

*Photography by Robert Burroughs*

# City Lights

## The Reluctant Victim

Unfortunately, Janey Thoreau wasn't a model rape victim. She wanted to do everything right on that grim night back in December, and in its aftermath. But she goofed. She made several mistakes. She's sorry, and she doesn't blame the sheriff's deputies for failing to find her attacker. Instead, she found the man she's sure is the culprit. But when she called the deputies to arrest him, they refused. Now the district attorney continues to refuse to jail the man. Janey thinks that whatever her mistakes, they weren't bad enough to justify the law enforcers turning their backs on her.

Thoreau isn't her real name. She doesn't want that publicized, but she doesn't mind these facts about her being printed: that she is a full-time art student at UCSD who looks younger than her age (twenty-nine). She's a long woman, with long brown hair, a long skinny body, and an elongated oval face. It's a pretty face, which easily attracted dancing partners last December 13 at the Belly Up Tavern in Solana Beach. It was there that Thoreau made her first mistake.

That was to talk with the tall, good-looking man who asked her to dance about 11:30 p.m. Thoreau remembers that after the dance, he hung around in the back of her chair. Disconcerted, she told him to sit down. Soon they were talking about art, sailing, Hawaii. "He was real smart and very well dressed. He was wearing this huge gold and diamond ring. He was smooth, a real maneuverer," she recalls. He told her only that his first name was Dave. "It was like he avoided all the questions I asked him, but he asked a lot of questions about me." Still, his politeness impressed her, and when he expressed a desire to see her art work, she committed her second mistake and invited him to her home on Tenth Street in Del Mar.

They left the bar and drove there separately. She showed him around the fully lit apartment and bid him sit down in the living room while she went to the bathroom. However, when she emerged, all the lights were out. Alarmed, she called out, then began looking for him. She found him lying nude on the mattress on her bedroom floor.

She says the right, completely unplanned her, and he responded to her numb reaction by grabbing her and tearing off her clothing. Today Thoreau judges that she made another mistake then by expending her energy on futile struggle, instead of waiting for a good moment to break away. She hysterically ordered him off, but he only responded by slapping and reviling her as he raped her. When she managed to roll away from him, she ran screaming to her back door. There she scabbled at the lock, but he followed her and smashed his be-ringed fist across her face. Startled by the stream of blood that spurted



Janey Thoreau

from her nose, he bolted. Thoreau, nude and sobbing, stumbled toward the neighbors in back of her place.

She says she didn't feel like talking to the police right then. But she had heard that rape victims should call the authorities immediately. So she asked her neighbors to telephone for her. It was when the sheriff's deputy by the name of Roberts showed up that Thoreau committed her gravest error.

"He was nervous himself and I was freaked out. It was embarrassing," she recalls. He told her only that his first name was Dave. "It was like he avoided all the questions I asked him, but he asked a lot of questions about me." Still, his politeness impressed her, and when he expressed a desire to see her art work, she committed her second mistake and invited him to her home on Tenth Street in Del Mar.

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decided afterward to have a drink at the Albatross in Del Mar. Right after being seated, Janey looked around the room and found herself staring at the man she was certain had raped her two months earlier.

"I didn't have any shadow of a doubt," she recalls. She stole to a telephone and called the Encinitas sheriff's station. Three deputies quickly responded and questioned Thoreau outside the club, then went inside and brought out the accused man for questioning. Thoreau felt a flicker of triumph at the thought of her attacker facing justice, but that emotion soon changed to disbelief when the sheriff's deputies informed her they were going to release the man. They said he claimed he'd never seen her before. They also indicated they feared being used for false arrest, given the time that had elapsed since the attack.

Shocked, Janey protested loudly. "I asked, 'What's to keep this guy from coming to my house again now, especially since I have identified him?' But they ignored me. They told me not to be so hysterical." She says she would have placed her attacker under citizen's arrest, but "I was afraid they wouldn't take him in and I'd be stuck. What could I do?"

The deputies did assure her that they had gotten the man's address and would investigate her charges. Finally, they ordered Thoreau to get her roommate and go home. The events since then have only heightened Thoreau's sense of frustration. First she

had to wait for Stables (the detective) to send away for the driver's license photograph of the alleged attacker so that Thoreau could try to pick him out of a photographic line-up.

(She did so successfully.) At that time she also told Stables the complete story of her violation. Stables then tried several times to contact the suspect; when she finally reached him, he announced that he wanted to seek the advice of an attorney before answering any questions. Stables says since then the man has not contacted her office. So she's asked the district attorney's office to issue a warrant for his arrest.

Deputy district attorney Ron Jarvis says he may never do that, for several reasons. Most importantly, he says the inconsistencies between the report filed by deputy Roberts that first night and Thoreau's later version of the rape probably prevent the case from being tried in court. "I'm not going to submit anybody to a prosecution if I'm not convinced that I have at least a fifty-fifty chance of getting a conviction," he says. "And I don't have a victim who's bouncing all over the courts."

Furthermore, Jarvis points to that first written report of the rape as an explanation for the deputy's refusal to arrest the man at the Albatross. According to the district attorney, that report says Thoreau had laid down voluntarily with the rapist and agreed to digitally stimulate him (something Thoreau stoutly denies.) As a result, "this case is known as the 'digital stimulus' case around the Encinitas patrol station," Jarvis says. He says the deputies who responded to the Albatross in February were aware of the stigma attached to the case, as

well as the fact that the investigation had been closed for lack of evidence. "I think they would have been sticking their necks out if they had arrested the guy."

Jarvis also says Thoreau has twice broken appointments for an interview with him, and that makes him fear she wouldn't consistently show up if the case actually went to trial. "I have never seen any rape victim who manifests the reluctance to come forward that Janey does," Jarvis says. When she hears that, Thoreau can't believe her ears. She admits that she has missed the two appointments, but blames the press of her classes, work, and an upcoming art show. "What do they want from me, blood? I have to go out and get this guy myself. Put a rope around his neck!"

Not quite, Jarvis answers, but he does suggest that the case won't proceed very far unless Thoreau goes out and collects some further evidence. Jarvis says, "I don't think you can expect the cops to go out and work very hard on it when she's alienated everyone around." By contacting the media and various authorities with the complaint that her case is being ignored.

Today Thoreau takes more solace in the idea of protecting herself against future rapes by learning self-defense than she does in the idea that her rapist will ever reach trial. Nonetheless, she says she'll try to dig up more evidence, although she's not sure how she'll proceed. In the interim, Jarvis insists that he won't ignore her. He does ask, "At what point does it [the investigation of any case] become the victim's responsibility?"

- J.D.

## Scattered Showers

Four places where you can take a shower downtown for free, if you're slightly clever:

The Community Concourse — Enter through the loading dock at First and C streets and take the stairs down into the basement of Golden Hall. Follow the joggers to the combination locker rooms/bathrooms, where you'll find three showers each for men and women. The showers are open between noon and four-thirty weekdays, and are supposed to be reserved for city employees. "We don't just throw 'em open to the public," cautions building superintendent Chuck Bone. But neither do they police them.

The County Courthouse — Ride the elevator down to the basement and look for the public restrooms adjoining the deputy marshals' locker room at the southern end of the building. The showers (one for men, one for women) have been in only about a month, so



County Administration Building hot water delivery may be spotty. They were installed for men, one for women) have been in only about a month, so

enforcement types who have a small gym down there. Though the showers are in public restrooms, they're not meant

for public use. So it may help to set your face in a punitive clench. The Federal Building — The

showers are in the restrooms of the upper-level basement, which ordinarily is not open to the public. The Feds have just put in three showers for men and women, to be used by the building maintenance people, but due to a sewer ejector-pump breakdown, the showers aren't functioning yet.

The County Administration Building — Down in the basement there are two showers for men in the restroom at the southern end of the building, two showers for women in the restroom at the northern end. They're intended for county employees, but the custodians see some strange folks using them, like the down-and-outers a few weeks back who didn't even have a towel and had to dry off using strips of brown paper torn from a roll. Though you may have to tolerate an occasional bum asleep on a toilet, it's relatively easy to pass yourself off as a county worker. "They don't tattoo an ID number on their butt!" says one custodian who sees the shower takers come and go.

- N.M.

## \$500 A Dance

Bill DeBussey joined Jim Soules' Dating Club because he wanted to meet nice young women who might be sincerely interested in marriage. So the first date he arranged through the club came as a shock. Just a few minutes after meeting the woman, DeBussey accidentally learned that she was a fellow club member who had paid the \$500 fee for six months of matchmaking, as he had done. She was a professional escort.

DeBussey says he felt betrayed and angry, but he didn't blame his companion. They proceeded to the movie and dinner which DeBussey had planned, and in the course of the evening, he learned that the woman was receiving fifty dollars for ten dates (including his). The following Monday DeBussey called the club office and confronted Soules with what he'd discovered. Soules's explanation was that he'd wanted to check up on DeBussey (who had refused the first woman offered to him by the club). Somewhat appeased, DeBussey continued to accept Dating Club dates, but his suspicions simmered.

For one thing, DeBussey grew increasingly convinced that Soules didn't actually match potentially compatible types. A twenty-eight-year-old engineering student at San Diego State, DeBussey says he's the only escort out there he had given Soules upon joining the club were that he didn't want the company of either a monk or a militant.

Upon joining the service, Chambers, like DeBussey, had received Soules's reassurances that every date in his



Jim Soules

issued out to be both a smoker and a vegetarian, DeBussey almost wondered if Soules was deliberately baiting him. But he persisted, and through the club met Denise Chambers.

organization pays the hefty dues. However, Chambers met at least two men through the club who recounted experiences with women who were either in the club for free

or as professional escorts.

Chambers also by chance encountered another woman who disclosed that she wasn't a member but was dating other members as a favor to Soules.

"I joined the club because you're supposed to be getting quality," Chambers says. "However, if I knew when I joined that other females were getting dates for free, I never would have plunked down the \$500." Ironically Chambers says she has continued getting date offers through the club, even though her six-month membership ran out about a month ago. "I've been going out about twice a week. So now I'm in effect functioning as a free date."

Despite the outrage of some of those members who've become aware of the use of escorts, Soules has a ready explanation for his practice. A twenty-year veteran and self-proclaimed "granddaddy" of the dating biz, Soules says he averages between 300 and 650 members, and occasionally "I've been terribly embarrassed by someone who's like a Jekyll and Hyde."

He tells, for example, about one respectable middle-aged professional woman who drank heavily in the evening and then harassed male club members with obscene phone calls at midnight. "So if I have somebody I'm not sure about — if I have any doubts at all — I'll send her escort out with him or her report back to me."

And then there are people who, let's face it, have a lot of problems. They're usually in need of a marriage-mindedness, or else it would go contrary to the spirit of the club," he says.

And as it's worked out, most of my escorts have married my clients. . . . As a matter of fact, I have another wedding coming up this month.

Soules says he usually effects 250 to 400 introductions each month, but only uses about two to four female escorts (generally younger women) and two to four males (generally older) per month. Some won't accept pay, like the successful businessman older man who Soules says happily spends fifteen to fifty-five dollars per date.

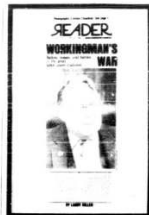
That explanation does not mollify DeBussey, who decries the use of escorts as fraudulent and demeaning to the genuine club members. "I feel like I don't need to pay for a date. . . . I don't have anything against the dating club concept. What I am against is offering a service and then not coming up with it."

Soules, however, protests that he even screens escorts for marriage-mindedness, or else it would go contrary to the spirit of the club," he says.

- J.D.

- Jeannette DeWise and Neal Matthews





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## Needs Sensitive Headline

Like Maureen Brennan ("Letters," April 16), I, too, should like to hear the complete tale of Ireland. But not Stephen Heffer's. Heffer's "I am the abundance of which even the Irish Times was moved to comment. My objection to Mr. Heffer's piece ("Events," March 12) is simply that the Ireland he evokes—despite the response, which it may have struck in Ms. Brennan's nostalgia-offered memory—does not exist.

Ireland today is a rapidly industrializing society—U.S. corporations alone have some five billion dollars invested in the island. The twenty-nine percent profit margin (highest in the

Common Market) is being soaked out of an educated, skilled labor force, not a 16 rpm "friendly lot" unconcerned about whether, in ever, the mail goes through.

And the same problems affecting the quality of life in historically more industrialized regions are now being confronted in Ireland. In fact, thousands of the people of the "Iarn" have become involved recently in a massive effort to halt a proposed nuclear reactor at Carrone Point, just southeast of Ms. Brennan's native Carlow. The "Iarn" also, incidentally, has the distinction of being the first place in the world where San Diego's own Ray Kroc was forced to recognize a bargaining agent for McDonald's employees. (Dubliners had previously resisted Kroc's offer of free St. Patrick's Day "chips" (fries) to cross picket lines.)

It might also be noted that the "Iarn" is still being torn by a war aimed at ending British control of six northeastern counties (a war which has claimed 2000 lives over the past twelve years).

None of this, of course, makes San Diego Ireland, or vice versa. But the difference was never in doubt and did not need to be confirmed to either Mr. Heffer or Ms. Brennan. What I took exception to, and still do, was Mr. Heffer's suggestion that it was somehow "contrived" for local Irish-Americans to celebrate their heritage and invite their fellow San Diegans to join them. The sacred of the parade and the promise of future ones have fortunately relegated Mr. Heffer's observation to the dustbin.

Yet, despite this, Ms. Brennan continues to insist that the kind of cultural diversity manifested by the parade has no place in San Diego. The city, she claims, "welcomes" diverse cultures and lifestyles into a common pond. "It would seem that a walk around Southeast or Barrio Logan—or even OB, for

that matter—should be enough to dislodge her set of notions.

Ms. Brennan notes quite rightly, however, the absence of humor in my reaction to Mr. Heffer's unfortunate allusion to the potato. Let me merely point out that I do not find genocide a laughing matter, and I sincerely doubt—

## Letters

despite her suggestion to the contrary—whether Ms. Brennan's father-in-law (a concentration camp survivor) does either.

That jokes about ovens and potatoes and slaves continue to be told does not make the teller responsible for past horrors (as Ms. Brennan wryly notes). But silence in the face of such poison may indeed help create the conditions for future horrors.

I would note, in passing, that the headlines employed both for Mr. Heffer's original piece and the subsequent correspondence ("Grouping for Green," "Spool Saga," etc.) are eloquent testimony to the Reader's lack of sensitivity in this regard.

Finally, Ms. Brennan comments that my language and the name of the group of which I am a member (the Irish Rights Committee) are suggestive of "terrorist" propaganda. It was once a common practice in the U.S. to label one's political foes "terrorists." (Gore presidential careers, in fact, were even launched this way.) But lately, it has become increasingly fashionable to substitute the term "terrorist." It is obvious that Ms. Brennan, despite her relatively recent arrival, has mastered this new technique.

Kenneth O'Connor  
San Diego

## Orange Appeal

The recent article by Neal Matthews, "The Final Days of Dewey Taylor" (April 16), was just an exceptional piece of journalism. Dewey and Joan together symbolize contemporary

values.

I praise Mr. Matthews for his artistic ability to convey not only the special love shared by these two people, but also the shocking reality of Dewey's impending death.

I would sincerely be interested in a follow-up story should the Veterans Administration or the federal government divulge any pertinent information about their seamy agent—Mr. Orange!

Thank you again for this incredible story.  
Maureen Steele  
San Diego

## For Those Who Think Jung

Jonathan Saville's recent review of and essay on *Jolande* ("Even Faints Get the Blues," April 16) was to me a delight—and for many reasons. Nostalgia for the past is one. Not since those sweet far-off days of graduate school have I been permitted to indulge thoughtlessly in that sort of lofty

baroque gingerbread intellectual structure, built on a foundation of sheer gossamer. It is rare, yet not unknown, of pure intellect a house of index cards on the extravaganzas of Gilbert and Sullivan. (I do recall reading an essay in some W.S. Gilbert *festschrift*, which examined archetypal motifs in the Savoy operas.) But the subtleties of the academic mind are equal to it, eh? I particularly loved Saville's notion of doing the Nightmarish Song as a Freudian-Surrealist dream of limp clocks and wheels and idiosyncrasy, through which the Lord Chancellor wanders like Gregory Peck said Dill's dreamers for Spaulding.

Inspired by Saville's lucubrations, I feel the old clichés coming over me again. Look out, here go!

I see the psychological tension in *Jolande* to be generated and governed by two of Jung's opposing functions: Feeling and Thinking. (We won't confuse ourselves with Sensual and Intuition on this trip.) The fairies, who "live on love," are obvious embodiments of pure feeling. The peers, who are law-makers—and their leader, the Lord Chancellor, for whom "the law is the true embodiment of everything that's excellent"—clearly inhabit a realm of intellectual rigidity. The two groups, fairies and peers, are pitted against each other. Feeling versus Thinking. Love versus Law. Yet it's more complex than that; each group, though embodying its own primary function, is naturally at the mercy of its own opposing intellectual function. The legal-minded "thinking" is embodied by their own brainless love for Phyllis. The "feeling" fairies are strictly regulated by a draconian "law," in the resolution of the drama, all these tensions are at last dispelled by the mass marriage of peers and fairies and by the total reversal and abrogation of fairy law by that by Thursday, May 2. I must not get up their photographs by Wednesday, May 13. Those whose work is exhibited may set up their photographs on Tuesday or Wednesday, June 23 or 24.

PHACES AND DATES  
All entries will be received between 10:00 a.m. and 6:00 p.m., Tuesday through Saturday at Gallery Graphics, Downtown for entries to noon, Saturday, May 2. Entries whose work is not accepted for exhibition will be returned by Thursday, May 7. All work must be submitted with photographs by Wednesday, May 13. Those whose work is exhibited may set up their photographs on Tuesday or Wednesday, June 23 or 24.

ENTRY FEE  
A minimum fee of one dollar per print will be required. All fees and donated sales will benefit the establishment of the Center for Photographic Arts and the Center for Photographic Arts.

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

SALES  
All sales are commission-free. Please indicate if proceeds are to be donated to the Center for Photographic Arts.

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George Weinberg-Harner  
San Diego

# How Many Vital City Services Are You Prepared To Sacrifice For A \$226,000,000 Tax Supported Convention Center?



## The Proposed Convention Center Has Already Cost San Diego Citizens Many City Services...

Whether or not City Government should provide various of these services is a matter which all of us, citizens and taxpayers, may debate. However, regardless of our individual viewpoints on this issue, it is a fact that these services, or have already been reduced or eliminated, to provide funds for the proposed downtown convention center—a \$226,000,000 project from which most San Diego voters and taxpayers will receive no direct benefit, either in the form of a tax break or added services, and which most San Diegans will never personally use.

### CONVENTION CENTER FUNDING CAUSES SEVERE BUDGET CRUNCH

"The City's financial commitment to building a new downtown Convention Center will aggravate an already severe budget crunch during the next 6 years, a report issued by City Manager Ray T. Blair, Jr. said.

"By committing additional tax revenues to the special Convention Center fund, less revenues will be available for the general and special revenue funds, which pay for most city government programs," Blair stated.

"For the fiscal year that begins next July, this shortfall amounts to \$12.7 million according to current estimates, and the shortfall could go as high as \$25.0 million in the 1985 fiscal year, according to Blair." (San Diego Union, January 6, 1981.)

### CIVIC GROUPS LOSE FUNDS

"Thousands of civic groups stand to lose thousands of dollars in city support because of the need to use more money to finance the Center," (San Diego Union, October 15, 1980.)

Programs for which City funding will be eliminated to divert tax dollars to the convention center include: Andy Williams Open Golf Tournament, Cabrillo Festival, Celebration of Mexican Independence, Holiday Bowl, Junior World Golf Tournament, Unlimited Hydroplane Races, National Life Guard Championships, Santa Fe International Film Festival, Center for Technical Services, Centro Cultural de La Raza, Cine Classica, International Affairs Building, Plaza Information Center, and Southeast Community Theater.

Also to be eliminated are the San Diego Ecology Center, War Against Litter, Balboa Park Concerts, Historical Site Board, and Mission Beach Defense Collection. (City Manager's Report No. 80-572, October 6, 1980.)

### THE POLITICIANS DID NOT EVEN WANT YOU TO HAVE A VOTE ON THE CONVENTION CENTER!

City politicians do not trust the people to vote on the convention center. "We shouldn't have to have an election at all," said Mayor Pete Wilson. (San Diego Union, April 5, 1981.)

### PARKS AND RECREATION FUNDS CUT; DISASTER PREPAREDNESS PROGRAM ELIMINATED

Blair's budget proposes further reduction in the Parks and Recreation Department, withdrawal from the County Disaster Preparedness Program and elimination of pain and broadband programming, among other cutbacks. (Los Angeles Times, March 3, 1981.)

### CONSUMER PROTECTION, RESIDENTIAL STREET SWEEPING TO BE ELIMINATED

The Los Angeles Times reported on March 3, 1981: "The City of San Diego would eliminate its Consumer Protection Division and all residential street sweeping during the next fiscal year, under City Manager Ray Blair's proposed budget released Wednesday."

But the Times noted a "major increase would be in the allocation of \$3 million to the proposed downtown Convention Center."

### WHY IS ATLAS HOTELS BRINGING THIS MESSAGE TO YOU?

The matters set forth in this advertisement are among the reasons Atlas Hotels, Inc. opposes City funding of the proposed downtown convention center. We do not believe provision of such facilities is a proper obligation of the taxpayers. We have a further interest, however, which is personal, and about which we want to be heard.

Our stockholders approved use of our private capital to build a major convention center, which had and related properties and for the benefit of San Diego as well as our company. This convention center at Town and County Hotel enables us and Atlas Hotels to compete for 25 percent of all convention business in the United States. The Mission Valley area, in which the Atlas Convention Center is located, contains over 4,000 homes, of which 2,800 can be blocked for convention use. This is a massive, unopposed, convention facility.

The Atlas Convention Center was built and is operated entirely with private funds provided through the free enterprise system. If we don't generate profitably, we dig into our own pockets, not yours. If the proposed City tax-backed convention center does not run profitably, the politicians will dig into your pockets and ours. This is neither fair nor necessary.

Atlas has never asked the taxpayers for a subsidy, and we do not ask for one now. All we request is that government not use your tax dollars, our tax dollars, and by your grants to create an additional tax burden comparable to our free enterprise convention center. Private enterprise can do the job if government and the politicians will stop our back.

C. Terry Brown,  
President, Atlas Hotels, Inc.

"Once lease revenue bonds have been issued, the City of San Diego will be solely responsible for annual lease payments equal to the debt service on the lease revenue bonds... To the extent replacement revenues do not meet the projections, the City will be forced to divert general fund revenues from other programs."

Katz, Hollis, Corbin & Associates  
San Diego, California  
Quarterly Report, March 31, 1980.

City Manager Ray T. Blair, Jr.  
Report No. 80-572, October 9, 1980.

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## Straight from the Hip

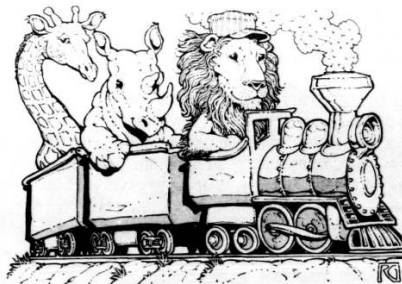
Matthew Alice

Dear Matthew Alice:  
A long time ago I asked you about the origin of the name "Wagasa Bushline" for the tram at the Wild Animal Park. Either you never answered my question or I missed your answer. I still want to know about the origin of that name. Does persistence pay?  
F. Sheffield  
San Diego

The creators of the park tried in vain to find a Swahili word that would translate as "railroad," "train," or the like. Finally they decided to invent a word that sounded African. "Wagasa" is an acronym that stands for "world's greatest animal show anywhere."

Dear Matthew Alice:  
I'm curious about the road that runs through Torrey Pines State Reserve. I have heard everything from its being used or made by a race club as their track to its being the original highway between La Jolla and Del Mar. Could this have been a club sponsored by the Scripps family?  
Ron McLean  
Bovina

From 1909 to 1932 the road that serves the state reserve was part of the coastal highway between San Diego and Los Angeles. So step was this two-lane strip of pebbled concrete that, before a new highway was bulldozed through the edge of the hilly reserve, some automobiles had to climb the grade in reverse — the reverse gear being more powerful than first gear is. They backed up the hill, stopped for water at the top, and then continued to La Jolla or San Diego. Elen B. Scripps had an adobe



Dear Matthew Alice:  
A while back, I sent for the Lite Beer Alumni Poster, and got this letter in reply (from John Melvin of the Miller Brewing Company in Milwaukee): "... Unfortunately, the laws of your state do not permit the mailing of free posters. We sincerely regret this situation, and hope you understand our position. Thank you for your interest in Lite Beer. I am returning your order form for future use in a legal state." I'd like to know why it's illegal to mail free posters in California and why such a law can be constitutional and still be in line with the right of free speech.  
M.J.S.  
La Jolla

The state's Business and Professions Code (section 25600) prohibits the distribution of free goods in connection with the sale of alcoholic beverages. So, it isn't that the state prohibits the mailing of free posters; it prohibits the distribution of posters connected with the sale of beer. It might be argued that the poster is itself not a promotion for the sale of Lite, but that is an argument the Miller Brewing Company would apparently like to avoid. You might take the matter up yourself with the Alcoholic Beverage Control department; the local administrator is Pete Case and his telephone number is 237-7241.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80863, San Diego, California 92138.

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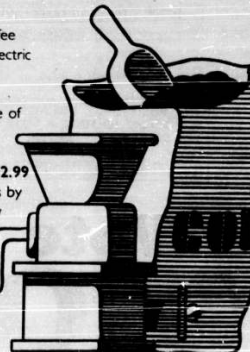
Columbian decaf	was \$6.59/lb., now	<b>\$4.99</b>
French roast	was \$6.09/lb., now	<b>\$4.49</b>
Bavarian chocolate mint	was \$6.29/lb., now	<b>\$4.99</b>

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## A FABLE FROM AMERICA'S FINEST CITY

Once upon a time a long, long time ago, a group of men in brown robes, accompanied by soldiers, landed on a beautiful bay. The leader of the men put his foot on the sand and said, "Boy, what a great place for a village!"

By the time they had unloaded their gear on the beach, the leader had come up with an idea to improve the place. "What this town needs," he said, "is a mission." So right after lunch the men started to make adobe bricks. But the decision to build a mission was by no means unanimous. "Wait a minute," said one of the men, "I don't have anything against missions, but who is going to pay for it? Besides, I'm not even Catholic. If we build a mission the first thing you know a bunch of complete strangers will want to come to it. So that means we will have to build huts for them to sleep in, and places for them to eat and pens for them to house their burros. And another thing, some of these people who come to our mission may see what we have here and decide to stay here. And you know what that means!"

So they called a special election and the majority of the people of the village decided that, all in all, a mission was probably a pretty good thing to have. So they built it.

Over two hundred years later in the same village, the town fathers were feeling pretty good about themselves. They had attracted a friendly navy to a nearby island. They had built a large and beautiful park complete with wild animals gathered from the four corners of the globe. They had, by their own effort, built two lovely islands in their magnificent bay. They had transformed a dismal swamp into a water park to be enjoyed by the people of the village and their friends. They had built a great concrete stadium and populated it with large men in gold and blue uniforms who gave the townspeople great pleasure. The people of the village had much of which to be proud and could be forgiven for calling their community, "America's Finest City." Which it probably was.

Then one day the leaders had an idea to improve the place. "What this town needs," they said, "is a convention center." So right after lunch the men set out to make adobe bricks. But the decision to build a convention center was by no means unanimous. "Now just hold it right there," said one of the men. "I don't have anything against convention centers but this one looks fishy to me. Besides I don't think we've got it in the right place. We could save lots of money if we built it in Poway."

And so the people were polarized and the dialogue became strident. Those who favored the convention center argued that it would eliminate Original Sin in an eight block area and those who opposed the center argued that it would immediately force every man, woman and child in the village into involuntary bankruptcy.

But the people of the village were smarter than that. Weighing the potential benefits against the possible risks, they reasoned that, all in all, a convention center was probably a pretty good thing to have. So they built it.

And they lived happily ever after.

"The past confirms that vision is more useful to society than is criticism."

*Matthew Alice*

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VOTE YEA ON "A"



# WAR

(continued from page 1)

Heller didn't attend the awards dinner in honor of Ray Bryant, and it's safe to say that he was surely chafing at the thought of Bryant receiving such recognition. But even if Heller, for some reason, had wanted to join the crowd toasting Bryant that night, he wouldn't have been able to, for Heller is no longer a member of the machinists union. Last year Ray Bryant saw to it that he was expelled from life from the International Association of Machinists. Heller is an activist, a militant, a troublemaker who represented a threat to Bryant's power. The successful fight to expel Heller and to punish five of Heller's supporters likely contributed to Bryant's selection as Man of the Year. Certainly it didn't work to his disadvantage as his name was being considered by the San Diego-Imperial Counties Labor Council. A number of people believe Bryant was simply being rewarded for keeping his corner of the house in order, for putting out the garbage before it began to stink up the whole place.

Jim Heller had never heard of Ray Bryant until Bryant ran for the presidency of District 50 in 1977. Since then, however, a relationship of sorts has developed between the two men; it would not be hyperbolic to say that they hate each other. Their philosophical differences and intense personal animosities represent an extension of a rift that has split the local machinists for the last decade. It began in 1970, when an aggressive, militant union officer from Convair challenged the man who had headed the machinists union for years.

That election was a turning point in machinists' politics, and those who were involved recall it as one of the nastiest in memory. The energetic challenger lost in his bid for power by less than a hundred votes, and he loudly proclaimed the election to be a fraud. Polling places had been moved at the last minute, he claimed, and duplicate ballots had been printed and then forged in favor of the powerful incumbent. Dead people had voted. Machinists who later said they were unaware of the election turned up having cast ballots for the establishment slate. An unusual number of absentee votes were recorded. Scores of depositions were taken from persons who swore their ballots had been altered.

After three years of legal wrangling, the U.S. Department of Labor and the international office of the machinists union ordered a new election, and the upstart from Convair won easily.

By 1975 militant leaders had emerged in some of the shops in District 50, officers of the new district officers, especially in the shipyards. In July of that year, machinists at Solar went on strike for 123 days, and in September they walked out at Campbell Industries and its subsidiary company, San Diego Marine, for 134 days. Both strikes were tumultuous, with

several ugly confrontations between strikers and police. The machinists union, once considered a sleeping giant, a pussy cat of a union, was beginning to awaken.

Jim Heller was part of that awakening, which coincided with his own introduction to and interest in union activity. He had been working at San Diego Marine (now called Southwest Marine) less than a year in 1974 when a near accident at the shipyard prompted him to action. A large sheet of metal had fallen from a crane, and though no one had been injured, Heller decided to tell his supervisor of his suspicions that the crane was unsafe. The supervisor, recalls Heller, "actually walked away from me." Heller then went to the union's shop steward, only to find that "he was scared of the boss." Finally he approached the chief steward, in whom he found support and encouragement. The next year Heller says he reluctantly agreed to run for the position of shop steward, and he won. Later that year, when the machinists at San Diego Marine went on strike, Heller found himself immersed in the dispute. It was a tense and exhausting episode, and, financially, a costly one for Heller and his family — in the course of the strike, his brother and father, who also worked at the shipyard, were forced to move into his modest Chula Vista duplex with him because, in their stubbornness, they, like many other workers, had depleted their savings.

Subsequent to the strike, Heller, who is now thirty-one years old, would find himself terminated from his job on five different occasions — for insubordination — and would successfully fight for his reinstatement each time. That tenacious attitude was forged early in his life. When he was growing up, he attended fourteen to sixteen different schools, by his estimate.

The last of them, a high school in Wisconsin, lost the transcripts from his previous school and didn't graduate him when he thought they should. "They wanted me to do another year, but I refused," he says. Instead, he took a general equivalency exam to earn his diploma. Heller began doing hard manual labor while he was still in high school, first carrying sheet rock, and then hauling logs in the woods. After he finished school, he joined the Navy, and upon leaving the service, went to work at a foundry in Wisconsin. In his two years of working there, five co-workers died as a result of dangerous working conditions in the plant, he says. Eventually he left Wisconsin, drifted to San Diego and into a job at U.S. Elevator for a year, then hired on at San Diego Marine.

Heller's father was a union man, but not as involved as his son. "He'd go to meetings once in a while. I can remember him talking about various things in the union," recalls the younger Heller, who says his father never ran for a union office. Ironically, Heller says when he began working at San Diego Marine in 1974 he was regarded by some union members as being pro-management, in part because he was a hard worker. "I had a reputation for being one helluva worker," he says without bragging. "My father always worked his ass off. I just kind of fell into it, too. I never needed a boss standing over me. I



Jim Heller

didn't need that constant supervision. If I didn't have something to do, I looked for it."

Such diligence didn't go unnoticed by management, and Heller says he has turned down several offers of a supervisor's job. He declined them, he says, because "I saw more respect in being elected a steward than being hand-picked as a supervisor. I get more satisfaction being elected by my peers. Maybe I feel that way because of the supervisors I've worked for in my early years. A lot of these guys get their jobs by, some people say brown-nosing, some people say kissing ass. A lot of them had to step on people to get where they're at. I'm not made up that way." And, Heller adds, a union officer has to command the respect of his peers to get their cooperation, whereas a supervisor can simply fire a recalcitrant employee.

"It's a lot harder to be a good union representative than a supervisor." In the aftermath of a job-related injury he suffered a year and a half ago, Heller has been working with a rehabilitation counselor, who he says has suggested he is suited for an upper-middle management job. No way, says Heller. "I don't go for that," he says. "I want a job where I'm tested every day." Union members need what he calls "aggressive advocates" in management types, he suggests, are too

"middle-of-the-road. They've been away from the work place too long; they've forgotten what it's like." It would have been easier for him, he admits, to have accepted a management job, but "I believe all the things I've been doing need to be done. I enjoy working with the people in the work place."

When the strikers returned to work at San Diego Marine after more than four months, Heller's political fervor had been ignited. He began studying health and safety laws, labor law, contracts, and the history of his local lodge, number 389, which is one of nine locals in District 50. The company, he says, offered him, as steward, the option of not punching in and out on the time clock at the plant, free lunches with the company brass, and more privileges not afforded other employees — all in an effort to win him over to the company's side. Heller says he declined all offers of gratuities and instead began filing numerous complaints over what he perceived to be health and safety violations. "I was on top of them more than the company wanted me to be," he recalls. He would pay dearly for his diligence.

Ray Bryant is the antithesis of Jim Heller in every way but one: like Heller, he is a staunch, obstinate union man. Bryant is a second-generation San Diegoan who went to work at Convair for thirty-five cents an

hour as soon as he finished high school. He had to overcome a bout with polio at the age of twenty before working at several jobs at such places as Convair, Rohr, and in commercial fishing. He says he was one of several people instrumental in first organizing Convair into a union shop. "We organizers" would go sit on the railroad tracks at lunchtime — more or less secretive. We didn't have the coffee breaks then that we have now. It wasn't an easy task, believe me." And when he was a commercial fisherman with his brother-in-law and two friends more than thirty years ago, Bryant says the quartet "shot the whole waterfront down for two days." It was the first strike ever on the San Diego waterfront, recalls Bryant, who explains that he and the others were unhappy with the prices being paid for their fish. "We just tied the boat up at the dock and gave the whole damn load away. We took a loss to prove a point. It's a tough way to go, my friend. But we got our price, by God, after two days."

Bryant proudly says he stands up not only for his union but for his church as well

— Faith Chapel in La Mesa, which is affiliated with the Assembly of God. "They do just a fantastic job with the music," he says of the church. "I've gotten all kinds of people from Rohr and elsewhere around the county to go there." Bryant's efforts on behalf of the church haven't been limited to persuading others to join. Twice, he says, he appeared before the county board of supervisors with other members of the congregation when Faith Chapel wanted to build another church, but encountered zoning difficulties. The board denied the church permission to build the new structure. Says Bryant, "Our old friend, [Supervisor] Jim Bates, double-crossed us on that one. Mr. Bates is no longer considered a trusted friend." Although unhappy with Bates and the other supervisors for their vote, Bryant expresses satisfaction with the conduct of the congregation at the board hearings: "Everyone behaved themselves, because they're real Christians," he says. Bryant's wife of thirty-five years, Kay, also is active in the church. "My wife wants me to get into the ministry . . . that's what I'd like to do,"

says Bryant. "I've got a lot of training to do, coming from a hard union background. I try to live my life that way, as a Christian."

The District 50 president also is described as a patriotic man who is fond of wearing an American flag pin on his three-piece suits. And while the hostages were being held in Iran, he often wore a "50" button. In his office are photographs of himself with Ted Kennedy, Jerry Brown, and Assemblyman Larry Kuylenstierna. Bryant is about five foot, two inches, he wears tinted glasses and styles his hair in a wavy pompadour that, as one of his detractors, sarcastically pointed out, gives him the appearance of being slightly larger than he really is. This same critic theorized that the reason Bryant is fond of wearing shoes with high heels and overcoats "six inches too long" is that he is self-conscious about his diminutive size. "He is very sensitive to any teasing about his height," the man said.

According to some local machinists, Ray Bryant hasn't always run the most Christian — or ethical — of campaigns

when seeking a union office. Bryant worked at Rohr for many years, and it was there that he began his ascent in union politics, with the aid of Ashley Williams, who has worked at Rohr since 1958 and who has been an active member of the machinists union for most of those years. He and another Rohr employee ran Bryant's first campaign for a union position, that of business agent, about 1960. Williams says he and the other man removed a union insignia, a "bug," from Bryant's opponent's campaign literature and affixed it to Bryant's handouts. The "bug" indicated the literature was printed by a union shop. But in fact, says Williams, Bryant's material was printed by Williams's brother-in-law, who operated a nonunion (and less expensive) shop. Bryant's opponent discovered the ruse. "To save Ray Bryant's ass, we took the blame," recalls Williams bitterly. "We pleaded ignorance." Williams insists, however, that Bryant was aware of the union bug caper. "Anything he could use to get elected, he would use," says Williams.

A former president of his local lodge, Williams complains that Bryant has achieved his success by outwitting his opponents rather than by fouting his own record. Bryant's opponents are frequently labeled as "radicals" or "strike-happy," he claims. "Fear plays an important part in politics," says Williams. "If you can instill enough fear in the membership, you can get elected."

Pete Puente has been a business agent at Rohr for the past eleven years — longer than any other business agent in the nine local lodges comprising District 50. (A business agent is a working man or woman usually elected by his peers to represent them in disputes with the company and to enforce the union's contract with the company. It is a full-time position, with salary paid by the union. A business agent who is defeated in a bid for re-election automatically returns to his former job in the shop.) Before becoming a business agent, Puente was a shop steward at Rohr for seventeen years. He has been involved in many elections. Puente characterizes Bryant as a shrewd campaigner. "I'll tell you one thing," says Puente, "he's clever. He stays in the background and keeps an All-American Boy image."

According to Puente, Bryant traditionally has his supporters do the dirty work of the campaign for him, and even

(continued on page 10)

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# WAR

(Continued from page 3)

regulatory way, but the guys in the plant eat this up." Although Bryant is perceived by some as being pro-management, he has won a number of union elections, says Puente, because he has had control of the shop stewards who can campaign for him on the shop floor. His competitors have had the run of the plant, eight hours a day, five days a week. His opponents are tied down to their jobs. "Furthermore, Puente says the traditionally low voter turnout in union elections favors a candidate like Bryant, who is already firmly entrenched. Bryant's entrenchment began to coalesce in 1977, when he won an upset victory in his campaign for the presidency of District 50 of the machinists union. At the time, Bryant was still at Rohr and was serving as a union business agent. The district office was still in the hands of militants who increased dramatically the number of machinists' complaints regarding alleged violations of health and safety regulations and the number of arbi-

tration cases involving individual employees. The incumbent president did almost no campaigning in the 1977 election because Bryant wasn't considered a serious challenger. His inactivity cost him the job. In February of 1978, Bryant started his four-year second district presidency.

By this time Heller had come to be regarded as a complainer and a nuisance by San Diego Marine because of his union activism, but with the election of Bryant, management had a more accommodating man in control of the district. "I observed the *Evening Tribune* after Bryant's election. 'His election was welcomed by those in management who will have to deal with him in [contract] negotiations,' Bryant bristles at that assessment of himself. 'I was branded a radical and a militant and I always have been,' he insists. A smart militant, says Bryant, is one who, when negotiating a contract, can determine the attitudes of the negotiating committee and

"educate" them. "It takes talent to get contracts that people can live with," he says. "Because of that, I've been labeled a conservative. Conservative, my ass!"

Strikes, Bryant believes, are sometimes necessary, but they should be "your last ultimate weapon." He accuses his predecessors of having been "strike happy" and "taker-downs. I don't know what they ever built. Some people," he adds, "can't stand to see progress." According to Bryant, strikes these days usually have to be industry-wide to succeed. "We're not winning them in the streets anymore, like we used to," he says. "What it's coming back to... is fighting them from the inside. We're having to change our tactics. People have to get used to that." But anybody think he's weak, too accommodating, Bryant adds, "I've been a street fighter all my life. I can be a hard guy, but I prefer the soft approach unless I have to get tough. I can talk to anybody. I'm willing to go halfway — more than

halfway."

But Heller, who admired Bryant's militant predecessors, sees it differently. He believes Bryant has given in too easily to management when negotiating contracts. "We're in economic warfare with these guys [the companies]," he says. "One of their goals is to keep us at the lowest wage possible. I don't care how sweet I ask for a cost-of-living raise. If I can't back it up with the threat of a strike, I won't get it."

While the two men have radically different philosophies about how a union should be run, the reasons they give for their involvement in the International Association of Machinists are similar. "I went through the Depression as a little boy and I'll never forget that," says Bryant. "What are we going to leave our children?" Bryant's father was a union man, he says, and he recalls, "When I was a little boy, I used to sit on his lap and listen to him and his cronies. I guess that's got to be something bred into you. You've got to have a lot of love for your fellow man."

Heller also speaks in terms of working for the good of others. He often mentions that when he was president of his local lodge, he seldom made decisions on his own. It's not that he is indecisive, explains Heller, but he made a commitment to eliciting the members' views on an issue before taking a stance. Many union officials — and he thinks Bryant is one of them — are looking only to protect their jobs once they get in office, he says.

Heller also accuses Bryant of quashing

dissent within the machinists union by eliminating his political enemies and rewarding his friends. At the time Bryant was elected District 50 president, Heller was a chief shop steward at San Diego Marine. As such, he was a company employee who worked full-time on union business, coordinating the activities of the shop stewards and helping employees resolve some of their problems. Shortly before he was to come up for re-election, in May of 1978, Heller learned that the company was encouraging and aiding an employee named William Ontombrino to defeat him. His claims he asked a business agent named Jerry Jackson to file a grievance against San Diego Marine on his behalf, but that Jackson was reluctant because Bryant had allegedly told him he wanted to "get rid" of Heller. Bryant denies the allegation, and Jackson cannot be located. Heller eventually took his case to the National Labor Relations Board and won; San Diego Marine was forced to post notices around the plant saying it wouldn't discriminate against Heller.

A statement Ontombrino signed for the NLRB admitting the truth of Heller's charges that management was siding him provides a fascinating insight into the efforts to eliminate a troublesome union activist. Ontombrino said he was first urged by two supervisors to run against Heller, and later by a man named Bob Spears, whom he identified as being in

charge of the supervisors. Ontombrino said he didn't really want to run, but added, "It was because of Spears that I felt pressured into running. If it had not been for Spears, I would not have run in the first place." But he was not, and Ontombrino said one month before Bryant ordered one Heller suspects that the delay was designed to allow Capehart additional time to campaign as an incumbent.

When the election was held, everybody on the Action Ticket but Heller was victorious. It then seemed like a repeat of the infamous, contested election eight years earlier. Heller accused Bryant and Capehart of election irregularities at a Local 389 shop, Kearfoot Industries in San Marcos. Heller complained that on the day of the election, Bryant moved the polling place in San Marcos from the union meeting hall to a new, more accessible spot across the street from Kearfoot. This was to Capehart's advantage, Heller maintains, because Capehart had been permitted to campaign at Kearfoot and Heller had not. Bryant defended the move, saying the meeting hall, which was rented for union meetings, wasn't available the day of the election. Heller responds that Bryant knew four months in advance when the election would be held, and could have secured the hall if he had wanted to. He also alleged that Bryant sponsored a raffle of liquor at the polling place to induce Kearfoot employees to vote, and that a Bryant supporter returned the unsolicited ballot box

chief shop stewards, including Heller, and selected Capehart, who was the youngest and had the least seniority among them, to fill the post temporarily. Union rules mandated an election be conducted within three months, but it was actually four months before Bryant ordered one. Heller suspects that the delay was designed to allow Capehart additional time to campaign as an incumbent.

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(Continued on page 12)

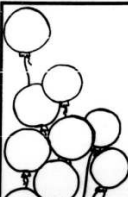
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Nor was Heller himself adverse to mixing it up. On one occasion he and Collins got into a bloody fight; on another, Collins complained to Bryant that Heller had threatened to "throw me off the pier."

Gonsales passed the grievance along to business agent Tommy Collins, which prompted Heller to write Bryant a letter requesting that a different business agent be given the case. Understandably, Heller felt Collins might not have his best interests at heart. Not only had the two resorted to blows on an earlier occasion, but Heller had also been instrumental in forcing Collins to reimburse the local \$250 for forms Collins had purchased without proper au-

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In September of 1979, Ray Bryant filed the series of charges against Heller and other Local 389 officers that eventually resulted in the expulsion for life from the union for Heller and another man, and the disqualification from holding office in the union for five years for four other officers. And at Bryant's request, Local 389 was placed in an eighteen-month trusteeship.

The District 50 president wrote to the union's international president, W.W. Bryant, on October 1, 1989, expressing concern of control that the trusteship was necessary. Under trusteship, a local lodge has its affairs run by the international — in this case, the AFL-CIO — and the international and he handles the lodge's finances. If an international organization's representative allows the lodge to continue conducting its affairs, the international is in violation of its prohibited meetings of Local 389.

To support his request for a trusteship, Bryant made several points. He said that the lodge officers, particularly its president, Heller, who was the only one explicitly referred to by name in Bryant's letter, had been "inconsistent" in the past. He claimed that the lodge had refused to follow valid directions, that its meetings were often disruptive, that Heller had allowed other lodge members to "act in a violent manner." Heller was appointed the lodge's president illegally, that Heller had threatened and ridiculed a business agent (Capphart) in the presence of the union's international on an unfair labor practice against the international in the Campbell discrimination case. Heller had also been "inconsistent" in denouncing the international, the district, and other AFL-CIO unions in the community during the sale of San Diego Marine.

"I am," stated Bryant. "Several of these charges," such as denouncing the international and other unions, and ridiculing a business agent, are "inconsistent with the law. Others, such as permitting bear-

Heller concedes his local may have engaged in deficit spending, but says he doesn't think it is nearly as serious as Bryant portrays it. He says he can't be sure, because he and his co-defendants were not allowed to see the lodge's financial records at their trial. He blames whatever deficit there may have been on the fact that the lodge suffered a sharp drop in membership following the layoffs

*(continued on page 14)*

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## WAR

(continued from page 13)

at San Diego Marine — layoffs (ironically caused by the ineptness of Ray Bryant in not fighting for a better agreement, in the opinion of Heller and others. The local unit only suffered a large reduction in income, says Heller, but at the same time was forced by changes in regulations to start paying more of it to the district in per capita payments.

Bryant also tried to show there was an illegal arrangement — possibly involving a kickback scheme — between Local 389 officers and the management of Big Oak Ranch in east county. A check from the union to the ranch was written before the officers could possibly have known how much the picnic event would cost them, according to Bryant's allegation. But the officers claimed the date on the check had been altered and that the signature on the check that of treasurer Byron Crawford was a forgery. A handwriting expert testified at the trial that it was "very unlikely" Crawford had written the check, but the trial committee remained unimpressed. Nor were its members swayed by an unusual series of cancellations on the back of the check that were highly irregular. And while admitting the cancellations were "confusing," the committee nevertheless said it tended to support Bryant's conclusions about the check.

It is one of the ironies of this case that Bryant, as president of District 50, should fault one of the district's local lodges for deficit spending. In the past, District 50 has often been guilty of deficit spending itself (though not during Bryant's administration), and in fact has borrowed money from Local 389 to make ends meet. It's difficult to determine, with so many conflicting facts and figures, charges and counter-charges, whether Local 389 officers were indeed financially negligent, or if their expulsions and suspensions were merely for political reasons. Today, looking back on the trial, Bryant says, "Filing charges was no easy thing for me. I'm a very compassionate man. I don't like these things. I did a lot of soul searching. It had to be done."

Ask him why he filed charges, and Bryant immediately mentions the alleged financial improprieties and the fact that the lodge's officers were "bleeding it [the lodge] to death." But once he warms to the subject, it is evident Bryant was at least as concerned about the officers' political leanings as he was about their spending habits. Local 389 officers were "the destructive type, not builders," says Bryant. "They'd make the crew's fuck-in' motions. There was some weeding out that had to be done." And what specifically had to be weeded out? "Communists." "That element is out there," says Bryant. "Funny people, I call them. They're very well trained. In any free country, they get a foothold by infiltration into the labor movement. If I'd let that thing keep festering, I could see it going into the other locals," he says gravely.

Heller shows no surprise at being labeled a communist. "When you are a union activist," he says, "you get red-baited a lot." Some of his friends have asked him if he is a communist. "I don't know if I am," says

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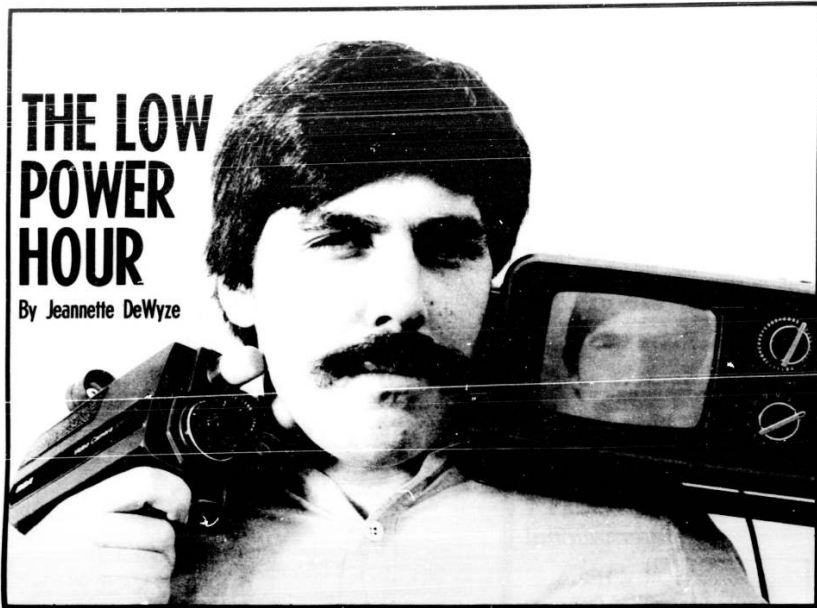
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# THE LOW POWER HOUR

By Jeannette DeWyzé



John Wilkie

John Wilkie parks cars at a garage on Fourth Avenue in Hillcrest, but he looks forward to starting up a new television station, Channel 63. He has all kinds of ideas for the programs he'd like to air. He knows what he'd charge for commercial time, probably fifteen dollars a minute. (In comparison, this city's existing stations can charge more than a thousand dollars per thirty-second spot.) When you ask Wilkie, who is twenty-six, and a City College dropout, and who only recently cut his long hair, if he's serious about this venture, he wears a very mild expression and declares that he'll fight for it tenaciously. He says by rights he should have had his TV station by now.

In January Wilkie was so close to possessing it that he could almost see the call letters on his blank TV screen. The Federal Communications Commission had accepted his application to start up a new low-power TV station over UHF Channel 63 to serve the downtown community. The cut-off date for anyone else wishing to apply for that channel in that area was January 16. And January 16 dawned with no rival applicants. Wilkie was happy; he was downright gleeful.

As a child he had daydreamed about running a TV station in his neighborhood, Paradise Hills. But as he had grown up, he had discarded the youthful fancy; that kind of television didn't exist. In college he had directed his brother toward radio rather than television. "I don't like television," Wilkie says acidly. "I'm disgusted by the way it's been wasted on detergent commercials and tampon ads." However, while in school, he researched some of the communications law pertaining to both media. Given that background, he read with interest news reports last September which announced that the FCC had decided to allow the creation of a large number of "low power" television stations, a new class of service. Wilkie thought he'd use his knowledge of communications law to write a free-lance news story about the development, so he asked the FCC for more information. When the agency unexpectedly sent him an application form, he started filling it in just out of curiosity. But as he proceeded he grew earnest.

It dawned on Wilkie that he and low-power television were made for each other. In contrast with the existing "full service" television stations (like the local channels 6, 8, 10, 12, 15, and 39), the FCC made it clear that low-power stations need only serve a narrow part of the entire populace. As their name implies, the low-power stations can only broadcast a relatively weak signal — no more than 1000 watts strong — compared to the full-service stations' broadcast signals of between about 300,000 and five million watts. (Areas near the Mexican border, including San Diego, are restricted by international treaty even further: one hundred watts of broadcasting power is the maximum allowed.) But that makes them cheap to run. For one thing, the FCC doesn't require low-power stations to have all the expensive equipment, such as electronic monitoring and testing apparatus, which full-service stations must maintain. In fact, once Wilkie began calculating, he figures that \$26,000 would probably buy him the equipment to set up his own station. \$13,000 for a transmitter, \$3,000 for an antenna, and \$10,000 worth of other miscellaneous items like guy wires, connectors, used sound cameras, office equipment. And he knew that electricity to run the transmitter wouldn't cost him much (about fifteen cents an hour). He planned to work for a low salary and himself who'd work for little or nothing. He figured this: at first he could do without a formal studio. "I know about thirty places downtown where I could set up a couple of chairs or a couple of fill lights and conduct interviews, for example the Community Concourse. Or I could do some work in people's houses. The cheapest studio is just a corner of a room."

Such considerations were important to Wilkie. Then unemployed, he lacked the money to buy even that minimum equipment, but he found two friends, both Navy Hospital technicians, with an estimated \$50,000 in assets (in the form of bank deposits and personal property). When the FCC began taking the low-power applications last fall, it didn't require anything more of applicants than that they be U.S. citizens who could prove "there's a reasonable expectation they can get the money." Wilkie says. So he and his pals formed Civic Light Television, and planned to borrow against their combined assets to fund the operation.

The low-power signals only have a range of five to twenty-five miles (depending on terrain and the receiving antenna), but that was also fine with Wilkie. He knew that the trees on Golden Hill and the elevation of Hillcrest distort the signals from channels 8, 10, and 39 as they go into the downtown area, which also receives almost no cable television service. So he was confident that downtown residents would welcome a low-power alternative. In fact, he reckoned that a low-power signal broadcast from the top of one of the downtown skyscrapers would reach not just downtown and northern Coronado, but could also serve Golden Hill, Logan Heights, Hillcrest, Uptown, south Mission Hills, parts of Point Loma, and even as far away as La Jolla and Tijuana if the residents of those farther places aimed their roof antennas in Wilkie's signal's direction. Wilkie opened a day visiting center city high-rise building managers — who uniformly turned him down. Finally, one of them, the manager of the Union Bank Building, advised him that he'd be better received if he wore shoes. The next day, newly shod, Wilkie tried again, and the manager of the San Diego Federal building agreed to let him place his refrigerator-size antenna and transmitter on the roof for a hundred dollars a month.

All that remained was the question of programming, really the key to this new-style TV. For years the FCC had permitted the existence of low-power TV stations, but it only allowed such stations to pick up signals from full-service stations and re-broadcast those signals on another channel into areas that otherwise wouldn't receive them. (La Jolla long has had three such so-called "translator" stations, re-broadcasting channels 15 and 39.) The commission essentially prohibited such stations from originating their own programming — from in any way competing with the existing full-service stations. Only recently has the commission felt some pressure to change, both political pressure to better serve minorities who have complained that existing programming hasn't served them, and also competitive pressure from cable networks. So when the commission in September announced plans to drop that long-standing prohibition and thus bring into being something new — low-power stations with original programming — it did so in hopes that low-power stations would better serve local communities and would also increase the broadcast viewing options.

The FCC application Wilkie received didn't require disclosure of programming plans, but Wilkie plunged into that with abandon. "More or less, I want my station to be the San Diego Transcript of the TV stations," he says. He told the commission he would provide an hour a week of public access, four hours a week of live taped government meetings, an hour a week of religious service for shut-ins, and more. He figured he could provide downtown prisoners (at the county jail and/or the Metropolitan Correctional Center) and the elderly with cameras and let them fill up several hours a week of his time. "I would tell people, 'Do you want to get on the air?' and hopefully, by letting them do so week after week, they would become good at it," he declares. "It'd be reality. . . . Take the elderly — they might have a sore bum from the street and have him talk for an hour about his life. Or C. Armbolt Smith, and have him tell us how destitute he is." Wilkie sniffs that he wouldn't want to air many reruns, although "possibly we'll rerun *Dobie Gillis* and a few others such as *Mary Hartman, Mary Hartman*." He let his imagination loose. He considered broadcasting explicit sexual therapy films on his station. "Also, I'd want to show lots of good films, art films, things I'd like to see. A *Clockwork Orange*, for example."

He also decided to make program segments eighteen minutes long, and perhaps to keep the airwaves blank when he had nothing better to show. "Maybe we'd have five minutes of dead air at times. What's so serious about that? It'd just be like the white space around the columns in a newspaper. Television is built around time but instead of dealing with it

honestly, they put on Bob Barker

"I don't think people's lives should revolve around TV. Our station may even say sometimes, 'It's a great day. Why don't you go out and live?' On Christmas and New Year's we may say, 'You shouldn't be watching TV tonight.'"

By the time he bundled up his application and dropped it in the mail, Wilkie figured he'd put in close to a hundred hours of work on it — and only sixty-five dollars (five for the postage and sixty for long distance phone calls to dig up relevant information). He got word that his was only the eighteenth application on the commission's second cut-off list. Then Wilkie waited.

But on January 16, the date of the cut-off, the commission (at the request of the National Association of Broadcasters) extended the application deadline to February 17. And when the day of that second deadline rolled around, Wilkie says the FCC suddenly received 1246 applications — including three from other applicants seeking to broadcast a low-power signal over Channel 63 in downtown San Diego.

Two of those three, Continental Satellite Corporation and Carter Broadcasting Corporation, are out of town groups interested in airing religious programming, while the third, Frontier Pacific Broadcasting, a Texas corporation, proposes a mix of regional news and cultural programming. ("We may discover a market for detailed . . . coverage of Mexican affairs. . . .") Likewise, regional news of the arts is currently unreported. Frontier could build programs around the Globe's Shakespeare Festival in San Diego, Fiesta Week in San Antonio, Chinese New Year's celebration in San Francisco, and the annual Pueblo rain dances near Santa Fe. Frontier's application proposes.) Two of the three (Carter and Continental) already have other broadcasting interests. Now the FCC must decide which of the four will win this particular pull.

Wilkie says the FCC has laid down a few tentative criteria to help it in making such selections. For one thing, it will favor the first applicant among a group, a point for Wilkie. The commission has also pledged to favor minority applicants, which Wilkie says will also stand him in good stead, since his mother is a native of Colombia, thus making him Hispanic. (However, two of his three competitors also claim minority ownership.) And the FCC hasn't picked its final selection criteria, something that greatly disturbs Wilkie, who foresees a possible multi-year wait for a decision.

He won't be the only would-be San Diego broadcaster who will be waiting anxiously during that time, although pining down the precise number of his fellow applicants is difficult. The commission won't say how many low-power stations could coexist in any given area (like San Diego County). Instead the commission stated that would-be applicants themselves must determine how many and which channels are available in a given area (a figure that depends on the size of the area and its terrain) by doing a "frequency search," a computerized calculation of potential interference between stations.

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Based upon the searching Wilkie did, he figures San Diego theoretically could support literally hundreds of low-power stations. "You could have thirty-four stations in Julian," Wilkie asserts.

Three weeks ago today the FCC did impose a freeze on the acceptance of new low-power TV applications. At that time it also announced that close to 5000 such applications already had been submitted nationwide, a remarkable response considering that only about 1000 full-service stations currently exist. The besieged commission staff members can't supply a specific breakdown of how many such applications have been filed in any given area. However, at the beginning of March Wilkie paid a Washington, D.C., researcher to check the file of applications as of that date, and the researcher produced a list of thirty-four applicants for low-power stations in San Diego city alone.

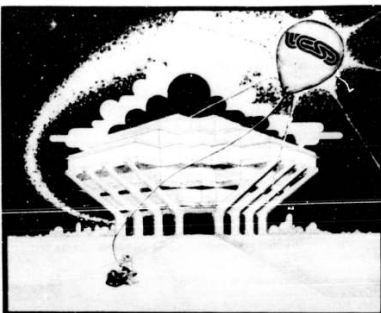
Among them was the Christian Communications Network (presided over by Rev. Jerry Bernard of San Diego), which is seeking low-power stations in the Gray Mesa, Oceanside, and Ramona areas. Doug Shaw, the organization's director of ministries, says he doesn't know if anyone is vying for the same channels in those same areas. But if CCN gets the stations, Shaw says it will air an expansion of the religious programs it's currently broadcasting on cable channels 4 and 26, plus some news and community affairs programming.

Another is Allen Pritzlaff, a twenty-nine-year-old employee of the City of Chula Vista's community development department. Although Pritzlaff is an amateur radio operator, he says he had no interest in the broadcasting industry until his father heard about the opening of the low-power frontier. A Los Angeles resident, Pritzlaff's father has applied for at least one low-power station in the L.A. area, and convinced his son that "these licenses are very valuable if you can actually get one. It's a good business opportunity." So with the aid of a Washington, D.C., engineering consultant recommended by his father, Pritzlaff applied to operate Channel 3, over which he would broadcast ten watts of power from Mt. Miguel and which would reach Chula Vista and parts of Lemon Grove and San Diego. Pritzlaff's programming plans are even more inchoate than Wilkie's. Pritzlaff merely says, "I was thinking in terms of ethnic programming, say Filipino or Vietnamese or something like that. Another possibility would be movies or special events or maybe a combination of all those things." Pritzlaff submitted his application around the end of February and says he hasn't yet received notice that the FCC has formally accepted it. "So I expect to wait for several months, if not years."

FCC staff members say they now are processing those and all the other applications they've received. If any of the applicants for the low-power channels have avoided attracting any competition and also meet with the FCC's approval, those stations could be awarded soon. To the others, like Wilkie, the FCC hasn't given any word as to when their cases will be resolved. Wilkie says he'll be patient. □

University of California, San Diego

## Open House



Sunday, May 3  
11 a.m.—4 p.m.

The third annual UCSD Open House will feature more displays, exhibits, programs, tours, food and fun than ever before assembled at one time at UC San Diego.

The following is only a partial list of the exhibits, displays, and demonstrations that will be going on.

### Music, Art and Drama

Architecture and environmental art, drama exhibition of costumes and scene designs, Revue College Renaissance Faire, hot air balloon, La Jolla Civic/University Symphony & Chorus (11 a.m.), San Diego Brass & Electric (noon and 1:30 p.m.), Ballet Folklorico (noon), Puri-Roca Band (noon), UCSD Jazz Ensemble (1 p.m.), Wind Ensemble (1 p.m.), Javanese Dancer (2 p.m.), Conservatory of Ballet Arts Company (2 p.m.), UCSD Gospel Choir (2 p.m.).

### Films

"Understanding Space and Time," a preview of a 13-part series produced by the BBC for the University of California. Shown twice from 11 a.m. to 3:30 p.m.

Dark Star Science Fiction Club space films including "The Eagle Has Landed," "Spaceborne and Shuttle Update 1980" and "Apollo 13, 'Hey, Houston, We've Got a Problem'." Shown twice from 11 a.m. to 3 p.m.

Anthropology films, a mathematical trip to the fourth dimension, and Sea Grant films also will be shown.

### Science Laboratories

An inside look at some of the working laboratories at UC San Diego including superconductivity lab, electron microscope, the Center for Astrophysics and Space Sciences, neurophysiology and behavior lab, and the electrical engineering and computer sciences labs.

### Exhibits

Scripts Institution of Oceanography, School of Medicine, Life Flight Helicopter, UCSD Medical Center, Brain Waves & Alpha Rhythms, Voice Prints, Linguistics, Communications, Computer Games (all day).

### Lectures/Demonstrations

Anthropology Lectures (noon to 2:15 p.m.), Oceanography Lectures (12:30 to 1:15 p.m.), Communications Lectures (noon to 3 p.m.), Chinese Paper Cutting, Mini Fitness Profile (10 a.m. to noon), Visual Arts and Communications Lectures (11 a.m. to 4 p.m.), Psychology and Linguistics Lectures (11 a.m. to 2:30 p.m.).

### Food

Snack bars and Deli, the Ice Cream Hustler, the International Center, Renaissance goodies, Pizza on the lawn, beer, wine and hamburgers at the Pub (all day).

Free balloons.

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## Restaurants

### Nada Nuevo

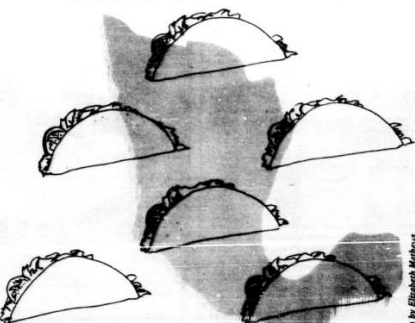
ELEANOR WIDMER

**The Restaurant:** Diego's  
**The Location:** 860 Garnet Avenue, Pacific Beach (488-6282)  
**Type of Food:** Mexican  
**Price Range:** \$1.85 to \$7.95  
**Hours:** Open daily, Monday through Thursday, 11:00 a.m. to 11:00 p.m.; Friday and Saturday, 11:00 a.m. to midnight; Sunday, 10:00 a.m. to 10:00 p.m.

Have you ever had a dish in a San Diego restaurant called *chilaquitos*? It's prepared from dried, shredded tortillas which are cooked in a hot chili sauce, to which may also be added cooked chicken, pickled onions, farmer cheese (pressed, dry cottage cheese), and avocado. How about something less exotic, say, *higaditos*, which is a casserole of chicken, pork, eggs, flavored with cumin seeds, saffron, and cloves? On a Friday night, when you venture forth for your Thank-God-It's-Friday treat, do you encounter Swiss chard enchiladas or *indio verduces* (dressed indians), a variation of chile rellenos? You haven't? Well, it's not really that you're being denied a gastronomic haven to which I have access. Quite frankly, I've never had these dishes in San Diego. I've had to remember them from my trips to the interior of Mexico.

Whenever I set out for a new Mexican restaurant, I always have the hope that at least one item on the menu will be new, experimental (for Americans), and traditional (for Mexicans). In Mexico, people would wither on the culinary vine if the only food available was that which was substandard in San Diego. French chefs have always regarded Mexican cuisine with curiosity. Spaniards are condescending toward it, and Italians merely smile gallantly. The reason for this, in part, is due to the sameness of the Mexican menus in American restaurants and to the Americanization of the food itself. Sometimes I think that if I see one more "combination" Mexican plate, I will stand up in the middle of the restaurant and cry out, "I protest!"

Fat lot of good it would do me, because the patrons have already been indoctrinated to accept "standardized, Americanized, tedious dishes as the genuine cuisine. Restaurants from Carlos Murphy's, where the food is prepared by for-



mat — so many ounces of cheese, so many ounces of tortillas — to the latest one, Diego's in Pacific Beach, do little to break the Mexican monotony. Every now and then I think that I will boycott the sameness of the menus, but inevitably I relent. Last week I actually went to Diego's twice, though the first time around told the whole story.

Diego's is the refurbished cottage, Al-jones, which according to one source was Al Jones, with the letters placed together and given a Mexican pronunciation. Be that as it may, Diego's offers a dozen combination plates, and some à la carte specialties, such as *chimichanga*, super quesadilla, or carne asada taco. Some dishes are accompanied by beans and rice; others come with just chips. The prices range from \$4.25 to \$5.50 for the combination plates, and from \$1.95 to \$3.95 for the Mexican specialties. Carne asada is \$6.95, but my advice is for you to opt for the less expensive dishes.

On the first night, a Friday, my companion and I sat in the patio because the small dining room was full. The patio is warmly heated, but the view of Garnet Avenue and its shops and cars is hardly

conducive to romance. Moreover, there was an insufficient number of waitresses and it took a quarter of an hour before we even had knives and forks. As an aside, if I operated a restaurant, I would orient each and every waitress or waiter by having them sample all of the food. It's very disconcerting to ask for a recommendation and be told, as I was on both visits, "I've never tasted it, but some people like it." That's great, because some people like to eat bees dipped in chocolate, but I don't. People serving you should not merely bring your dishes, they should know what's in them, how they are prepared, how they taste. On the basis of "some people like it," we had *chimichanga* (\$3.95) and a super quesadilla (\$3.25), and on our own we ordered nachos (\$2.25) and *albondigas* soup (meatball soup, \$1.25). Of the ones, the soup was flavorful, the meatballs tasty and well worth ordering. The larger order of soup (two dollars) comes with tortillas and rice and could constitute a complete meal.

The super quesadilla was also worth while — in fact, it was the best dish I sampled on either night. My friend requested that it be filled with half beef and

half chicken but was told that wasn't possible. He had to accept all chicken, though the combination was not too difficult to assemble. He felt that the additional service could have been offered, especially since he said he would be glad to pay for the extra preparation. The quesadilla is large, is not served with beans or rice, and, while stuffed with chicken, is not as good as the one prepared at Alfonso's in La Jolla.

Having disposed of those two dishes, I had to prop open my taste buds for the rest. The cheese on the nachos was, alas, not melted, and the *chimichanga* was fried to a crisp. The meat inside was plentiful but tough and stringy. That night, we were never served tortilla chips, and when we asked for fried ice cream, it developed that the freezer had been left open and the ice cream was soft. Symbolism!

Not wishing to be accused of prejudice, I returned on a week night. The room, which has tables set up against upholstered wall coverings, was virtually empty, so this time at least we did not have to experience the Friday-night crush. I ordered the carne asada (\$6.95), which was extremely leathery. The beans and rice were good, and the cheese enchilada that arrived with it was mostly a rolled tortilla covered with cheese. My friend had a better deal in the combination plate for \$4.75: a cheese enchilada, a chicken taco, a beef burrito. The amount of food served was vast, as it came with rice and beans, but the preparation was ordinary — my friend remarked that everything tasted the same. I sampled each of these and they were no worse and no better than in other Mexican restaurants around town. The beef is "chewy" regardless of how it is fixed, so I would recommend dishes with chicken.

Diego's is a new business and it is not my desire to be too harsh. I would therefore say that if you are looking for standard dishes to which you have grown accustomed in many Mexican restaurants around town, you won't be disappointed in Diego's. If you are searching for the unusual or the unique, you won't find it here. Should you choose to visit Diego's, remember that the physical plant is small — it's a converted house — and that some of the waitresses tend to get rattled under pressure. I would not return because of gastronomic boredom. But the combination plates give you a great deal of average Mexican food for what is now a small amount of money.

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Laurie Anderson

# UNITED STATES OF HORROR

"Performance artist" Laurie Anderson gave a recent talk week at UCSD. It was a performance which, like a childhood nightmare or the trauma of a concentration camp, no one who experienced it could possibly forget. Undoubtedly a work of powerful and refined art, this idiosyncratic theater piece has the fascination of a couched corpse converted into an aesthetic object. It is a consummation of the theater of cruelty.

The program, entitled "United States: Part II," consists of a series of "songs," recitations, and instrumental performances by the artist, accompanied by taped music and sound effects. All this is integrated into a complex scenario of images projected on a screen: stills, movies, silhouettes, patterns, textures, printed messages. Alone on the stage with her microphones, her electronic organ and electric violin, and the play of light and shadow behind her and upon her, Miss Anderson seems like a nightclub chanteuse in hell. To complete the effect, the audience should be provided with drinks — bitter drinks.

Of the central meanings in this performance, the first to grip the audience's imagination in its iron claw is the sense of the overwhelming, destructive, and dehumanizing force of modern American civilization. Gigantic aerial photographs

of New York, progressively narrowed to a caned view of a single skyscraper, looming larger and larger over the slight figure of the performer as though about to burle down upon her — so "United States: Part II" begins, and its totality never deviates from this massive, paralyzed iconography of threat and depersonalization. A hypnotic film taken in the New York subways reiterates the grim message in a different style: unidramatic, monotonous, grainy, black-and-white naturalism, the unadorned, unthinking camera eye, the casual slice of life (or slice of death). The train arrives in a kinetic blur, slows down, stops. The mechanical doors jerk open, revealing the interior randomly defaced with spray-can graffiti. A shapeless, meaningless lump of a person steps on or off. The doors close, the train twitches into motion, speeds up, blurs, whips out of the picture. Stasis. The dim, dirty station. And then another train. We are in the bleak world of Godard's *Alphaville*.

It is as if Laurie Anderson were giving her own perverse answer to the question in the old Earl Robinson song, "What Is America to Me?" ("The house I live in... all races, all religions... the right to speak my mind out... that's America to me.") To her, in the picture painted by one of her laconic narrations, America is endless suburbs, with apartments converted to condos, with the inhabitants on their balconies barbecuing, and the smoke rising

over the city as though over a battlefield. America is a huge projected map of time zones, with letter A's flickering within it and disintegrating like exploded enemy planes in a computer war game. It is the kind of satirical image that could have been devised by Robert Rauschenberg: the tactless juxtaposition of maps, diagrams, photographs, labels, the visual floridism and jetsam of an advanced commercial and industrial society. The American flag churns dizzily round and round in a tumble dryer, and this image is superimposed on a vast photograph of the Statue of Liberty, to the accompaniment of scurrying dissonances on the electric violin. "What is America to me?" Miss Anderson sings her answer, emotionally: "It's like I'm in a house that's burning. And I've got to go."

A culture that is dehumanizing produces people that are dehumanized — this is the corollary message of "United States: Part II," and its most horribly memorable statement. Miss Anderson's presentation of herself is of a woman denatured, distorted, mechanized, transformed into a robot or a monster. There is a pervasive ambiguity about her gender that is eerily unsettling and that becomes more so as the evening proceeds. On Slim-bipped, flat-chested, dressed in a velvet tuxedo (dead black, with a black shirt), her hair sheared in the style of punk rockers, she seems neither woman nor man, neither girl nor boy, but some futuristic neuter, alien to all

sexual identity, like Death in a French movie. It is an effect made even more disquieting when you look around the audience and see that many of Miss Anderson's groupies resemble her in their punk-rock sexual ambiguity and their blank-eyed project of turning God's image into the replica of a ghoul.

The impressive of equivocal sexuality reaches an extreme at those moments when Miss Anderson speaks through a microphone that shifts the pitch of her voice down to a resonant bass. There is something profoundly disturbing about that deep male voice seeming to emerge from the mouth of a slender person identified in the program notes as a young female. The queerness is increased by the deliberate, almost somnambulatory rhythm, the viscerally emphatic pronunciation, with its suggestions of menace and sadism, and the lingering drone on the cadences, as though the voice were generated by a creature not fully acquainted with human speech.

Miss Anderson's presentation of herself is of a woman denatured, distorted, mechanized, transformed into a robot or a monster. There is a pervasive ambiguity about her gender that is eerily unsettling and that becomes more so as the evening proceeds. On Slim-bipped, flat-chested, dressed in a velvet tuxedo (dead black, with a black shirt), her hair sheared in the style of punk rockers, she seems neither woman nor man, neither girl nor boy, but some futuristic neuter, alien to all

stros. In her singing, she links her voice to the chords of the electronic organ, uncannily multiplying herself as she fuses with the machine. She uses a throat contact microphone and articulates with her mouth and lips the taped sounds of the electric violin or the running of a vacuum cleaner. Her wild, self-imposed theromorphism culminates, most frighteningly, when she converts her own head into a sound resonator, so that when she knocks upon her skull with her knuckles the sound is magnified into the great hollow clapping of mortality as it carmers over the helpless living and dead. The theatrical transformation of actor into thing can go no further; it is the electronic apogee of grand guignol.

The audio-visual devices, with their capacity for multiplication, magnification, transformation, distortion, superimposition, synchronization, are by no means merely adjuncts to Miss Anderson's art. Not only are they absolutely crucial to what she does — pull the plug and there is nothing left of her — but in a certain sense they are what her art is about. The intricate, carefully integrated microphones, amplifiers, projectors, harmonizers, vocoders, electronic instruments, and megaphones are the products of the capitalistic-commercial-industrial system she so de- tests, and they could not possibly have come into existence without it; even as Miss Anderson attacks the culture of technology she helplessly acknowledges her total dependence on it. "United States: Part II" has as its basic theme the victimization of the individual by the machines and economic structures of a mass, money-oriented society, and its artistic method constitutes the most potent illustration of that theme: the medium is — whether wittingly or not it is hard to say — the message.

The medium also contributes mightily to the chief aesthetic characteristic of Miss Anderson's art, a characteristic it would be appropriate to call "the overload of input." The mingling of the visual and the auditory, the surrealist synergy of radically disparate materials, the sheer quan-

tity of overlaid sounds and images — these result in an inability of the mind to take in everything that is going on. The senses are overwhelmed, the judgment is numbed, and the anxiety of being unable to coordinate and cope with the avalanche of signals rises in the stomach like a spiritual nausea. The style of the music intensifies the experience of sensory overload: the deafening loudness, the obsessively repeated *ostinato*, the primitive, pounding, mechanical rhythm, the staccato gaps that make up so much of the vocal part ("Ah! Ah! Ah! Ah! Ah! Ah! Ah!"), the psychotic incongruity between the words ("It's like I'm in a house that's burning") and the utterly deadpan style of singing, without expression, without shading, without shaping, as though the connections between throat and heart had been severed by a steel blade — it is all the malignancies of a certain kind of rock music brought to their rank fruition. In music, images, and narration there is a relentless tone of cruelty and sickness that further disorients the audience's ability to control and comprehend the information being received. The mainman has a nightmare of people with huge baby heads, mothers roll their infants out into the street to test whether any traffic is coming, the shadows of hands become contorted talons or dissonant jaws lunging for each other, Finnish farmers shoot Soviet paratroopers buried in wells of ice.

Having sipped my fill of horrors, I sought a point of stability in my soul and came — as I always do — upon Mozart. I asked myself what Mozart would have thought of all this — the brain-bursting excess, the enthrallment to machines, the obsessive images of despair, the punk cuts — and then I began to muse on *The Marriage of Figaro*, a multimedia work now close to 200 years old. What are the characteristics of *Figaro*? The emotions of interpersonal relationships; the affirmation of socially accepted values; a tolerant view of life; an affectionate recognition of human strength and weakness; tenderness; optimism; clarity; sentiment; human scale; the full realization of the masculine voice

and of the feminine voice; variety of moods; of characters; of events, within a cohesive structure; a forward movement leading to a resolution of problems; decorum of language; decorum of music; just proportion in all the elements; a vision of the world as basically intelligible and basically good; a rational art for rational people.

"United States: Part II" is of course exactly the opposite in all these things, and in nothing more so than its deep-seated rejection of reason. This is a thoroughly irrational art, one that seeks to work directly on our senses and emotions while bypassing (and indeed short-circuiting) our rational faculty. The subject here is politics, but the treatment of the material — with its visceral assertions, its unexplained leaps, its tumult of emotion-laden data — is not so much to encourage evaluations and choices grounded in information and thought. It pounds, draws, and shreds our intellect, hoping thereby to make us believe that the soul of America is properly symbolized by the New York subway. It assaults us unrelentingly in order that reason may be eliminated as a factor in our moral and political decisions; for it considers what Plato and Aristotle called our highest glory to be in fact an impediment between the theatrical world and the vital, unconscious sources of our life. This is precisely the art called for by the French theoretician of the theater, Antonin Artaud, some half a century ago.

We want to make out of the theater a believable melody which gives the heart and the senses that kind of concrete bliss which all true sensation requires. . . . The public will believe in the theater's dreams on condition that they allow the public to liberate within itself the magical liberties of dreams which it can only recognize when they are imprinted with terror and cruelty. . . . This objective and concrete language of the theater can fascinate and ensure the organ. It flows into the sensibility. . . . It turns words into incantations. It extends the voice. It utilizes the vibrations and qualities of the voice. It wildly samples rhythms underfoot. It pile-drives sounds. It seeks to exalt, to denumb, to charm, to arrest the

sensibility. It liberates a new mysticism of gesture. . . . It ultimately breaks away from the subjugation of language. . . . The need to act directly and potently upon the sensibility through the organs invites research from the point of view of sound, into qualities and vibrations of absolutely new sounds, qualities which present-day musical instruments do not possess. . . . new range and compass. . . . sounds or noises that are unbearably piercing. These noises, which consist of intensities of colors, lights, or sounds, which utilize vibration, tremor, repetition, whether of a musical rhythm or a spoken phrase, special tones or a general diffusion of light, can obtain their full effect only by the use of dissonances. But instead of limiting these dissonances to the orbit of a single sense, we shall cause them to overlap from one sense to the other, from a color to a noise, a word to a light, a fluttering gesture to a flat tonality of sound. . . . This naked language of the theater. . . . must permit, by its use of man's nervous magnetism, the transgression of the ordinary limits of art and speech, in order to realize activity, that is to say magically, in real terms, a kind of total creation in which man must reassume his place between dream and events.

The technical means Artaud envisioned are now realities, and in a work like "United States: Part II" the theater he predicted has — for better or for worse — arrived.

After Laurie Anderson's performance last week, a learned friend of mine, admiring the indubitable possibilities of the medium, remarked, "This is the beginning of something." It was what Artaud himself would surely have said — but as for me, I am not so sure. This medium, in the hands of an artist with the monomaniacal talent of Miss Anderson, is of unrivaled success in the expression of despair and terror, of the unnatural and the irrational. But was it not born specifically and exclusively to express the culture that had to give it birth? Is it not indelibly the child of its parent, a parent who is in the process of abandoning all faith in reason, order, the good, the future? And if that is so, then "United States: Part II" is not the beginning of something, but merely another sign of the end of everything. □

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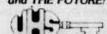
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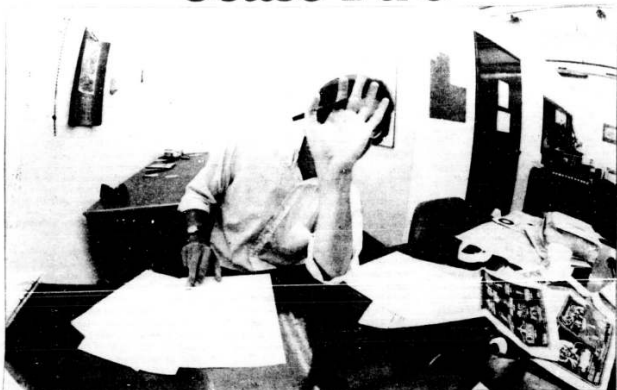
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# Cease Fire



Photograph by Jim Carr

## DUNCAN SHEPHERD

Some weeks ago, with no new movie in town worth writing about, and pretty much stumped for a way to wheedle another paycheck out of my publisher, I decided it might not be too troublesome to rattle up a few remarks about my long-bewinged dissatisfaction with my mail at this paper. So I went ahead and ranted. And came the deluge! Part of the response to that article can be attributed, I am convinced, to last-minute postal splurging before the rates went from fifteen cents per letter to eighteen. But as a writer who had long been laboring under the assumption that my entire regular readership was made up of personal friends of mine whom I could number on my fingers, excluding thumbs,

I was a bit taken aback. (There was very little evidence in the letters I had been getting to suggest that the writers of them were among my regular, or even my occasional, readers.) Recovery from my surprise, plus a sudden abundance of new movies in town that seemed worth writing about, has prevented me until now from answering the various letters with thanks or thank-you-but-no-thank-yous, as appropriate.

The percentage of letters that would come in for the former response was considerably higher than usual in the aftermath of my article, but nonetheless remained the minority. Unofficial majority leader, by dint of sheer amount of time holding the floor, was one J. Michael Straczynski. Claiming he could no longer contain himself in the face of my continued abominations, but failing to mention that

he had been similarly unable to contain himself in the correspondence column before, he set the tone for much of the rest of the letter. By referring to me in his letter as "Dunky" and also as "old Dunky" — a rhetorical device I have only rarely run up against since the second or third grade. Straczynski, who stopped just short of enclosing a job application and résumé, or we stopped short of printing them, did not relinquish the floor until his verbal portrait of me had been filled in with such adjectival details as "self-indulgent," "self-impressed," "self-righteous," "petulant," "pernicious," "reprehensible," "base," and "unprofessional," and such noun details as "self-aggrandizement," "arrogance," "condescension," "contempt," "disdain," "snobbery," "smugness," "pettiness," "egotism," and "a blight." Me to a T, do you think?

I must say, even though it is probably not my place to do so, that I find it a little hard to understand what form of currency my self-aggrandizement can come in when what I seem to make most of in this job is enemies. (Our J.M.S. can serve as the convenient example here.) It will doubtless be said by someone, and not for the first time, that I must get some weird kind of kick out of notching up the ranks of my enemies ("perverse" and its variations figured prominently in other people's letters, although J.M.S.'s somehow overlooked them). I wouldn't expect that anyone in his right mind, or at least anyone in such a mind who is also disposed to use it now and again, could seriously believe that I see the critic's role as being akin to that of the sideshow freak, the flasher, or the tackling dummy. But then again, I would not have expected that anyone in his right mind could have wasted as much space as J.M.S. did in attempting to refute points in my article that were made purely, or mostly, in jest. Rather than call for a count of Straczynski's marbles, and taking him instead as proof that even a person in full marble-possession can go off baying on completely the wrong trail, it might be worthwhile to address a couple of his points which I would normally have thought common sense would have taken care of.

The first is his attitude of shock and dismay that I should give my *voix* *à* *dieu* to anyone, who, unable to stand or understand my stuff, should defect to Rex Reed or the *Variety* box-office chart or Rona Barrett or the next-door neighbor or someone else deemed a more truly weathercock than me. He seems to think I should run after these people, plead with them to come back, try to make it up to them somehow. I would not know how to do that without laying aside such things as conscience and conviction and taking up such things as flattery-seeking and bootlicking and popularity and demagoguery — qualities, that is, that seem to me far worse for a critic than whatever qualities J.M.S. is interpreting as arrogance, condescension, smugness, and all that. And I would defy him to name any writer in any field — any writer, I mean, with more spine than a banana — whose first order of business, whose motivating creative principle, is to please the people who don't like him. If feeling more responsible to those who do, if a willingness not to be loved by everybody, makes a writer appear in the eyes of some as arrogant, condescending, smug,

and the rest of the litany — that's tough. Not everybody, after all, need harbor reading movie criticism. Just as you needn't bother reading novels if you appreciate the art of narrative is satisfied by office gossip, and you needn't bother with newspapers if your interest in current events is satisfied by Johnny Carson's monologue — so, too, it's silly to read and quarrel with movie criticism if all you really care to hear about is movie is your own, or the average person's, opinion of it. It doesn't stand to reason that the average moviegoer is going to match up very well with the sort of person who would want to devote himself to the practice of criticism, who would be willing to put in the hours and put up with the grief, and whose frame of cinematic reference would naturally tend to be larger than the average person's. And if you don't want to know what that sort of person thinks of a movie, would rather know only what the average viewer thinks, then you would do well to confine yourself to the society of average viewers, or to the sort of critic, of whom there is no scarcity, who isn't really up to the job or doesn't mind debasing it.

The second point worth mentioning is Straczynski's contention that my kind of critic, in a guilt-by-association sort of way, makes life tougher for his kind of critic, lowers his social standing, hinders him in his work. This is a laugh. The sort of critic who sets himself up as public servant or public mouthpiece, who measures his worth by his popularity or by his accuracy in predicting the public reception of a given movie, who boils criticism down to a yes vote or a no vote and doesn't believe in burdening his audience with superlatives — the sort, in sum, who is in the clear majority in the critical fraternity and has significantly shaped, or bowed down to, the general public's conception of what a critic should be — can hardly be said to have made life easier for the sort of critic who thinks that whether or not he or she is loved by the masses is a matter of much less importance than what he actually has to say about the movie.

Getting that said, and getting it said well, tends to let a critic in for a charge of "verbosity," which was levelled at me by several correspondents, first and foremost Craig Leinkuebler, but not J.M.S., who otherwise did not hesitate to make charges of his own. I don't know what sort of test for a critic, I don't know what sort of things people are reading these days, and I suspect I don't match up with the majority of people any better on what books I like to read than I do on what movies I like to see, but Leinkuebler's comparison of me to film textbooks would indicate he has never honestly read an actual film textbook. It's no doubt true that my stuff doesn't read much like the daily newspaper or a restaurant menu or a bumper sticker, and you certainly can't hurt my feelings by pointing out that I don't know what I can do about it at this stage, and I am sure it would be an intolerable imposition to suggest that perhaps a greater effect of lightness would infuse my stuff if, like the on-the-batter who warms up with a baseball bat made of lead, you were first to try reading a certified film textbook, preferably one written by one of the semiological theorists, or (if you want better writing) a chapter or so of *The Golden Bowl*.

Leinkuebler, I should acknowledge, balanced his strictures about verbosity with the conciliatory remark that critics are, after all, human beings, and I had the feeling that he was speculating that part of the feeling that he was speculating that part of the motivation for my sound-off had been similar to that of the Elephant Man, when, backed up to life's urinals by the ravaging mob, he turned round to face his persecutors with a heart-rending claim of membership in their very species. This, strangely enough, does seem to need to be pointed out about critics from time to time, but not as often, I think, as a critic's also being a writer. Most people are far more willing to grapple with another person's bare opinions than with his reasoning or his prose, and I don't think I am mistaken

in my belief that most of the backtalk I get in the correspondence column is in response to the capsule reviews for, heaven help us, the star ratings rather than to the longer pieces.

Which brings me at length to a few of the deserved thank-yous. It was Chuck Sierra, in a sharply worded counterletter, to the first wave of reader outrage, who cut right to the heart of the matter and made the point about a critic's being a writer, and Kevin Kenyon came in with a letter so delightfully written that it reminded me why I am, or work at being, one of those. I like Greenberg, whom as far as I know I have never met, said she regarded me as a friend, and therewith got closer to why a writer writes than any of Straczynski's "to inform, to advise, to praise, to deary, and to educate" platitudes. Donna Walker was so congenial as to find, amid my diagnosed cynicism and perfectionism, traces of a sense of humor, which some people can't seem to reconcile with things like subordinate clauses and polysyllables. And Patricia Buckles went so far as to perceive some educational value. Well, it is not for me to know or to advertise my usefulness as educator, rib-ticker, or pen pal. All I can do is to try to hold up what I see as my end of an ongoing discussion, and if I tend to turn my attention more toward those people who take an interest than toward those who make barnyard noises, or who doze off, or who can't listen to contrary views without hurling a glass of wine in the speaker's face and calling for the maître d' to remove the bar — I think that's only natural.

The attempt made several weeks ago to coax the barnyard-noise-makers to join the discussion like grownups or to hold their peace can be judged a less than smashing success in the final tally. And the whole affair seemed to have gotten out of hand — or had it just gotten back to normal? — with the arrival of an "Open Letter to Film Enthusiasts, Advertisers, and Editors of the *Reader*," written by an M.D. Nation of La Jolla. For some reason my editor chose to get tough at this point and not run the

letter. So it is up to me to be a sport and reproduce the letter here. This I do in full, with no editorial alterations beyond the typically necessary correction of spelling on my surname. I make a special point of its completeness in case anyone is stirred to ask the question, as I was, and as my original article had intimated I would never be again, of just exactly which of my many appalling, insulting, and repelling acts this particular letter writer had been so appalled, insulted, and repelled by. See for yourself.

"Having been once more appalled by the phenomenal insensitivity of your film critic; having once more noticed that readers' pleas to 'dumb Shepherd' have been ignored; having been insulted once again by Shepherd's truly repugnant sense of value, I have but one choice of action: I hereby announce that I shall refrain from reading your publication and shall try to boycott the establishments of your advertisers until you DUMP DUNCAN SHEPHERD. It is a small act indeed, but if other, similarly repelled film buffs joined me..."

Boycott? Economic sanctions? And what will be the next step? Petitions? Picket lines? Dead cats on my doorstep? The asterisk key on my typewriter booby-trapped with nitroglycerin? Let's agree that a certain loss of perspective has entered the picture here, and that the wise thing to do would be to open the window and let the air clear. Please, in other words, do not think it is my intention with these few afterthoughts to stir the whole thing up again, just when it has thankfully settled down. The truth is, I will not be paying any more attention. The time has arrived on my astrological calendar for me to crawl into bed with comforter, *TV Guide*, bottle of Madeira and box of Nabisco Triscuits, and embark on the proverbial Well-Deserved Vacation. For the duration, the apprehensive reader can feel safe to roam the pages of this paper without encountering the Melrose effects of my column.

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## Snowed In



Peter Jacobs, Kim McCallum

JEFF SMITH

In the winter of 1846-47, eighty-seven emigrants from Iowa and Illinois took a rarely used short cut west to California. Led by the Donner and Reed families, the wagon train suffered miseries all along the way — numerous delays, constant bickering among the leaders, and a dreadful trek across the flats southwest of the Great Salt Lake in Utah. In October of 1846, they camped at Lake Truckee (now called Donner Lake) and at Alder Creek in the Sierra Nevada, to regain their strength. An early winter set in, at least three weeks sooner than anticipated. Snow drifts blocked their route, the cold was intense, the small supply of food ran out, and about half of the group died of starvation. The remaining members of the party ate of the forbidden meat — the human carion around them that became their sole means of survival.

Early in May of 1847, ten days after Lewis Keseberg, the last surviving member of the Donner Party, arrived at Sutter's Fort near Sacramento, a slander trial ensued. All that is known of the event is the date and the verdict. Alas Polksky's play *Devour the Snow*, which opened last Friday night at the Marquis Public Theater, is a re-creation of that trial.

though at times it coaxes out the inherent sensationalism of its subject with undue fervor, the play does more than merely provoke thought about the issues it raises. The issues are important enough: the instinct to survive versus moral taboos, the need for scapegoats, like Keseberg, to account for extreme disasters; whether there can be degrees of cannibalistic behavior; whether one can get beyond such an experience — and, of course, the questions "What would you have done?" and "Where do you demarcate your personal 'bottom line'?" But these issues come after the curtain goes down. Polksky's drama, and the production by the Marquis Public Theater, is after artistic truth, the tangles of feeling at the core of the experience itself.

Both the play and the production take a while to get going. Early on, the exposition lingers along in largely question/answer form as one witness after another is brought in to testify. Development of character is subordinated at first to the accumulation of information about the Donner Party. There is a repetitive sameness to the staging, an almost wooden quality that makes it seem as if the cast were merely articulate dummies or types from the period rather than actors. Yet the production leaves a lot of dramatic promises around that things will begin to heat up soon. And director Kent Brishy's work appears unflinched by the tedious pace of the long first scene or by the number of dramatic debts that, in the end, will come due. With good reason. Under Brishy's strong, thorough direction, and with a splendid cast, the production knows exactly where it's going, and it repays all its debts with unexpected interest. This is excellent theater.

Brishy's deft directorial touches are in evidence throughout. One major example should suffice. The play gradually strips away the propriety of its characters, several of whom behave initially as if they have emerged reasonably intact from their horrors in the snow. Brishy effectively reveals the illusory nature of these characters' public masks — and heightens the thematic extremes of rational versus savage behavior implicit in the revelations — by giving the courtroom procedures a formal, almost gentlemanly air in the beginning. Within this civilized atmosphere, the various retellings of the tragedy — and, for some, the reliving of it — attain deep, vivid resonances on stage. The result is a haunting mosaic of sharply conflicting motives, pretenses, justifications, and perspectives — an absolutely powerful theatrical event — that Brishy handles masterfully.

And speaking of masterfully, I simply cannot imagine anyone playing the role of Lewis Keseberg, the last survivor of the Donner Party, any better than Kim McCallum did on opening night. Somewhat akin to Joseph Conrad's deranged

Mister Kurtz in *Heart of Darkness*, Keseberg also reached — in Polksky's version of the story, at least — a level of irrational, atavistic logic, a de-evolutionary dementia that made him the self-proclaimed "Snow King" of the Sierra Nevada. Keseberg subordinated everything to his singular urge for personal survival, and he converted the act of cannibalism into a perverse form of art. He not only ate people, he did so in an orderly manner.

It is almost scary how well McCallum knows his character, even down to details like a limp, a nervous biting of the lip. McCallum's controlled yet fuming intensity, his precise timing, his slightest glance — all are exactly right, all communicate extraordinary power. And his long speech near the end of the play, in which Keseberg makes some final, ghastly revelations, can justifiably be claimed as the state of the art in San Diego theater.

The rest of the cast is solid, though clearly not in McCallum's league. Peter A. Jacobs comes close, on occasion. His James Reed is a fitting adversary for Keseberg, and Jacobs' heated exchanges with McCallum toward the end of the play make the theater with electricity. Bill Dunaum is well cast as Fallon, the swagging mountain man who went back to rescue (scavenge?) the remaining survivors. Once again Dunaum demonstrates his remarkable ability of relating convincingly to the props in his possession and thus giving them a real existence (a knife is a knife, but in Dunaum's hands it becomes a bloody, lethal weapon).

Barry Scheer is sympathetic as Bill Foster, the reticent accuser of Keseberg, but John Wariner, as the other accuser William Eddy, strains at his emotional responses in ways that, when compared to the rest of the ensemble, are melodramatic. Paty Sipes, Kimberly Garland, and young Josie Retach give good performances as the almost faceless women of the Donner Party. Howard A. Muhleman's John Sutter is a naturalistic study of helplessness in the face of the bizarre. And Paul A. Nolan compensates for a minor role as the local sheriff by making consistently appropriate reactions to the scene before him.

The costumes by Joseph Dana are admirable re-creations of the styles worn in California just prior to the Gold Rush of '49, but Dana's sparse, unappealing set design is only adequate at best. The lighting designs of Nancy Godfrey, however, enhance the production in subtle ways. In particular, her use of the sunset effect in the background, which shifts from blue to red between acts one and two, quietly reinforces the shifts taking place in the drama itself.

The Marquis's *Devour the Snow* is an outstanding production of a compelling, thought-provoking play. I wholeheartedly recommend it. Go see it. And I'll probably see you there.

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## Off the Cuff

Have you ever seen something you wish you hadn't?



Jamey West  
Shop Owner  
Spring Valley

When I was a young girl, we sometimes spent summers in Iowa at my uncle's place. My uncle was a mortician. We were allowed in the back door and down the hall to the staircase that went upstairs. You couldn't help being curious. My cousins and I used to play hide-and-seek in the closet room. One time I remember walking into the room where the bodies were prepared for the funeral. There was the body of a boy with bright red hair. I asked my uncle how he had died and my uncle said, "Leukemia." I thought he had said, "Bluekemia." I couldn't understand why someone with leukemia would still have such red hair. Another time there was a little baby in a tiny baby casket. I wish I hadn't seen it. I have never to this day forgotten it.



Dianne Gentry  
Cashier  
East San Diego

My boyfriend. Sometimes I wish I had never laid eyes on him. He's a bartender, he's always been a flirt. He loves me, I know he loves me, but he continuously messes around. He says he'll never do it again and then three or four months later... always with the same girl. She's not even cute. He's real careless — leaves her cigarette butts in the car. I still find her phone number all over the place. I throw it out and he swears he doesn't know how it shows up again. I've left him but he begged me to come back, swearing he'd never do it again, then two or three months later... I guess it's nothing more than what it is, but I used to actually get sick over it. I have a good time when we're together, but I was having such a good time before I met him. Let her wash his clothes. Sometimes I wish I never saw him.



John Whitmore  
Administrator  
La Mesa

I used to work as an orderly at Hoag Memorial in Newport Beach. I was a biology student at U.C.L., working my way through school. You get hardened to injuries and that sort of thing, but I watched somebody die once... it was cancer, a chronic case, a very painful type. She was a very nice woman. I met her when she was first admitted and I knew her for about a month. At the end it was so extremely painful they couldn't do anything for her. She didn't want to be all drugged up because she didn't want her mind to deteriorate. But the pain was so bad, I watched things slowly slip away — her personality, her presence of mind. It was exactly what she was trying to avoid. It was a difficult thing to see. It was the memory of a very beautiful woman.



George Butler  
Photographer  
Del Cerrito

I was at a 7-Eleven store and I saw a guy shortchange an elderly woman. She bought a few things, gave him a twenty, and he didn't give her change. I gave him one of those looks like, "Hey, you didn't get over. I saw you." Once I was at the beach sitting by the boardwalk. This very chunky, obese woman in a two-piece suit kind of tripped in the sand and her top came off. Wish I hadn't seen that. You get embarrassed for people. I was at the pet store looking for another parakeet. The clerk started showing off a parrot. She took the little chain off of its leg and made it do tricks. Then it flew on her shoulder and proceeded to shit. She kept talking on about what a smart parrot it was. When she finally realized what was happening she was so embarrassed — well, I wish I hadn't seen it.



John Effinger  
Teacher  
Ocean Beach

I was watching television and the show was interrupted by a news bulletin. The newscaster said, "You're about to see something disgusting." It was totally disgusting. It was the one thing I could have gone without seeing. It took place in Nicaragua. I saw, along with thousands of other people that must have been watching, a news reporter asking a guard if his crew could have permission to go beyond a certain point and film. The cameraman was in the back of the truck filming the whole thing. The guard took the reporter, made him lie on the ground, and shot him in the back of the head. His first sort of jerked to one side. You knew he was dead. It was sad, it was disgusting. I didn't ask to see it and I wish I hadn't.

—Lin Jakary

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## READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday on which the event is to be held. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 6883, San Diego, CA 92138.

### Dance

"Spring Thing '81," a concert of jazz, modern, ballet, and tap dance, choreographed, produced, and performed by students, will be

### The RED/BLACK GAME

Friday, May 1, 8 p.m.

Antics return to the old format playing Aztec alumni of the past—this spring at San Diego Jack Murphy Stadium, featuring these former Aztec greats:

- Brian Sipe
- Fred Dryer
- Nate Wright
- Monte Jackson
- Herman Edwards
- Ron Smith
- Willie Buchanan
- Joe Laverder

Plus many Aztec stars from recent years.

Adult \$3.18 and under \$1. SDSU students \$1. Tickets available at San Diego Jack Murphy Stadium, gate F, or call 265-7096. For special group rates call 265-6596. Sponsored by Corky McMullin and the McMullin Companies.



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All Ticket Office: Round trip MEXICACH Bus to Bullring \$7.00

Disrupts: Antares Station 230PM

Tijuana: Bullring Ticket Office, 921 Revolution Phone (602) 385-2210

Children: General Admission: half price (under 12 years) at Bullring only

presented Thursday, April 30 through Sunday, May 2, 8 p.m.; at Mayan Hall, Southwestern College, 800 Chapin Road, Chula Vista 421-1180.

"Talkin' Impressions," a dance drama inspired by The Fellowship of the Ring, will be produced by the liturgical dance committee of the First Unitarian Church, Saturday, May 2, 7:30 p.m.; First Unitarian Church, 4100 Front Street, Hillcrest, 268-0978.

"Women's Work," a dance concert featuring the choreography of past and present women dance fac-

ulty members at SDSU, Lou Blankenburg, M.M. Jacobetti, Jean Isaac, Linda South, and Bill Terrell. Sandback will be performed as part of the Women's Festival of the Arts, Sunday, May 3, 8 p.m.; studiotheater, women's gym, SDSU, 265-6821.

"Reflections," a dance concert by Carol Muncie and Robin Train, will be presented by SDSU Choreographer's Ensemble, Wednesday, May 6, 8 p.m.; studiotheater, women's gym, SDSU, 265-6824.

### Film

Political Film Series of the UCSD Committee for World Democracy will celebrate International Worker's Day with the screening of three labor films, The Workers

With Ruben and Banners, and The Rocking, Friday, May 1, 7 p.m.; TLH 107, UCSD, Free, 452-3362.

"Yellow Submarine," the animated Beatles will be using Pepperland from the Blue Meanies again, to benefit YMCA Project C, Saturday, May 2 and Sunday, May 3, 2:30 p.m.; Strand Theatre, 4950 Newport Avenue, Ocean Beach, 231-1991 or 729-4926.

"The Wrong Side of the Law" film series will present 5. August the House, a 1955 film about the "perfect crime" starring Kim Novak and Guy Madison, Monday, May 4, 7 p.m.; and Tuesday, May 5, 11 a.m.; Little Theatre, SDSU, Free, 265-6791.

"Living Planet," an IMAX film that explores the earth's resources from 30,000 feet, will continue through the summer with Sacred Sky, an Omni-Max look at the heavens, Sunday, May 3, 3 p.m.; and Tuesday, May 5, 11 a.m.; Little Theatre, SDSU, Free, 265-6791.

"Living Planet," an IMAX film that explores the earth's resources from 30,000 feet, will continue through the summer with Sacred Sky, an Omni-Max look at the heavens, Sunday, May 3, 3 p.m.; and Tuesday, May 5, 11 a.m.; Little Theatre, SDSU, Free, 265-6791.

Friday Evening Concerts series will feature award-winning obolus Franck April, Friday, May 1, 8 p.m.; South Recital Hall, SDSU, 265-6947.

Maytime Band Review, the thirty-fourth annual, will have fifty high school and junior high school bands playing and parading, Sunday, May 2, 10:30 a.m.; 8th Street from J to B Avenue, B Avenue to 12th Street, National City, 474-5400.

In Concert, La Jolla Chamber Orchestra with guest soloists

Evening, the Common Highland-Pipe Band, Common College Orchestra, and Pasadena Boys Choir will join St. Paul's Chorus in performing the traditional St. George Festival Evening, Sunday, May 3, 5 p.m.; St. Paul's Episcopal Church, Fifth Avenue and Nueces Street, Hillcrest, 479-3000.

Organist Keith Weber will present works of Bach, Brahms, and Regner, Sunday, May 3, 7 p.m.; First United Methodist Church, 2111 Camino del Rio South, Mission Valley, Free, 297-4366.

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George Zukerman, bassoon, and Ronald Thomas, viola, will perform works of Bartok, Wolf, Ferrini, Mozart, and Haydn, preceded by "Who Needs the Bassoon, Anyway," a lecture and demonstration by Zukerman, Saturday, May 2, lecture at 1 p.m.; concert at 2 p.m.; Sherwood Hall, 700 Prospect Street, La Jolla 459-3724.

German Men's Choir, Die Mainzer Quartet, will present Mozart's Adagio and Fugue, Bartok's String Quartet No. 4, and Beethoven's String Quartet in A Minor op. 132, Saturday, May 2, 8 p.m.; Mandeville Auditorium, UCSD, 452-4359.

"The Creation," Haydn's oratorio, will be presented by the Choral Union of Point Loma College, with soloists Pauline Tweed, soprano, Christopher Lindholm, bass, and Jonathan Welch, tenor, Sunday, May 3, 2:30 p.m.; Golden Gymnasium, Point Loma College, 3900 Lomaland Drive, Point Loma, Free, 222-6474.

"A Festival of Anthems" will include works by Dale Wood, Charles Ives, Benjamin Britten, Jester Harrison, and Maurice Greene, presented by the University of San Diego Choir and Vocal Ensemble, with the direction of Nicolas Reves, Sunday, May 3, 3 p.m.; Founders Chapel, USD, 291-6480 x4296.

Music for Two Flutes and Guitar will be performed by Joseph Hoy and Carl Casella of Penryn, and Laurie Bell, Sunday, May 3, 3 p.m.; Villa Montecito, 1925 K Street, San Diego, Free, 239-2211.

French Organist Pierre Cochereau will play works of Dupre, Couperin, and his own improvisation, Sunday, May 3, 4 p.m.; Sacred Heart Catholic Church, 672 B Avenue, Coronado, 435-4658.

Evening, the Common Highland-Pipe Band, Common College Orchestra, and Pasadena Boys Choir will join St. Paul's Chorus in performing the traditional St. George Festival Evening, Sunday, May 3, 5 p.m.; St. Paul's Episcopal Church, Fifth Avenue and Nueces Street, Hillcrest, 479-3000.

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Cottage Concerts will feature violin Martin Croft and pianist Joe Owen playing Debussy variations and Barber's Cello Sonata Nal., Monday, May 4, noon, Scripps Cottage, SDSU, Free, 265-5104.

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## TO LOCAL EVENTS

2 p.m.; Sports Arena 292-3121.

Woodcarving Exhibition, the fifth annual of the California Carvers Guild, will feature carving demonstrations and whittling contests, Saturday, May 2, 10 a.m. to 5 p.m.; and Sunday, May 3, 10 a.m. to 4 p.m.; Conference Building, Balboa Park, Free, 460-5123.

"Designer's Showcase," the eighth annual interior transformation of a historical house, sponsored by the San Diego Historical Society and American Society of Interior Designers, will present the 1924 George Schmidt-Nico Lek home, Sunday, May 2 through Sunday, May 4, 10 a.m. to 4 p.m.; Tuesday and Friday, 10 a.m. to 9 p.m.; Wednesday and Thursday, 10 a.m. to 5 p.m.; Saturday and Sunday, 10 a.m. to 5 p.m.; 7569 Peppin Way, La Jolla, 331-3866.

"America's Energy in Mindpower" will be the theme of the third annual UCSD Open House, with a brain wave and alpha rhythm study, ultimate Frisbee, science films and science-fiction films, a Renaissance Faire, folkloric dance and gospel songs, campus tours and campus food, helium balloons, and much, much more, Sunday, May 3, 11 a.m. to 4 p.m.; UCSD, Free, 452-3320.

"A Historical Walkabout" in Hillcrest, a three-walk series of Walkabout International, will focus on the history, architecture, and personality of the area, beginning Sunday, May 3, 2 p.m.; Hillcrest. Reservations: 223-WALK.

"An Evening of Song & Story" will mix the music of singers' songwriters Terry Garthwaite and

Power and Sulfur Show will be sponsored by the Southern California Marine Association, Thursday, April 30 and Friday, May 1, 10 a.m. to 5 p.m.; Sunday, May 2, 11 a.m. to 10 p.m.; and Sunday, May 3, 11 a.m. to 7 p.m.; San Diego Stadium grounds. (213) 655-9326.

"Day in the Wilderness" will feature nature hikes, bird walks, a hunter-jumper horse demonstration, and a tour of the ranch home on the Mt. Carmel Ranch, to benefit the Natural History Museum, Friday, May 1 and Saturday, May 2, 9:30 a.m. to 3:30 p.m.; Mt. Carmel Ranch, Carmel Valley Road one mile east of I-5, Del Mar, 332-3021.

Festival of Foods will include cooking demonstrations, food films, food and more food, and music to eat by, Friday, May 1 and Saturday, May 2, 10 a.m. to 10 p.m.; and Sunday, May 3, 10 a.m. to 7 p.m.; Del Mar Fairgrounds, 459-1867.

Spring Festival of Many Hands Creative Arts Cooperative will include craft and craft demonstrations, clowns from the SDSU clown club, traditional music by the Jacksons, and a folk tale-telling by Hayfence Giesler, and improvisational theater by Inside Out, Friday, May 1 through Sunday, May 3, 10:30 a.m. to 5:30 p.m.; Many Hands, 1001 Wall Street, San Diego, Free, 297-7150.

Women's Festival of the Arts will include a performance by feminist singer, songwriter, and comedienne Theresa Edell, Friday, May 1, 8 p.m.; Council Chambers, Arts Center, SDSU, 233-8944.

Handicrafts Fair, the twenty-eighth annual to benefit Children's Hospital, will have stuffed animals for sale and a Honda Civic to give away, Saturday, May 2, 10 a.m. to

Rosalie Sorrels with the poetry of poet/artist Bobbie Louise Hawkins, Wednesday, May 6, 8:30 p.m.; Revelle Cafeteria, UCSD, 452-4090.

### Sports

Bicycle Marathon, twenty-four hours on a two-mile Grand Prix-type course can end in prize, ribbons, medals, and trophies, Saturday, May 2 to Sunday, May 3, Canyon College, 2950 Janscha Road, El Cajon. Registration: 464-1980 x200.

Women's Track and Field Championships in the Western Collegiate Athletic Association will include five Olympians and four national collegiate champions in the running, Saturday, May 2 and Sunday, May 3, Chic Sportsman Track, SDSU, 265-5547.

Soccer Soccer, the San Diego Sockers will face their division rivals the San Jose Earthquakes, Saturday, May 2, 7:30 p.m.; San Diego Stadium, 280-COAL.

Corrida, Tijuana bullfighters will open their forty-fourth season with matadors Carlos Rivera, Manolo Arana, and Jorge Otero facing bulls from Los Huertos Ranch, during Cinco de Mayo festivities, Sunday, May 3, 4 p.m.; downtown bullring, Tijuana, 293-3940.

Three-Match Tennis, the Paise Webber/Michelob Light Tennis Challenge will consist of two singles matches, between Jimmy Connors and the Nastase, and local players Pat DuPre and Walter Redondo, and a doubles match with all four, Thursday, May 3, 7 p.m.; Sports Arena, 224-4176.

Living Writers Series will present Japanese poet Hiroaki Sato reading from his work, Thursday, April 30, 3:30 p.m.; faculty-staff center, and

Super and Limited Stock Cars will be racing Saturdays through October 10, 8 p.m.; Cajon Speedway, Bradley off-ramp at Gillespie Airport, El Cajon, 448-8900.

Bicycle Races at the San Diego Velodrome will whirr and whizz Tuesdays through June 16, 7 p.m.; San Diego Velodrome, Marley Field, Balboa Park, 298-1570.

### Lectures

Contemporary Artist Craig Koffman will lecture informally during a walk-through of the current Craig Koffman: A Contemporary Exhibition, 1957-1980 in the museum galleries, Thursday, April 30, 11 a.m. to 5 p.m.; Cafe Encuentro, Casa de la Cultura, Pasa Lisboa #5, Colonia Altamira, Tijuana, 235-6135 or 455-1128.

"The Persian Gulf and U.S. Policy: What Should We Do Now?" will be the topic of a dinner address by Christopher Van Hollen, senior associate of the Carnegie Endowment for International Peace and former ambassador to Sri Lanka and the Maldives, Thursday, April 30, 7:30 p.m.; University Club, 1133 Seventh Avenue, Hillcrest, 231-0011.

Plenitudo Lecture Series with astronomy lecture Jon Olson will focus on "Earth," and the earth science topics of earthquakes, volcanoes, plate tectonics, continental drift, and paleogeography, Thursday, April 30, 7:30 p.m.; Southwestern College planetarium, 900 Olay Lakes Road, Chula Vista, 421-1180.

Living Writers Series will present Japanese poet Hiroaki Sato reading from his work, Thursday, April 30, 3:30 p.m.; faculty-staff center, and

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# READER'S GUIDE TO LOCAL EVENTS

See Journal will premiere Thursday, April 10, 7 and 11 p.m., Channel 15.

Opera Selections will be sung by soprano Joan Sutherland and mezzo-soprano Marilyn Horne with the New York Philharmonic, Thursday, April 30, 8 p.m., KFSB-FM 94.1.

"The Savage Bees," a 1976 TV film about a plague of bees in killer bees descending on New Orleans at Mardi Gras, will be broadcast Friday, May 1, 11:30 p.m., Channel 15.

NBA Playoffs from the Spectrum in Philadelphia will be televised Friday, May 1, 11:30 p.m., and Sunday, May 3, 12:30 p.m., Channel 8.

Horse Racing, the Kentucky Derby will be televised from Louisville, Saturday, May 2, 2 p.m., Channel 15.

The American Short Story will present Planners O'Connor's "The Diplomat's Person," the story of a Polish refugee and his family brought to war in Georgia from the 1940s, filmed on the farm where O'Connor lived and wrote, Saturday, May 2, 9 p.m., repeating Wednesday, May 9, 11:30 a.m., KFSB-FM 94.1.

"Lobengrin," the Wagner opera, will be presented by the Lyric Opera of San Francisco, May 3, 1 p.m., KFSB-FM 94.1.

"Star Wars" will broadcast the arrival of Luke Skywalker and Obi-Wan Kenobi too late to save the planet Alderaan, May 3, 7 p.m., repeating Saturday, May 9, 11:30 a.m., KFSB-FM 94.1.

"The French Connection," the original directed by William Friedkin, and directed by John Frankenheimer, both starring Gene Hackman and Fernando Rey, will be televised Monday, May 4, and Tuesday, May 5, 8 p.m., Channel 15.

Great Performances will present the Elsie Field Ballet, Monday, May 4, 8 p.m., Channel 15.

Debate on "The Origin of Man" between humanist scholar Gerald Laffan and Marxist biologist Timothy Leary, and an address by anatomy professor Carl Sagan, will be televised Tuesday, May 5, 3 p.m., Mission Cable Channel 16, and Southwestern Cable 16c.

Sunday Cup Playoffs, the semifinals of the National Hockey League will be televised Tuesday, May 5, 7 p.m., Cable Channel 2.

"Allen Deussen's Live Here Any Time," the source of the TV sitcom, directed by Martin Scorsese and starring Ellen Barkin and Eric Kline, will be aired Wednesday, May 6, 8 p.m., Channel 6.

"Cave Strung," Charles Durning will portray the "Old Person" who spoke Strangely and managed the New York Yankees and the New York Mets, Wednesday, May 6, 8 p.m., Channel 15.

## Galleries

**"A Comprehensive Exhibition, 1957-1980"** of forty-two works of contemporary artist Craig Kuffman, including two-dimensional, three-dimensional, abstracts, vacuum-formed plastic wall pieces, low relief, pictorial paintings, pieces in pressed plastic, multimedia constructions, and paintings on silk, will be on view through May 3, La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla, 454-1541.

**"A Decade of Billy Al Bengtson: The Seventies,"** an exhibition of paintings, watercolors, ceramics, and sculpture by the L.A. artist, will be on view through May 23, University Center, SDSU, 265-6511.

**Paintings by Elizabeth Gubler** will be exhibited through June 3, James Cramley Gallery, MarCosta College, One Barnard Drive, Ocean-side, 757-2121.

**Theater Costumes** designed by Robert Morgan for plays ranging from Shakespeare to Thornton Wilder will be on exhibit through May 7, Founders Gallery, USD, 295-6802 x456.

**Local Artist Roy Savaria** will be represented in exhibition through May 9, Jacques Gallery, 1421 Tupper Court, Serrano Valley, 481-7701.

**"Reminders,"** an exhibition of enameled wood sculpture by Don Snyder, will be on view through May 12, Wenger Gallery, Fine Arts Building, 6853 Kane Avenue, Pacific Beach, 454-4414.

**"Recent Sculptures,"** an exhibition of fourteen works by SDSU art professor John Rogers, many of them based on mathematical equations, will be on view through May 13, Bolton Gallery, Palomar College, 1140 West Mission Road, San Marcos, 744-1140 x343.

**"SITE: Buildings and Spaces,"** a traveling exhibition of architecture as an according to the controversial New York architect and environmental art form SITE, will continue through May 14, Mandeville Art Gallery, UCSD, 452-3120.

**Recent Paintings by Elmer Bickhoff** will be on display through May 15, Occumount College art gallery, 1800 Occumount College Drive, El Cajon, 465-1200.

**"Two Arrows from Arizona,"** an exhibition of painted formations, drawings, and collages from the

Windows series of Jeff Low and sculptures of Bruce Reed, will be displayed through May 17, A.R.T. Beards Gallery, 2802 Juan Street, Old Town.

**Abstract Photographic Art** of Harry Callahan, including calligraphic nature details, nudes of Eleanor, and multiple images and peckmarks in Chicago, and Aaron Siskind, including walls of graffiti and post posters, will be exhibited through May 21, Photographs Gallery, 7403 Grand Avenue, La Jolla, 454-1883.

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**Paintings, Graphics, and Multiples** by Billy Al Bengtson will be exhibited through June 3, Thomas Seibert Gallery, 743 Grand Avenue, La Jolla, 454-1545.

## Wildwood

(continued from page 11)

interesting example of human history visible at the ranch. The steep hillsides above the fields have never been disturbed, and on those slopes the flora and fauna native to coastal Southern California exist as they have for thousands of years. Several plants which the early inhabitants of Del Mar could have used for food are found here: black sage, miner's lettuce, and lemonadeberry. Plants characteristic of both chaparral and sage-scrub habitats still thrive. Delicate ferns grow in the shaded spots, and by Ian Dryden in a Tijuana penitentiary will be on exhibit through May 13, Galleries Graphics, 1421 Fifth Avenue, Hillcrest, 295-3538.

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which are found the oldest rocks in San Diego, lie just to the east. Forty million years ago the mountain could have been the shoreline of an ancient sea. There is an intimate relationship between the sea and its adjoining lands, and much of the entire San Diego region was shaped by rising and falling seas. The Torrey sandstone formation, unique to this area, used to be the shoreline of some ancient ocean or lagoon. Also unique to this area are the boulders known as the Torrey pebbles, which are strewn about the ridges like the remains of some ancient, abandoned game of marbles.

The San Diego Natural History Museum is providing a unique opportunity to visit this ranch, now in private hands, in their sixth annual "Day in the Wildwood," a family nature outing to be held tomorrow, Friday, May 1 and Saturday, May 2, from 9:30 a.m. to 3:30 p.m. The ranch is on the south side of Carmel Valley Road, one mile east of I-5. There will be guided hikes to examine plants, animals, and geology of the area, a longer three-hour hike which will provide an overview of the local history and ecology, a tour of the ranch buildings, and exhibits of insects, reptiles, minerals, and ranch and valley history. Other attractions include a Western cookery (reservations required) and a horse show. Special family and group rates are available. For reservations and information call 235-3821.

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## Monkey

(continued from page 11)

style and the more rustic, lively Balinese style of Indonesian performance. Both are found almost everywhere. The complete schedule of "Indonesian Encounters" is as follows: Thursday, April 30, Palomar College Theater 11 a.m. Lecture-demonstration by musicologist Robert Brown and gamelan director Wayan Siant.

5 p.m. Balinese gamelan concert with gamelan ensembles of songs and metallophones, gong and percussion, and siterphone. SDSU Smith Recital Hall 3 p.m. "The Scholastic Spectacular" a discussion with ethnomusicologists and dance ethnologists. 7 p.m. Concert of Balinese and Javanese outdoor music, a chamber concerto by Lou Harrison, a tap and percussion piece by Keith Terry (265-6020).

3 p.m. Balinese shadow play, Friday, May 1, USCJ Manville Center and International Student Center 11 a.m. "The Performers Speak," a discussion of Indonesian music in America. 2 p.m. Chamber concert of music by twentieth-century composers influenced by traditional Indonesian art music. 4 p.m. "The Composers Speak," a discussion of the impact of Indonesian music on Western composers. 8 p.m. Traditional Balinese gamelan music and shadow puppets, orchestral music, tap and percussion (452-3229).

Saturday, May 2, La Jolla Museum of Contemporary Art 9 p.m. American gamelan music composed by Lou Harrison for modified Western instruments (452-4383 or 454-3541).

SDSU Open Air Theater 8 p.m. Balinese gamelan Sekar Jaya, the only professional Balinese gamelan troupe in America, and a wind ensemble (265-6020).

Sunday, May 3, La Mesa 11 a.m. Indonesian brunch with gamelan music and dance (reservations: 265-4243).

Balboa Park Reuben H. Fleet Plaza and Zoro Garden amphitheater 5 p.m. Balinese and Javanese performing groups. 8 p.m. The Death of King Lear, the Balinese Monkey Chant.

Many of the festival events are free. For tickets and further information, call the Center for World Music, 265-4243.

## Organ

(continued from page 11)

and Durfee, which took advantage of the immense tonal possibilities of the modern organ, and Coerebans belongs in their company. Pierre Cochereau's organ recital will take place on Sunday, May 1, at 8:00 p.m., Sacred Heart Catholic Church, 642 Avenue, Coronado. Tickets will be available at the church office. For information, phone 435-4858.

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Theater libraries are compiled by Jeff Smith, continuing as the San Diego Public Library. Information is accurate according to material given us, but it is always best to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military, as at the box office.

**ARSENAL AND OLD LAKE** Abby and Martha Brower seem lonely enough. They just think that old men look more peaceful dead than alive. This Abby and Martha have made it their own duty to perform as many "good deaths" — transgressive murders — and to populate their cellar with as many acceptable men as they can. Then their neighbor Porter arrives and discovers their felonious shenanigans. The Old Laquer Players present this comedy by Joseph Kesselring. George Fagg directs. John Ellison and Jean Will in the lead roles. Other members of the cast are George Esman, Mark Chase, Steve Hough, Frank Schatz, Jeff Brach, Vern Hunt, Robert Powers, Peter Sanderson, Michael J. Turner, Jerry Moorehead, and Bill Powers. The set design is by Frank Schatz, and the costumes are by Dotie Weddington and Rosemary (505-1501).

**Mission Realities of San Diego de** Made in La Mesa, 10018 San Diego Mission Road, San Diego, through May 3, Friday through Sunday at 8:00 p.m. For information call 287-0153 or 278-0021.

**BRINGADOON** The Musical Dynamics Performing Arts Company offers the Laramie Lower musical comedy of Tommy and Jeff. Two American towns who get lost in the highlands of Scotland and come upon a town that materializes only once every hundred years. Tommy falls in love with Betty MacLennan, and other romantic adventures ensue. Naggie MacLennan directs a cast in which the principal leads are to be played by alternating performers. This Bold and Beautiful Dave Will play Tommy, Melody MacLennan and Lori Thorne are Betty, Mike Britt and Robert Wells are Jeff, and Suzanne Beggan and Pearl Wagner are Naggie. Other members of the cast are James Ruff, Jr., Puggy Thompson, and Dennis Schrag. David Will is the technical director and Naggie MacLennan has made the costumes. Bringadoon is a musical comedy includes "Almost Like Being in Love," "Heather on the Hill," and "To Home with the World." (505-1501).

**CIA Theatre, Friday, May 1 through May 26, Friday and Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m.** For information call 566-7000 x375.

**CORNER OF YOGI CAN** The Play House Players present the Jack Weintraub and Willie Gillette remake of the original workshop by Robert Thomson. An advertising man, having brought his new bride to the town's main square for a honeymoon, suddenly finds that she has disappeared and that another young woman is claiming to be his missing wife. "Before you know it, there are headlines from this exciting story, a reversal into a jinx-drenched ending. Directed by Thelma Dore, the cast includes: Thelma Dore, Robert Lemle, and Tony Bonowich as the groom, Tom Gordon, C.C. Hendrix, and Tony Bonowich as the bride. The play is preceded by a burlesque and followed by outdoor music and mountain air of Julian. (505-1501).

**Five Hills Lodge, through May 16, Friday and Saturday, dinner at 8:00 p.m., curtain at 8:00 p.m.**

**CORNER OF THE CARRIAGE** The Alpha Omega Players offer the play they have done by a local author. Written by San Diego writer Buell Angel Purdy, Carriage on the Carriage is concerned with the changes that came to the end of the First World War and with the meeting of the "young cherished" horse-and-buggy era. Directed by Robert White, the cast includes Lane Bond, Jane Phillips, Dick Gaynes, Robert Stark, David Hornum, Lynn Morgan, Judy King, Marie-Claire Tomlinson, Sally Marsh, and Steve Aron. The set is designed by Henry Swanson, and the costumes are by Janet Nichols. (505-1501).

**The Playhouse, 1321 1/2 Yr Avenue, San Diego, through May 23, Friday and Saturday at 8:00 p.m. For information call 466-1710.**

**THE CURIOUS SNAKE** The Bunka Valley Players offer the farcical comedy by John Palfrey set in a small Massachusetts town in the "Clementine" era. An old man named converted into a mental rehabilitation center. When Ethel Savage is placed in the Clementine, she is determined to obtain her inheritance — the developments an unexpected camaraderie with the "guests" at the home. And she begins to question the sanity of the outside world. John Anderson directs. Cynthia Hall, Nympe Perry, Rob Whitfield, Ed Betancourt, Josh Schoen, Tim Evans, Helene Stoyan, Mark Jennings, and Core Powell. The set is designed by Dick Querrers, the costumes are by Pat Smith, and the light and sound are by John Anderson. (505-1501).

**Bunka Valley High School Drama Building, 751 Oak Lakes Road (across from Southwestern College), Chula Vista, through May 2, Thursday through Saturday at 8:00 p.m. For information call 479-1289.**

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# READER'S GUIDE TO THE THEATER

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**BRINGADOON** The Musical Dynamics Performing Arts Company offers the Laramie Lower musical comedy of Tommy and Jeff. Two American towns who get lost in the highlands of Scotland and come upon a town that materializes only once every hundred years. Tommy falls in love with Betty MacLennan, and other romantic adventures ensue. Naggie MacLennan directs a cast in which the principal leads are to be played by alternating performers. This Bold and Beautiful Dave Will play Tommy, Melody MacLennan and Lori Thorne are Betty, Mike Britt and Robert Wells are Jeff, and Suzanne Beggan and Pearl Wagner are Naggie. Other members of the cast are James Ruff, Jr., Puggy Thompson, and Dennis Schrag. David Will is the technical director and Naggie MacLennan has made the costumes. Bringadoon is a musical comedy includes "Almost Like Being in Love," "Heather on the Hill," and "To Home with the World." (505-1501).

**CIA Theatre, Friday, May 1 through May 26, Friday and Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m.** For information call 566-7000 x375.

**CORNER OF YOGI CAN** The Play House Players present the Jack Weintraub and Willie Gillette remake of the original workshop by Robert Thomson. An advertising man, having brought his new bride to the town's main square for a honeymoon, suddenly finds that she has disappeared and that another young woman is claiming to be his missing wife. "Before you know it, there are headlines from this exciting story, a reversal into a jinx-drenched ending. Directed by Thelma Dore, the cast includes: Thelma Dore, Robert Lemle, and Tony Bonowich as the groom, Tom Gordon, C.C. Hendrix, and Tony Bonowich as the bride. The play is preceded by a burlesque and followed by outdoor music and mountain air of Julian. (505-1501).

**Five Hills Lodge, through May 16, Friday and Saturday, dinner at 8:00 p.m., curtain at 8:00 p.m.**

**CORNER OF THE CARRIAGE** The Alpha Omega Players offer the play they have done by a local author. Written by San Diego writer Buell Angel Purdy, Carriage on the Carriage is concerned with the changes that came to the end of the First World War and with the meeting of the "young cherished" horse-and-buggy era. Directed by Robert White, the cast includes Lane Bond, Jane Phillips, Dick Gaynes, Robert Stark, David Hornum, Lynn Morgan, Judy King, Marie-Claire Tomlinson, Sally Marsh, and Steve Aron. The set is designed by Henry Swanson, and the costumes are by Janet Nichols. (505-1501).

**The Playhouse, 1321 1/2 Yr Avenue, San Diego, through May 23, Friday and Saturday at 8:00 p.m. For information call 466-1710.**

him, reluctantly in this apparently doomed venture. Then Arthur, an artist who has been the job of the Jingle Bell Drapery Company, wanders into the lives. When Ethel Savage is placed in the Clementine, she is determined to obtain her inheritance — the developments an unexpected camaraderie with the "guests" at the home. And she begins to question the sanity of the outside world. John Anderson directs. Cynthia Hall, Nympe Perry, Rob Whitfield, Ed Betancourt, Josh Schoen, Tim Evans, Helene Stoyan, Mark Jennings, and Core Powell. The set is designed by Dick Querrers, the costumes are by Pat Smith, and the light and sound are by John Anderson. (505-1501).

**Bunka Valley High School Drama Building, 751 Oak Lakes Road (across from Southwestern College), Chula Vista, through May 2, Thursday through Saturday at 8:00 p.m. For information call 479-1289.**

**DARK DEEDS AT SWAIN'S PLACE, OR NEVER TRUST A TATTOOED** The Old Town Opera House offers the original "Toby-trotter" about the Earl of Bathington's struggle to keep a Montyman in the castle. The cast includes: Richard B. Burt, Michael J. Turner, Jerry Moorehead, and Bill Powers. The set design is by Frank Schatz, and the costumes are by Dotie Weddington and Rosemary (505-1501).

**Mission Realities of San Diego de** Made in La Mesa, 10018 San Diego Mission Road, San Diego, through May 3, Friday through Sunday at 8:00 p.m. For information call 28





# READER'S GUIDE TO THE MUSIC SCENE

## This Week's Concerts

It seems in retrospect that each of the past several weeks was gluffed with concerts of heavy every description, offering plums for rockies, avant-gardists, and everyone in between. This week the schedule is generally unimpressive, and those artists receiving special mention this time around are fortunate to be appearing here during a slack period. In a slack week, this might not be the best of such attention.

Certainly the biggest show of the week, at least quantitatively, is that being billed as the Spring Music Festival in Balboa Park. Showing up being are traditional singer Florio Purim, Latin jazz percussionist Arto Muro, and the relatively new fusion group, re:ananda.

The main selling points of most music festivals, like Carnegie, are variety, cost effectiveness, and plenty of company. Whereas a solo artist might choose of paying three dollars for a couple of microbrewed pork ribs, he'll gladly pay quadruple that price if the ribs are only one of many dishes to be sampled, and there is a full table of warm bodies with whom to share the experience. Likewise, music festivals usually proffer a package of artists who would, individually, have difficulty commanding an eight-dollar ticket. Group them together, however, fit a sun-soaked outdoor venue with kindred souls, and the line-up reads like a real bargain. The Spring Music Festival is no exception. Purim can be an engaging singer, and her early work with



FLORIO PURIM

Chick Corea won her a core of followers that remains loyal. But subsequent attempts to make her a star and a major concert attraction in her own right were ill-advised and would have failed even if the hadn't been imprisoned on a drug charge in the early Seventies. Purim is simply a good singer, not a great one, and her limitations are less obvious when she doesn't strive to dominate the proceedings. Arto, unlike his former Miles Davis colleagues, has remained a fixture on the jazz, Latin, and fusion scene without suffering the deviations of grandeur that have victimized more publicized contemporaries like Corea. John McLaughlin, and Keith Jarrett. Though his contributions have often been as sterling as theirs, his work with Davis and his pungent drumming for the original Weather Report stand out — Arto

has never lost his sense of perspective. Corea indulges on audience. McLaughlin tolerates it, and Jarrett considers it very presence a great effort to his dignity. Arto cannot to entertain. As Latin multi-percussionists go, he would rate him behind the technically perfect Paquito d'Rivera, but Arto can nevertheless get my foot moving. Still, like his wife, Purim, he is much better as a side dish than as an entrée. Re:ananda is an adequate jazz-fusion group whose main strength is a catchy name (most of the members are Japanese). I am of a loss to explain why Chief Davis (president of Anita Records) saw a profit potential in this aggregate. I can't believe — despite his self-congratulatory boasts of an innate ability to discern artistic merit in unknown artists — that he signed Re:ananda for a sale. They neither add to nor detract

from a genre that was, for most purposes, played out long ago. This is fusion for Nice Guys. Founding out the Spring Music Festival is a roster of inner-city artists. The festival will take place Sunday at the City College Athletic Field. One concert this weekend is being promoted as "An Evening of Love" with Jesse Colin Young and Leo Kottke. Such labeling has a high price tag, and invites images of Young and Kottke performing together in other than a musical sense. Actually, the fact that the concert itself is a throwback, a page out of the Book of Primus, circa 1968.

In those days, Young was the subcultural symbol leader of the Youngbloods, a Bay Area favorite whose song "Get Together" became a love-your-neighbor mini-anthem of sorts, but whose best material (e.g., the entire brilliant, widely ignored "Earth Music" album) never received any recognition at all. The Youngbloods' only flirtation with real fame came when they backed up performing on the hit "Tonight Show" set designer (and his wife) who had just been named "People's Choice" for a large paying audience to notice that Kottke could sing. The legs of a carpenter. Given his mercurial nature, there is no way to predict what kind of presentation Kottke will offer when he and Young perform one evening in 1987, promoting Carson to "Go Home and Grow Up." That snubbed confirmation made all the tracks and the Youngbloods were never seen on television again. With the demise of the group the following year, Young established himself as a solo artist whose own career avoided controversy and criticism, peaking with the semi-hit "Songbird" in the mid-Seventies. A decent singer with an eminently likeable voice and a self-effacing stage persona, Young's heartier voice and kind, jazzy, kind country, kind folk music disappeared from view with the onslaught of glam rock. The

could be considered a comeback. Kottke was, and is, a six-and-a-half-foot-tall acoustic guitar virtuoso whose amazing debut album in 1968, on the quarter-toned label, is now a bona fide collector's item. Equally popular in northern California clubs during the late Sixties, Kottke's late-Martin M-1, slightly off-center sense of humor and lack of personal ambition were two of the reasons he never achieved greater stardom — he is no more and no less obscure an artist now than he was twenty years ago. The fact that music fans know him more from his albums' liner notes than from his music (as on record, Kottke apologizes for attempting to sing with a voice he described as sounding "like green foam on a foggy day") indicates that they took him only as seriously as he took himself, which is a real pity. It's unfortunate that there couldn't have been time, between

chances, for a larger paying audience to notice that Kottke could sing. The legs of a carpenter. Given his mercurial nature, there is no way to predict what kind of presentation Kottke will offer when he and Young perform one evening in 1987, promoting Carson to "Go Home and Grow Up." That snubbed confirmation made all the tracks and the Youngbloods were never seen on television again. With the demise of the group the following year, Young established himself as a solo artist whose own career avoided controversy and criticism, peaking with the semi-hit "Songbird" in the mid-Seventies. A decent singer with an eminently likeable voice and a self-effacing stage persona, Young's heartier voice and kind, jazzy, kind country, kind folk music disappeared from view with the onslaught of glam rock. The

## This Week's Concerts

(continued from page 8)

Stars Showcase: Featuring the Puppies, Becky and the Blue Notes, and the Monroes, on Saturday night, the Spirit hosts the Unknowns. If you're not buckered out from the strong Latin spirit provided across town on Sunday, and need a country closer to ease into the wee hours, check out Bobby Bare and Stephanie Winokur at the Mustang Club on Sports Arena Boulevard (in addition to such widely covered tunes as "500 Miles Away from Home," "Shame on Me," and "Detroit City," Bare has strung up some duets with recent songs like "Drop Kick Me, Jesus" and "Never Gonna Be Lied with an Ugly Woman" — what more need I say?). Sunday's concert continues with England's Strangers and Robert Williams of the Backchannel, while Moqui Graham is the second artist in the ongoing San Diego Musicians and Jazz Singers Series at the Gaslamp Quarter Theatre. Moving into midweek, I'm a Boy plays at Spirit Tuesday, and of the same club, the Penetration presents their Carnival of Values Party Wednesday night. — John D'Agostino

## San Diego Concerts

Desiree and Audio Rock: Spirit, tonight, Tuesday, 9 p.m., 1130 Buena Vista, 276-3993.

Rebel Rockers with the Diamond Coura West African Dance Troupe, Friday, May 1, and with

the Friends Band, Saturday, May 2, 8:30 p.m., Adams Avenue Theatre, 3325 Adams Avenue, 264-8813.

Jesse: Colin Young and Leo Kottke, SDSU Open Air Theatre, Friday, May 1, 8 p.m., 266-6947.

Ros Midos and I-Dren with: Jaga: Billy Up Town, Friday and Saturday, May 1 and 2, 9 p.m., 143 South Cedros, Solano Beach, 481-9222.

Steve Esmeralda's Stairway to the Stars Showcase: Spirit, Friday, May 1, 9 p.m., 1130 Buena Vista, 276-3993.

The Unknowns: Spirit, Saturday, May 2, 9 p.m., 1130 Buena Vista, 276-3993.

Hiro Purim, Arto, Muro, and re:ananda, inner Circle, and Moqui Graham: San Diego City College Athletic Field, Sunday, May 3, 1:30 p.m., 264-8813.

I'm a Boy: Spirit, Tuesday, May 5, 9 p.m., 1130 Buena Vista, 276-3993.

The Penetration: Carnival of Values Party, Wednesday, May 6, 9 p.m., 1130 Buena Vista, 276-3993.

Jimmy Cliff, Oneness, and Batts: Volante Party, Wednesday, May 6, 9 p.m., 1130 Buena Vista, 276-3993.

Split Enz: State Theatre, Monday, May 11, 8 p.m., 4712 El Cajon Boulevard, 565-2865.

Laurel: Thursday, Sunday, May 3, 8:30 p.m., 567 Fourth Avenue, 565-2812 or 234-9543.

Moqui Graham: Gaslamp, Sunday, May 3, 8:30 p.m., 1130 Buena Vista, 276-3993.

## International Blend

May 1st, Original Southern Blues. Friday night Dance & show. 4034 30th Street, 264-8603, 267-8718.

TOM CAT & THE BLUES DUSTERS. May 1st, Jazz Concert. Special guest: Kevin Lettau. Tickets at door.

LORE BELL QUARTET. May 1st, All new show. Old World Jazz, Caliente & Soul Music.

KLEZMORIN. Old World Jazz, Caliente & Soul Music.

EVERY MONDAY NO COVER CHARGE. COMEDY NIGHT. POTLUCK IMPROVISATIONAL with Don Victor. Workshop 8:30. Sign up 8:15. SHOWCASE 8:30.

EVERY THURSDAY NO COVER CHARGE. TALENT NIGHT. Music by Hanson Rents. Sign up 8:00. Showcase 8:30. No Age Limit.

Looking for creativity in a band? There we have you! Find ENF. the WINDJAMMER. Tues.-Thurs. May 5-May 7, 9 p.m. 2291 Hwy. 101 (Cardiff) by the Sea. (see Windjammer ad for details)

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WITH ONENESS

**BRATZ**

SUNDAY • MAY 10 • 8:PM

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**REGGAE SOUND OF THE 80'S**

8:30p.m. Friday & Saturday May 1 & 2

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**Leo Kottke**

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**West African Dance Troupe**

May 2

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Advance tickets available: Spectrum (Lynne Beach), Earth Song Bookstore (Del Mar), Champion Records, Off the Record, Riverside Books, Arto Muro, and re:ananda. Price: \$8.00 in advance, \$8.75 at the door. For information call Shango at 233-4271 or 263-1556.

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An Evening of love with **JESSE COLIN YOUNG** and **Leo Kottke**

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Produced by **TONY KAPPAHANN** Presents

Ted Nugent and Humble Pie  
Sports Arena, Friday, May 15, 7:30  
p.m., Sports Arena Boulevard  
224-4171

Judas Priest, 1981 Outdoor  
Amphitheater, Monday, May 25, 8  
p.m.

Rush, Sports Arena, Tuesday, June  
9, 7:30 p.m., Sports Arena  
Boulevard 224-4171

## Clubs

**Abilene**, Town and Country Hotel  
500 Hotel Circle North, Mission  
Valley, 297-1311, Larry Platt and  
Carmichael, country, country  
Tuesday through Saturday

**The Alamo**, 3012 Claremont  
Drive, Claremont 275-2240  
Country, Capatzen, country  
western, Tuesday through  
Saturday

**Albatross**, 1309 Camino del Mar  
Del Mar 752-6744, Danja of the  
University, contemporary, jazz  
Thursday through Saturday

**Albee's Reef Inn**, 1201 N. 1st Circle  
South, Mission Valley, 241-1031  
John Whelan, pianist, Tuesday  
through Saturday

**Anchorage Fish Company**, 3818  
Carlsbad Boulevard, Carlsbad  
726-8170, Jamison,  
contemporary, Sunday and  
Monday, Place and Jay

contemporary, Tuesday and  
Wednesday

**Ancher Inn**, 280 Claremont  
Mesa Boulevard, Claremont  
271-1531, Anne, contemporary  
Friday and Saturday

**Anthony's Horizonside**, 1350  
Northridge Drive, Northridge  
232-6888, Jeff, jazz  
contemporary, Tuesday through  
Saturday

**Art & Charlie's**, 5353 Mission  
Center Road, Mission Valley  
contemporary, Tuesday and  
Wednesday

207-1823, Pat, The Jazz Continuum  
jazz, Tuesday through Saturday

**Aspen Mine Co.**, 5880 El Cajon  
Boulevard, East San Diego  
771-1813, Skyngh, rock and new  
wave, Wednesday through  
Saturday, Michael Joseph and  
French, contemporary, Sunday  
and Tuesday

**Affinity**, 1998 Inglewood Street,  
Mission Bay, 224-2434, Roberto  
Linn and the Gamblers, country  
pop, Tuesday through Saturday

**Bacchanal**, 8022 Claremont  
Mesa Boulevard, Claremont  
500-8022, Bratz, rock and roll,  
Thursday through Saturday,  
Shangri-la featuring Robert  
Williams, rock and roll, Sunday

**Bahia**, 998 West Mission Bay Drive,  
Mission Bay, 488-0581, Summer  
Breasts, contemporary, Tuesday  
through Saturday

**Bar X Ranch House**, 110 East  
Broadway, Vista, 734-0510, Mow,  
country western and  
contemporary, Thursday through  
Sunday

**Bay Lounge**, Vacation Village  
Hotel, Mission Bay, 274-4630,  
Shoreline, contemporary,  
Tuesday through Saturday

**The Beach Club**, 1921 Bacon  
Street, Ocean Beach, 222-6822,  
Buckley, rock and roll, Thursday  
through Saturday

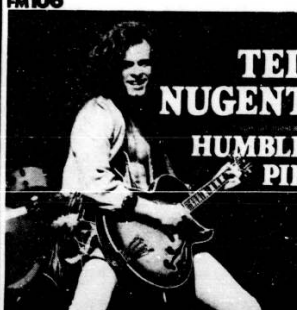
**Belly Up Tavern**, 143 South  
Cardinal Avenue, Solana Beach  
481-4022, Jaga, rock and roll,  
Thursday, Ral Midos and Jaga,  
rock and reggae, Friday and  
Saturday, Actual Size and Del  
Debonaire and the Boat People,  
rock and roll, Sunday

**Black Angus**, 707 E Street, Chula  
Vista, 426-1000, Feelin', top 40,  
Thursday through Saturday

**Black Angus**, 10370 Friars Road,  
Mission Valley, 563-5602, Summer  
Wine, contemporary, Monday  
through Saturday

**Black Angus**, 1000 Groves

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FRIDAY, MAY 15 - 7:30 PM  
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JUNE 5, 6 IN L.A. JUNE 19, 20  
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RESERVE CHOICE SEATS NOW FOR  
BEST LITTLE WHOREHOUSE IN TEXAS - PAT BENATAR  
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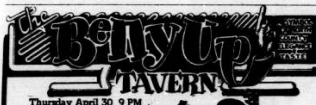


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**Ras Midas**  
with  
**I-dron**  
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**Blue Point**, 1298 Prospect Street  
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jazz. Friday and Saturday,  
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Renaissance Sunday. Toward

reggae. Monday, Sammy Titt  
Organ Trio. jazz. Tuesday, Gary  
Music Co. jazz. Wednesday

**Boathouse**, 2045 Harbor Island  
Drive, Harbor Island 291-8700 On  
Stage, country rock. Tuesday  
through Saturday, The Ross Went  
Home, contemporary and variety.  
Sunday and Monday

**Bobby Gil's**, 485 First Street,  
Encinitas 436-7397. Jerry McCain  
and the Gals, jazz. Wednesday  
through Saturday. Mark Lesman  
and the New Funka Band, blues.  
Sunday through Wednesday

**Bombay Bicycle Club**, 2800  
Shelter Island Drive, Shelter Island  
224-2483. Sammy Titt Organ Trio  
featuring Daniel Jackson, jazz.  
Wednesday and Thursday

**The Bounty Hunter**, 135 North  
Highway 101, Solana Beach,  
481-5758. Dirk Debonaire and the  
Boat People, rock and new wave.  
Thursday through Saturday

**Bull and Bear**, 690 North Second  
Street, El Capi 440-5757. Party  
Cloud, contemporary, country  
western, and country rock. Tuesday  
Wednesday through Saturday.  
David Allen Cline, contemporary,  
Monday, Nightrunner,  
contemporary, country western,  
and country rock. Tuesday

**Bunbury's**, 9906 Mira Mesa  
Boulevard, Mira Mesa 578-8000  
Steve Vaux, contemporary,  
Thursday through Saturday

**Calabrese Supper Club**, 2223 El  
Capi Boulevard, North Park,  
298-1722. Holly Babal and the  
Saucage Rock, musical revue.  
Wednesday through Saturday and  
Sunday afternoon

**Cafe del Rey**, 1549 El  
Prado, Balboa Park 234-4511  
Sharon Skidgel, piano bar,  
Thursday through  
Saturday. Jazzy, jazz, blues,  
goodtime international,  
gypsy/swing. Sunday, two tones,  
terrace contemporary and  
original. Tuesday and  
Wednesday

**The Carriage House**, 7045  
Balboa Avenue, Claremont  
278-2597. Jim Moore,  
contemporary, country rock, and  
original. Wednesday through  
Saturday

**Cash and Cleaver**, 140 South  
Serra Avenue, Solana Beach,  
481-4208. Pelican Alley jazz.  
Wednesday through Saturday

**Costaways**, 10757 Woodside  
Avenue, San Jose 469-0700. Muffs

rock and roll. Tuesday through  
Saturday

**Calamar**, 3999 Mission  
Boulevard, Mission Beach  
San Marcos 390-5000. Sharon Sue and Stained  
Glass, country rock. Tuesday  
through Saturday

**Charlie's Little Bit of Country**,  
San Marcos Boulevard at Highway  
78, San Marcos 744-3520. Dallas  
Express, country western. Tuesday  
through Saturday

**Chateau**, 3023 College Avenue,  
College Grove 582-5820. Birds  
Cotter Trio, swing and jazz.  
Thursday through Saturday

**Chuck's Steak House**, 1250  
Prospect Street, La Jolla 454-5325  
Night Vision, jazz. Thursday  
through Saturday

**Comedy Store**, 916 Pearl Street,  
La Jolla 454-9176. Continuous  
comedy. Sunday. Call club for information

**Corson's and All That Jazz**,  
4204 Voltaire Street, Point Loma  
224-3095. Mopli Graham with the  
Jimmy Corson Trio, jazz. Tuesday  
through Saturday. Joe Martillo  
Quintet, jazz, Sunday afternoon  
and Monday evening

**Country Rumpin' Dance  
Machine**, 1802 Palm Avenue,  
Imperial Beach 429-1611. 100  
Proof, country western.  
Wednesday through Saturday.  
Johnny Rodriguez, country.  
Sunday

**Country Pump**, 1280 Old  
Business Route 6, El Capi,  
561-5893. Call club for information

**Crossroads**, 345 Market Street,  
downtown 233-7856. Elia Ruth  
Puggie, jazz. Thursday through  
Saturday

rock and roll. Sunday. auctions.  
Wednesday

**Dallery**, Old No. 7, 140 South  
Serra Boulevard, Solana Beach  
754-7173. Prisoner, rock and roll.  
Thursday. Tweed Sneakers and  
Prisoner, rock and roll. Friday  
and Saturday. U.I. Felt, Sunday.  
Jerry Roney and the Showers, rock  
and roll. Tuesday. Tweed  
Sneakers, rock and roll.  
Wednesday

**Doc Masters**, 2051 Shelter Island  
Drive, Shelter Island 223-2572.  
Larry Page, contemporary piano  
and guitar. Wednesday through  
Saturday. Bill Brackett, X-rated  
comedy. Sunday through  
Tuesday

**Distillery East**, 755 Market Street,  
Escondido 741-9393. The Kids and  
Neal, rock and roll. Thursday.  
Rockin' Stevie W., rock and roll.  
Friday and Saturday. Motomatch II,  
Friday and Saturday. Motomatch II,

**SAN DIEGO  
TICKET EXCHANGE**

ON SALE NOW  
★ **TED NUGENT** WITH HUMBLE PIE ★  
★ **JUDAS PRIEST** HEM. DAY. MAY 15 ★  
★ **RUSH** JUNE 8 ★  
RESERVE NOW FOR FUTURE CONCERTS  
★ **PETTY & R.E.O.** ★ **WINGS** ★ **STONES** ★  
Now we have changed locations. PHONE SERVICE FROM  
MAY 1-MAY 11 WILL BE TEMPORARILY OUT OF SERVICE.  
PLEASE CALL 233-1386 FOR INFO FROM 11-4 ONLY MAY 1-7.  
CALL US FIRST BUY-SELL-TRADE SEARHOLD AT  
DISCOUNT PRICES

1504 FERN STREET  
**298-8570**

AMERICA'S MOST OUTSTANDING  
"ELVIS" IMPERSONATOR

**JONATHAN  
VON  
BRANA**  
FEATURING  
**THUNDERBIRD**  
AT  
**GOLDEN  
HALL**  
202 C STREET  
236-6510

THURSDAY  
MAY 7th  
7:30 - 9:30

ORCHESTRA \$5.50  
GEN. ADM. \$6.50  
RESERVED \$7.50

**THREE SCREEN MULTI-MEDIA  
PRESENTATION  
WONDERS OF OUR UNIVERSE**

TICKETS AT  
CENTER BOX OFFICE • 202 "C" STREET  
ALL BILL GAMBLE'S MENS WEAR  
SELECT-A-SEAT OUTLETS

**macho's  
RANCH**  
Midway & Roscreans - 234-2401

**C Man Down**  
Every Tues-Sat.  
**WHO'S DRIVING**  
The Best in Western Swing  
Special Friday Night Attraction  
John Gaines "Bull Whip Show"  
Every Tues. & Thurs. 7-9 p.m.  
**Free  
Country Dance Lessons**  
Sun. & Mon. May 3 & 4  
**HOWARD READING  
& TEXAS**  
Former member of Bob Willis  
and The Texas Playboys  
Midway & Roscreans 234-2401

**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  
brand of Music and Comedy.  
Tuesday through Saturday, 9-1.  
Sundowner lounge (to miss it,  
is to miss out).

**Stone's Throw**  
They'll take you on a musical  
tour of the 20's through the 80's—  
from sultry blues to swing to rock—  
with lots of pizzazz 9-1. Tuesday-  
Saturday. At The Butterfield.  
Serving light (and interesting)  
Eats. 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 Hotels and Inns Worldwide  
1380 Harbor Island Drive, San Diego, CA (714) 291-2900

LIVE AT THE  
**Baccharal**  
BETWEEN MAY 10th & CONVOY 41  
8022 CLAIREMONT MESA BLVD

THURSDAY APRIL 30 TO SATURDAY MAY 2

SUNDAY MAY 3 10 PM

THE CLOSING DIRECT PERFORMANCE

**THE STRANGLERS**  
ROBERT WILLIAMS  
FOUR EYES

MONDAY MAY 4

MARK

AIR BROS.  
STALLION

THINGS

Tweed Sneakers

MONDAY MAY 10 7 PM TO 10 PM

FROM THE NEW YORK DOLLS

\* **JOHNNY  
THUNDERS**  
& the HEARTBREAKERS

TUESDAY MAY 11 10 PM

**TAJ MAHAL**

WEDNESDAY MAY 13 10 PM

**LEE  
RITENOUR**  
FURI

**DAVID  
BROMBERG**  
ROSIE FLORES

**DAVID LINDLEY**

**TONY KAMPMANN**  
PRESENT





Little Bavaria, Corner Upper,  
S. 1st, 745-1383. Tummy  
tune rock and roll, Thursday.

Loading Zone, 4198 Convey  
Street, Claremont 277-9807. The  
Fuz rock and roll, Thursday.

London Opera House, 1404  
Robson Avenue, Claremont.

279-2390. Bus knockdown band,  
Jazz, Thursday through Saturday.

The London Tavern, 1407 Second  
Avenue, downtown 234-0884.  
Fuz right piano singing,  
Sundays.

Longshot Saloon, 343 Grand  
Avenue, San Marcos 744-8575.

Hot Flying Debris with Lee Barnes  
and Dean Smith, country rock,  
Friday and Saturday.

Lorenzo's, 575 Broadway, El  
Cajon, 442-5998. Steve Mought  
country rock, Tuesday through  
Friday.

Magnolia Mulhoney's, 5551

Magnolia Avenue, SanDiego,  
448-5550. Tall Cotton, country  
western, Wednesday through  
Saturday.

Mama's Mink, 533 East Main  
Street, El Cajon, 442-5573. Justice,  
country western, Sunday and  
Monday.

Mandolin Wind, 308 University  
Avenue, Hillcrest 297-3017. King  
Blues Band, blues, Thursday  
through Saturday, the Remains  
and Indigo, Monday through  
Wednesday.

McFadden's, 5455 Gratiot  
Center Drive, La Mesa 455-3404.  
The Bass Went home.

**Live Bluegrass**  
**"HARDTIMES"**  
Saturday 8 p.m.  
**TUBA-MANS**  
Grand Slam  
Sports Hospitality  
Cocktails, beer and fine food.  
Families welcome.  
FOOD TO GO—  
2551 University 295-9426  
(just east of Texas St.)

Introducing  
**The West Coast Connection**  
PERFORMING LIVE  
**Sat. May 2**  
**8:30 p.m.—1:30 a.m.**  
at  
**University Lanes**  
In the Lounge  
5933 University Avenue, San Diego  
Dancing and Drinks. Tickets \$3.50 at the door.  
Your ticket entitles you for one drink of your choice—  
from 8:30 to 9:30 only. Come and see San Diego's  
newest and most versatile upcoming band!  
Call 449-6445 for information.

**THE LOADING ZONE**  
Friday, May 1  
May Day Rock with  
**FUZE**  
Last time Fuze played The Zone, their guitars caught fire,  
the rock was too hot.  
Saturday, May 2  
Special one night engagement  
**DARK RYDER**  
Hard-driven Southern Rock  
Monday & Tuesday, May 4 & 5  
**The PUSH BAND**  
Kicks off two nights of one of the most incredible drink specials ever  
to be introduced in this area. The Zone has rolled back its prices on all  
well vodka drinks to a measly .75¢. FUZE provides the music. The Zone  
provides the means for a guaranteed great time. And all this for no  
cover charge.  
Wednesday & Thursday, May 6 & 7  
Thursday, April 30  
**The FLYZ**  
Music to catch a buzz to  
Wednesday night—All well drinks \$1.00  
Thursday night—Kamikaze \$0.50  
No cover—No minimum  
**4198 Convey St.**  
**277-9669**  
Home of the Mini-Jamaican, when you buy 5, you get 5, anytime only  
at the Loading Zone. Check out our extended Happy Hour  
10:00 a.m.—9:00 p.m.

Thursday—Saturday  
**THE OATS BAND**  
Dance Contest—Drink Specials  
**The Beach Club**  
1921 Bacon, Ocean Beach 222-6822  
"Party on the Beach"

From the creators of the original "Sweeney's" comes  
**The BOUNTY HUNTERS**  
Thurs. & Sun. **The Forks** Rock & Roll  
Fri. & Sat. **Insognito** New Wave Rock  
Mon. **Hasty Rabbits** Rock & Roll  
Tues. & Wed. **The Passengers** New Wave Rock  
Wed. **Wet & Wild**  
T-shirt Contest \$100 prize  
COCKTAILS • DINING • DANCING  
125 N. Highway 107, Solana Beach 487-5758

**Hottest Rock & Roll Bar in North County!**  
... with the hottest rock bands  
North County has to offer.  
Thursday, Friday & Saturday 9:30—1:30, Sunday 5—9  
**MATRIARCH**  
Saturday night is  
**Ladies' Night-Ladies**  
free admission  
Must be 21  
**Overtime at the Cantina**  
422 West Mission, San Marcos 744-9922

**The New Tuxedo Jazz Band**  
Friday & Saturday  
May 1 & 2  
9:00 p.m.—1:00 a.m.  
**The Triton**  
6011 El Cajon Blvd. (at College)  
... truly distinctive seafood restaurant

**LITTLE BAVARIA**  
CARMEL VALLEY RD., DEL MAR  
Largest dance floor in North County  
Huddleston Presentations  
announces  
**TOMMY TUTONE**  
On Columbia Records & Tapes  
plus  
**Moving Targets**  
Thursday, May 7  
Two shows  
8:00 p.m. & 10:30 p.m.  
Must be 21, I.D. required  
CARMEL VALLEY ROAD BETWEEN I-5 & I-101 795-1383, 455-3332

**Dallas Collins Band**  
San Diego's Finest  
Tuesday thru Saturday Nites  
9pm to 1am!  
**Montezuma's Revenge**  
Cowboy Comedy  
Sunday & Monday Nites 9pm to 1am!  
**RODEO**  
Lunch, Dinner, Cocktails & Live Entertainment  
La Jolla Village Dr. and Villa La Jolla Dr. Phone 487-8590  
THE COUNTRY/WESTERN NIGHTCLUB WITH A TOUCH OF CITY CLASS.

**King Biscuit Blues**  
Thursday, Friday, Saturday  
Monday  
**The Remains**  
Tuesday, Wednesday  
**Inigo**  
Good Band!  
**The Mandolin Wind Restaurant**  
has always been known for its great entertainment, but did you  
know we also serve some of the finest food in San Diego—at  
moderate prices? Prepared by a conscientious chef, served by  
courteous people in a cozy atmosphere.  
**306 University Hillcrest 297-3017**

**Oh! Ridge**  
**Bill Brackett**  
**DOC MASTERS**  
at the Shelter Island Marina Inn.  
Phone 223-2572

contemporary and variety,  
Tuesday through Saturday.

The Mexican Restaurant, 861  
West Harbor Drive, Torrey  
Pines 232-7581. Estacion and  
Christina, traditional Spanish and  
Mexican, Friday and Saturday.  
Estacion, traditional Spanish and  
Mexican, Wednesday, Thursday,  
and Sunday.

The Mission Inn, 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 Pointe 226-1871. Bill Brackett,  
bluegrass and X-rated comedy,  
Thursday through Saturday. Gary  
Shenwood, contemporary and  
country, Tuesday and  
Wednesday. Old World,  
contemporary and country,  
Thursday through Saturday.

Mom's Saloon, 545 Gornal  
Avenue, Pacific Beach 442-5998.  
Secrets, rock and roll, Tuesday  
through Sunday. Bliz Brothers, rock  
and roll, Monday.

Monk's, 19475 San Diego Mission  
Road, Vista 755-1111. Jody's  
Bleach Bros., top 40, Thursday  
through Tuesday. Bogart, top 40,  
Wednesday.

Monterey Jack's, 11940 Bernardo  
Plaza Drive, Rancho Bernardo.  
565-9400. Chi Ridge, country rock,  
Tuesday through Saturday.

Monterey Whaling Company,  
887 Camino del Rio South, Mission  
Valley 291-6336. Strangers, rock  
and roll, Tuesday through  
Saturday. Jim Hawley,  
contemporary, Sunday and  
Monday.

Mulhoney's, 340 East Grand  
Avenue, Escondido 741-0935.  
Rich Hurt and Allan Star,  
contemporary, Wednesday  
through Saturday.

Mutual Club, 3595 Sports Arena  
Boulevard, Loma Pointe 223-5595.  
Gerry Bate and a Touch of  
Country, country western, Tuesday  
through Saturday. Bobby Bore,  
country western, Sunday.

My Rich Uncle's, 6005 El Cajon  
Boulevard, East San Diego.  
287-7332. Moving Targets, rock,  
and roll, Thursday through  
Saturday.

Nashville West, 4240 West Point  
Loma Boulevard, Loma Pointe.  
224-2262. Lone Star Express,  
country, Tuesday through  
Saturday.

The New Box Office, 4450  
Alvarado Canyon Road, Mission  
Gorge 284-5444, 442-2212. Kinky,  
rock and roll, Thursday and Friday.  
Tealator, rock and roll, Saturday and  
Sunday.

The Normandy, 210 North Hill  
Street, Oceanside 722-2828. Ultra  
Violent, rock and roll, Tuesday  
through Saturday.

Ocean Playhouse, 699 El Cajon  
Boulevard, El Cajon, 442-8542.  
Mascota Flamenca, Flamenco,  
Thursday and Friday.

Ocean View Room, Hotel Del  
Coronado, 1500 Orange Avenue,  
Coronado 435-5611. Mr. Lucky,  
contemporary, Sunday and  
Monday.

O'Hungry's, 2547 San Diego  
Avenue, Old Town 295-0135. Jim  
and Theresa Hinton, Irish folk,  
Tuesday through Saturday. Pat  
Rose, contemporary, Tuesday  
through Saturday.

Old Bonita Store Restaurant,  
4204 Bonita Road, Bonita.  
475-3337. Gary Shenwood,  
contemporary, Thursday through  
Saturday.

Old Time Cafe, 1404 North  
Highway 101, Leucado 436-4030.  
Mike Seeger, folk, Tuesday, Walt  
Richards and Vickie Coffey, folk,  
bluegrass, and contemporary,  
Saturday. Jim and Theresa Hinton,  
Celtic folk, Sunday. Old Time Root  
Nite, Tuesday. Exploring Family  
School with Sam Hinton, Deborah  
Wickerson, Cathy Lutz, and the  
Old Time Cafe String Band,  
Wednesday.

**TICKET AGENCY Inc.**  
CONCERTS • THEATRE • SPORTS  
BEST SEATS & LOWEST PRICES  
On Site  
**JESSE COLIN YOUNG**  
FRONT ROW! FRI, MAY 1  
**CONNORS vs. NASTASE**  
HEAD TO HEAD TENNIS, MAY 5  
**TED NUGENT** w/ HUMBLE PIE  
MAY 15  
**JUDAS PRIEST** MEMORIAL DAY  
PARTY, MAY 25  
**RUSH** JUNE 9 **KOOL JAZZ FESTIVAL** JUNE 5 & 6  
A small refundable deposit guarantees you choice seats to see:  
**AC/DC • SPRINGSTEEN • TOM PETTY**  
Who • McCartney • Moody Blues • RED • Speedwagon • ZZ Top •  
Rolling Stones • Rod Stewart • Journey • Bowie • Bad Co. •  
Pat Benatar • Blue Oyster Cult • Heart • Kinks • Devo • Michael  
Schener • Clash • J. Geils • Kiss • Genesis • Triumph & more  
CONCERT PHOTOS ONLY \$4.50 W/FRAME  
Phone Call now or stop by soon Mail  
Orders **223 • 2355** Orders  
11—6 Mon. Sat.  
3233 Midway Dr. (in the Sports Area area)  
24-hour phone information

San Diego's  
**#1 COUNTRY BAND**  
**COUNTRY CASANOVA**  
TUES—SAT • 8:45 PM - 1:30 AM  
Wednesday is LONE STAR BEER NITE  
\$0.50 PER BOTTLE  
COUNTRY WESTERN  
DANCE LESSONS  
Nights by the  
ALAMO COUNTRY  
KITCHEN!  
7—8:45 PM  
DOORS OPEN  
7 PM  
3093 Claremont Drive • 276-2240

Escondido's  
**DISTILLERY EAST**  
Rocks San Diego County Ages 17—25  
Thursday  
**this kids**  
Special guests  
**The Neat**  
Friday and Saturday nights  
**Rockin' Stevie W.**  
Sunday  
**Matriarch**  
Coming next week  
**Greater San Diego Talent Search**  
Cover \$3.50, four bands  
if you've got talent, call 741-9394  
**Mission & Metcalf, Escondido 741-9393**  
Every Wednesday—Sunday 8:00 til 1:35 a.m.  
Ages 17—25  
Further concert information: **741-9394**

**Our Favorite Place**, 8646 Mission

Pal Joey's, 5147 Waring Road,

**Pelikan Pub**, 7828 Broadway,  
Lemon Grove 464-9284. Tom Cat

**Poseidon**, 1690 Coast Boulevard  
Del Mar 755-9345. Air Bros., rock  
and roll. Wednesday and

**Pelikan Pub**, 7828 Broadway,  
Lemon Grove 464-9284. Tom Cat

Prophet Vegetarian Restaurant

4461 University Avenue, East San Diego 283-7448. The Orion Guit Duo, classical guitar, Tuesday, Wednesday, and Friday night; Lori Bell and Shep Myers, mellow jazz piano and flute, Thursday, Saturday, and Sunday night; Don Grant, classical guitar, Thursday noontime; Lori Bell, jazz piano, Friday noontime.

**THE WINDJAMMER**  
Restaurant & Lounge  
The North County Entertainment Spot

UPSTAIRS LOUNGE

Thursday, Friday & Saturday New Wave & Rock

**TELSTAR**

Sunday & Monday

**Passengers** New wave

Tuesday, Wednesday & Thursday

**Enuf** Fiddle Wave Rock

DOWNSTAIRS

Friday & Saturday  
**Barrie Cunningham** Contemporary  
Serving late night supper: from \$2.95  
Friday & Saturday 10:30 pm - 2:00 a.m.  
Reservations: 252-1144 • 1144-252 • 763-0188

The Triton presents

**Siers Brothers**

Tuesday through Saturday

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**The Russ  
Kirkpatrick Band**

Sunday and Monday

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**The Triton**

2530 So. Highway 101  
Cardiff-by-the-Sea  
438-8877

...truly distinctive seafood restaurant




**Nooney Rickett & Co.**  
returns



**Wednesdays after 9 p.m.  
12½ oz. Margarita 85¢**

Live entertainment—Dancing—Cocktails  
Tuesday thru Saturday 9:00 p.m.—1:30 a.m.  
Complimentary hors d'oeuvres  
Friday & Saturday 9:00 p.m.—9:30 p.m.

Available for private parties — No cover  
at  
**THE Voyager** 

1901 Shelter Island Drive 222-0421

**Rancho Bernardo Inn**, 17550 Bernardo Ct., Drive, Rancho Bernardo, 92061. All-inclusive, contemporary. Tuesday through Saturday. 11:00 a.m. to 10:00 p.m. Sunday and Monday.

**Red's Place**, 380 North El Camino Real, Encinitas 92024. 467-1676. Mountain Magic, country, bluegrass, 80's-style and Saturday.

**Reuben's E. Lee**, 880 Harbor Island Drive, Harbor Island, 92026. 291-5880. John Campbell and Company, contemporary. Tuesday through Saturday.

**Reuben's Harbor Island**, 880 Harbor Island Drive, Harbor Island 291-5030. Guidelines. contemporary. Tuesday through Saturday.

**Reuben's Rhythms**, 7637 Babbalanza Avenue, Claremont 278-7373. John Barker, contemporary. Tuesday through Saturday.

**Rib Cage**, 5500 Keamy Mesa Drive, Keamy Mesa 277-7937. Simmons and Kraybill, contemporary. Friday and Saturday.

**Royal Vileo Inn**, 632 E. Street,

**Hill House**  
RESTAURANT & BAR



**'PARTNERS'**  
Contemporary Soft Rock, Country Western,  
Rhythm & Blues ...  
Tues. thru Thurs. 8:30-12:30, Fri. & Sat. 9:00-1:00

**Barrie Cunningham**  
Rock-a-billy  
Country Rock & Contemporary  
Sundays and Mondays



Reservations recommended for  
lunch, dinner and Sunday  
Champagne Brunch. Banquet  
facilities available. 2730 Via de  
la Vaisie - Del Mar - 735-0614  
In the Flower Hill Mall



**Son's Saborito**, 13033 Poway Road, Poway, 486-1601: Forecast, contemporary and variety. Friday and Saturday.

**Sundipier Lounge**, Sheraton Inn, 1950 Harbor Island Drive, Harbor Island, 221-6400: The OC, Clint Eastwood, country western. Thursday through Saturday.

**Swing**, 1950 Harbor Island Drive, Harbor Island, 221-6400: Jazz, Sunday through Wednesday.

**Szabo's Sports Arena**, 4250 West Point Loma Boulevard, Loma Point, 223-9518: Steve O'Connor and the band. Wednesday through Saturday.

**Sea Dog Lounge**, Holiday Inn, 595 Hotel Circle, Suite 100, Mission Valley, 291-5720: Tony Drew, contemporary pop. Tuesday through Saturday.

**Sheraton Harbor Island**, 1380 Harbor Island Drive, Harbor Island, 220-2000: Stone's Throw, variety. Tuesday through Saturday in the Sheraton Ballroom. The People's Choice, variety. Tuesday through Saturday in the Sundowner Lounge.

**Show Biz**, 1421 University Avenue, Hillcrest, 291-1551: Female impersonators. Wednesday through Saturday.

Old  
No. 7

**DISTILLERY**

Thursday  
*Poison Ivy*

Friday and Saturday  
*Tweed Sneakers*  
and  
**Poison Ivy**

Sunday, dance music with  
**D.J. Felix**

Tuesday  
**Jerry Ranev and the Shames**

Kamikaze night 75c  
Wednesday  
*Tweed Sneakers*

**Boat**, 1768 Avenue A, Bay  
Breeze, 303-299-9931. Dealership and fly-  
casting shop, rock and trout. Thursday, Steve  
and Susan Schmitt, 10 a.m.-5 p.m.  
**Showcase**, Friday: Unwinked, rock  
and trout. Saturday: I'm a Boy, rock  
and trout. Tuesday: The Penetration  
Carnival of Values Party, plus  
others. Wednesday.

**Springfield Wagon Works**, 5255  
Keamy Villa Road, Keamy Mesa,  
Maricopa County, 622-4472. Home  
of Springfield, Thursday through  
Sunday, 10 a.m.-5 p.m.

**Stratton Oaks Resort Ranch**,  
Mojave Creek Road, Descanso,  
San Diego County, 785-7095. Pony  
rides, cowboy western shows.

**Taming of the Shrew**, adult University  
of California Theater, 190-1980, Stevie  
Hedden, classical guitar, Friday  
and Saturday.

**The Plaza Place**, 2022-B E  
Camino Real, Carlsbad, 434-3171.  
Linda Williams with Dennis  
Lepp's, 6333 Mission Gorge  
Road, Mission Gorge, 280-0944.  
Jason Zambor, contemporary jazz  
and funk, Wednesday  
through Saturday.

**On Mom's Lighthouse**, 2150  
Orlando Drive West, Harbor Island,  
940-9110. Ianley and Melissa.

**MOM'S**  
**SALOON**  
April 28-May 3 & May 5-10  
**Secretz**  
Monday, May 4  
**Blitz Bros.**  
FREE Blitz Bros. buttons.  
May 1, 2 & 17  
**Repeaters**  
Formerly Knocker (Mike Steck,  
Steve Trivoli)  
Happy Hour Till 9 Every Night  
All Drink Doubles at Regular Price  
Beer Pitchers \$1.05 / Glasses 25c  
\$1.05 Drink Specials Mon.-Fri.  
LIVE MUSIC 9 BALL EVERY NIGHT  
\$7.50-10.00 9-Ball Tournament P.R.



# **Chuck's Steak House Live Jazz**



## **Night Vision**

from 9 p.m. to 1 a.m. Thursday and Sunday  
9:30 p.m. to 1 a.m. Friday and Saturday

La Jolla's first & finest steak house  
Offering choice beef, prime rib, fresh seafood and an exciting variety of  
California and imported wines. All dinners include a generous Salad Bar—and  
after dinner listen to San Diego's finest...

dinner served 5 p.m.—11:30 p.m. Monday—Saturday, 5 p.m.—11:00 p.m. Sunday

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La Jolla  
1250 Prospect  
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# **The Poseidon** A Del Mar Tradition Wednesday—Sunday Live entertainment + Wed. night—Kamikaze Special 75¢

WED. & THURS.  
**Thunderbolt**



FRI. & SAT.  
**Mark  
Lessman-  
Johnny  
Almond  
Band**

BIG BAND JAZZ COMES TO THE POSEIDON WITH  
**Jazz East**  
SUNDAY 4 TO 8 P.M.

\*OUR ENTIRE MENU SERVED DAILY \*TIL 9 PM  
We've become your place for Sat. & Sun. brunch.  
Why not try us for dinner. \* Featuring fresh fish specials daily.  
1670 COAST BLVD. across from the old Del Mar train station **ON THE SAND** DANCING TILL 2 A.M. in Del Mar 755-9346

Beginning May 4th  
4:30 p.m. & 5:55 p.m. Monday—Friday

**KFSD**  
presents  
the afternoon business  
report with  
**Bruce Bernhart**

Award-winning financial reporter Bruce Bernhart  
reports the business news you need to know as you  
begin your day—news that affects your company,  
your career and your money.

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La Jolla, Ca. 454-8806

**KFSD-FM 94.1**  
Your Concert Music Station

contemporary, Wednesday  
through Saturday. Daily,  
contemporary, Sunday. Danna  
Cote, contemporary, Tuesday and  
Wednesday.

Trains, 315 Highway 101, Solana  
Beach, 755-2744. Bob Long, piano  
vocalist, Friday and Saturday.

Triton, 6011 B Cajon Boulevard,  
East San Diego, 583-3040. New  
Tuesco Jazz Band, jazz, Friday  
and Saturday.

Trojan Horse, 6179 University  
Avenue, East San Diego, 582-1070.  
Station, rock and roll, Tuesday  
through Sunday. Magnum, rock

and roll, Monday.

Tuba Man's, 2551 University  
Avenue, North Park, 295-1425.  
Hard Times, Bluegrass, Saturday.

Turquoise Lounge, 5975 Seventh  
Drive, La Mesa, 455-1525.  
Emergency Exit, top 40, Tuesday  
through Saturday.

Vista Entertainment Center, 435  
West Vista Way, Vista, 941-1032.  
8PM, top 40, Tuesday through  
Saturday.

Voyager, 1001 Shelter Island  
Drive, Shelter Island, 222-0401.  
Nooney Rickett and Co.,

contemporary, Tuesday through  
Saturday.

The Westerner, 22 West Seventh  
Street, National City, 474-2991.  
Duffy Rhodes, rock and roll,  
Monday and Tuesday.

Whiskey Flats, 1200 West  
Highway, Escondido, 745-8440.  
Don Livingston and Timberline,  
country, Monday through  
Saturday.

Windjammer, 2591 South  
Highway 101, Carlsbad, 753-0188.  
The Russ Kirtpatrick Band,  
Southern soul, variety, and rock,  
Sunday and Monday in the

uptown lounge, Bonnie  
Cunningham, contemporary,  
Friday and Saturday in the  
downstairs lounge.

Wrangler's Room, 6008 Mission  
Gorge Road, Mission Gorge,  
280-6283. E. Zone Wood and  
Blazing Saddles, country,  
Wednesday through Sunday.

Yae Japanese Restaurant, 1616  
Bena Plaza, Rancho Bernardo,  
455-0390. Bill Coleman, jazz,  
Wednesday through Saturday.

Zebra Club, 500 Fifth Avenue,  
downtown, 239-4222. Nutrons, ska,  
Thursday.

## **Los Angeles Clubs**

Concerts By The Sea, 100  
Fisherman's Wharf, Redondo  
Beach, (313) 379-4998. Mongo  
Santamaria, Thursday through  
Sunday.

Madame Wong's, 949 San May  
Way, Chatsworth, (213) 824-5346.  
Combination, Snapshots, and  
Little Rich, tonight, Thursday, Roach  
and the White Boys and the  
Bridges, Friday, May 1. Inner  
Circle and Radiomatics, Saturday,  
May 2.

## **ZEBRA CLUB**

560 5th Avenue (at Market)  
239-4222

Thursday, April 30  
**Nutrons &  
Credited  
Youth**

Friday, May 1  
**Magnets &  
Products**

Saturday, May 2  
**Trowsers**

Thursday, May 7  
**Remains**

Must be 21, \$3 cover charge.  
Booking information  
445-5151

## **THE NEW BOX OFFICE**



Ladies margaritas \$1.25

Friday & Saturday May 1st and 2nd



Sunday, May 3

## **NASTY HABITS**

Chi Chi \$1.25

Special drink at half price admission



**b.b.c.**  
bomby bicycle club  
San Diego's only Cuisine of India

proudly presents  
**Live Jazz Entertainment**  
Monday, Wednesday & Thursday starts 8:00 p.m.  
Saturday & Sunday starts 9:00 p.m.  
Late Sunday Night Jazz starts 9:30 p.m.

**The  
Charles McPherson  
Quintet**

Friday & Saturday May 1 & 2 starts 9:00 p.m.

**The Sammy Tritt Organ Trio**  
Wednesday & Thursday April 29 & 30 starts 8:00 p.m.

**Late Sunday Night Jazz**  
Featuring: Joquin T. Des Pres (from Jerry Goodman's Band)  
**TOM BRECHLEIN** (from Chick Corea Band)  
**MIKE THOMAS** (from Tim Bogert's Trio)  
Sunday May 3 starts 9:30 & Monday May 4 starts 8:00  
Don't miss these nights!

2806 Shelter Island Dr. 224-2483

There's a new kid in town!



Kamikazes \$1.00 7 days a week

The "IN" spot in beautiful downtown Encinitas  
Home of the James Gang  
485 First St. 436-7397

## **Bobby G's**

Wednesday, Thursday, Friday & Saturday  
April 29—May 2

**Jerry McCann  
and the Gigeles**

Sunday, Monday, Tuesday & Wednesday,  
May 3—6

**Mark Lessman  
and Johnny  
Almond Band**

Appearing  
thru May 9th

**JOINT  
EFFORT**

San Diego's most  
danceable sound

**Anthony's  
Harborside**

Entertainment from 4:00  
To 10:00 p.m. on Anthony's Fish Grille  
Directly across from Anthony's Fish Grille, on Harbor Drive  
For reservations phone: 232-6358 • Lunch 11:30-4:00 • Dinner 4:30-10:30.

**Florio's**  
Restaurant

Crystal Room Lounge  
presents

The  
**BRUCE CAMERON JAZZ  
ENSEMBLE**  
with Hollis Gentry

WED-SUN 9-1

LA JOLLA'S FINEST JAZZ

459-0541

11th Floor SUMMER HOUSE INN  
Torrey Pines Rd. at La Jolla Shores Dr.

We're the album station and our  
music is mellow rock. A blend  
of artists like Dan Fogelberg, Kenny  
Loggins, Eagles, Bob Seger, Jackson  
Browne, and The Doobie Brothers.  
Add news and lifestyle features  
and we've made a radio station that's  
uniquely San Diego.

There isn't another one like us.

**FM98**



































1974 OLDSMOBILE DELTA, excellent condition, must see. 11475 or best offer. 284-5150 after 5:30

TRIUMPH TR-250, made only in 1968, has TR-6 engine, transmission, suspension with TR-4 body. Excellent restoration or investment. Km 455-0865 or Nace 275-5141.

TRF, CRIE 12x16.5 tubedies, R-ply rating, mud & snow track. Also 2 rims, Dodge B-10, 16,500.75.

1970 Ford Fairlane Sport Coupe. 289 engine, excellent body, interior good. Great transportation. 1600. Perry 182-8479

1979 Oldsmobile Cutlass Supreme Brougham. 2 and a half. 2500 miles. fully loaded with power accessories. must see to appreciate. \$6995. 475-5409

1995 Oldsmobile Super Rocket 86. 4 door, low mileage, great, good summer car. \$15,000. low

1968 CHEVY VAN, 6 cylinder, 3 speed sunroof & magts, good condition. 1800. 475-9796. vesp trying.

MG8 LIMITED. 1966. 6ACK. AM-FM cassette. 5-speed overdrive. all covers. Only 7000 miles. 17100. 444-6246.

1968 DATSUN PICKUP. 1970. needs work. 5325 or offer. Will trade. 1970 Datsun pickup. 50,000 miles on new tires. 1970. 1970. 1970. 1970.

1963 CORVARI VAN starter, best offer: 453-3792

MOTOR KEYME MAHUALS - Fiat 600 & 600SD.  
1955-69: Toyota 1968-72; T & 27 engine.  
Triumph TR2-3A, 1962 6d, Spitfire GT6, 14 each.  
Morgan Auto One: 1750, 423-5653

1963 TWIN CONVERTIBLES, tops work smooth  
running, new tires. Falcon & Comet 65, need  
paint & upholstery. 11150 each. 1021 Vulcan  
Street, Lucinda, near cottage.

**TRAILER HITCH**, complete with sway bar, ball & brake control. \$100. 281-0360.

**1970 RAMBLER**, good old car, needs valve job. Best offer over \$350. See at 1506 West Lipan Street, 2 blocks of India Street.

**1970 VOLVO**, stock, in very good condition, great mileage. Call 51-750/best offer. Sattar 462-8383, keep trying.

**1969 NOVA**, 25,000 on rebuilt 6 cylinder, mag.

1989 GLEF FOR SALE, excellent running condition, 4 cylinder, great economy. 1800. John 277-9132.

1977 HONDA ACCORD, excellent inside & out. Pretty metallic blue, has AM/FM cassette, sunroof, 5-speed, radials, low miles, 30 mpg! \$4000. Barbara 297-5500.

1989 VOLVO 144s, parting out, 274-7549.

1977 DODGE VAN, 26,000 miles, no money down, assume 1 year lease, \$148/month with option to buy 235-0372.

DATSUN PICKUP set of 4 hubcaps & 2 wheels & tires, \$30. Also have 1959 Ford truck front sheet metal grille & bumper. 563-1239.

1976 MERCURY MONARCH 4 door, air, automatic, power steering & brakes, Cruise control, Phis radio, rear speakers, 56,000 miles, \$2150, must see.

1965 OLDSMOBILE DELTA 88, 4 door, turns good, 1250, Muncie 4-speed transmission, 1225; Ford 302 parts, heads, alternator, clutch assembly, 3-speed transmission, etc. Offers, 465-4875.

**10 OIL** on regular price  
 1 year/10,000 miles May 7  
 WITH VALVE ADJUST. & (Regular Price)  
 OIL CHANGE \$40.00  
 11 bush \$45.00  
 up buses \$45.00  
 service on Rabbits, Deer-se & Scramos  
 give the right to limit this offer to one time  
 only per customer.

**OMATIC AND  
STANDARD  
TRANSMISSIONS**  
**Inspection  
-Day Service**  
pay for major repairs  
Don't need them? Let us  
your transmission FREE.  
oil, repair, rebuild, service and  
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nationwide guarantee  
**ty Transmissions**  
transmission shop in town.

Chargers conditioning coach  
**PHIL TYNE**  
welcomes you to  
**PHIL TYNE'S  
ATHLETIC  
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**Summer Special  
2 for \$199.00**

Experienced and qualified staff  
Personalized service  
Nutritional counseling  
Pool, Jacuzzi, Sauna  
Track, Tennis, Basketball  
Jazz & Rhythms with Carrie Wyland  
Massage with Miles Wersman  
Free parking

Cash - No contracts - Low fees  
Call 332-8338 Laura Franz, manager  
1399 9th Ave. in Cathedral Square

**HAMEL'S  
BIKE  
SPECIAL**

- Remove chain and clean
- Adjust brakes
- Adjust front and rear derailleurs
- Adjust all cables
- Adjust wheel cones and bearings
- Lubricate all joints
- Tighten spokes & true wheels

**\$15.95** with this ad  
This ad only. Check, trip estimates, courtesy service.  
Other repairs while you wait.  
Sherry - precision ads for \$10.00. Beach Bike Special - no better bottom!

**Hamel's Bike Shop**  
704 Ventura Place, Mission Beach (across from Belmont Plaza)  
Open 7 days

**488-5050**  
Buy a blackout tire - get matching blackwall tire  
to go with this ad!


**FREE SPINAL  
EXAMINATION**

**Danger signals indicating need  
for a chiropractic examination:**

- Recurring headaches
- Pain & muscle tension in back of neck  
or between shoulder blades
- Stiffness or pain in lower back
- Numbness, tingling or pain in the arms, hands,  
legs or feet
- Muscle spasms or painful joints

Don't suffer needlessly. Make an appointment today.

**Dr. Hilton Sundry, D.C.**



**560-5022**  
1612 S. Balboa Ave.  
(at Genesee near SDS)

**FREE  
ROLLER SKATES**

FREE kneecaps with skate purchase  
this weekend

RETAIL	wholesale \$
\$ 20 Roller Skates	12
60 Roller Skates	35
80 Roller Skates	now only 49
130 Roller Skates	now only 79
150 Roller Skates	now only 90
170 Best Skates Money Can Buy	98
80 Skateboards	now only 49
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14 T-Shirts	wholesale 4
14 Cable Skate Brakes	wholesale 7
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You name it, we'll give you a great deal on it! At all times, we guarantee the lowest prices and will beat any price from any store, anywhere, even sale prices. You'll pay more elsewhere. We guarantee it.

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One of the most things about the new Birkenstocks style is its style. She into the same famous contoured fit on the corked bottom, and you'll find a graceful new feeling on the top. The delicate Birkenstocks. Designed to give you comfort, with class.



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LANORA**  
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for Men & Women

Personalized service

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Cut & Style \*10  
Perms 140  
cut included

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**REDKEN**

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**GEROVITAL  
GH-3**


The World Famous Therapy  
This therapy, used widely and effectively in Europe for over 20 years to treat depression, severe arthritis, hypertension, loss of sexual vitality, anxiety, and pain, is finally available in a modern facility under the supervision of Dr. V.D. Dr. Adam's Gerovital Serum is approved by the Romanian government to postpone aging and improve memory. For appointments or additional information, call 1741-855-2600.

G11: Pills 1 month supply (\$29)  
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G13: Pills 6 month supply (\$159)

**DMSO**

We carry 99.99% pure undiluted DMSO. \$13.95 per bottle (includes shipping). For immediate delivery - send orders to: **HEALTH AND PREVENTATIVE MEDICINE**, P.O. Box 849 San Ysidro, Calif. 92073

**20% discount  
on first visit services**



**Facial and  
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Waxing a simple and affordable method of removing the entire hair. Regrowth varies according to the individual. Legs, Underarms, Bikini, Eyebrows, Chin, Mustache.

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This therapy, used widely and effectively in Europe for over 20 years to treat depression, severe arthritis, hypertension, loss of sexual vitality, anxiety, and pain, is finally available in a modern facility under the supervision of Dr. V.D. Dr. Adam's Gerovital Serum is approved by the Romanian government to postpone aging and improve memory. For appointments or additional information, call 1741-855-2600.

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**20% discount  
on first visit services**



**Facial and  
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Waxing a simple and affordable method of removing the entire hair. Regrowth varies according to the individual. Legs, Underarms, Bikini, Eyebrows, Chin, Mustache.

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**\$8.00  
Dental Check Up**

Offering full service dentistry for the entire family. Our office is conveniently located in the Town & Country Dental Office.

**General & Preventive Dentistry**  
Insurance and Medi-Cal accepted  
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Enjoy outdoor roller skating to music  
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every weekend from 10 a.m. - 6 p.m.

Don't forget to ask about the  
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**Sunshine Skates**  
2452 5th Ave. at Laurel  
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**SOFT LENSES**

**\$69\*** AMSOFT®  
1 PAIR

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**HARD LENSES 2 PAIR to \$125**  
(INCLUDES EVERYTHING)  
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All Rx's duplicated - choose from selected frames

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Extended wear soft contact lenses. 24 hr. per. permeable lenses an alternative to hard or soft lenses. 8-16 hrs. wear. Soft lenses for astigmatism.

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22 APRIL 30, 1981



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WILL GO TO GOOD HOME, handmade, charming male, respectful. Will be 19 in 6 months and will offer you and your pet children 697-1386

FOR SALE, SPONSORSHIP Attache a year old male, friendly, gentle, coming California with well-maintained seal on paws, fully paid bond \$60-6078 earnings

MALE COCADEAU, see at 697-5768

GUINEA PIG, large selection of colors and breeds, healthy and tame, cheaper than any other place. Free with ad. Call 498-9678

ADVERTISEMENTS, on GAZETTE pages, full color, 100% guaranteed, no hidden charges. Call 498-9678, 100% guarantee, rates, complete with text, 125-580-0000

WANT TO GET CARRIED for sex? If you get it a big dog, 125-580-2007

IT'S CRUEL to leave him 1 hour when you should be home 10 hours for him. He is not a dog, he is a human! Love him today! See ASSISTANCE, 212-580-0000

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ker, Minister of church.











