honors mainly on the strength of the recognizable name Stanley Clarke is still winning "best bassist" awards long after critics and fans alike have tired of the grandstanding. And if Bruce Springsteen were to forsake rock and roll tomorrow to become a full-time shepherd, he would still be good for four or five more "Artist of the Year" awards in "Rolling Stone's" yearly poll.

Dropped like a windstorm parachute into the midst of these recurrent, big-name poll winners is vocalist Al Jarreau. Since 1975 Jarreau has been the recipient of every major award the international music industry can bestow, including Grammy and American Grammy and "best jazz vocalist" honors in countless music polls. Yet



AL JARREAU

despite the critical adoration and on-air cult following, Jarreau's name does not rival Procter and Gamble's for familiarity in most homes. Perhaps this is due to his being saddled with the description "jazz vocalist," a term that seems to confuse and even scare away potential

listeners. There is a definite psychological barrier preventing most people from understanding, let alone appreciating and enjoying, a jazz singer. The average listener is not accustomed to hearing the human voice attempt the total fusion and daring phrasings of

instruments like the saxophone and trumpet. Consequently, most singing, wailing, and other jazz vocalizations sound silly to the unconverted. Those who consider themselves attentive fans of pioneer saxophonist Charlie Parker jiggled like school girls at like-minded big vocalists such as Ella Fitzgerald and Bob Dylan.

Jazz vocalists like Jarreau are doubly suspect since they choose to perform songs that have lyrics. For such an artist, improvisation is not so free-form, and must rely on rephrasing and emphasizing the nonverbal nuances within a phrase. True to his ilk, Jarreau improvises on the sounds of the words as much as on any structured melody. And people don't like it when singers mess with the words to their favorite songs.

That Jarreau has any fans at all is a tribute to his charisma and communicative warmth, and to his substantial talent as a vocalist. Like few popular singers, Jarreau can endow his music with an audience with the earnestness of a balladeer, while seducing them with a voice capable of otherwise winding around a line like an oily snake or punctuating it with percussive pops and sibilants. While Jarreau's song selection is occasionally questionable (do we really need another version of Elton John's "Song for You"?), his ability to bridge successfully the gap between soulful pop and hip jazz is unquestionable. For once the music gods may be right.

Jarreau, outback in hand, will appear Friday night at the Civic Theatre.

I am one of only three or four people who did not rush out to buy Don McLean's debut album ten years ago, who don't think that the notoriously welcome song "American Pie" was a terribly clever metaphorical depiction of the death of music and rock.

But a phone call, who doesn't think that McLean was The Real Thing, and who found real solace in McLean's virtual discography from the recorded music picture around 1973. My comfort was to be short-lived.

McLean is making all the noises of a genuine comeback. Apparently, someone told him it was real hip to cover "Older" from the Fliters and Shiters, so he's new album on Jimmy Ienner's Millennium label boasts no fewer than five such ditties, including the loathsome Ray Charles tune, "Cryin'" (which McLean refers to as "a real light cover" — emphasis on light).

It is not that I don't think that McLean is a talented songwriter; in fact, I can think of only a handful of students in my junior high school English class who could write better lyrics. And of all the sensitive souls out there, including San Diego's dinner crowd, there probably aren't more than 200 or so who can kill them more softly with their songs. It is just that I don't think this guy is necessary. (I'm sure that a number of you will be singing along with every inaudible line of "American Pie" when this downtown hotel opens Wednesday night at the Bachelard, but for me McLean's visit to San Diego is as welcome as a gopher.)

Of all the incoherent huffed at Dan Aykroyd and John Belushi for their self-indulgent "Blues Brothers" movie, probably the only shot in me gun was the accusation that they had affronted blacks and black culture by giving obscuring roles to such dimming lights as James Brown and Aretha Franklin. One group of black musicians, especially in the film who were more than happy for the work, and who don't know what all the fuss was about, was the World.

"The T-Birds are so cool they make the rest of the new white blues bands sound positively frantic." — Village Voice

(continued on page 10)



Saturday, April 18 shows 8 & 11 p.m. tickets available at Belly Up and thru Ticketron—565-9947

THE FABULOUS THUNDERBIRDS



Kim Wilson—(harmonica, vocal) Met Jimmy Vaughn while in a Minneapolis-based band. He then relocated to Austin. Kim has played with Jimmie Fennell, Howlin Wolf and Muddy Waters, who calls Kim, "The greatest harmonica player there is today."

James Vaughn—(guitarist) Worked with Freddy King from whom he developed a Texas style. His Louisiana style was greatly influenced by guitarists like T-Birds and Albert King. Vaughn has played with Big Walter Horton and Larry Bell.

Keith Ferguson—(bass) He performed with Johnny Winter and Freddy Fender.

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THE LEGENDARY BLUES BAND



THE LEGENDARY BLUES BAND is a Fine Top Pickers—piano; Louis Myers—guitar; Jerry Portney—harmonica; Calvin Jones—bass; Willie Smith—drums. THE LEGENDARY BLUES BAND was formerly known by another name: The Muddy Waters Blues Band. During their long tenure with that world famous organization the LEGENDARY BLUES BAND played in almost every state in the union as well as more than twenty five foreign countries on top continents including Japan, Australia and all of Europe & Africa. They have appeared on the world's leading concert stages including Carnegie Hall, The Kennedy Center, Lincoln Center and Radio City Music Hall. In addition they have played the world's most prestigious music festivals including The Ardmore Jazz 1974, The Newport Jazz Festival 1976, '77, '78, '79, Grand Parade du Jazz, Nice, France 1977, '78, Pacific Jazz and Music Festival Honolulu, Hawaii 1977, '78, International Jazz Ambassadors, Warsaw, Poland 1976, Montreux Jazz Festival, Montreux, Switzerland 1977, New Orleans Jazz and Heritage Festival 1976, '78, '80, Capital Radio Jazz Festival, London, England 1979.

In 1978 they made a special appearance at The White House, performing for President and Mrs. Carter, during the international diplomatic and the entire White House staff — with standing ovations and encores this performance was repeated in 1979. World tours with the Rolling Stones, Eric Clapton, Bob Dylan and Johnny Winter have highlighted their stunning careers.

Guest artists who have appeared on stage with members of THE LEGENDARY BLUES BAND include such diverse performers as Eric Clapton, John Belushi, Greg Allman, George Benson, Gary Burrell, Larry Coryell, Dizzy Gillespie, B.B. King, Albert King, Bruce Hornsby, Bruce Womack and of course Johnny Winter, Bob Dylan and all of the Rolling Stones. THE LEGENDARY BLUES BAND has appeared on national and internationally syndicated TV shows around the world and were most recently seen with rock superstars Journey on the popular SoundStage show and on Heartland Jam. This in addition to 17 or more appearances on taped shows at the Cannes Film Festival in France, Newport Festival in New York and Montreux Festival in Switzerland. If this wasn't already a big enough feather for their caps, they also are featured in the highly popular Blues Brothers movie starring Dan Aykroyd and John Belushi which was a top ten box office attraction in 1980. International stars of the five magnitude THE LEGENDARY BLUES BAND represents a combined experience of well over a century in the Blues tradition.

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MARC BERMAN CONCERTS... K-105 AMERICAN AFFAIRS
PROUDLY ANNOUNCE THE GRAMMY AWARD WINNER

Al Jarreau

FRIDAY • APRIL 17 • 8:30 PM
CIVIC THEATRE
tickets \$10.75 and 9.75 on sale at CENTER BOX OFFICE, BILL GAMBLER
and all SELECT-A-SEAT OUTLETS call 236-6510 for information
SELECT TICKETS MAY NOT BE AVAILABLE FOR PUBLIC SALE

MARC BERMAN CONCERTS... AVALON ATTRACTIONS

TIMMY CLIFF

WITH ONENESS BRATZ
SUNDAY • MAY 10 • 8:PM
CALIFORNIA THEATER

through Sunday. Joe Morillo Quintet, jazz, Sunday afternoon and Monday evening.

Country Rumpkin Dance Machine, 1903 Farm Avenue.

Imperial Beach, 429-161-100. Prof. country western. Wednesday through Sunday.

Crossroads, 345 Market Street, downtown, 233-7856. (Ela Ritt)

THE NEW BOX OFFICE
High-Arched Capital Road
15-16 Mission (near Road)
More information 241-5641, 442-2212

Thursday & Friday, April 16 & 17
BIG CITY BLUES BAND

Saturday, April 18
FLASHBACK

Thursday
LADIES' NIGHT

Special drink at half-price—Half price admission

Sunday, April 19—CLOSED FOR EASTER


BEAT UP TAVERN
Thursday April 16 9 PM L-I-V-E Rock & Roll with
MOVING TARGETS



Friday, April 17 9 PM
Rock 'n' Roll with the
THE BROTHERS



Saturday April 18, Shows 6 & 11 PM
Tickets available at Beat Up and thru Ticketron 565-9947
Rockin' R&B with
THE FABULOUS THUNDERBIRDS
with special guests
The Air Bros.



Sunday, April 19,
Continuous from 9 PM.
EASTER TREAT!!
THE LEGENDARY BLUES BAND
(formerly the Muddy Waters Band)

Every Friday afternoon 5-7 PM
BIXLERLAND JAZZ with the CHICAGO SIX & 50+ BREWS TOO! (no cover)

Featuring fresh sandwiches nightly
143 S. Cedros, Solana Beach 481-9022

Pageone, jazz, Thursday through Saturday.

Cultipeppers, 7380 Coast Road

JOSE MURPHY'S IRISH PUB
Thursday-Saturday
Enjoy your Easter vacation with
David Bradley...
Don't forget to call Dalia-B 270-8018




Photo by Fred Pepper

Come Early.
Happy Hour Thurs.-Fri. 4-8 p.m.
25c draughts
50c well drinks
50c domestic beer

Sunday—Wednesday
Nomads
Rock n' blues

4302 Mission Blvd., Pacific Beach 270-3220


Aspen Mine Co.
presents
Yeah Yeah Yeah
April 16-18

Michael Joseph and Friends
—Easy listening music—
Sun. April 19 & Tues. April 21

Becky & the Blu-Tones
April 22-25

Skyhigh
April 29—May 2 & May 6-9
5880 El Cajon Blvd. 582-1813

lehr's cabaret PRESENTS



The great music of the Beatles with
THE SIERS BROS.
Wednesday through Saturday

WEDNESDAYS!
Well doubles for the price of single

THURSDAYS!
Thursday is Kamikaze night—
Kamikaze \$1.00

lehr's greenhouse restaurant and florist
7001 Camino del Rio South, Suite 100, San Diego 594-8000

Cunningham's Country Western
Nightclub, 7084 Miramar Road,
Mira Mesa 578-1216. Red Eye,
dance music, Tuesday through
Saturday. Tony Docum, country
western, Sunday.

Da Vinci's, 626 E. Street, Chula
Vista 427-8880. Rex Pans,
contemporary, Sunday and
Monday.

Distillery East, 755 Metcalf Street,
Escondido 741-4343. Penetration,
new wave, Thursday. Rockin'
Stevie W. rock, Friday and
Saturday. Maltrach, rock,
Sunday, audience, Wednesday.

Distillery, Old No. 7, 440 South
Serra Boulevard, Solana Beach,
755-6733. Bratz, rock, Thursday
through Saturday. D.J. Felix, dance
music, Sunday, Bratz, rock,
Wednesday.

Doc Masters, 2051 Shelter Island
Drive, Shelter Island 223-2572.
Lory Page, contemporary guitar
and piano, Wednesday through
Sunday. Bill Brackett, varied
comedy, Sunday through
Tuesday.

Donofrio's Steak House, 7353 El
Camino, La Mesa 462-0533.
460-1500. Call club for information.

Dookies, 4125 El Cajon Boulevard,
East San Diego 283-6581. Piano
bar, Saturday through Tuesday.

Duffwood, 5206 Safford Drive,
La Mesa 462-0533. Dan Galt and
Quadrant, contemporary,
Wednesday and Thursday. Carl
Simmons, country western, Friday
through Tuesday.

Elia's, 7955 La Jolla Shores
Drive, La Jolla 459-0541. Peter
Sparague with Dance of the
Universe Orchestra, jazz,
Wednesday through Sunday.

Foot City, 2137 Pacific Highway,
downtown 223-5686. Melissa
McCrocker, contemporary,
Tuesday through Thursday. Sheila
Hans, western, contemporary,
pop, Friday and Saturday.

Freddie Restaurant and
Lounge, 7353 El Cajon Boulevard,
La Mesa 460-1500. Weekly Dues,
top 40, Monday through Saturday.

Freddie Restaurant / Lane Star
Lounge, 437 West Washington,
Escondido 745-1931. Trinary River
Brothers, country rock, Wednesday
through Saturday.

Fish House West, 2633 South
Highway 101, Cardiff 753-5438.
Pur the Jazz Continuum, jazz,
Tuesday and Wednesday.

Flanigan's, 5373 Mission Center
Road, Mission Valley 291-8635.
RPM, top 40, Tuesday through
Sunday.

Flinn Springs Inn, 15505 Highway
80, El Cajon 443-9568.
Grossnick, country rock, through
Labor Day.

Fogwater, 2858 Carlsbad
Boulevard, Carlsbad 729-3189.
Edgus, rock and roll, Wednesday
through Saturday. Incognito, new
wave, Sunday through Tuesday.

Francine's, 929 North Hill Street,
Oceanside 722-7123. Baggot, top
40, Wednesday through Sunday.

Gold Coast Lounge, Town &
Country Hotel, 500 Hotel Circle
North, Mission Valley 291-7131. Soft
Touch, contemporary, Tuesday
through Saturday.

Haji Babes, 104 Mission Valley
Center West, Mission Valley
291-2010. Live Arabic music and
belly dances nightly.

Hakayan, 4258 West Point Loma
Boulevard, Loma Point 225-9559.
Call club for information.

Halligan's, 4325 Ocean
Boulevard, Pacific Beach
274-3474. Ron Ballon Group,
contemporary, Tuesday through
Saturday. Steve Voss,
contemporary, Sunday and
Monday.

Hamburgers, 4016 Wallace
Street, Cit Town 265-0546. Danny
Rae, contemporary and country
Friday and Saturday.

Harpoon Henry's, 2725 Shelter
Island Drive, Shelter Island
224-8042. Wild hair.

contemporary, Friday and
Saturday.

Hill House, 2730 Via de la Valle,
Del Mar 755-5614. Parties, light
country and contemporary,
Tuesday through Saturday. Barre
Cunningham, country rock and
contemporary, Sunday and
Monday.

Hilton Cargo Bar, 1775 East
Mission Bay Drive, Mission Bay
275-4010. People Movers,
contemporary, Tuesday through
Saturday.

Houlahan's Old Place, 5323
Mission Center Road, Mission
Valley 297-6370. Wayne Guyer,
contemporary, Friday and
Saturday.

Humphrey's, Hall Moon Inn, 2241
Shelter Island Drive, Shelter Island
224-3577. Jon Sandovar Band
featuring Kathy Mitchell, rhythm
and blues, Tuesday through
Saturday.

Hungry Hunter, 1221 Vista Way,
Oceanside 433-2633. Colorado
Cool Aid, contemporary, rock,
Tuesday through Saturday. Pelican
Alder, jazz, Sunday and Monday.

International Blend, 4034 30th
Street, North Park 287-4718. Big
City Blues Band, Friday. Allen
Vizual and Bunny Bunkel, jazz,
Saturday. Tom Cat and the Blues
Duettes, Sunday. Phil Woods
Quartet, jazz, Wednesday.

Islands Lounge, Harrel Hotel,
2270 Hotel Circle North, Mission
Valley 297-1101. The Elements,
Latin show and dance, Tuesday
through Saturday.

Jolly Roger, 807 West Harbor
Drive, Oceanside 722-1831. Tony
Soraci, contemporary,
Wednesday through Saturday.

Jolly Roger, 1900 West Harbor
Drive, Oceanside 722-1831. Tony
Soraci, contemporary,
Wednesday through Saturday.

Jose Murphy's, 4302 Mission
Boulevard, Pacific Beach
270-3220. David Bradley, variety,
Thursday through
Saturday. Nomads, rock and

blues, Sunday through
Wednesday.

Journey, 5375 Kearny Villa Road,
Kearny Mesa 279-2040. Soul Funk
Productions, soul, Friday. I-Beds,
High Beams, Ex-Offenders, rock
and roll, Saturday.

The Juice Box, 339 West
Broadway, downtown 234-0221.
Barbara, piano bar, Friday and
Saturday.


Krazy George's, 6149 University
Avenue, East San Diego
582-5700. Country Paradise,
country western, Friday through
Sunday.

Kung Food, 2049 First Avenue,
Hillcrest 298-1302. Pat Kieber,
classical guitar, Thursday. Bob
Ward, classical guitar, Friday.
Carlos X. Pans, blues, Saturday
and Sunday.

LARRY PAGE
Contemporary guitar and piano
with the Strings of the Mountains

BILL BRACKETT
Variety comedy
with the Strings of the Mountains

DOC MASTERS
at the Shelter Island Marina Inn.
Phone 223-2572



WE'RE NOTED FOR OUR MUSIC.
The Magic If

The band of a thousand faces.
You'll see 7 wild and witty musician-singer-
comedians bring back the variety
show with panache, verve and
loads of unpredictably original
material. The Magic If's own unique
blend of music and comedy.
Tuesday through Saturday, 9-11.
Sundowner lounge (to miss it
is to miss out).



Stone's Throw
They'll take you on a musical
tour of the 20s through the 80s—
from sultry blues to swing to rock—
with lots of parazzi! 9-11. Tuesday-
Saturday. At The Butterfield.
Serving light and interesting
fare. Cocktails. Fancy coffees.
Vintage wines by the glass and
imported beers. (Try the fried clams,
they're great.)

Oceans apart from the rest.

Sheraton-Harbor Island Hotel
Sheraton Hotel and Inn, Wednesday
1380 Harbor Island Drive, San Diego, CA (714) 291-2900

Leading Zone, 4198 Friarway,
Street, Claremont 277-9869. Call
club for information.

Little Bavaria, Camel Valley
Road, Del Mar 755-1383. Big Band
Sound, Friday. The Alpines,
German polka band, Saturday.

London Opera House, 5404
Balboa Avenue, Claremont
279-2395. The Blue Hippopotamus
Band, Southern soul and artistry,
Thursday through Saturday.

Longshot Saloon, 643 Grand
Avenue, San Marcos 744-8576.
The Powder River Band, country
rock, Friday and Saturday.

Loreana's, 596 Broadway, El
Cajon 442-9696. Steve Mouses,
country rock, Tuesday through
Friday.

Maech's, 2966 Midway Drive,
Loma Point 224-3401. Who's
Dancing? country western, Tuesday
through Saturday. Tall Cotton,
country western, Sunday and
Monday.

Magnolia Mulwoney's, 8801
Magnolia Avenue, San Lee
448-8550. Tall Cotton, country
western, Wednesday through
Saturday.

Mama's Mink, 533 East Main

Street, El Cajon 442-5073. Justice,
country western, Sunday and
Monday.

Mandel Wind, 308 University
Avenue, Hillcrest 297-3071. King
Beast Blues Band, blues, Thursday
through Saturday.

McFadden's, 5455 Grossmont
Center Drive, La Mesa 465-3464.
The Boss Went Home,
contemporary, variety, Tuesday
through Saturday.

The Mexican Restaurant, 801
West Harbor Drive, Seagor
Village 232-7581. Estabon.

Butch Lacy
in concert
Sun., April 26, 8:30 p.m.
\$5. Galtamp Quarter Theater
547 Fourth Ave. Call 234-9583

268-3838

TRIP TICKETS
THE
TICKET AGENCY
CONCERT THEATRE, SPORTS
CHOICE SEATS TO:

CONFUNKSHUN April 24, 1st 10 rows

JIMMY BUFFETT April 28, Limited supply

JIMMY CLIFF California Theatre, May 10

TED NUGENT-HUMBLE PIE S.D. May 15
with (June 5) Iley Bros., Crusaders, Manhattan, Kool & the Gang
(June 6) Aretha Franklin, Temptations, Peabo Bryson,
The Jones Girls

RUSH ★ RUSH ★ RUSH June 9

VAN HALEN June 18, 20, 21 in L.A.

Claremont Chula Vista El Cajon

268-3838 420-8747 442-5553

SAN DIEGO'S NO. 1 TICKET SERVICE

b.b.c.
bomby bicycle club
Restaurant Indian Cuisine

proudly presents
Live Jazz Entertainment
Wednesday & Thursday starts 8:00 p.m.
Friday & Saturday starts 9:00 p.m.

The Charles McPherson Quintet
Friday & Saturday April 17 & 18 Starts 9:00
Thursday, Starts 8:00

The Raoul Romero Quartet
featuring
Forest Westbrook, piano; Tom Azarelo, bass; Jim Plank, drums;
Lynne Romero, vocals.

Late Sunday Night Jazz
April 19, Starts 9:30 p.m.

The Sammy Tritt Organ Trio
featuring: Hollis Gentry, horns; Charles McPherson Jr., drums;
Sammy Tritt, jazz organ.
Happy Hour 4:30-6:30 daily
2806 Shelter Island Dr. 224-2483

San Diego's
#1 COUNTRY BAND

COUNTRY CASANOVA
TUES-SAT 8:45 PM - 1:30 AM
Wednesday is LONE STAR BEER NITE
\$6 PER BOTTLE

COUNTRY WESTERN
DANCE LESSONS
Nite by the
CLUB
7 PM
DOORS OPEN
7 PM

A MODERN COUNTRY WESTERN NITE CLUB

3093 Clairemont Drive • 276-2240

From the creators of the original **Sweeney's** comes
The
BOUNTY HUNTERS

Thurs. April 16, Tues. April 21 & Wed. April 22 - New West Rock
Passengers

Thurs. April 16 - Getting to be very famous
Wet & Wild T-shirt Contest \$100 prize

Fri. & Sat. April 17 & 18
INCOGNITO

Fri. April 17 - 1st drink 50¢ per person
COUPLES' NIGHT

Sat. April 18 - 1st drink 75¢ with student I.D.
COLLEGE NITE

Sun. April 19 - Formerly NEW SPOONS
The Ferks with Sapphire Rock & roll

Mon. April 20 - SURPRISE GUEST TO BE ANNOUNCED

Wed. April 22 - New night for our WET & WILD T-SHIRT
CONTEST

COCKTAILS - DINING - DANCING
135 N. Highway 101 Salinas Beach 481-5758

Wednesday and Thursday
Stratton and Kistner, Friday and
Saturday, Stratton, Sunday
Traditional Spanish and Mexican
music.

The Mission Room, 502 East
Mission Road, San Marcos
744-2203. Connoisseur Express,
country western, Wednesday
through Sunday.

Moby's Deck, Adam's Rib
Restaurant, 1403 Rosecrans Street,
Loma Portal, 226-8771. Bill Brockert,
bluegrass, X-rated comedy,
Thursday through Saturday.

Monk's, 10475 San Diego Mission
Road, Mission Valley, 563-0000.
Duck Soup, Top 40, Wednesday
through Monday.

Monterey Jack's, 11402 Bernardo
Plaza Drive, Rancho Bernardo
566-3400. On Ridge, country rock,
Tuesday through Saturday.

Monterey Whaling Company,
887 Camino del Rio South, Mission
Valley, 291-1658. East West Band,
contemporary, Tuesday through
Saturday; Jim Hawley,
contemporary, Sunday and
Monday.

Mulvaney's, 340 East Grand
Avenue, Escondido, 741-0935.
Rich Hunt and Alvin Silva,
contemporary, Wednesday
through Saturday.

My Rich Uncle's, 4205 El Cajon
Boulevard, East San Diego,
287-7332. Rhythmic, rock, nightly.

Nashville West, 4240 West Point
Loma Boulevard, Loma Portal,
224-8082. Sackles, country
rock, Tuesday through Saturday.

Navajo Inn, 8515 Navajo Road,
San Carlos, 465-1730. Chari
Bassett, rock and roll, Tuesday
through Saturday; Niteville, rock
and roll, Sunday and Monday.

The Normandy, 210 North Hill
Street, Oceanside, 722-4729. Ultra
Violent, rock and roll, Tuesday
through Saturday.

Ocean Playhouse, 691 El Cajon
Boulevard, El Cajon, 442-4642.
Molaco Flomenco, flamenco,
Thursday and Friday.

Ocean View Room, Hotel Del
Coronado, 1500 Orange Avenue,
Coronado, 435-6611. Mr. Lucky,
contemporary, Sunday and
Monday.

O'Hanley's, 2547 San Diego
Avenue, Old Town, 268-0133. Jim
and Theresa Hinton, Irish folk,
Tuesday through Saturday; Pat
Rice, contemporary, Tuesday
through Saturday.

Old Santa Rosa Restaurant,
4014 Bonita Road, Bonita,
479-3337. Gary Shewwood,
contemporary rock, Thursday
through Saturday.

Old Time Cafe, 1644 North
Highway 101, Leucadia, 435-4202.
Mike Kachuba, folk, Thursday;
Leon Robinson and Ray Bailey,
political and satirical, Friday; Peter
Altop, topical, Saturday; Old Time
Rock Nite, Tuesday; Cathy Curtis
and Christine Anderson, folk,
Wednesday.

One Night Stand, 4970 Voltaire
Street, Ocean Beach, 222-2945.
Call club for information.

Orange Tree, La Jolla Village
Square, La Jolla, 455-6004. Jeffrey
Kenton Proctor, songs of the 70s,
Friday.

Our Favorite Place, 8446 Mission
Gorge Road, San Luis, 449-6040.
Country Corners, country rock,
Friday and Saturday.

Pai Joey's, 5147 Waring Road,
Aliso Viejo, 286-7873. Pro
Singham Preservation Band, oldies
and swing, Friday and Saturday;
Dick Liberatore, oldies and
grooves, Sunday.

Pelican Pub, 7828 Broadway,
San Diego, 524-1111. Country
western, Wednesday through
Saturday; Top 40, Sunday.

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Old No. 7
DISTILLERY
Sitting Room
140 S. Sierra
Thursday thru Saturday

D.J. Felix
Sunday, Dance music with
D.J. Felix
Tuesday
Band to be announced - Kamikaze night 75¢
Wednesday

STALLION OAKS RANCH

FRIDAY & SATURDAY NIGHTS, APRIL 17 & 18
THE FULL MOON
BEER BUST from 1 p.m. to 3 p.m. both days -
all the beer you can drink.
MEXICAN DINNER SPECIAL
1 p.m. to 7 p.m. \$5.00
Carn dips & French fries for the kids

COUNTRY SUNDAY
April 19th, Country western music starting at 4 p.m.
THE PONY EXPRESS
BEER BUST 1 p.m. to 3 p.m.
All the draft beer you can drink \$5.00
MEXICAN DINNER SPECIAL \$5.00

COUNTRY EASTER SUNDAY
PRIME RIB SPECIAL dinner \$6.00, French dip \$4.25
Carn dips for the kids from 1 p.m. to 7 p.m.

Call now for information & reservations - 445-4179
Boulder Creek Rd., Descanso
Drink • Dine • Dance
Hotel & Camping

HALCYON

Tuesday-Saturday
TQX
Great rock and roll

Sunday-Monday
D.J. Felix
No cover charge when dining at the Halcyon

Lemon Grove, 404-9764. Tom Cat
band, Friday; Mike Wilkes,
contemporary, Thursday; Timothy
Kistner, contemporary, Saturday

Posidon, 1600 Coast Boulevard,
Del Mar, 755-1046. Air Brothers,
contemporary, Wednesday and
Thursday; Thunderbolt the
Wondercat, rock and roll, Friday
and Saturday.

Prophet Vegetarian Restaurant,
4401 University Avenue, East San
Diego, 283-7448. The Orion Guitar
Duo, classical guitar, Tuesday,
Wednesday, Friday night; Lori Bell
and Shep Myers, mellow jazz,
piano and flute, Thursday;
Saturday, Sunday night; Don
Grant, classical guitar, Thursday
nighttime; Lori Bell, jazz piano,
Friday nighttime.

Rancho Bernardo Inn, 17500
Bernardo Oaks Drive, Rancho
Bernardo, 487-1611. Al Jarvis Trio,
contemporary, Tuesday through
Saturday; Lynette Sommers and
Company, pop, Sunday and
Monday.

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Saturday; Lynette Sommers and
Company, pop, Sunday and
Monday.

Red's Place, 508 El Camino Real,
Encinitas, 942-1676. Mountain
Magic, country, Tuesday; Roca,
country and western oldies, Friday
and Saturday.

Reuben T. Lee, 880 Harbor Island
Drive, Harbor Island, 291-1880.
John Campbell and Conspiracy,
contemporary, Tuesday through
Saturday.

Reubens Harbor Island, 880
Harbor Island Drive, Harbor Island,
291-5030. Guitelines,
contemporary, Tuesday through
Saturday.

Reubens Plankhouse, 7637
Rancho Avenue, Claremont,
278-7373. John Baker,
contemporary, Tuesday through
Saturday.

Rita Coge, 5550 Kearny Mesa
Road, Kearny Mesa, 277-7937.
Simmons and Kistner,
contemporary, Friday and
Saturday.

Royal Vito Inn, 632 E. Street,
San Diego, 524-1111. Country
western, Wednesday through
Saturday; Top 40, Sunday.

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San Diego, 524-1111. Country
western, Wednesday through
Saturday; Top 40, Sunday.

Chula Vista, 426-2500. Eric -
Live, easy listening, Thursday
through Saturday; Al Tones, easy
country and western oldies, Friday
and Saturday.

Sandpiper Lounge, Sheraton Inn
Airport, 1295 Harbor Island Drive,
Harbor Island, 291-6400. The
Orwell Brothers, country and
western, Thursday through
Saturday; Jeanne Cheatham,
jazz, Sunday through Wednesday.

Saskia's Restaurant, 4250 West
Point Loma Boulevard, Loma
Portal, 223-9558. Steve O'Connor
Quartet, jazz, Wednesday through
Saturday.

Sea Dog Lounge, Holiday Inn,
595 Hotel Circle South, Mission
Valley, 295-5720. Tony Drew,
contemporary piano, Tuesday
through Saturday.

Shepherd Cafe, 1126 South
Highway 101, Encinitas, 753-1124.
David Anderson, Spanish guitar,
Saturday nighttime; David White
and Maynard Evans, soft rock,
Sunday.

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Highway 101, Encinitas, 753-1124.
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Sunday.

Sheraton Harbor Island, 1380
Harbor Island Drive, Harbor Island,
291-2900. Stone's Throw, variety,
Tuesday through Saturday in the
Butterfield Stage Salon; Magic II,
variety, Tuesday through Saturday
in the Sundowner Lounge.

Show Biz, 1421 University Avenue,
Hillcrest, 291-1501. Female
impersonators, Wednesday
through Saturday.

Soledad's, 425 West I Street,
downtown, 232-7588. Seaway,
contemporary pop, Thursday
through Saturday.

Split, 1130 Buena Avenue, Bay
Park, 276-3993. The Puppies and
guests, new wave, Thursday;
The Stripes plus Ron Sobel's
Stargazer to the Stars, new wave,
Friday; Four Eyes, Chuck and
the Tigers, the Marina Swingers, new
wave, Saturday; Tim a boy and
guests, Tuesday; the Penetrators
Covered of Values Party plus
guests, Wednesday.

Springfield Wagon Works, 5255
Kearny Villa Road, Kearny Mesa,
565-2772. Homelike,
contemporary, Thursday through
Saturday.

Taming of the Shrew, 441 University
Avenue, Hillcrest, 299-1980. Steve
Reiden, classical guitar, Friday
and Saturday.

That Place Place, 2622 E. 8
Carroll Road, Camarillo, 434-3171.
John & Julie Moore with Dennis
Bluegrass, Saturday.

Tio Leo's, 5333 Mission Gorge
Road, Mission Gorge, 280-9944.
Laura Zambra, guitar and jazz
vocals, Wednesday through
Saturday.

Tom Ham's Lighthouse, 2150
Harbor Island Drive, Harbor Island,
291-9110. Dolly and Melinda,
contemporary, Wednesday
through Saturday; Dolly,
Thursday.

Tom Ham's Lighthouse, 2150
Harbor Island Drive, Harbor Island,
291-9110. Dolly and Melinda,
contemporary, Wednesday
through Saturday; Dolly,
Thursday.

Tom Ham's Lighthouse, 2150
Harbor Island Drive, Harbor Island,
291-9110. Dolly and Melinda,
contemporary, Wednesday
through Saturday; Dolly,
Thursday.

Tom Ham's Lighthouse, 2150
Harbor Island Drive, Harbor Island,
291-9110. Dolly and Melinda,
contemporary, Wednesday
through Saturday; Dolly,
Thursday.

Tom Ham's Lighthouse, 2150
Harbor Island Drive, Harbor Island,
291-9110. Dolly and Melinda,
contemporary, Wednesday
through Saturday; Dolly,
Thursday.

Tom Ham's Lighthouse, 2150
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291-9110. Dolly and Melinda,
contemporary, Wednesday
through Saturday; Dolly,
Thursday.

Tom Ham's Lighthouse, 2150
Harbor Island Drive, Harbor Island,
291-9110. Dolly and Melinda,
contemporary, Wednesday
through Saturday; Dolly,
Thursday.

Tom Ham's Lighthouse, 2150
Harbor Island Drive, Harbor Island,
291-9110. Dolly and Melinda,
contemporary, Wednesday
through Saturday; Dolly,
Thursday.

Tom Ham's Lighthouse, 2150
Harbor Island Drive, Harbor Island,
291-9110. Dolly and Melinda,
contemporary, Wednesday
through Saturday; Dolly,
Thursday.

Tom Ham's Lighthouse, 2150
Harbor Island Drive, Harbor Island,
291-9110. Dolly and Melinda,
contemporary, Wednesday
through Saturday; Dolly,
Thursday.

Tom Ham's Lighthouse, 2150
Harbor Island Drive, Harbor Island,
291-9110. Dolly and Melinda,
contemporary, Wednesday
through Saturday; Dolly,
Thursday.

Escondido's
DISTILLERY EAST
Rocks San Diego County Ages 17-25

THURSDAY, APRIL 16
SCHOOL'S OUT FOR EASTER! SLAM WITH THE

Penetrators

FRIDAY AND SATURDAY NIGHTS
Rockin' Stevie W.

SUNDAY - ESCONDIDO'S OWN
Matriarch II

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Greater San Diego Talent Search
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IF YOU'VE GOT TALENT, CALL 741-9394

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Every Wednesday-Sunday 8:00 to 1:30 a.m.
Ages 17-25
Further concert information 741-9394

King Biscuit Blues

plays every Thurs., Fri. & Sat. in April. Their new album on Thunderbird Records "Caught in the Shuffle" is here too!


Mon, April 20
Audition Night
Tues. & Wed., April 21 & 22
John Lewis

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contemporary, Tuesday and
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from 10:00-11:00. Open bar for
members.

Triton, 2031 South Highway 101
Carroll 436-8877. Rumpsteak
rock and roll. Tuesday through
Saturday. Four live new wave
bands on Monday.

Triton, 6011 El Cajon Boulevard,
East San Diego 563-3240. Hole
Gerry Group, jazz, Friday and
Saturday.

Trojan Horse, 6179 University
Avenue, East San Diego 562-1070.
Station rock and roll. Tuesday
through Sunday. Magnum, rock
and roll. Monday.

Tubo-Man's, 2551 University
Avenue, North Park 255-9425.
Blue Skies, bluegrass, Saturday.

Turquoise Lounge, 5975 Severn
Drive, La Mesa 465-1525.
Emergency Exit, Top 40. Tuesday
through Saturday.

Voyager, 1901 Shelter Island
Drive, Shelter Island 242-0421.
Nooney Rickert and Co.,
contemporary, Tuesday through
Saturday.

The Westmar, 22 West Seventh
Street, National City 474-2919.
Duffy Rhodes, rock and roll,
Monday and Tuesday.

Whiskey Flats, 1200 West
Parkway, Escondido 745-6400.
Don Lindstrom and TimeLine,
country, Monday through
Saturday.

Windjammer, 2951 South
Highway 101, Carroll 753-0186. Sky
High, rock, new wave. Thursday
through Saturday. The Rust
Knappton Band, Southern soul
and country, Sunday and Monday.

Wrangler's Roost, 6008 Mission
Gorge Road, Mission Valley
280-0263. E Zone Wood and
Blazing Saddles, country,
Wednesday through Sunday.

Yee Japanese Restaurant, 1616
Iwano Place, Bonita 456-0390.
485-0390. Bill Coleman, jazz,
Wednesday through Saturday.

Zebra Club, 560 Fifth Avenue,
Downtown 234-4222. Claude
Corda and the V.I.S. new wave,
Thursday. The Crayons, new
wave, Friday. The Thrasher's, new
wave, Saturday.

Los Angeles Clubs

Concerts by the Sea, 100
Fisherman's Wharf, Redondo
Beach (213) 379-4998. Richie
Cole, tonight, Thursday, through
Sunday, April 19.

Country Club, 18145 Sherman
Way, Reseda (213) 881-9800. D.B.
Cooper, tonight, Thursday, Dick
Dale and Jeannie and the
De-Tones, Friday, April 17, Tony
Cotton, Saturday, April 18, the
Greg Kinn Band, Wednesday,
April 22.

Dante's, 4269 Lankershim
Boulevard, North Hollywood (213)
769-1566. Allen Vignati and Bunni
Bunni, tonight, Thursday, Jack
Sheldon, Bill Berry, and Ray Brown,
Friday and Saturday, April 17
and 18.

Madame Wong's, 949 San Luis
Way, Chatsworth (213) 824-5346.
Mad Captains, the Resatons, and
Mister Nuts, tonight, Thursday, Nu
Kam and Rodomonte, Friday and
Saturday, April 19 and 20.

Palomino, 4107 Lankershim
Boulevard, North Hollywood (213)
764-4107. Truzy Krenshaw, Friday,
April 17, Joe Ely, Saturday, April 18,
Johnny Rodriguez, Sunday, April 19,
Billy Latin and Los Blasch,
Tuesday, April 21, and Kenny
Dove, Wednesday, April 22.

Roxy, 2009 Sunset Boulevard (213)
878-2222. X, tonight, Thursday,
through Sunday, April 17, Carl
Wilson, Thursday, April 23.

HOLD OVER 2 MORE WEEKS!

TOPPERS

JOE PATEL COMEDY SHOW!

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Side-splitting laughs. Rowdy, ballads and
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Come for dinner or cocktails with no cover or
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Contemporary Soft Rock, Country Western,
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Tues. thru Thurs. 8:30-12:30, Fri. & Sat. 9:00-1:00

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Rock-a-billy
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Rock, Sunday and Monday

Reservations recommended for
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ANYONE CAN GET UP & DO 5 MINUTES


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Joe Nipote
& Mulrooney

Fri. & Sat.
Tim Thomerson

Wed. & Thurs.
Mike Binder

THE LOADING ZONE

Friday & Saturday, April 17 & 18
THE EASTER BLITZ IS ON



Seating limited to capacity—Party unlimited
Saturday night only—Free Blitz Bros. posters

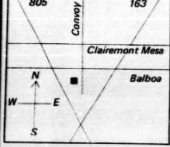
Tonight, Thursday, April 16
Hot Southern Rock with
Dark Ryder

No cover—Kamikaze \$50
Monday & Tuesday, April 20 & 21
Rock-n-Roll with
MARK

Special
engagement

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Wednesday & Thursday, April 22 & 23—No cover



New Loading Zone Happy
Hours: Mon.-Fri. 10 a.m.-
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Monday—California Coolers—50c
Tuesday—Tequila or Schnapps
Shooters—50c
Wednesday—Well drinks \$1.00
Thursday—Kamikaze—50c
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Just south of Balboa—in Convo Plaza.
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Featuring Kathy Mitchell, formerly of The Magic 8, and Matt Davis. Latin
tempo blues and jazz for relaxed listening, dancing. Now appearing for a
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Our pianist/songstress in residence
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Largest dance floor in North County

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WALK THE BEAT



WITH SPECIAL GUESTS
JERRY RANEY & THE SHAMES
\$300 COVER

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WEDNESDAY
\$200 COVER
Poison Ivy

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Great music, great food, great
atmosphere. A truly unique
experience.

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Concerts

Lovejoy: Santa Monica Civic
Auditorium, Friday, April 17, 8 p.m.
(213) 393-9981

Cliff Richard: Santa Monica Civic

Auditorium, Saturday, April 18, 8
p.m. (213) 393-9981

Firestorm: Santa Monica Civic
Auditorium, Saturday, April 18, 8 p.m. (213)
393-9981

Jimmy Buffett: Anaheim

Convention Center, Thursday, April
19, 8 p.m. (714) 535-5000

April Wine and Doc Holiday:
Santa Monica Civic Auditorium,
Friday, May 1, 8 p.m. (213)
393-9981

The Strangers and Robert
Williams: Laguna Hills, May
4, 8 p.m. (714) 535-5000

James Taylor: Anaheim
Convention Center, Friday, May 1,
8 p.m. (714) 535-5000

Saturday, May 2, through
Wednesday, May 5, 8 p.m. (800)
WISHME 5000

Nazareth and Krokus: Santa
Monica Civic Auditorium, Sunday,
May 17, 8 p.m. (213) 393-9981

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Wednesday & Thursday April 15 & 16, 22 & 23
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Mountain Magic
The new band in the area from North Carolina—just pure
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Country western & oldies
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San Diego's hottest new country sound.
Appearing Tuesday-Saturday 9 p.m.—1:30 a.m.
New Happy Hour prices—Hors d'oeuvres—Dance lessons
The Cowboy Corral at the Atlantis
On Mission Bay next to Sea World

**Saska's-Sports
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proudly presents
Dinner & Dancing
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Wednesday through Saturday
Dinner show 'til midnight, dancing 'til 1 a.m.
Call for dinner reservations
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No cover charge
Lunch served Monday-Friday 11:00-2:30
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Live Jazz
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Sat. **Almeida Trio** 10:00 on
Sun. **Mosaco Flamenco Trio** 10:00 on
Mon. Raggae music with
Trowers 8:00 on
Tues. Latin jazz with
Gary Music Co. 9:00 on
Wed. **Moqui Graham** 9:00 on
with Jimmy Caruso Trio
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Open every day—lunch & dinner 11:30-2:00 a.m.

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Dance Contest—Drink Specials
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THURSDAY APRIL 16-SUNDAY APRIL 19
AN UNCLE'S MUST
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Dinner for 2, 2 margaritas, free entrance to My Rich Uncle's
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WED. & THURS.
The band in town
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Thunderbolt
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*OUR ENTIRE MENU SERVED DAILY 'TIL 9 PM
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Must go before April 26th. Now's the time to
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Bass & guitar—always 2 for 1
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Always 2 for 1
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FREE AMP CLINIC
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Airport Avenue
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Broadway, 87 Cogen (644-8880)
The Children
Crescent, 112 E. Pleasant
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Caveman — Prehistoric comedy with Garry Shandling. *11/10/97*

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BRAZIL
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—Richard Corliss, *Time Magazine*

—Rob Baker,
New York Daily News

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The Howling and The Children

APRIL 16, 1991 23

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 Fri. April 17th & Sat. April 18th
 11:00 P.M. Sat. April 18th

KAINE MARSH
 Fri. April 17th & Sat. April 18th
 11:00 P.M. Sat. April 18th


SPORTS MEN
 11:00 P.M. Sat. April 18th
 11:00 P.M. Sat. April 18th

**COME
 LAUGH
 WITH
 US!**

ORDINARY PEOPLE (R)
 12:05, 3:15, 5:35, 10:30 pm

ACHE IN WOODLAND (R) 11:20, 2:45,
 6:07, 9:20 pm **ARMY** (G) 12:50, 4:10, 7:30 pm

WINGS (UNRATED) **EL CAMINO**

MOVIES
 1:45, 3:30, 5:15, 7:00, 8:45, 10:30 pm

Stacy Friday
HARRY'S WAR 7:15, 6:15, 10:15
MYRA & MAX BEARS 12:15, 4:15, 8:15

Stacy Friday
ELEPHANT MAN (PG)
 12:40, 3:15, 5:45, 7:15, 9:45

ORDINARY PEOPLE (R)
 1:15, 3:30, 5:45, 8:00, 10:15 pm

**SPECIAL
 MIDNIGHT SHOW**

**SPECIAL
 FEATURE**


**FRITZ
 THE CAT**

Plus **THREE STOOGES MARATHON**

Mainmen daily:
**Rancho Bernardo &
 Oceanside 8**

brother of the other both. And what
 the purpose of hiring Julia Graham
 says. Dumaine's mother-in-law and
 she permitting her to sneak into one
 (one night, Two) two or three times? With
 her Lou Mal and her daughter, James Ro-
 wards as Hughes, Mary Steenburgen
 and Pamela Fied as the two Mrs.
 Constance.
 Century Town 1, La Jolla Village,
 am 4:17

THEOR — Doodsyday science fiction
 the legend of a British manner of
 THE DAY THE EARTH CAUGHT FIRE.
 often and directed by Brianher
 series. Men and Ronald Neame. By
 laws of physics which govern a
 world of ballads, an errant comet
 strikes a monstrous asteroid shooting
 towards Earth, where it is due to strike.
 In a nice sense of timelessness and
 condition, although no one makes
 the point of the fact, on Pearl Harbor
 Sunday, December 7. The poster
 order is preceded by several
 boxes which cause mini-clusters on
 the order of an avalanche in the Alps,
 tidal wave in Hong Kong, and a de-
 lamination of Central Park in Manhat-
 tan. The film, while not well filmed,
 and with a plot which is a little
 at arm's length, provides the only re-
 for the sci-fi fan. With Sean
 Connery, Natalie Wood, Karl Malden,
 and Ian Keith. 1979
 Ballantine Campus Drive In. Frontier
 line. South Bay Drive In)

Modern Romance — The supremely
 person played by Albert Brooks

HEATSE

(LONA)
 1101 S. GARDEN
 724-3344

NIGHTMARE

Mon.—Fri., 8:45, 9:00,
 10:00 p.m. Sat., 1, 3, 5,
 3:30, 5:45, 8:45, 10:00 p.m.
 Sun., 1:30, 3:45, 8:45,
 10:00 p.m.

UNIVERSITY TOWN, CTR.
 2071-2141 (N. 452-7766)
 (N. 452-7766)

THEY
 2:30, 3:15, 5:35, 6:00, 10:00 p.m.

SHINE AWAY (PG)
 2:30, 3:30, 6:30, 8:30, 10:30 p.m.

THE PEOPLE (PG)
 3:30, 2:30, 5:15, 7:40, 10:15 p.m.

**10 IN THE BATH 11:45, 8:10,
 10:10, 10:00, 11:10, 4:40, 9:10**

Stars Friday
AMERICAN GOLF (PG)
 2:30, 4:40, 8:00, 9:00, 10:00 p.m.

BROODER ROMANCE (R)
 2:30, 4:30, 6:30, 8:30, 10:20 p.m.

MAINS (CART) 7:45-8:45

ELEPHANT MAN (R) Starts
 4:00, 5:30, 8:30, 10:20 p.m.

HOWLING (R)
 4:40, 6:40, 8:30, 9:30, 10:20 p.m.

CAROL APE (PG)
 1:45, 3:45, 5:45, 7:45, 9:45 p.m.

REAL AT HEAVEN 6:30-7:00 Starts
 Friday

DAY BATH 11:00, 4:15, 9:30
WEDNESDAY 2:30, 5:30, 8:30, 10:30

THREE (R)
 1:15, 2:45, 5:15, 7:45, 10:15 p.m.

MAN ALWAYS RIDES TWICE
 1:30, 3:30, 5:30, 7:30, 10:15 p.m.

TESS (PG)
 1:30, 3:30, 5:30, 8:30 p.m.

SHOW'S HERE NOW 6
ON TV 22:33
 11:00 a.m. to 11:30 p.m. M-F
 All starts \$3.50

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pick up a box made fresh, only \$2.40

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