



# City Lights

## Alex Doesn't Work Here Any More

Look for the San Diego Union's coverage of turmoil-ridden Central America to thin out soon. Union editors just gave the word to Alex Drehsler, the paper's intrepid correspondent, that budgetary restraints were going to curtail indefinitely any travel to the region. Drehsler has responded by resigning. His departure from the paper marks the end of an impressive stream of Drehsler-by-lines. After coming to the Union from *Newsday* in August of 1979, the bilingual reporter almost immediately dipped into the cauldron of Central American politics by covering exiled Sandinistas in Costa Rica and guerrillas in Nicaragua. He also produced a series of stories relating to corruption and police abuses in Mexico, and he reported on the dramatic shutdown of the Tijuana newspaper, *ABC*. But recently most of his work dealt with the revolutionary winds blowing throughout Central America, particularly El Salvador. Perhaps most jolting was Drehsler's report in March about the massacre of about fifty Salvadoran refugees by Honduran soldiers on the border between the two countries. (Drehsler produced that story during a recent vacation from the Union in which he went to Central America as a free lance for ABC News, but he also wrote a report on the massacre for the local paper.)

Drehsler says he was planning his next major assignment — either a report on Guatemalan guerrillas or a look at the entire counterrevolutionary movement in Central America — when *Union* associate editor Peter Kaye informed him of the travel budget cutbacks. The timing of Kaye's announcement was ironic, coming as it did just two weeks after Drehsler had written a piece about the psychology of covering Central America.

"Some [reporters and photographers] come to dread sitting in a newspaper office back in the United States," it stated. "Compared to the excitement of battle, death, and revolution, life in the United States or Europe becomes boring, meaningless. It makes them nervous, anxious to go to war." So when Kaye suggested that Drehsler work on investigative stories in San Diego, mixed with some border coverage, Drehsler asked for time to think about it. That weekend (May 9 and 10) he flew to Mexico City and met with a revolutionary contact who promised to introduce Drehsler to the Guatemalan



Alex Drehsler in the Darien jungle of Panama

guerrillas. Upon his return to San Diego, the thirty-two-year-old reporter explained that he plans to use as his base. Then he'll spend about a month with the guerrillas in the Guatemalan mountains. He says the *Boston Globe*, *Newsday*, and ABC News have all expressed interest in buying future reports from him, but in the meantime, "Maybe I'll borrow a friend's credit card for the airfare down there, and maybe I'll just live off the land."

He says his reaction to seeing the massacre earlier this year explains his tenacity about covering Central America now. "That made such an impression on me that I figured no matter what happened I'd go on covering the story. . . . Once you've seen a four-year-old girl shot with a fifty-caliber bullet, it gets to you. I think you have to make some commitment to letting people know just exactly what's going on there."

— J.D.

Kaye says the Union continues to have "a long-range commitment to covering Hispanic news both in Mexico and farther south." However, he says the cost of Drehsler's travel there went "into the thousands of dollars per year." Drehsler, with no savings, says he's not sure where he'll get the money to

support his travel as a free-lance journalist. Monday he'll fly south again (first to Mexico City, which he plans to use as his base.) Then he'll spend about a month with the guerrillas in the Guatemalan mountains. He says the *Boston Globe*, *Newsday*, and ABC News have all expressed interest in buying future reports from him, but in the meantime, "Maybe I'll borrow a friend's credit card for the airfare down there, and maybe I'll just live off the land."

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## A Table At Sambo's

One wonders . . . what way have happened if the three San Marcos city councilmen hadn't met at the Sambo's Restaurant on that night back in January? Would anyone be trying to boot them out of office now? Certainly almost everyone up in San Marcos who knows about the ongoing recall effort there mentions the scene in the restaurant. Some, however, contend that the incident merely points up larger problems in the burgeoning North County populace.

That incident occurred on a Tuesday night, after a routine city council meeting, when councilmen Lee Thibadeau and F.J. "Corky" Smith and San Marcos developer Wendy Howell dined at the restaurant in Thibadeau's car. A third councilman, Charles Estenson, subsequently walked in and the four men sat together. Several days later, when word of the gathering leaked out to the local press, a furor erupted. Particularly disturbing to some people was the fact that three days after the meeting, the San Marcos city manager fired the city's planning director, an outspoken limited-growth advocate named Pia Harris. In this incident, which occurred about a month after the firing of

the developer.

Cries of illegality resounded

from residents who saw in the meeting a violation of the state's Brown Act, which prohibits a quorum of city officials from discussing public business in private. In response, the three councilmen at first protested that Sambo's was hardly a private place, and furthermore it's the only place open in San Marcos after eleven. The councilmen also soon began insisting that they hadn't even discussed the planning director (in contradiction to the first statements attributed to at least one of the three in the local newspapers).

Nonetheless, a group of citizens asked the state attorney general, the district attorney, and the county grand jury to investigate the incident. The district attorney's office did so, and finally released the opinion that the three men could not be charged with any wrongdoing, since there was no proof that they had actually made a decision about city business at the restaurant gathering.

However, before that hubbub could die down, charges of another Brown Act violation were firing through the northern suburb, this time relating to the firing of one of the city's planning commissioners, an outspoken limited-growth advocate named Pia Harris. In this incident, which occurred about a month after the firing of

the developer.

Cries of illegality resounded

Planning Director Jeff Okun, Estenson began reading a prepared statement critical of Harris, when the San Marcos city attorney advised that the matter would be best discussed in a closed "executive" session. In that closed meeting, four of the five councilmen voted to fire Harris. Later, the state attorney general's office indicated that the city attorney's advice had been incorrect. But this time, even more controversial than the contention of secrecy was the charge, made by some citizens, that the pro-growth majority on the city council was systematically attempting to stifle any limited-growth advocacy.

So on March 27 a newly formed citizen's group filed notices of their intention to circulate petitions to recall Estenson, Smith, and Thibadeau. The petitioners hit the city streets April 25 and within a week the group was boasting it had more than half the number of names required

## You Can't Come Home Again

In a couple of months, Larry Ray should be ready to go home for the first time since mid-October of last year. Right now Larry is in Children's Hospital undergoing therapy and treatment for a broken neck that left him paralyzed; he can no longer use his legs or arms and he can't breathe on his own.

On the night of the accident that injured Larry, he had been walking behind his brother Carlos and a friend. Actually Larry, 7, was tagging along with his twelve-year-old brother, and Carlos yelled at him to go back to the house. Larry didn't want to go home, but finally he started heading home by himself. As he was crossing National Avenue near Thirty-eighth Street, he suddenly stopped, his back to oncoming traffic, and yelled something to Carlos.

Larry never saw what hit him, and apparently the fast-moving car never saw Larry either. His mother, Diane Carter, says Larry is lucky he didn't see the car just before he was hit, because he would have tensed up and the damage would have been worse. As it turned out, Larry's brain stem and spinal cord were injured, his left lung was punctured, his right lung and a heart valve were bruised, and he suffered considerable head injuries. So much pressure built up on his swollen brain that he was comatose for three weeks.

Medi-Cal, the state's health insurance for those who can't afford to pay for medical care, took care of Larry's bills then and is still paying for most of his hospital costs. Altogether these costs amount to about \$28,000 a month; they include



(about 2200 signatures, a quarter of the city's registered voters). "Recall is a gut-wrenching affair at best. It's something that the people did not take lightly," contends Hank Thompson, one of the recall drive organizers.

He says that the tensions, which finally exploded in the recall drive began building at least a year ago. "Very shortly after Smith and Thibadeau were elected in April of 1980 things started happening that were disconcerting to a number of people." One of the first things was a move by the council to change a long-standing institution in San Marcos known as the "four-fifths vote rule."

According to that rule, if the planning commission either approves or disapproves of a change in zoning, or if any zoning change is protested by a certain percentage of homeowners in the vicinity of the change, then the city council needs four out of five votes either to reverse the planning commission's decision or to override the protesting citizens. Thus some San Marcos citizens regarded the proposed abolition of the rule as a restriction of citizen power. (After a loud brouhaha, the city council finally dropped the idea.)

But other issues developed: over heavy citizen protests, the council passed a special tax for street lighting and finally rescinded the action only after a petition drive sprang up. "More resentment developed when the council refused to expand the citizen notification process in cases of proposed rural grading," Thompson says. "There were things in one area that would really upset the people in that area. And then right on the heels of that there would come something in another area."

With the controversial firings of Okun and Harris, Thompson claims, "Finally, all over town there was just an infestation of total disbelief." He says compounding the complaint that the three councilmen were ignoring public opinion was the widespread feeling that they were the pawns of local developers. Thompson says, for example, that one developer was widely rumored to have said that he would gladly contribute \$5000 to the campaign of anyone who could get Jeff Okun fired.

Okun himself takes a far more distant view of the current recall effort. Now a private planning consultant, he looks to the fact that from 1970 to 1980, San Marcos's population increased by more than 300 percent, making it one

(continued on page 18)



Larry Ray and Diane Carter

the typical expenses of a bed, food, nursing, and the general overhead costs of a hospital. In Larry's case they also include the cost of a respirator which helps him breathe. The respirator comprises plastic tubing which runs from a hole in the front of Larry's neck to the breathing apparatus. Air is pushed from the machine through the tubes and Larry's trachea into his lungs; expended air flows out through these same tubes. Though ensuring that the tubes

are kept clean and in working order means a little more work for the nurses, such duties are considered to be at the custodial stage; anybody with a little training could maintain the tubes, including Larry's mother, who has already learned the routine.

Diane Carter would like to take Larry to their home in Southeast San Diego (near Thirty-fifth and K streets) and care for him there, but as of now she can't. Medi-Cal coverage does not extend to long-term home care, even though home care (about \$7000 to \$8000 a month) would be far cheaper than

Larry's staying in the hospital. Sterling Boyer, the director of Medi-Cal's local field office, is optimistic about circumventing the rules which prevent financial support for in-home health care. "It'll take a little doing," Boyer says, "but if all the conditions are right, we should be able to do it." But Boyer until last Friday was unaware that Larry was already receiving Medi-Cal funding. Boyer thought another agency was paying the bills. Also, Boyer thought that Larry's mother's handicap (she uses a crutch because of polio she had when she was younger) and the need for psychiatric help (Carlos blames himself for his brother's accident) would complicate matters. So Diane Carter, who visits her son every day, remains a little skeptical.

Even if the nurses at Children's support Carter and testify to her ability to care for him at home, and somehow the Medi-Cal rules are overcome, Larry will be the first and only exception in San Diego. There are at least twelve San Diego families who have lost public funding because they have chosen to take family members home. And the routine for these families is similar. The children are discharged from the hospital when the parents and the doctors agree to the move. The families will get funding for a short, transitional period. Then, without support for adequate medical care, the health of the child will deteriorate to the point where he must return to the hospital.

— T.W.





PUBLISHER  
James Holman

EDITOR  
James Holman

CONTRIBUTORS  
Amy Chu,  
Events

John D'Agostino,  
Linda Neri,  
Music Scene

Jeannette DeWaz,  
City Lights, Features

Lon Jafari,  
Off the Cuff

Neil Matthews,  
City Lights, Features

Jonathan Seale,  
Theater & Classical Music

Duncan Shepherd,  
Film

Gordon Smith,  
Features

Jeff Smith,  
Theater

Eleanor Widmer,  
Restaurants

ADVERTISING DIRECTOR  
Howard Rosen

ADVERTISING MANAGER  
John D'Agostino

SALES REPRESENTATIVES  
Randy Hoffman  
Brooke Loomis

Julie Miller  
Bill Owens

Bel Weaver  
Fredrickson/GRAPHICS

MANAGER  
Steve Weber

PRODUCTION/GRAPHIC  
ARTISTS  
Rita Paul  
Kerwin Kall

Elizabeth Matthews  
Sandy Matthews

Linda Neri  
Nancy Nord

Joe Ramirez  
Gina Rosenbaum

Edward Stoppel  
Beth Weber

Joanne England Woo

PROOFREADER  
Dennis Parker

RECEPTIONIST/SECRETARY  
Helen Wheeler

## Exceptional Pot

I would like to take exception to the statement by Del Mar City Attorney Dwight Worden ("The Paper Mountains," May 14) regarding developers and their contributions to the city's construction campaign. It is strictly a case of the pot calling the kettle black. For if my memory serves me right the City of Del Mar contributed and campaigned for the election of San Diego City Councilman Mike Goetz, because of his stand against North City West. Or if the city itself didn't contribute the funds, at least there

was an organized effort by the people of Del Mar to solicit funds for Mike's campaign.  
Jeff Sikes  
Pacific Beach

## Affection

The article entitled "The Paper Mountains" in your last issue contained a serious grammatical error in the fourth paragraph. Gerry Braun, the author, states that the word "effect" becomes "affect" as a verb and so was avoided by government circles who thought it confusing. But this is not true; "effect" can be both noun and verb as it is, and as a verb it means virtually the same as "affect," i.e., to influence.

Nor do government circles prefer "impact" to "effect" for the reason of clarity. "Impact" is preferred because it is much more connoting sensational car crashes or nuclear warheads pounding enemy cities. Like the primitive shamans who called up powerful spirits by naming them and thus parading of their power, bureaucrats use words to elevate their importance, although in the matter of the effects of construction projects on complex ecosystems, such words as "impact" are quite misleading.  
Dominic Isaac  
Point Loma

## Poor Depth Of Field

As an aspiring photographer I always appreciate and enjoy good photography. Therefore I was quite disappointed with the results of your recent photo contest ("The Fourth Photography Exhibition," May 14). It seemed that the judges felt the only photos with merit were the avant-garde or the

so-called street photography. Not to say that these are not valid art forms, but they are not the only ones. Also, the examples picked, with only one or two exceptions, such as the one by Gallente, were uniformly without impact or interest and were of shoddy quality.

My sympathies to the other contestants.  
Doris A. Oliver  
Mission Hills

## Pizza Entreaty

On April 19, the Reader published a restaurant review downgrading one Giorgio's Greek Village ("A Few of the Things Olive"). In that same article, the author chose to lash out (also in a distasteful way) at my restaurant.

## Letters

She did not specifically name my establishment, but gave a general location, enough so that anyone reading the article knew exactly the restaurant to which she was referring. In her article she calls my restaurant a "pizzeria" and suggests that people should not order food or specialty dishes in a pizzeria because demand for specialty items may not be great enough to warrant fresh preparation.

The allegations made by the author are not in any way true. My place, Giorgios Greek and Italian Restaurant, is a full dinner house, featuring Greek and Italian cuisine. Our idea was to combine the best of the two kitchens into a blend of foods that can please

almost anyone's taste. Our menu does include pizza. However, pizza is an Italian and a Greek food that melds quite gracefully into the theme of a Greek and Italian restaurant. It is a shame that one Eleanor Widmer can play Hitler and condemn and destroy a restaurant (not even having had the courtesy to be seated and to sample the food).

My chef is known widely throughout the county and especially in the San Diego area. He has cooked internationally, he has been executive chef on Italian and Greek ocean liners. He has taught Italian and Greek cuisine both in Italy and in Greece. He has been responsible for the food served at all of the Greek festivals, especially at Del Mar. I defy you to find a person more capable than George Fotinos in a kitchen.

I have just recently returned from Greece where I established three restaurants, one of which was a pizza house. It is unfair to my talent, to our ability, and to the effort we have put forth in establishing our restaurant to have an unjust analysis by what I term as bad journalism. I am astounded that Eleanor Widmer, who claims to have enjoyed the graciousness of Greek hospitality while visiting Greece, can turn around and viciously and crudely pass judgment upon people who are striving to establish a name in San Diego for good food and pleasant surroundings.  
George Fotinos  
Giorgios' Greek and Italian Restaurant

## Poorer Scorer

The Reader is excellent, very informative, and well organized. However, there is one section, "Current Movies" by Duncan Shepherd, which very efficiently targets the positive aspects of the Reader. Without a doubt, this man would review Alice in Wonderland as being "unrealistic with an oblique use of catch phrases and lousy color." As it stands, seven pages of a good paper are going to waste. One line would do it, i.e., "All Movies Are Lousy" by Duncan Shepherd. Granted, some movies are poorer than others, but few warrant the hypercritical attack that Mr. Shepherd is so fond of. Thanks for listening.  
Terry B. Ritchie  
USS Server CP-51  
FPO San Francisco

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## Straight from the Hip

Dear Matthew Alice:  
Because an earlier co-militant for music, a co-militant has demonstrated discrimination against me in a hiring decision. Could you advise me where to file my protest — with Sacramento, with a federal office, or an elected official? Or should I hire an attorney right away?

San Diego

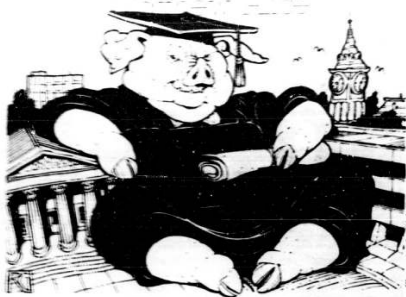
No, a state or federal office would not likely handle the case until you have exhausted the administrative procedures at the college itself, check first with the college's affirmative action office. If the college doesn't have one, call the state's Fair Employment Practices Commission at 237-7402 (the office is at 100 West C Street, Suite 702). The next step is to contact the Equal Employment Opportunities Commission in the downtown Federal Building, 880 Front Street, telephone 293-6286.

Dear Matthew Alice:

Everyone says that all the eucalyptus trees in California were planted to produce timber for railroad ties and other uses, and then, after the trees matured, they discovered that the timber was so soft because it was so soft and prone to warp. It seems to me there should have been a test at the first place. What really happened?

San Francisco

James D. Hart, in *A Companion to California*, writes that although the introduction of the trees to California is attributed to William Taylor, a Methodist minister who preached in Australia and sent seeds home to his wife in 1863, the Golden Gate Nursery in San Francisco had



advertised eucalyptus, or blue gum, seedlings seven years before, and soon was followed by other nurseries. During the next twenty-five years, the trees were introduced to Southern California and were planted extensively for hardwood and oil, but the groves produced wood of lesser quality than had been expected; these were

seeds, after all, when the plantings commenced with the native redwood, which was still abundant and close by. I guess that the planners relied on reports from Australia on the qualities of mature trees, and planted their expectations on those reports. As anyone can see, however, the trees thrived in this climate. And though commercial plantings ended here in the 1880s, elsewhere in the world, in Ethiopia in particular, the eucalyptus has been a welcome new source of timber, and it wanders if too been credited with limiting the popu-

lation of mosquitoes by flourishing around marshes and roosting there dry.

Dear Matthew Alice:

Some expensive restaurants are open seven days a week. When you spend more than usual for dinner you want the best chef there. Is it a practice for head chefs to take off a particular day or days in the week?

R. French

San Diego

Most chefs take off Sunday, Monday, or Tuesday, as business is usually slow on one of those days. It is then that the second busman — the sous-chef — prepares the menu. Most fine restaurants close one day a week, usually Monday, to rest the entire staff. The exceptions are hotel restaurants. For your money's worth, dine late in the week.

Get a question you need answered? Get it straight from the hip. Write to: Matthew Alice, c/o the Reader, P.O. Box 88863, San Diego, California 92188.

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## PROPHET SHARING

When I'm about to discourse a prophetic truth of the other vague, esoteric New Age dreams which she's not only had, but realized. Besides the Prophet, this city's oldest and most venerable sit-down vegetarian restaurant, there's also the African crafts cultural center which she opened last summer on a formerly dead corner of Coleman Hill. And also the reggae music which she's now promoting both on her own radio show and in a reconstructed North Heights theater.

This is a woman who's not easily forgotten. When she sweeps into rooms, people turn to look at her. She is the thirty-nine year old this July, but you could never tell her age from her face, which is smoother than a teen-ager's, nor her body, which is short and compact, but not "vegetarian-slender." Her hair is very dark, a shade as dark as Hershey's chocolate syrup, and it flows off in curls of charcoal and blue and periwinkle, depending on the light that shines on it. These days she wears her hair in "dreadlocks," the spiky curls which are the badge of the Rastafarian religion. Her eyes are set in deeply chiseled sockets and her stare is one of the most distinctive things about her. She fixes listeners with a stare so direct, so intense, so mesmerizing, that you feel as if she's looking in all the details before her, as if they're the most important thing in the world.

She says she was born blind, the youngest child of a forty-five year-old musician and her chauffeur's shoeshine business, who themselves were the poor black offspring of Texas and Louisiana farm families. At the time of her birth in Paducah, Texas, and her quick recovery from the blindness (Cheatom credits a folk



remedy administered by the midwife the appreciation of her own infant urine to her eyes). Her mother worked for a family of white, liberal bankers who urged the Cheatoms to seek a better life in San Diego, then passing with wartime industry. Cheatom's father came here first, quickly securing a job at a stock clerk at the Naval Air Station. Soon, just a month after Marianne was born, he moved the rest of his family westward and into a rented house at 2675 Chesterton Lane in the black section of brand-new Linda Vista.

Although her father moonlighted by buffing shoes at Fred's Shoe Shine on E Street downtown, the family had little

money. Yet Cheatom still remembers, warmly, "Linda Vista was really country then. Even though the houses were just crackdribs, I remember there were huge lots and peach trees. My mother was always working in the garden, and she'd have the best tomatoes and the best food." The small community of black families all knew each other, sharing baby-sitting and other communal projects. "To bake a cake, you'd go around and ask for an egg here, butter there." Only Cheatom's own acute sensitivity isolated her. "I was real different. I had psychic visions at different times. I didn't like to eat animals," she says.

When she was about thirteen, her two

brothers (both in the service) scraped up enough money to purchase a house near Central Street in East San Diego, which at the time also hadn't lost its rural character. But family troubles were building. The senior Cheatom had never fully adjusted to being transplanted from the South, now drink began to devour the best part of them, and a few years later the family moved to a rented apartment in Logan Heights. The immersion into the world of the concrete urban ghetto "basically freaked me out," Cheatom recalls. "It was terrible. I didn't know what to do. I didn't want to get into that black jive. I saw fights all around me. I used to shake myself down in size to escape." Eventually, however, the

"I started meditating and I forgot all about black consciousness and the whole original trip I was on"



change forced her to become more extroverted, witty, even glib. By the time the family left the apartment to move to a rented two-story house in Logan Heights, she had already begun to attract a coterie of loyal followers.

She now idolized the beatnik poets. While her classmates at San Diego High boogied to rhythm and blues, she nursed an avant-garde taste for jazz, and she installed the first stereo system in the neighborhood into a spare room in the house, which she decorated with "lots of rattan, lots of cane, lots of brass" and that unique, quasi-Oriental style now in evidence at her restaurant. She named the room "The Den," and soon teen-agers

from all over the neighborhood were joining her there. As her predilection for the foreign increased, she began to dream about becoming an astronomer or an anthropologist.

Pragmatism prevailed. When she graduated from high school, she had no money, no hope of attending a four-year college. But "I thought there would always be room for black people in the kitchen. . . . Also, I come from a long line of excellent, excellent cooks — several of my aunts, and my mother." Ironically, her mother had always figured that Cheatom wouldn't amount to much in the kitchen, so she had never instructed her. Instead, Cheatom enrolled in Mesa College's culinary arts

program, and before long she was getting into trouble for ignoring recipes and improvising. She also studied restaurant management at Grossmont College, and she finally secured a job as a cook at Scripps Hospital.

"Then my consciousness began to change," she says. The year was about 1966, but when she recounts these facts of her life, you know that if she's a master cook and mystic, she's a sorry excuse for a historian. She sheds details as loosely as she flings spices on a wok full of some exotic sauce. It may have been 1965 or 1968. Who knows or cares? What she remembers — what was important — was that the Sixties were ripening and change was in

the air. Black people (no longer Negroes) were on the march, and the Beatles were singing about an expansion of mind which was to hit this charismatic young woman from Logan Heights with the force of a religious conviction.

Not that she had ever been unreligious. Raised to Southern Baptist, she had converted to Catholicism while a teen-ager and was contemplating a further switch to Judaism when friends urged her to visit the home of Transcendental Meditation (TM) initiator Beulah Smith in Coronado. "By this time I'd gained this cool ghetto front. And I didn't believe it. I didn't believe it." She went, and wisecracked, but attended

(continued on page 10)

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Patricia Arpaio, Cynthia Morris

## PROPHET SHARING

(Continued from page 9)

another lecture on TM by an El Cajon chiropractor. After that it didn't take her long to leap to the faith of the East. "I started meditating and I forgot all about black consciousness and the whole original trip I was on." Soon other friends introduced her to the (Indian) Vedic literature and she became a full-fledged hippie. "I was a love child! And you got to remember that at that time there were no blacks being hippies except for Jimi Hendrix." She grew her hair into a natural, became a total vegetarian. She quit her job at the hospital because she could no longer stand to cook animal flesh.

Instead, she returned to school to study photography and finally landed a job at the Ortho Microfilm Company in Kearny Mesa. It turned out to be a garden of budding flower children. "Just by chance, there were a lot of high-consciousness people there," she explains. Together,

they meeked to love-in, traded guns. Cheatom began studying Zen and about this time she had her second "vision" of operating a restaurant. She says she was sitting under a tree in the back yard of the house she was renting in Encanto. Suddenly she saw "everybody coming over to my house and eating. I just kept feeding everybody. And I realized that there should be a place where all people of the New Age can come in and get charged up."

This time her thoughts kept returning to the vision like a well-used mantra. It was a vision which clashed with the plans she had loosely formulated up to that point. She and her Aquarian gang had read about communal living in *Life* magazine and had resolved to join the action. They had more or less pooled money to buy some land in Oregon, and Cheatom says, "I was practically gone." Still, this restaurant thing... it fascinated her. Her pals thought she didn't have a prayer of getting it off the ground, but they cheerfully agreed to help. And one day in darkness at the microfilm company, she chanced upon the name. "Most people think I named it after Khalil Gibran's *The Prophet*. But actually, I was in the dark-room, reading this book by a Sufi master.

It talked about 'the prophets and the messengers in the new age.' And that's how the name occurred to me."

The name was about all she had; she lacked any savings or credit. Still, she and her roommate, Richard Van Natta, trudged down to the office of the San Diego Business Outreach. "They looked at me like I was crazy. We looked different. Richard had long hair and I had a short natural."

Nonetheless, two young bureaucrats helped the would-be restaurateurs apply for a loan from the Small Business Administration — only to have the SBA promptly reject the application. "The only plans to eat vegetarian food in San Diego at that time were the House of Nutrition cafeteria downtown and Harpo had something at the beach. But the SBA said there was no market in the city for vegetarian restaurants. You know, they just didn't want someone young and hip and black to do it."

Undaunted, she tried to improve her credit rating. "I did all these establishment things that I was really against." Her landlord agreed to sell her the house in Encanto and even told officials at the Federal Housing Authority that she had put a big down payment on the property (she

hadn't). But although she got the FHA loan, the SBA rejected her a second time and Cheatom began to turn to alternative sources of financing. A friend's mother lent her \$2000 and from other friends and relatives she collected enough to bring the total up to about \$5000. At the same time, she and Richard searched for a location. They found a grubby storefront in the 4400 block of University, a sad stretch of gun shops and liquor stores. "It had been a barbecue pit, and it was ugly. It was one little building." As 1971 drew to a close, she and Van Natta quit their microfilming jobs and began to work full-time at painting and cleaning the uninspired shelter.

They finally decided to test the waters on New Year's Eve. Somehow word of the new vegetarian alternative had leaked out, despite Cheatom's firm intentions to keep the unpublishable event quiet. When they opened their doors for business that first night, patrons were lined up in the street. "It was chaos," remembers Patricia Arpaio.

Arpaio is a statuesque, very blond young woman who first met Cheatom seventeen years ago, when Arpaio was just fourteen. They became fast friends, and Arpaio told in the kitchen on that

first night of the Prophet's operation. There, the inexperienced love children frantically jammed the dinners into the kitchen's one conventional oven. These first customers had to wait for what seemed like an eternity, but Arpaio recalls that they remained cheerful. "Marianne is just such a good cook that they didn't seem to mind."

For about three months, Arpaio continued to work at her job in the post office and then to hasten back to the Prophet to work for free during the evenings. She was one of several young people who did the same thing. Cheatom says the restaurant stayed open until ten o'clock and the young people would then have to wash all the dishes by hand and clean up, a task which not uncommonly took until four or five in the morning. "Sometimes we'd sleep there. We never got to go home. We worked like dogs at that place."

In the beginning they experimented wildly. "We served a lot of Bolognese food, like gado-gado. Also we were really into Japanese cooking. We did a lot of tempura." Near the cash register they sold herbs and — for a while — shoes. "Yeah! We introduced Birkenstocks to San Diego. It was great. But after a while it got too hard to stop and measure people, particularly when the restaurant was busy. Bookkeeping was a nightmare, so the staff didn't do much of it. They preferred their own eccentric system of accounts. "We used to give half the food away. Sometimes we'd come out and say, 'Hey, all the din-

ners are free!' We were stupid hippies," Cheatom laughs. "We didn't believe in making money." They also believed in communing with nature, so periodically they would shut the restaurant doors for several days or even longer, pile into their half-ton International van, and head for the mountains of Mexico.

After several months, the SBA finally came through with a loan of about \$15,000, money which instantly evaporated in payments for the building and to the restaurant's creditors. Still, Cheatom says she never lost sleep over the threat of the restaurant closing. "There were a lot of

"Sometimes we'd come out and say, 'Hey, all the dinners are free!' We were stupid hippies."

tight times. But since I never had anything to lose in the beginning, I don't panic too easily. Plus if you put everything in the hands of the Creator, you know that even if it did have to close, it would be the right thing."

She certainly never let the demands of business obscure her attention to the Creator, although at times it seemed like His incarnation changed from month to month. Today the Prophet has a room of individual dining cubicles ("private meditation dining rooms") next to the main (original) room full of tables, and on the walls of that first room hang photographs, which could

illustrate a text on the world's religions. There are pictures of Mahatma Mahesh Yogi and Swami Prabhanda and Rama Krishna and Madame Blavatsky of the Theosophical Society. Next to them is a photograph of Cheatom and a Chinese master (Mr. Liang) with whom she studied T'ai Chi (today she knows about seven martial arts). Here's Sai Baba ("I learned about him from one of his top disciples, Indra Devi, who had a yoga institute in Tecate") and there's Swami Sachidananda of the Integral Yoga Foundation. "I was searching, man!"

Cheatom doesn't now degrade any of the various religions which she has embraced. She simply sees them as variations on the central truth of love and unity, variations wrought by the geographic and cultural differences of their adherents. She says her only reservation, as she skipped from Hinduism to Buddhism to Taoism, was that those religions didn't reflect the cultures of black people. So it was inevitable, after scaling the religious pyramids of Japan and China and India, that she would eventually turn her sights toward Africa.

First she studied Yoruba, an African back-to-nature religion which flourished upon transplantation to Brazil. She even began a pilgrimage to Africa, but on her way she stopped in Rio de Janeiro and simply stayed near the Brazilian city for several weeks. (She returned to infuse Brazilian cookery into the Prophet's menu.) Then about four years ago she

(Continued on page 12)

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## PROPHET SHARING

...the first sight of devotion at first sight.

For here was a religion, the Jamaican-born sect of black visionary Marcus Garvey, which not only included big dollops of the kind of mysticism which fired Cheatom's soul (a lost tribe of Israel, promised escape from sinful Babylon, a goal of universal oneness). Rastafari also was a celebration of (primarily Jamaican) black culture — and one of its chief tenets was the advocacy of "natural living" and the consumption of natural foods. It might as well have been tailor-made for the restaurant owner.

If the body of Rastafarian dogma also included one or two sticky wickets, Cheatom found ways to sidestep them gracefully. Take the Rastafarian use of marijuana-smoking as a sacrament, for example. On the one hand, here you had Cheatom — testifying, jogging, fasting Cheatom — who has never believed in taking any drugs, not even those as commonplace as aspirin or cough medicine. Since the inception of the Prophet, she had prohibited diners from smoking anything there. And on the other hand you had hypnotic-eyed, Medusa-manned Rastafarians, swaying to their reggae, wrapped in cloths of herb and puffing at their huge ganja (marijuana) spliffs and passing them on to their children. Inconsistent? Not at all, Cheatom says. She says she's never passed judgment on the sacraments of other cultures. Plus, few real Rastas use ganja in its correct sacramental form. Instead, she says a lot of contemptible urban Rastas wear the distinctive "dreadlocks" hairstyle but don't take the Rastafarian message to heart. Finally, she adds, "People in Jamaica can handle



marijuana. It's their way of life. But Westerners get a hold of something and we don't know how to handle it. We're excessive with everything we do." Besides, the whole question of ganja is peripheral. "The real high is love and you don't need anything to get to that."

And so her natural disappearance; she grew her own dreadlocks. She acquired a Rasta teacher, a Jamaican holy man and musician named Ras Midas. Touches of Rastafari — a photograph of the worshipped former Ethiopian emperor, Haile Selassie; a Rasta bumper sticker — began to appear in the University Avenue restaurant. Along with them came increasing

signs of respectability and even acclaim: restaurant awards, nationwide publicity, visits from vegetarian luminaries. "Let off stars have come here over the years," Cheatom says. "George Harrison has been here, and so has Gloria Swanson. Her limousine pulled right up to the curb one day and she had lunch. Dick Van Dyke came here from time to time, and who else? Oh yeah, Dyan Cannon." She shows off a photograph of herself and comedian/activist Dick Gregory. "We're really, really right. Hey! I'm in with some heavy people. Heavy!"

The photograph of her and Gregory hangs next to the religious figures in the

room just off the Prophet's main dining room. In the restaurant's first year or so of existence, Cheatom and her cohorts acquired this extra space and used it primarily as a yoga center, but she soon needed the extra room for waiting customers. So she abandoned the yoga center, added the first of the private dining cubicles, and used the extra space for the waiting area. When she also acquired the adjoining storefront on the other side of the main dining room, she converted that entire space into the current lobby. Now its atmosphere is replete with lushness, eccentricity, the exotic. An enormous red satin drape named Uplifting hangs from the ceiling along with a pair of negative ion generators and a slowly turning fan. A fountain bubbles amidst feathers and plants and icons and tropical fish. Gorgeous kimonos are pinned outstretched on the palm-matted wall.

"I've always liked to create environments," Cheatom says. That's why she conjured up the idea for the dining cubicles on the far side of the main dining area. Visitors ushered into them off their shoes and sat on the floor. Each cubicle has a different personality. There's the chakra room adorned with a large bank covered with the Indian chakra symbols. There's a room named after Bilal, the first Muslim, complete with an ancient prayer rug (pointing east toward Mecca), Ethiopian basketry, and the game of wari, the national game of Antigua.

Cheatom says that same urge to transform drove her to look twice at the squalid, empty building at the corner of Thirtieth and Beech streets in Golden Hill. She leased the property several years ago and for a while just used it as storage space. But the thought of how the building might be reincarnated tantalized her, so she would spend spare hours to work on it, usually alone. "Sometimes I would take carpenters down there with me, and they would just laugh." And as the building shaped up, so did Cheatom's dreams for what it might become, "an extension of African culture."

When she finally saw an exhibit of Nigerian terra cotta and bronze art at a San Francisco museum, she resolved to open the store in Golden Hill as an African import center. She named it the Baobab, and it opened last August. Now woven reeds cover the ceiling, giving the room the feeling of a breezy hut. Wood decorates the walls. Among the wares for sale are African baskets and other ornaments, reggae music, books such as *The Holistic Handbook*, *Also Vera Heals*, and *Tissue Cleansing Through Bowel Management*. A juice bar and a roof-top eating area are scheduled to open this summer, and Cheatom says in July she'll help stage a community festival in front of the store.

These days, the Baobab also is often strewn with notices for one of Cheatom's upcoming reggae concerts. Rastafarians regard the popular Jamaican music as a way of spreading the word of Jah (Jehovah), and by last fall Cheatom decided San Diegans weren't being exposed to sufficient quantities of reggae. So she donated the additional cap of promoter. She staged her first concert last November at the International Blend in North Park, where the response was warm enough to encourage her to continue.

At the beginning of this year, though, one apparent setback befell her. In preparation for a major concert, she decided that

"I figured if those other cats could organize themselves, why can't we?"

the International Blend was too small, so she rented the larger Bear State Theatre at Tenth and E streets downtown. But after heavily advertising the event, she discovered that Christafari, a local reggae record store proprietor, was planning to stage another reggae concert at the theater just one week ahead of her event. Outraged at the near-conflict of scheduling, Cheatom called Christafari. "And you know what he said to me? He said, 'Now Marianne, why don't you take a deep breath?' I told him, 'Why don't you take a deep breath?'" she snapped. But it didn't take long for her to regret and feel mortified by the shattered good vibrations. "You can't talk love and not live it. I salute Chris and I

wish him the best," she says. She says she expressed sympathy rather than gloe when the fire marshal stopped Christafari's show, mid-concert, and cited a lack of the proper fire permits. That development also forced the panicky Cheatom to scramble for an alternative site for her event. She had recently leased the Adams Avenue Theatre in Normal Heights, and although the interior was a shambles, Cheatom decided, with less than a week left, to relocate her concert there.

"I slept and lived for a week in that theater. We just had to paint and paint and paint and disinfect. We would lose people in the bathroom for hours!" Although the paint was still wet when the band arrived,

the concert went on, successfully. Since then Cheatom has presented such groups as Steel Pulse and the Rebel Rockers there. "It's no smoking. It's not a bar or a club. It's really a temple," Cheatom says. "It's a place where you can go and get healed by music." And more, she promises. She's just bought the movie screen from the doomed Roxy Theatre and she plans to show African and Jamaican films, and to produce dance in the theater, along with feminist happenings, choral music. And she's combining all that with one final form of diversification, a weekly two-hour radio show called "Reggae Fever," sponsored by the Prophet, hosted by Cheatom, and aired Sundays on XHRM radio (92.5 FM).

Now she's sitting in the station's studio on Market Place, taping the show to be aired on Mother's Day two days hence. Her co-host is a member of the production company she formed to help her stage the concerts, a friendly young man in dreadlocks named Damage-Lee. Their ad-libbing is so loose that it seems almost completely unstructured. Now, while a song plays, she reminds him that she wants to give away some dinners on the upcoming holiday.

"O.K. We'll do that next. How many do you want to give away? One? Two?" She reflects for about three seconds.

(continued on page 14)



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## PROPHET SHARING

(continued from page 12)

"Make it two to the first caller, and two to the second. Or would four to the first be easier?"

"Yeah."  
"O.K. Four to the first caller. Then we'll give four more away right at the end of the show." A moment or two later, she has a new thought. "But yeah, they have to work for this." She decides that, as an educational exercise, the meal winners will have to come up with the answers to two questions. Brown furtled, she scribbles down: What was the name of the organization that Marcus Garvey started in Harlem back in the early part of this century? Who founded the end of Rastafari on the Pineapple estate northwest of Kingston in 1941?

Of course, all the new activities often take her from the restaurant. To some extent, they've also removed other key employees, who now schedule their time between working at the restaurant, tending the store, and assisting at the theater during concerts. "I figured if those other cats could organize themselves, why can't we?" Cheatom asks. But Cheatom's presence still completely dominates the restaurant, according to one of its managers, Cynthia Morris. "She can come walking in the place for five minutes and know if something is off. She can walk by a wok



and say, 'That's missing.' Or she can walk by a drink and say, 'Did you put that in?' At a glance, she'll notice if there's honey missing from one of the tables or if one of the candles is off. She knows this place like the back of her hand."  
Morris is a tall, quiet woman with a wide, serene brow who was eighteen years old when she first met Cheatom back in 1968. "She knew so much. She cooked. She meditated." In short, Cheatom bowled Morris over. Morris subsequently left San Diego for a few years, but when she returned in 1973, she joined the bustling crew at the vegetarian restaurant and she's been there ever since, cooking, acting as hostess, managing the books,

functioning as Cheatom's private secretary. Morris says as long as the restaurant exists, she won't be able to conceive of leaving. When I ask her why, she points outdoors, at the street. "I've been out there, and I'd much rather be in here. I've worked as a secretary for seven years. I picked fruit for a while; I cut trees up in Oregon. But I've learned so much here, spiritually and intellectually. This place is ours."  
Legally, it's still solely controlled by Cheatom, although she formed the Baobab and the concert production company as corporations in which key employees hold some stock. Cheatom says, however, and employees seem to confirm, that all the

businesses function like one large family venture, one with all the subtle complexities of family life.

Indeed, most of the employees have been there long enough to feel like relatives, and many are actually related. Cynthia Morris's brother Rob, who works the juice bar, has worked at the Prophet for seven years. Pat Apajou, who helped Cheatom on opening night, still works there, along with two nephews of Cheatom's. Cheatom claims employees basically run the Prophet. "They tell me what to do," she asserts. Yet they seem to defer substantially to her judgments; when I asked to borrow a menu, for example, Morris told me politely but firmly to ask the boss. Furthermore, they seem to screen Cheatom from outside annoyances, to form around her a gentle but effective phalanx.

This particular morning they're cooking, as usual, without her. They've arrived about 11:30 to start preparing lunch; just before the doors open at 11:30 they kneel down in the lobby for a short version of a Japanese prayer. The ritual insures that all the in-house vibes are good, Morris explains. When the doors open at 11:30, two customers already are waiting in the street. Within a few moments, orders are rolling steadily into the kitchen.  
It's a crowded but organized space; clean but stripped of any of the offbeat ornamentation to be found on the other side of the Japanese curtain. At the wok station, Adresina Oguniemi, who has cooked under Cheatom's tutelage for the past five years, is stirring up a large batch

(continued on page 14)

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# PROPHET SHARING

(continued from page 14)

of sauce for the vegetable-mat loaf to be served this evening. Around the corner, another worker is lovingly assembling one of the Chinese salads. She lays a bed of Chinese greens in a red enamel box, then shreds daikon (Japanese radish) over them. She deftly extracts Chinese cloud ears, forest mushrooms, snow peas, water chestnuts, green pepper, and carrots from various plastic containers, then she arranges the vegetables in beautiful symmetry on the green and white foundation, garnishing the finished product with red cabbage, green onions, sesame seeds, parsley, sprouts, radishes. She tops it off with sweet miso-based dressing and a flower. Flowers go on every dish served here. "Makenda believes you eat with your eyes first," Morris explains. "If someone is presented to you really nicely, you want to eat it." Morris looks at the food in front of her and sighs. "To work with these gorgeous fruits, with these wonderful fresh foods, is like a work of art. It's like a karma meditation," she says happily. Indeed, Cheatom marshals supplies for the restaurant as carefully as one would for a holy feast. "I try to deal with people who are in alternative businesses," she says. Much of the produce comes from Sunburst Farms, an organic Santa Barbara operation, and she also buys some fruit and



vegetables locally: lettuce and artichokes from one La Mesa gardener; papayas, jicamas, bananas, coconuts, and pineapples from another man who buys them in the Tijuana markets. Cheatom uses no sugar in her cooking; instead she acquires some honey from her own hives and some from other local beekeepers. The Prophet uses eggs only for soufflés ("I haven't gotten together how to do a soufflé without 'em yet," Cheatom says ruefully), but those eggs come only "from local ground-scratching chickens." Goat and soy milk, and remoulade cheese come from the Altadena Dairy. Prophet workers bake the restaurant's distinctive bees-herb bread from flaxseed, beets, and whole wheat

stone-ground flour from the Deaf Smith mill in Texas. And those workers boast that the Prophet was the first vegetarian restaurant in town to serve pita bread; the staff talk of the owner of the Middle Eastern Bakery into producing a whole-wheat version for the restaurant. Sometime after twelve, Cheatom finally bursts through the back door. She's just returned from her cabin retreat in the Cuyamaca Mountains and she's dressed casually, in khaki shorts, a camouflage-patterned T-shirt, and slippers. But true to form, she gives the simple garb a weird elegance by combining it with a bright red and yellow knitted cap, with necklaces and hair ornaments and bracelets and beads.

"Hey, everybody! How's it going? God, the mountains were so beautiful. And the flowers were out. I meditated, then I jogged, then I meditated, and I be going along and catch these whiffs of the lilacs. And I saw this bi-i-i-i-g red-tailed hawk. It was eating some small animal. It was great!"

Someone presents her with a tall frosty glass filled with a thick, emerald-green smoothie made from spirulina (protein-rich) and vitamin C. Two dewy, perfectly shaped mint leaves adorn the top of it. Then Cheatom leads me to one of the private dining cubicles where she plunks down on one of the floor cushions.

I ask about her nutritional philosophy. The Prophet's menu today runs the vegetarian gamut, featuring everything from a "Dr. Benesh Hygienic Combination Dinner" (featuring only food combinations approved by the San Marcos chiropractor and nutritionist) to a \$5.95 "raw dinner" (freshly cut vegetables stuffed with such things as nut butter) to special drinks like the Wheatgrass Hopper ("a celestial way to drink wheatgrass") to more standard mealtime cookery. She answers that she thinks it's difficult to prescribe one path for everyone. Some bodies can take more abuse than others. Even meat-eating (by other people's) she seems to regard tolerantly, "although it's always seemed to me that anyone with any intelligence would know that if you cut a potato in half you get another potato. But if you cut a goat in half you don't get another goat. It's dead." Her only absolute, the bottom line, is "real basic," she asserts. "People should know you should eat a natural diet

— one that's not processed, devitalized, stripped, canned, demineralized." If she hasn't found the one true food over the years, she sounds like she's learned some crucial lessons about management. "When I first got into business, I had a really bad attitude," she says. "I thought money was the root of all corruption. Then one day I was with this hip person who was really against money. And he lost his toothbrush and he almost went off." It made her rethink her premises and she says she concluded, "When you start thinking universal, you realize that money is just energy." So I decided I'd channel making money in a New Age way. "Cause you're taking care of your family. You're creating employment at a time when jobs are really tight."

Working out pay schedules for the young people who started off as volunteers apparently required careful thought. Now Cheatom says Prophet employees who live with their parents earn the minimum wage, while those on their own need more, and get it. She indicates that more important than the monetary compensation is her attitude toward those employees. "There's no hierarchy. There's no division," she insists. "I love my employees, and they love me in return." She says that's why she provides a small gym in back of the restaurant. "Sometimes I take them out jogging with me after work." That's why she insists on closing the doors between lunch and dinner to allow for prayer, meditation, recharging. "They don't know the difference if I'm the boss or not. If they do something wrong, and I glance at it or taste, I'll correct it. But I don't put

"I love my employees, and they love me in return . . . sometimes I take them out jogging with me after work."

that fear in 'em."

Indeed, when she breezes into the kitchen that evening at dinner time, the workers do seem happy to see her, though to me it looks as though they don't exactly treat her like any old workmate. When she asks for something — an ingredient, a spatula — two or three people eagerly hasten to search for it. At the moment, she tastes the rich vegetarian smorgasbord cooking in one of the two huge woks. The kitchen has run out of sherry, and the missing element plainly annoys her. She tries to compensate by tossing pinches of several powdery spices into the caramel-colored sauce, but she grumbles that there's no real substitute for sherry. "How about Chianti?" her fellow cook offers.

"No, never use red wine in the place of white wine. They taste really different," she instructs.

Finally Morris offers to drop everything and go out and buy the sherry, to which Cheatom happily assents. She has changed now, into white slacks, a fiery cloth blouse, and a bright orange bandanna. Characteristically, she launches forward slightly, her weight on the balls of her bare black feet, like a runner ready to burst forth from the starting line. Adesina Ogunlese transfers the finished smorgasbord to other containers, and Cheatom prepares to cook the African ground nut soup, so popular with Prophet regulars that the staff hasn't been able to rotate it off the menu in a year. "Bon Appetit has begged us to give them the

recipe. Do you know you're the first person outside the staff that I've shown this to? God, you're really special," she tells me with that blazing, direct charm, and meekly, I agree not to reveal the exact ingredients to anyone.

So I won't, but I couldn't describe how to make it even if I listed the component foods, not give the way Cheatom works. She cooks like an artist splashing colors on a palette, not like some plodding painter by number. She never measures out ingredients. She stirs, and she adds things, and she simmers them, and she tastes. She says it takes her years to teach an apprentice this process which she calls "psychic cookery."

"It's a heavy process," Ogunlese concurs. "Because it's by feel, by taste. It's internal cooking."

Cheatom continues. "Cooking is the highest art, and if you cook with spirit, you're cooking for the soul of that person. Cause you have to be a conscious cook. That's what I want, conscious cookery. You can kill people with the way you cook, or you can change their consciousness. It's soul-to-soul. The vibrations are heavy."

Reggae music fills the bright busy room. The smells from the steaming entrees and pastas and vegetables commingle and wall around the kitchen and scent the various members of the Prophet family. The rich, heavy mixture of peanuts and liquids and spices in Cheatom's wok is ready. In a few minutes, Cheatom will rush out the door, off to tend to another project. But first she offers me a bowl of the soup. And to me it tastes like she has created something quite extraordinary. □

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## City Lights

(Continued from page 1)

of the fastest growing areas in the state. (The number climbed from 1996 to about 17,000 people.) Thus Okun points out that the vast majority of the city's residents are relative newcomers, people who haven't in the past been involved very deeply in civic affairs. Instead the business community has traditionally had the strongest voice in the

city, almost by default. Okun says only very recently has there been a surge of citizen interest in community affairs — and that interest has discovered some members of the city council who aren't used to it. Okun says those two opposing forces — the traditional business domination and the budding citizen activism — have transformed the series of individual issues into smoldering tinder. "All of a sudden you had a bonfire." And when the councilmen started fighting back instead of

trying to placate the citizenry. "Then, hey, the bonfire jumped the fire break and you've got a wildfire fire. And all you started with is a couple of matches," Okun says. Today the three councilmen are indeed fighting back with almost a single voice. All three dismiss the charge of unresponsiveness as being too vague to answer, and they point to the district attorney's office's finding on the alleged Brown Act violation at Sambo's. At least Estenson and Thibadeau charge that the

recall supporters are politically motivated people affiliated with a campaign slate which lost in last year's election. "They're a very strong no-growth anti-business group," Thibadeau asserts. Echoes Estenson, "They've just started campaigning early for the March elections. . . . They're a very small, very vocal group that hasn't been happy with some of the decisions of this city council." All three councilmen further say they don't look at the petitions which have been

collected thus far (more than 1400) as proof of a general discontent with their performance. "They can come up with insinuations and lies and whatever they want to get the signatures. But they can't do that in an election," says Estenson. In fact, if the needed signatures are filed, all three men vow to remain in office and fight the recall vote, which should be held sometime early this coming fall.

—J.D.  
Jeannette DeVos  
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## Wilde Ones



Mattie Hains and Larry Steckle

JONATHAN SAVILLE

Last week at Mandeville Auditorium, Vincent Price returned to San Diego with his one-man show as Oscar Wilde. Mr. Price's performance in this tour de force is characterized by an unrelenting artificiality. At all moments it is clear that here is someone playing a role, putting on an act. Each precious hand gesture seems contrived, each ironic raising of the eyebrows seems the result of endless finicky rehearsal. The lift of the voice, the intonations, the rounding out of sentences and paragraphs — all have the air of being pre-recorded according to a musical score. Not a single phrase comes from the heart; even the occasional tones of sadness, of loss, of suffering, in the passages recalling Wilde's trial, imprisonment, rejection, and social degradation, are ultimately undercut by the clear intimation that all these emotions are being intentionally recreated for theatrical effect. In the same way, Mr. Price's makeup has the appearance of a mask, something pasted on the

surface and having no connection to a life underneath. Every element of the performance seems motivated by nothing more than the reaction it intends to evoke from the audience; throughout the evening he has the sense of being manipulated, of being taken in by a cynical performer who is relying purely on superficial technique and is interested only in relieving the public of some cash.

The whole thing, in short, is — a theatrical triumph, and probably the cleverest and most nuanced piece of acting Mr. Price, a very accomplished artist indeed, has done; it is as Oscar Wilde in the flesh, uncannily reproducing the looks, the manner, and the spirit of that consummate master of the artificial. Author John Gay has prepared a script made up substantially of Wilde's own words — reminiscences, clever epigrams, extracts from his poems and parables — strung together with authentic-sounding connective material, and given coherence by a dramatic setting: a lecture (quite fictitious) given by Wilde in Paris in 1899, the last year of his life. The purpose of the lecture is practical — to

earn money to support Wilde's expensive tastes in his sickness and exile; and its method is cynical — exploiting the public's prurient interest in the notorious homosexual scandal that had led to Wilde's disgrace and punishment. It provides a perfect setting for a portrayal of Wilde's personality, for all his life he had been indulging his tastes, turning himself into an object of curiosity, using his own eccentricities to shock the public and at the same time to fill his pocket. It also enables Mr. Price to suggest the true poignancy of Wilde's career, particularly in its final years, without indulging in any overt sentimentality and without giving up for a moment the attitude of artifice and cynicism with which Wilde defied the world.

It is remarkable how little of Wilde's literary work has remained viable. Of the plays, only *The Importance of Being Earnest* still holds the boards, along with Richard Strauss's version of *Salome*, while the poetry, the novel, and the prose tales all have a sickly, dated odor, like last week's perfume in a shabby bordello. Wilde's most lasting work of art was himself — an aesthetic creation over which he took as much time and care as a Byzantine craftsman over some exquisite piece of jeweled enamel. Even his very real passions and griefs (he was victimized by insane British laws against homosexuality and by his own atrocious taste in lovers) are turned into means of self-pity, self-display, and manipulation of his public image. It is this aspect of the writer — the essential Oscar — that is captured so brilliantly by Mr. Gay's script and Mr. Price's incomparable performance.

Concurrently with Vincent Price's impersonation of Wilde himself, the Coronado Playhouse is offering a delightful production of the author's enduring masterpiece, *The Importance of Being Earnest* — or at least of a version of it, since there are numerous alterations in the script (all of them irrational, unwarranted, and injurious). This is, of course, an exceptionally amusing comedy of manners, and its rippling, flashing, piercing, assuaging wit is given full play under Thomas McCarty's shrewd direction. The play also embodies a precise vision of life. Wilde's own vision, and this consists of a serious, comprehensive, and invariably cheerful dislike of the human race. In *Earnest* virtually everyone is absolutely awful. To have a friend like the cynical, egotistical, amoral Algernon; to be in love with a willful, snobbish, serpent-tongued, empty-headed fashion plate like Gwendolen, a young lady who always carries her diary with her so that she will have something sensational to read on the train; to be in danger of acquiring as mother-in-law the monstrous Lady Bracknell — any one of these would be sufficient to make a man want to shoot himself. And the man in question, John-Jack-Ernest Worthing, though surely the least obnoxious quirky

character in the play, is himself far from one's idea of what people ought to be like: a man quite without any interests or sympathies larger than his own well-being, whose most admirable characteristic is the fact that his wit is slightly slower and less devastatingly cruel than that of everyone else. Even the butler Lane in this quintessentially cynical play is a monster, whose every utterance has the wit, formal perfection, and suave nastiness of — of an Oscar Wilde.

Mr. McCarty's production does not exactly conceal the pervasive nastiness of the play, but it by no means emphasizes it. This is a rather amiable *Earnest*, in which the characters are so charming and stylish that it is impossible to detect any of them. Helen Courtney-Lewis's Lady Bracknell, for example, is almost (not quite) human, a dragon indeed, but a moderately tame one. Miss Courtney-Lewis is magisterial in her snobbery, her air of command, her use of the English language as a way of boxing up all experiences in preset categories and decisively nailing the lid shut; her diction and pacing have the exactness, deliberation, and lofty distaste of a prime minister reporting to Parliament on a bill to restrict prostitution. Her occasional varying of this grandiose pace seasons the performance with dashes of unexpected fire: when her nephew Algernon tells her — with the effect of having suddenly removed a revolver from her voluminous bosom and shot her rebellious relative dead.

This actress is also a master of the minute expressive twitch in a deadpan face, a device she uses to great effect — as, for example, when she reacts with suspicious flicks of the eyeballs to the sound of Jack the butler's footfall. With a performance as good as this, it is not easy to hate Lady Bracknell as she deserves; she is awful, but such wonderful fun. It is a performance that cannot be damaged by Miss Courtney-Lewis's very intermittent tendency to pause initially in the middle of a phrase, as though catching her breath or groping for the words — a device which somewhat deflates one or two of her finest lines. Katy Weener has dressed this almost likeable Lady Bracknell in a costume as flamboyant, preposterous, stylish, and amusing as her character, and in perfect harmony with Miss Courtney-Lewis's sumptuous performance. (All the costuming, in fact, is in this manner and of this quality.)

The Coronado production boasts similarly impressive acting in the languid, effete, nonchalantly aristocratic Algernon of Larry Steckle, with the elegant precision of his gestures and facial expressions and the snooty drawl of his voice, as

(Continued on page 20)



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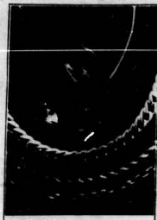
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## Wilde Ones

(Continued from page 14)

though all human activities and emotions were slightly repulsive insects to be brushed away with contemptuous indifference, and in the exquisitely artificial Gwendolens of Samantha St. Clair, who gives this creature of pure, empty, utterly heartless fashionability a graceful attractiveness that makes one realize why Jack should have fallen in love with her. Cecily, Jack's eighteen-year-old ward, is played by Marian Hutter in a style that is at first disconcerting: the insistent, hectoring, almost whining voice of a willful eight-year-old is not what one usually expects in performances of this character. But Miss Hutter brings it off delectably, and after a while one becomes convinced that this is a legitimate and effective way to communicate Cecily's childish but firm-minded character, as well as to contrast her with

the artfully refined and musical vocal twinkle of Miss St. Clair.

In the case of Gillian Hailes as Cecily's old-maid preceptress, Miss Prism, and George Denette (the local rector, Dr. Chasuble), we witness the same clear and incisive projection of personalities, and the same easy mastery of the Wildean style of speech that are to be found throughout the production. I am not sure, however, that I agree with the way director McCorry has handled these characters. Wilde has shown them to us as two elderly persons of stuffy rectitude who are coyly wooing each other, and for the humor of their relationship to be most telling the actors must find a tasteful balance between the stuffiness and the sexual signals. Mr. McCorry has chosen to make the sexuality strikingly overt, so that what in the script are delicate hints become — in the performances of Miss Hailes and Mr. Denette — fairly gross leers and gestures. The actors do what they are told, and they do it excel-

lently, but I often found this exaggerated mimicry of the elderly pair to be out of keeping with the play's decorum and hence not funny — or funny in the wrong way.

The central character of *Farmest* is Jack Worthing, the friend of Algernon, the guardian of Cecily, the author of Gwendolen, the antagonist of Gwendolen's horrid mother Lady Bracknell. This is surely the hardest role to play. All the other characters are caricatures, dominated by one obsessive character trait, and achieving their stage effectiveness through the very fact that they are so uniquely grotesque. Jack, being more nearly "normal" and relatively free of unifying grotesqueries, needs to be played with something of the variety and restraint of a real human being, while at the same time he must react in an appropriately humorous way to the series of events befalling him. In Kent Miller, the Coronado production has found an actor of remarkable ability, who manages

the role of Jack with such naturalness, self-possession, and seeming spontaneity of reaction that he compels us to identify with this otherwise quite empty personage and to take a personal interest in the vicissitudes of his courtship. Mr. McCorry and Mr. Miller have made this the most detailed performance in the production, and the details are invariably funny. In character, and skillfully executed. For example: at the beginning of his interview with Lady Bracknell, Jack sinks wearily and apprehensively into a distant chair; Lady Bracknell, not looking at him, invites him to sit down; at which point, galvanized by embarrassment, he leaps to his feet and stammers out a flustered "I prefer to stand."

Altogether a witty piece of stage business, astonishing in that it goes Wilde one better (something exceedingly hard to do). And how nicely Mr. Miller handles the moment when he confesses to Lady Bracknell that he does not know who his

parents were, since as an infant he was found in a handbag in Victoria Station. He begins the line in a tone of placating humor, as though to share the amusing oddness of his origin with the haughty listener; halfway through, he recognizes how awful this must sound to a woman so mortally concerned with social status; and he ends up in a despairing recognition of his predicament, hands over face, the nervous laughter converted into a quasi-sob. All this takes an instant — and it is one example among many of exceptionally good comic acting. Another is the decisive way Jack adjusts his coat after having been forced to shake hands with Algernon (who is posing as Jack's ne'er-do-well brother) — an infinitesimal gesture that tells us everything

about Jack's rattled dignity and his refusal to put his heart where his hand is. Mr. Miller's acting ability — his building of the character and his technical skill — seems all the more surprising when we learn from the program notes that, when not portraying Jack Worthing, he is an active-duty Naval officer attending anti-submarine warfare school. I never cease to be amazed at the U.S. Navy, which appears to be one of San Diego's chief repositories of theatrical talent.

There is one big defect in this otherwise praiseworthy production. Mr. McCorry has decided to treat the servant Merriman as an antique, deaf, staggering doddler, vastly overplayed by actor Gary Wright in the performance I saw. When this Merri-

man enters or exits, he is so noisy, shaky, and ridiculous that the audience's attention is focused solely on him, at the expense of everything else that is going on — and the exits and entrances take an interminably long time, since the old man has the pace of a drunken snail. This gets laughs, admittedly, but if Cecily and Gwendolen were to hit each other in the face with cream pies that would get a laugh too; farce simply has no place in *The Importance of Being Earnest*, which belongs thoroughly and consistently to an entirely different comic genre. Every time Merriman appears he spoils something. The comedy of wit and manners is proceeding apace, with the viciously eloquent quarrel of the two young women; they are about to have their

wonderfully funny interchange about spades (Cecily: When I see a spade I call it a spade. Gwendolen: I am happy to say that I have never seen a spade) — when in comes Merriman, our attention is distracted, and we either miss the lines entirely or get them only from a tepid distance. Merriman's pulsed presence completely ruins the clever business during the tea scene. Mr. McCorry apparently believes that Wilde's concoction will be livened up by a jigger of farce, but in fact the result is merely weak tea. Merriman aside — and with some reservations about the Prism-Chasuble connection — I recommend this production highly. And I hope to see all the actors on other stages as well. □

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# A Chef and His Class

ELEANOR WIDMER

If you were fortunate enough to be dining at a noble household in Florence, Italy, in the mid-Sixteenth Century, the menu on a typical day would consist of the following four courses: antipasti, or appetizers (little pizzas with ground meats, white endive-dandelion salad, fish tarts, slices of turbot fried with glazed citron), a boiled course (poachedurgeon, little sturgeon balls in spicy fish soup, lentil soup with caviar), a fried course (fried broccoli with bitter orange sauce, deep-fried whole fish, fried squid and little shrimp), and dessert (trout of pureed red chickpeas with red apples, ground almond pudding, hearts of palm). Should you later experience the slightest rumbling in your stomach, a late, light meal was provided which consisted of salad with lettuce, mint, flowers, and capers, baked spinach, and little pastries filled with artichoke or fennel. What for us would constitute an almost staggering variety would be regarded as commonplace at one of the great houses during the Renaissance. During feast days, huge roasts would be served along with such delicacies as breast of quail and peacock tongue.

It took large numbers of people to harvest the food, prepare it, serve it, and then clean up afterward. Four centuries later, any of us would be pleased to be able to prepare and eat lentil and caviar soup, a simple salad, and ground almond pudding. No wonder the Renaissance person was considered "old" at forty! Those who weren't felled by disease and warfare went to an early grave as victims of too much abundance.



when he chanced upon Sheraton at a subsequent affair, he identified himself as the baker of the rosemary bread. She suggested that he give a cooking course, and when he advertised, he received 700 telephone calls in two days. He was overwhelmed by the response but also needed to make a major decision. On leave from the University of Florence, he had to decide between the academic life or cooking-teaching. He chose the latter.

When his mother learned of his decision, she called him in New York and de-manded tearfully, "How can you possibly make a living from cooking?" Though he makes an admirable one and runs two schools, one in Florence and the other in New York (18 East Twenty-first Street), his mother calls him to this day, fearful for his future. She has no way of gauging the popularity of these classes, nor their appeal, but she does the same to chop parsley.

If you put spinach in the food processor it loses its color. For beautiful color, always wash the spinach under cold water after it's cooked, and chop it by hand. When you make pesto sauce with basil and you want to keep the color, use a mortar and pestle or else the basil will lose color. But if you have to use the processor, use one spoon of fresh spinach to the basil and it will look wonderful."

The amazing aspect of watching any of these demonstrations is the speed with which the chef works. He chops in seconds. He stirs with wooden spoons at an alarming rate; he tears back and forth, cooking two and three things simultaneously. Of course, he has all the recipes

Illustration by Elizabeth Matthews

book, *The Fine Art of Italian Cooking*, by my mother, the worst cook in the family. But she encouraged me in Renaissance studies. By the time he was eighteen, he began to try out these old recipes in his kitchen; not any old recipe, but those centering on Tuscany, of which Florence was the cultural bastion. Though he studied Italian literature both at the University of Rome and the University of Florence and received his doctorate when he was about twenty-five, he was happiest when he cooked, or more accurately, when he baked bread indigenous to Tuscany in the Fourteenth and Sixteenth centuries. His parents regarded this as an appropriate hobby, and in due course he taught literature at the University of Florence.

In 1972 Giuliano decided to open a cooking school in Florence. It was the first cooking school in Italy, and, as could have been anticipated, the first year he had nineteen students, all American — not a single Italian attended his classes. Italians do not consider cooking a subject to be learned at school, and to this day his school in Florence, which convenes every summer, draws largely from an American clientele. Though he was not aware of it at the time, Giuliano came to the crossroads of his life when, for a lack, he accepted an appointment to teach at the Dalton School in New York in 1974, where he remained for three years. Mimi Sheraton, then restaurant reviewer for *New York Magazine*, had occasion to attend a dinner in 1976 at the Casa Italiana at Columbia University. Writing about it in her column, she said that the rosemary bread was the hit of the evening. Giuliano was in Florence for the summer when the review came out, but

dumps the concoction into a Cuisinart food processor. "A plastic blade makes the dough thicker. This steel blade makes the dough like butter. Try to use a plastic blade if you want a heavier dough."

This is the one instance in which Giuliano uses the food processor — the rest he does by hand or with utensils that he has brought from Italy. "If you want to renderize a cheap cut of meat, let it soak in beaten egg," he advises. "If you are going to fry zucchini, chicken, or fruit, use one tablespoon of alcohol in the batter. Vodka is very good. It has no taste and will make the batter crisp. Use the vodka or any alcohol when making apple pie. The crust will be delightful." He sets his dough aside and calls for cooked fresh spinach and a moon-shaped blade with a handle at each end. "The mezzaluna is wonderful," he says, and with immensely rapid motions he flashes the mezzaluna across the spinach. He does the same to chop parsley.

If you put spinach in the food processor it loses its color. For beautiful color, always wash the spinach under cold water after it's cooked, and chop it by hand. When you make pesto sauce with basil and you want to keep the color, use a mortar and pestle or else the basil will lose color. But if you have to use the processor, use one spoon of fresh spinach to the basil and it will look wonderful."

The amazing aspect of watching any of these demonstrations is the speed with which the chef works. He chops in seconds. He stirs with wooden spoons at an alarming rate; he tears back and forth, cooking two and three things simultaneously. Of course, he has all the recipes

in his head.

Giuliano is now cutting sirloin steaks into a butterfly pattern. When the strips of meat are thin and laid out in a circle, he places a layer of cooked, chopped spinach over the meat, and adds chopped parsley and quartered, hard-boiled eggs. He begins to roll this into a tidy loaf.

I have a sudden flash of déjà vu and see my grandmother preparing this same dish for our restaurant, using ground beef instead. I ask, as he is tying the loaf with string, "Can you make this dish with ground meat? My grandmother..." Without looking up, he shoots back the reply, "Jewish. She must be Jewish. This is a well-known Jewish recipe. It comes from Italy." Since my grandmother was an apprentice cook in a noble house in Russia, I am a bit incredulous until he later tells me that Catherine the Great of Russia had an Italian chef in the late Eighteenth Century.

Signore Bugialli's meat dish, when served, was gorgeous. Sliced, it revealed a center of eggs, parsley, spinach, and pork, enveloped by the rolled tenderloin steak. It was browned for about fifteen minutes, cooked in red wine for about fifteen minutes more, then sliced. The next day I duplicated this dish, substituting a first-rate ground beef. I baked the loaf with a glaze of mustard and beer. When it was cool I cut it in slices and it was stunning — this used to be the first course in my grandmother's restaurant, served with homemade pickled beets.)

However, it was clear that the making of

the pasta was the highlight of the morning. To six cups of flour he added eleven eggs and two tablespoons of oil. He mixed the ingredients and then kneaded the dough, punching out the air with his hands and forming a long strip. He then placed it into a pasta maker to roll it into a thin skein. He asked for help in holding up the thin dough. At least seven people were required and Giuliano called out, "Faster, faster," as he cranked out the dough and they held it aloft. "I need more hands, I need more hands." It seemed that almost half the class was holding the dough aloft, while they circled the room. When it was done, the rest of us burst into applause. He then placed the long strip back into the pasta machine, set for *tagliatelle* — thin, flat noodles. His three women assistants held the huge pans on which the noodles fell. He then dusted them with flour, letting the pasta dry a few minutes before plunging it into boiling water. The class applauded again.

The two outstanding dishes were the rolled sirloin loaf, for its beauty to the eye as well as to the palate, and the dessert, *Frittelle di Tondo*, very similar to French beignets. The batter is dropped by the spoonful in hot oil and when done is rolled in sugar. It should have eaten a dozen, and I did.

Afterward, sitting in the sunshine and sipping wine, Giuliano Bugialli told me how he came to do his cookbook. A student in one of his classes had asked whether he could bring "a friend" to dinner. Bugialli consented and prepared lasagna with a duck sauce "because Americans think lasagna is the only good

Italian dish." The guest was properly impressed. He turned out to be the editor of the *New York Times* book series. *The Fine Art of Italian Cooking* has gone into seven printings since it appeared in 1977. It is full of historical data, including the fact that the best bread is baked in a brick oven heated by burning oak and walnut branches, and swept out with a broom of olive branches dampened with rainwater! That failing, cover the middle shelf of your oven with unglazed terra cotta tiles, one-half to one-inch thick, and some of the same results may be achieved.

Asked for his most trying experience, he reported that at a demonstration in Iowa City he asked for a dozen eggs. It was twenty below outside and when his assistant brought them in from the grocery store, they were frozen solid. "I had to put them in warm water to thaw them out. Inside I was pulling my hair, but in America you have to adapt yourself. So I did and the dish came out fine."

He leans forward in his chair and sips the last of his wine. "Americans should get used to seasonal cooking. Whatever is in season they should use as much as possible. And they should be simple and not overpowered the dishes." He stands up because he has to catch a plane to San Francisco. "I love Chinese food," he tells me wistfully, "but I can't eat it anymore. I am allergic to MSG and my throat got swollen from it." I assure him that I will take him to a Chinese restaurant in San Diego where no MSG is used. "You come to see me first in Florence," he laughs, and he re-enters the room where a band of his admirers waits for a last word from the maestro. □

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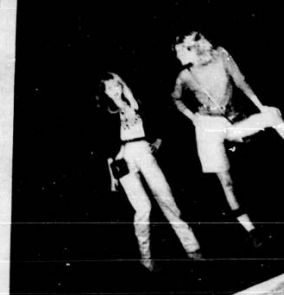
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# CORNNERS

By Joe Applegate



It is an intersection that only God could love. Market and Twenty-fourth streets: its sidewalks are stuck about with telephone poles, shadeless palms, and a few eugenics trimmed into skinny trees; its corners are occupied by the Serrano Auto Transmission Shop, a drive-through Jack-in-the-Box, a low white house with rampant shrubs, and a blackish school building belonging to Our Lady of Angels Church. The parishioners of the church decided last September that the most important issues of the neighborhood were second, to stop home burglaries, and first, to get a traffic light installed at Market and Twenty-fourth.

But the city decided instead last week to install a signal at the intersection at Market and Twenty-second, 700 feet to the west. All the objections of the parishioners were useless against the calculated reasons of the traffic engineers, whose studies

showed that Twenty-second Street warranted a signal under the city's priority system, which is based on actual counts of cars and people passing through intersections. Twenty-second Street received special consideration because it has a crosswalk that serves Sherman Elementary School, one block south of Market. Twenty-fourth Street has not been marked for a school crosswalk, despite the parochial school there, because two crosswalks so close together have been known to create a false sense of security among schoolchildren, according to traffic engineers.

"False sense of security — who are they trying to kid? I'd settle for any sense of security. What the heck!" said Harry Stringer, a spokesman for the elderly who come each day to lunch at the church's cafeteria. A landlord and long-time resident in the neighborhood, Stringer is

stocky and plain, and wears thick glasses that magnify his eyes. He speaks in a voice that is not only loud, but rumbles like a chain coming up a well.

"We've been fighting for fourteen years to get a signal down there at Twenty-second," he said to me a few weeks back. "I know because at the time I was walking with canes and braces coming off a stroke. And now that there's going to be a signal down there, I've just got to wonder if it's going to be another fourteen years to get a signal up on Twenty-fourth. And if it is — I won't be around to see it. And neither will a lot of these other seniors who live around here — the people down south of Market, some of 'em on walkers, some of 'em wheelchairs. You see 'em trying to cross at noon to get the one hot meal that the agencies provide and you wish the city'd send somebody down here to time how long it takes to push a wheelchair

across that intersection. I've had to wait four, five minutes for the traffic to let up! And I can walk!"

This year, as of May 7, there have been 7632 accidents in the city, thirty-seven of which were fatal. (Last year there were 7799 accidents and forty-two deaths in the same period.) These figures are posted next to an enormous map on the fourth floor of the City Operations Building, downtown. The map is stippled with pushpins. Like a strategy map in a war room, the scheme of the city is laid out and the pattern of accidents plotted against it, to be updated as often as necessary, as though the strategists could see death approaching and help the rest of us dodge it.

If only the work were that easy. Politics has been called the art of compromise, but the science of compromise is traffic engineering. It resolves the conflicting movements of people and machines into

numbers, and merges these numbers into decisions. Like any science, it relies on the collection of fundamental data — "traffic counts," as they are called in this case.

Sometimes the counts are done by the engineers themselves, but more often they rely on helpers. Three or four years ago, I sat with a helper during one of these traffic counts at Twenty-second and Market, and it was very boring. The counter, whose name was Joe and who was a civil engineering student at State, sat in his pickup one weekday afternoon, listening to the radio and punching buttons on a clipboard that he held against the bottom rim of the steering wheel. The clipboard had four rows of colored buttons arranged in a square. Each button corresponded to a movement in the intersection: a car passing westbound on the major street (Market), a car turning left to the minor street (Twenty-second), a pedestrian crossing the major, a car passing south on the minor, and so on. For two hours at a time (with one or two rest breaks), Joe punched buttons and tallied his results on a form. The results of this and three other counting sessions at the same intersection were logged onto a sheet and compared to sets of numbers, called warrants, that determined whether a traffic signal was needed there. Under the rules that apply to school intersections, Twenty-second and Market scored thirty-three warrant points, enough to rank it thirty-eighth on the city's list of intersections to be signaled. Twenty-fourth and Market ranks 134th.

The city believes in the warrant system because it provides an ordered, objective basis on which to decide if it will spend \$80,000 for one set of street lights, installed. Within the next few months, the city council, with public participation, intends to review the warrant system, but in the meantime the public's voice is only the voice of conscience, telling the traffic engineers what ought to be done, but not deciding for them.

For example, Corrine Wold of Otay Mesa brought it to the city's attention this year that the intersection at Palm and Hawaii avenues, on the southwestern



Phil Sanford

## How many accidents must occur before it warrants some change? That depends.

corner of Montgomery High School, needs a traffic light. Her suggestion was recorded on a traffic request, or "TR," form — Number 107,954. (Five filing cabinets hold the TR forms that have come before the city in the last ten years; thousands more of the forms are stored in the basement of the San Diego Jack Murphy Stadium.) Acting on Wold's request, Phil Sanford, a senior traffic engineer, investigated the intersection at Palm and Hawaii, drew a map of it, and made these notes:

"Traffic volumes on Hawaii Avenue are so small, three cars — fifteen minutes — 4:30 p.m., that the intersection could not possibly qualify for a signal under the standard (non-school) warrants. One correctable accident since 1975. Ped in X-walk was hit on 2-20-81. Driver of hit and run car had thought that Ped had hit her car."

"That was kind of a funny accident," said Sanford, taking the TR form from his hands and placing it carefully on his

paper-crazed desk. "The driver apparently hit somebody in the intersection, then got out of her car and yelled, 'Hey what did you hit my car for?' and then drove off."

He laughed. He looks like a lay friar — round, kindly, mild. When he speaks, he leans back in his swivel chair and folds his hands behind his head, in which posture his feet barely touch the floor, and he talks in a voice that would make a refrigerator seem loud.


A "correctable accident," he said, explaining his notes, is one that might have been prevented with some kind of traffic-controlling device — a sign, a signal, a line on the pavement. A car hit broadside while pulling into the main line of traffic, that's a correctable accident. A drunk driver sidestepping a parked car, that is uncorrectable.

A question that citizens often ask is, How many accidents, how many deaths, must occur at an intersection before it warrants some changes? To which the traffic engineer's uncomfoming reply is, That depends. On what? In the last three years, the city has recorded eleven accidents and two injuries at Twenty-second and Market, compared to ten accidents and six injuries at Twenty-fourth. (The seriousness of the individual injuries is not recorded; a shattered hip counts the same as a skinned knee. Fatalities are noted separately, but none occurred at either intersection.) Last week, when the city council's committee on transportation and land use had to choose between Twenty-second Street and Twenty-fourth for the installation of a signal, the issue of following the warrant system (as usual) or ignoring it (for a change) came to something of a showdown. Present were the head of the transportation department, William Schempers, a lean and straight-faced man in a large gray suit, the assistant city manager, John Fowler, known for his geniality; committee chairman Leon Williams, whose district includes Our Lady of

(Continued on page 26)

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
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## CORNERS

(continued from page 25)  
Angels; Councilwoman Susan Golding, whose area included Our Lady of Angels before district boundaries were changed in February; and La Jolla Councilman Bill Mitchell.

Councilwoman Golding said to Schempers: "I realize I'm new, and don't completely understand how you arrive at your decisions, but how do eleven accidents a year at an intersection compare to other intersections?"

"Three, or so I should say, three-and-a-half accidents a year is not at all desirable," said Schempers, "but it is sufficiently out of the norm to indicate, perhaps, that a signal should be installed — not on the number of accidents alone, but in conjunction with other factors."

The next question asked was why, therefore, shouldn't Twenty-fourth qualify for a signal the same as Twenty-second, since ten accidents had occurred at Twenty-fourth in the same number of years? Wasn't that number also out of the norm?

Here, Councilman Mitchell interjected with a speech he says he makes every year. He said that apart from the reasons that engineers bring to bear on traffic problems, the bare opinions of reasonable people should be weighed. "You don't need to be an engineer to determine if an intersection is dangerous," he said. "You can talk to the people in the neighborhood, they'll tell you. If it frustrates me that we don't listen to reasonable people when we make these decisions."

Schempers said nothing. Then Fowler came to his rescue: "I know it might sound cold and heartless... to use these engineering studies," he said, "but it just comes back to the fundamental problem of limited resources and the need to have



Harry Stringer

"What are we, anyway?  
Seniors.  
A hundred lousy votes."

some objective criteria, if you will, to distribute these resources. . . . And finally, I think this discussion might be taken up later when we talk about reviewing our system of warrants for the city."

A compromise was reached: the signal would be installed at Twenty-second, but the city would conduct more counting studies of the students and other pedestrians who use the intersection at Twenty-fourth.

Harry Stringer, who was in the audience, rose and swung himself toward the podium, and, taking the floor, challenged any one of the committee members to "come on down to Twenty-fourth Street at 12:30, any day of the week, and I'll show you all the people in walkers, the seniors in. . . ."

And when he was finished a vote was taken. The compromise unanimously passed. Schempers left quickly for the

quiet of the City Operations Building, and Stringer, on his way to a doctor's appointment, paused a moment in the hallway outside the committee room. "What are we, anyway?" he said. "Seniors. A hundred lousy votes."

With him were two other men who had been in the audience. One was Mark Leidle, who looked to be in his twenties and was wearing highly polished, gold-rimmed glasses. He is affiliated with Our Lady of Angels through the San Diego Organizing Project. He told me, in effect, that the parish had only begun to organize.

The other man was Tom Spencer, a member of the parish council. Older than Leidle and dressed in somber browns, he said rather sternly that the parish had perhaps done wrong to trust the city with the task of counting traffic — since that task appears to be all-important. "Next time," he said, "we're going to conduct our own study."

"Bring 'em down there to look at the people trying to cross that street," said Stringer, blinking.

That afternoon at 12:37, I myself went down to Twenty-fourth and Market to observe the numbers of people trying to cross. I wondered if I arrived too late. There was nobody in sight. Two people waited for a bus, and that was it.

No — not quite! At 12:39, a man with "senior" written all over him — purple cardigan sweater, brown dress shirt, hand black shoes — arrived at the southeast corner of Twenty-fourth and waited to cross.

He waited about ten seconds. Then he started ahead: over the eastbound lanes, no problem; but the westbound lanes were whizzing with cars. He never hesitated. Head bent down, oblivious to the traffic, full speed ahead, by damn, he continued at a steady pace. And the cars halted — like cars at a drawbridge, while the pocket slides quietly by.

One moment later the traffic resumed, while the man headed toward the church for what I expected to be a subsidized, and well-earned, lunch. □

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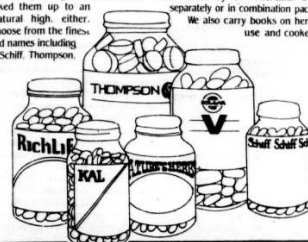
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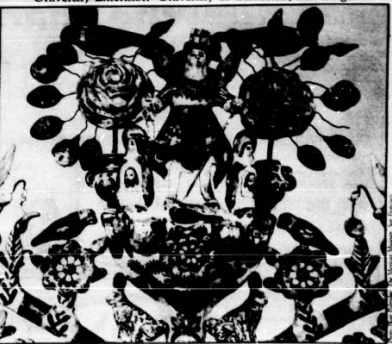
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# One King, One Saint



Doug Hinkston and Daniel Wilson

JEFF SMITH

The good production of Jean Anouilh's intriguing drama *Becket* by the Lamb's Players Theatre has elected to ignore many of the medieval historical trappings of this drama about the rise of Thomas Becket to sainthood and the broken friendship with King Henry II of England that led to Thomas's martyrdom. Terann Medcalf's lovely costumes, for example, are a mixture of medieval finery and modern dress — including a Smokey the Bear ranger's hat. And Gary MacDonald's minimalist set designs suggest the period, around 1170 A.D., but they demonstrate no soul-consuming obsession with historical accuracy. No matter. The playwright himself glides through history as if he were a shopper in a large emporium who chooses only those items that will fit into his cart with ease. History, for Anouilh, is about as useful as last year's calendar.

The playwright turns Thomas Becket, a Norman educated at the University of Paris, into a Savon. He converts Henry II, one of England's most significant rulers (he developed the English structure of royal justice, for example), into an only dimly enlightened old given frequently to

the tantrums of a spoiled child. Anouilh isn't much concerned that the queen, whom he has weaving a fourth-rate tapestry off to the side in one scene, is Eleanor of Aquitaine, one of the most fascinating and powerful women in the Middle Ages — so powerful, in fact, that King Henry had her imprisoned for over ten years. And Anouilh also appears undisturbed by the niceties of dramatic convention — in particular, a consistent point of view. The story is shaped in the form of a flashback, which Henry experiences at Becket's tomb as he undergoes penance for his involvement in the martyr's death. And yet, once we are in the story itself, several scenes unfold at which Henry was not present. Of all these questionable matters, Anouilh has said, "I am a flippant and easy-going man — and I am writing theater. I decided that I didn't care." *C'est la vie.*

Anouilh's concerns are elsewhere. *Becket*, in effect, is like a dance, performed by two antithetical beings. King Henry is a realist living in a world of governance and glory. He is also, asking, a history-maker whose decisions, however feebly undertaken, are consequential. By contrast, in Anouilh's version at least, Becket is everything Henry is not. Homeless and otherworldly, incapable of being

touching by anything, Becket resembles a late 19th-century notion of alienated man (the play was produced in 1950) who has been transposed back in time and who sees a fundamental absurdity in all things. But unlike most alienated beings — and most Anouilh characters — Becket discovers an alternative to Henry and to history.

Toward the end of the play, after Henry has made him an archbishop, and after Becket has refused to be merely his political tool, the two men meet on the plain of La Ferté Bernard. Their conversation — which actors Doug Hinkston (Henry) and Daniel Wilson (Becket) charge with electricity in the Lamb's production — includes the following exchange:

BECKET: I'm not here to convince you. I'm only here to say no.  
HENRY: But you've got to be logical, Becket!  
BECKET: No. That's not necessary, my king. We just have to do what we've been given to do — absurdly, until the end.

Becket's reply, whether or not one agrees with it, indicates his acceptance of the absurdity of things — which, in turn, leads him to accept whatever role has been designated for him, be it deacon, chancellor of England, or archbishop of Canterbury, and to play it for all it's worth. It is acceptance, in other words, of the function of the appointed office. Thus, when he becomes archbishop, Becket does not necessarily embrace God, rather, as he says, "I've begun to love the honor of God" — as his new role demands that he should.

My one reservation about the Lamb's Players' otherwise enjoyable production is that it tends to emphasize the saintliness of the historical Becket as opposed to the more absurdist being created by Jean Anouilh. In the play, Becket's conversion is more intellectual than spiritual, more a resolution regarding one's mode of conduct in this world than a dedication to the hereafter. And some of Becket's actions — one major one, in particular — almost undercut his subsequent canonization. At the end of the play, Becket actually condones his young priest's desire to kill an approaching assassin, which is hardly the kind of sentiment that martyrs are made of. In stressing the ease with which Becket ascends the ladder to sainthood, the production erases some of the few tensions the script has given his character — the opposition between duty and friendship between duty and friendship. In stressing the ease with which Becket ascends the ladder to sainthood, the production erases some of the few tensions the script has given his character — the opposition between duty and friendship between duty and friendship. In stressing the ease with which Becket ascends the ladder to sainthood, the production erases some of the few tensions the script has given his character — the opposition between duty and friendship between duty and friendship.

Although his religious piety at the end of the play seems unduly strained, Daniel Wilson's performance as Becket effectively captures the detached, elusive na-

ture of the enigmatic figure who, for most of his life, was apparently unaffected by anything in the world. Wilson creates an austere yet nonetheless compelling presence on stage, which is no mean feat since Becket's habitual unworldliness gives him a Chekhovian "cat" quality. One often has the impression that Anouilh's Becket is more absent than present — about halfway out the door, so to speak — at any given moment. Wilson keeps him firmly in the room, and he works well in tandem with Doug Hinkston's Henry.

As Becket's antithesis in many ways — the play has a cozy symmetry that makes the two men seem like separate halves of the same being — Hinkston's Henry is a brash, cruel, selfish, confused, lonely, and at times sympathetic being. The reason for this power to attract our sympathy — aside from Hinkston's skills as an actor — is that unlike Becket, who moves from emptiness to plenitude, Henry — Anouilh's Henry — is unable to fill his own appointed office with anything resembling value or meaning. And he knows it. On a few occasions, Hinkston almost goes overboard with his character's many excesses of emotion, but his overall performance as Henry II, the foil to a saint, is first-rate.

In minor roles, Robert Smyth and David Cohen double as English bishops and as Henry's comrades, drunken barons with the IQ of an igneous rock. In the latter roles, they only manage scenes with their apparently spontaneous antics, not one of which — an indication of their gifts for timing — upstages the main action of the scene. Nicholas Genovese and Forrest Robinson, as the pope and a cardinal, turn a modest little scene into one of the highlights of the evening. The two play a quiet game of chess, on a board without squares, and as they make some pretty strange moves (how that king got from one side of the board to the other in one move is still beyond me) they discuss their most recent suspicions. And, while the play repeatedly treats women as if they had negative value at best, Katherine Faulconer gives a brief, stately reading as the dignified queen mother — until her son Henry throws her out of the room.

Even with all of Anouilh's historical inaccuracies — and with its own de-emphasizing of a portion of the play's message — this production is a good one. The cast is competent, the direction (by Richard Parker) is sound, and the performances of Wilson and Hinkston, especially when they are playing together, are sharp, dynamic, and often very moving.

Just a brief note: *Working* is back. The San Diego Repertory Theatre's production of the musical based on Studs Terkel's oral history of the American worker reopened last week at the Lyceum Theatre. Housed until July in that splendid old building, the Rep's great production looks better than ever. Catch it.

# Gate Slam



STEVE ESMEDINA

The truth is out: *Heaven's Gate* is every bit as atrocious as its detractors have claimed it to be. In fact, the New York critics who tried to snipe it into oblivion during its ill-fated test run last fall were too kind. This \$40-million fiasco makes infrequent sense, has absolutely no provocative stretches of dialogue, and, for all of the money that writer-director Michael Cimino squandered, the pictorial qualities are negligible, even numbing. The participants all seem to be under the influence of a low-grade psychedelic drug. In a word, it is worthless. If this is what heaven is like, then an evacuation is in order.

The truly strange thing is that I wanted to like *Heaven's Gate*. Cimino's last movie, the Academy Award-winning *The Deer Hunter*, was bulky and unwieldy, but it had much to say about the debilitating effects of the Vietnam war. It appealed more to sentiment than to intellect, but at least Cimino was dealing with a genuine subject. Here, if there was ever a topic to

justify more than an hour of exposition, it was lost on the cutting room floor. The thing is so amorphous and opaque that it is difficult to recall even details. But if Cimino had been less enamored of his own nonexistent skills as a storyteller than if he might have made a good episode of *Kung Fu* or *The Big Valley*.

The basic plot is simplicity itself. It concerns the Johnson County range wars that occurred in Wyoming in the late 1890s. A herd of Eastern European immigrants arrive in and on a boxcar to settle, work, and start a new life. The local cattle barons fear that their presence will bring competition and thus diminished profits. Kris Kristofferson plays a Harvard law school graduate who becomes the town sheriff, torn between pleasing his constituents and protecting the hapless immigrants. He must also compete for the affections of Isabelle Huppert, who loves both him and Christopher Walken, a hired gunslinger working for the rich, evil old bad guys. We never learn much about these characters as characters, the filmmakers apparently assumed that we would find them compelling on pure say-so. But they are not Kristofferson acts as though he has no idea of what movie he is in. Huppert has always been a boring cipher, the worst French "sensation" since Dominique Sanda, and Walken is still trying to affect ambivalence by posing as a baby-faced psychotic. The villains are too ludicrous to be believed, especially Sam Waterston, whom I kept expecting to twirl his mustache and snarl. "Nyah ah ah," like Snidely Whiplash.

Obviously, Cimino wanted to make a statement about how the land of opportunity of milk and honey, eventually closed its gates to the hungry masses from other countries. But he flubbed it completely. This is one of those movies that seems to have been written while it was being shot. Perhaps because of the extensive re-cutting, Cimino did after its disastrous premiere (it was originally five hours, then four hours, now two-and-a-half hours), any sense of logic and sensibility was divested. But that is highly unlikely. No scene seems to connect organically, nobody talks to each other, just around each other. The credits list four editors, but between them they came up empty.

The few reviewers who hesitantly praised *Heaven's Gate* point to Vilmos Zsigmond's photography in general and the purportedly grand battle sequence in particular. But the monochromatic image that bathes the screen becomes so taxing on the eyes that vials of Visine should be given to every customer, in the same manner that three-D glasses are handed out to viewers of three-D movies. The entire film looks as if someone had pasted gold dust on Zsigmond's camera lens. The bustling, surrealistic battle scenes have been compared to Peckinpah, but who are constructed and organized so haphazardly that they just out of nowhere and make no sense.

Horses collide, people are trampled, bombs burst in an obscure epiphany, are leveled, a lot of old cows cutting takes pile up, and it takes forever for anyone to get to twenty minutes, the battle scene is too long, its original length of an hour and a half must have been unendurable. This is the most delicious, chaotic Western ever made. It is also flagrant anachronism. From scene to scene it is hard to tell what century we are in.

There is no shame in the ambition to make a cinematic "poem." Terrence Malick's *Days of Heaven* was also a poorly evoked evocation of displaced migrant workers in America, but it was short, concise, and artful. *The Deer Hunter* was problematic, but it engendered such deep feelings that its excesses could be forgiven. Cimino doesn't get off so easy here. The making of an epic is difficult, and this is such a spectacular shambles that again the question must be asked: if solely because of his one and only Oscar that Cimino was given carte blanche to rob a bank for this white elephant? Whatever the case, I doubt if it will happen again. The night I saw the film, it literally broke down three times. As people filed out of the theater the most constant question being asked, aside from requests for refunds, was, "What the hell is this monster about?" It's too bad Michael Cimino could not come up with an answer. *Heaven's Gate* serves a purpose as an icon of bad filmmaking, but what comfort can be had in that? I am only thankful that it has been banished from local theaters. May it rest in peace.

\*\*\*

An example of how to make an epic, one that spans many years and deals with a complex subject in a grandiose fashion that is also easy to understand is Anthony Mann's *El Cid*. This 1961 film has not been shown in area theaters for over twelve years. It deals with the legend of Rodrigo de Bivar, the warrior who, in the Thirteenth Century, saved Spain from the threatening advance of Moorish invaders. The movie glamorizes the Cid, certainly, but in forms us that in reality he was a less-than-scrupulous mercenary, but in its color, its pageantry, its romantic stirrings, it elicits the sort of emotional response that could only be excavated by a great work of art. It also has the best performances imaginable from Charlton Heston and Sophia Loren, and the best directorial work from the late Mann. For Miklos Rozsa's score alone it would be worth its admission and its four hours, which is how it was shown at the Ken last Thursday, uncut and in its original seventy-min condition. Anyone who, like me, believes that the epic form could be refurbished, but who has grown pessimistic from the fiascos of *Apocalypse Now* and *Heaven's Gate*, must see *El Cid*. It is a masterpiece. It is too bad that we may have to wait another decade to see it whole again.

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## Off the Cuff

Are you going to the prom?



Glenn Leod  
Helix High, Senior  
La Mesa

I got asked by two girls. I'm going with the one who asked me first. I'm paying anyway. I don't like girls to pay my way. We were talking about going to the prom — dinner at Taco Bell, but the girls are choosing the place now. I'm renting a white tux with red high-top tennis shoes. I'm bringing a dress pair along just for the picture. My parents would flip out if they saw the high tops. Everybody's going. Even a lot of people who never did a school activity in their life. I think it's more of a sentimental thing for the girls, though. You see a lot of them hugging and crying. There aren't as many people getting high anymore. Weed is sort of out. Drinking is just standard. It's always there no matter who tries to control it.



Brenda Brock  
Morse High, Senior  
Southeast San Diego

I saw the movie *Prom Night*. It scared me. I'm not sure I want to go. I opened Bibles in my room for two nights after that. Some lovers, they were all naked in the car after the prom — all of a sudden, they're killed. I'm serious. The other drawback is the money. It's expensive. You need a dress, new shoes, stockings. A dude, he has to get a tuxedo, pay for the dinner. I'd never ask a dude out. Not unless he was your uncle or cousin or something. That's another thing. A dude might expect to get a motel after, sweet-talking you, you know. "This is my lady." Then afterwards he goes and tells everybody. I guess it's a special occasion if you go to have a good time. But like the movie said, "Come home before midnight, or you'll never get home." Maybe I'll go, but I'll be home before twelve.



Karen Orloff  
La Jolla High, Senior  
La Jolla

I don't have a date yet. I'm asking a friend. I'd hate to think girls were sitting around waiting for someone to ask them. That's how my mother used to feel. A lot of people go all out. Some of the girls look like they're twenty-five. Everyone I know has a person they'd like to ask, but they also have a back-up. I hope by the time I have kids, drugs are no longer necessary. Some people don't know how to have a good time without getting high. I've gone to more things straight and enjoyed them. A lot of people have quit smoking and doing coke because it takes all of your money. Plus it ruins your sinuses. I know a lot of people think, "You live in La Jolla, you ought to be able to afford it." To be honest with you, I know the prom is supposed to be a big thing, but I prefer less fancy events.



Irma Letchaw  
San Diego High, Senior  
East San Diego

I'm going. It's a once in a lifetime thing. I asked Bam. I just said, "How would you like to go to the prom?" He said, "With you?" It was easy. My senior dues covered the tickets, all he has to worry about is the dinner. I'm having a lady make my dress. It's very long, sweeps over to one side. It's dusty rose. I'm trying to get Bam to rent a maroon tuxedo with a dusty rose shirt. Our after prom is at the House of Ice in Mira Mesa. There's ice skating downstairs and disco upstairs. It's a tradition to stay out all night and come home after breakfast. My parents are really nice about it. They'd rather know the guy. I guess it's hard for some parents, knowing their little girls are grown up.

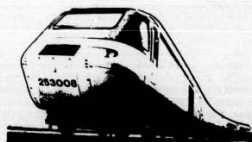


Richard Herlich  
Mission Bay High, Senior  
Pacific Beach

I'm going, but sometimes it's not worth it. First you have to get daddy's car — at least I do. A Buick Electra. The tax is standard, of course. I figure the minimum you can spend for the evening is \$200. There's tickets — miscellaneous — good-time material. A lot of the girls expect cocaine, or at least something to drink. It's still pretty standard for the guy to ask the girl, but it can be the other way around. I'm going with a friend — someone I've been seeing. A lot of guys will really try to impress the girl that night. It's a disappointment if they don't get laid, or at least a little bit of sex or making out. So they wake up in the morning with a hangover. I'd say for the majority of people it won't be worth it, but they'll go anyway.

— Lin Jakury

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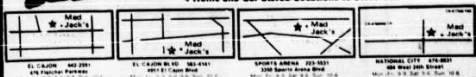
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## Section 2

### Events, Theater, Music, Film



#### Farewell To Oliveros

Few things can clear a room full of people quicker than a performance of experimental music. Composer Pauline Oliveros discovered this when, as a composition student at San Francisco State College some twenty-odd years ago, her classroom presentations of her works caused an exodus of students that left just three willing stragglers: Loren Bush, Stu Dempster, and Terry Riley. It was the first of many times that Oliveros's name would be linked with these composers, and her career since that time has run parallel to theirs in several ways.

Oliveros followed her formal college training (she was a student of American composer Robert Erickson) with explorations into group improvisation and mixed media, and by the Sixties had joined a group of electronic music composers that had come together around Morton Subotnick and Ramon Sender at the San Francisco Tape Music Center (which became the most productive such center in the country). It was during her electronic period, in 1967, that Oliveros came to the UCSD campus as a lecturer in the embryonic new music department of that school, which had already attracted Erickson. It is no coincidence that UCSD's Center for Music Experiment, which Oliveros helped establish, has since become one of the leading experimental music and

performance centers in the world. Oliveros, now a professor at the university, has, like Riley, reached a point where her music is largely meditational in nature, borrowing heavily from Eastern philosophical and mystical ideas on modes of consciousness.

Where Riley chooses to perform his singular style of "trance" music on a modified Yamaha organ, Oliveros's instruments are her voice and accordion. Still evolving as an artist, Oliveros has decided to leave the UCSD campus after this spring quarter to study, teach, compose, and perform in New York State, prompting the school to organize a farewell tribute to her.

Entitled "Crow's Fête," the program will feature an art exhibit, performances, poetry readings, and a display of photographs that will span a three-week period. Highlights of the series of events, which will be held at various points on the campus and will engage members of the faculty as well as graduate students, include an opening concert combining vocalists, dancers, electronics, and various other performers and instruments, tonight, Thursday, May 21 at 8:00 p.m. in the East Room of Blumenshine Center; Robert Ashley's Music with Roots in the Aether, a fourteen-hour video program featuring Oliveros and six other composers discussing and performing their music, opening tonight, Thursday, May 21 at 7:30 p.m., and continuing through June 12, in Mandeville Art Gallery; Tenside Companions, a piece for percussion ensemble by Oliveros, Saturday, May 30 at 5:30 p.m. outside Central Library; and a closing bash, "Happy Birthday, Pauline!" that will feature the Big Jewish Band, Sunday, May 31 at 2:00 p.m. in Mandeville Center.

For more information on other readings, performances, and exhibitions, and their locations, dates, and times, call 452-4090 or 452-1229.

— John D'Agostino

#### Photographs By Olivia Parker

In today's acquisitive society, the first circle of what surrounds man is composed of objects. It is also true that in order to know the world, one must experience it, and collecting objects is not only a means for experience, but also a way of possessing the world. Photographer Olivia Parker has been collecting since childhood: "My feathers, bones, minerals, old books, and more became artifacts, the sundry ephemera that expanded my world. As a child I did not intellectualize upon my collecting. Even now it is not systematic; it is intuitive, a part of me."

Parker goes much further than mere possession. She creates new meanings by new juxtapositions. In the current issue of Camera Arts magazine,

David Rollow, a novelist, writes perceptively about Parker's work: "That things should occur together in the world, even things we would not expect to see together, and that there turns out to be a way to make a connection between them, is a discovery inherent in every photograph." As objects, the prints both become and depict their subject, and incorporate historical process in stating their mortality. Past and present become contemporaries.

The photograph of old dolls makes them look like Egyptian mummies, the title itself, Site I, being a specific connection to archaeological excavations. The dolls stand for people. They are arranged in rows, as in mass burial. They are injured. Their clothes are like bandages. They are aged. They are dead. But the print is itself a new object in the world, a shiny, attractive, and mysterious one. Its newness is immediately called into question by the evidence of decay in the dolls, a decay that afflicts all

(continued on page 5, col. 1)



Site I/Olivia Parker, 1980

#### Dulcet Tones & Ice Cream Cones

Flour, sugar, salt, and sometimes rice used to be staple food items in every kitchen, and all of them were white. Nowadays the flour is often unbleached whole wheat, the sugar can be substituted for by honey or even frozen apple juice concentrate as well as by sucralose, salt just might be out the window with tamari taking its place, and brown rice is sold even in Oriental food markets. Only one white food remains incomparable and irreplaceable, and that is vanilla ice cream. There's French vanilla, which is actually yellow, and there once was the vanilla that oozed paraffin as it melted, but the finest vanilla ever has been and still is called New

York, Philadelphia, or, simply and descriptively, vanilla bean ice cream. This is a stark white ice cream with flecks of dark brown vanilla bean throughout, and it's rich enough to coat the tongue or the spoon as you eat it, you've got the right brand. Forget about frozen bananas or pieces of ice blended with fresh figs; every freezer deserves a quart or more of genuine vanilla bean ice cream.

Of course, not everyone agrees that vanilla is the best flavor; many advocate chocolate, others prefer pistachio, and a certain minority opts for bubble gum. In a crowd, there'll always be someone to choose the odd flavor that's never in stock. The true gourmand will admit that it's better to have any kind of vanilla, indeed any flavor of ice cream, than no ice cream at all.

Assured flavors will be in abundance at the Ice Cream Band Concert at Point Loma

(continued on page 5, col. 4)



TED MEYER

## READER'S GUIDE

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 5083, San Diego, CA 92168.

### Dance

Dance Concert will be presented by Carol Reynolds, Kenneth Green, and Carol Harder of Strictly Jazz Dance Company, Friday, May 22, 8 p.m., Mandeville Auditorium, UCSD. 452-4559.

Ballet Production by the dance students of USC's School of Performing and Visual Arts, with choreography by Erling Sundt, Claire Wolchinsky, and Patrick Neller, will be presented Friday, May 22, 8 p.m., and Saturday, May 23, 8 p.m., and Sunday, May 24, 2:30 p.m., San Diego City College Theatre, Twelfth Avenue and C Street, downtown. 271-4300 x431.

Student Dance Concert, featuring excerpts from *Swan Lake*, will be presented by Ballet Duo, Saturday, May 23 and Sunday, May 24, 7:30 p.m., Fine Arts Auditorium, 8053 University Avenue, La Mesa. 463-7529.

### Film

Women's Work will be examined in two films. *The Life and Times of Rose the Brewer*, a documentary about the women who took jobs as welders and shipbuilders during World War II, and *The Woman's*, a documentary about a strike by eight women rillers and bookkeepers at a

bank in William, Minnesota, Thursday, May 21, 7:30 and 10 p.m., and 6:25 and 8:55 p.m., respectively. Ken Cinema, 4361 Adams Avenue, San Diego. 283-9490.

"Another Family for Peace," a film that shows how several families experienced the impact of the Vietnam War, will be shown by the San Diego Committee Against Registration and the Draft, Thursday, May 21, 7 p.m., San Diego Church of the Brethren, 3850 Westgate Place, San Diego. 283-6575 or 253-7518.

Political Film Series of the UCSD Committee for World Democracy will screen *The Murder of Fred Hampton*, an exposé of the police murder of the leader of the Chicago Black Panther Party, and *Generations of Resistance*, Peter Davis's story of the rise of black nationalism in South Africa, Friday, May 22, 7 p.m., TLH 107, UCSD. Free. 452-3362.

Cowboy Movies, screened in conjunction with the museum's current exhibition on *The Cowboy*, will include *Cowboy*, with Jack Palance as a desperado on a cattle roundup run by Glenn Ford, Saturday, May 23, 1 p.m., and *Cubeper* Cattle Company, a cattle-driving film starring Gary Groves, 3 p.m., and *Horns of the West*, a comedy starring Jeff Bridges as a would-be Western writer in Hollywood, Wednesday, May 27, 7 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

"Hot-Blooded Dinosaurs," a film made with Harvard University paleontologists who reveal the connection between extinct dinosaurs and modern birds, will be

shown Saturday, May 24 and Sunday, May 25, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

"Living Planet," an IMAX film that explores the earth's resources from 35,000 feet, will continue through the summer with *Sacred Sky*, an OMni-Max look at the heavens. Reuben H. Fleet Space Theater, Balboa Park. 238-1168.

### Music

"The Best of the Bach Sampler," a program of sonatas by Bach, will be performed by flutist Ann Erwin, cellist Mary Lindholm, and harpsichordist Mort Hendershott, Thursday, May 21, noon, marine biology conference room, Scripps Institution of Oceanography, La Jolla. Free. 457-2069.

Ice Cream Band Concert will dish up big-band jazz, funk, rock, and ice cream cones, Friday, May 22, 6 p.m., in front of the gymnasium, Point Loma College, 5000 Lomaland Drive, Point Loma. 222-6474 x344.

Reorder Players are invited to play Banerji's "Fantasy," "Piano's Rendsburg Tense," and "Tele-mann fugues, Friday, May 22, 7:30 p.m., room 152, Mandeville Center, UCSD. 466-1674 or 226-8226.

Opera, the San Diego Opera will present Donizetti's bel canto opera set in gothic Scotland, *Lucia di Lammermoor*, in Italian, with soprano Gianna Rolando, tenor Barry McCauley, and baritone John Bruchler, Friday, May 22, 8 p.m., and Sunday, May 24, 2:30 p.m., Civic Theatre, downtown. 236-6510 or 565-2665.

"Endless Scale" and the non-

twelve instruments and tuning series of microtonality will be discussed and demonstrated by musical inventor Ivar Durug, with John and Jonathan Glaser on their instruments, Saturday, May 23, 8 p.m., Interval Foundation, 860 Third Avenue, downtown. 239-1713.

Soprano Barbara James, accompanied by pianist Margaret Rose, will perform seldom-seen works, from Henry Purcell to Scott Joplin, Saturday, May 23, 8 p.m., Mandeville Recital Hall, UCSD. Free. 452-3229.

"Musicians in the Making," clarinetist John Friedrichs and thirteen-year-old pianist Catherine Pratt will present a program of Bach, Mozart, Beethoven, and Debussy, Sunday, May 24, 1:30 p.m., Jewish Community Center, 4279 4th Street, San Diego. 583-3300.

Filipino Music and Dance will be presented by Himig Ng Lahi, "Music of the Race," a group from Manila, Sunday, May 24, 7 p.m., Mayan Hall, Southwestern College, 900 Otay Lakes Road, Chula Vista. 233-1586 or 421-6081.

"Up with People," a musical stage show with an international cast of a hundred young students, will come from forty-two countries and Super Bowl XIV with an all-new production, Sunday, May 24, 7 p.m., Rancho Bernardo Inn golf driving range, 17550 Bernardo-Cala Drive, Rancho Bernardo. 467-3773.

Piano Recital of Kathleen Knatz, with flute Lisa Mann, bassist Ben Turek, and percussionist Daryl Pratt, will present works of Scarlatti, Chopin, Schumann, and Beethoven, Sunday, May 24, 8 p.m.,

Mandeville Recital Hall, UCSD. Free. 452-3229.

Recital of Piano and Violin Sonatas, featuring works of Mozart, Beethoven, and Brahms, will be performed by Bill Officer and Kenneth Jeranian, Sunday, May 24, 8 p.m., Ocean Song Recital, 1440 Camino Del Mar, Del Mar. 755-7064.

Music for Flute plus clarinet, violin, harp, and voice by Debussy, Stravinsky, Saint-Saens, and Bartok, will be played by Swiss composer/flutist Bernhard Banchetel in his final public appearance locally, plus William Powell, James McHenry, Nancy Kay, and Carol Plantamura, Monday, May 25, 8 p.m., Mandeville Recital Hall, UCSD. 452-4559.

Concert hour series will present the Palomar Brass Ensemble and Palomar Chamber Orchestra, Wednesday, May 27, 11 a.m., performance lab, Palomar College, 1145 West Mission Road, San Marcos. Free. 744-1150 x349.

"The Cancion: Feelings of a People," a Tenth Muse Program focusing on feminist culture and art, will feature Latin American songs sung by Chela Cervantes, Wednesday, May 27, 7:30 p.m., Center for Women's Studies & Services, 908 E Street, downtown. 233-8984.

Wednesday Evenings at the Mandeville Center series will conclude the season with a performance of *Helene de Lamor (TTH)*, the avant-garde yet traditional duo of trumpeter Ed Harkins and baritone Philip Lamm, Wednesday, May 27, 8 p.m., Mandeville Auditorium, UCSD. 452-4559.

## TO LOCAL EVENTS

### Special Events

"Mayfair '81," a three-day event, will feature hot-air balloon rides, music, mime, and magic, jugglers and knights, a ballroom dance demonstration, a fashion show, photographer's model shooting sessions, and outdoor concerts, Thursday, May 21 through Saturday, May 23, 9 a.m., Palomar College, 1140 West Mission Road, San Marcos. 744-3610 or 744-1150 x461.

"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, through Sunday, May 24, 10 a.m. to 9 p.m. Thursday, 10 a.m. to 4 p.m. Friday, and noon to 5 p.m. Saturday and Sunday, 7569 Peppin Way, La Jolla. 317-3866.

"Crow's Feet," a farewell to composer Pauline Oliveros beginning Thursday, May 21, will include performance pieces at noon in Revelle Plaza and 3 p.m. outside

Central Library; the opening of Robert Ashby's *Rain in the Ashes*, with performance and dance/theater presentations, at 7:30 p.m. in Mandeville Art Gallery; and a concert of vocalists, dancers, and electronics at 8 p.m. in Mandeville Recital Hall, UCSD. 452-3229 or 452-4090.

Antique Show and Sale will feature a collection of Victorian leaded pictures lent by the Lyman Allyn Museum of New London, Connecticut, eighteenth-century English Wedgwood and Worcester porcelain and Chinese export porcelain from a private La Jolla collection, antique furniture, silver, and rare books, and talks on "Antiques as Investments" presented by William Treginning, III, of Cleveland's Bonley Galleries at 2 p.m., to benefit the La Jolla High School Foundation, Friday, May 22 and Saturday, May 23, 1 to 9 p.m., and Sunday, May 24, noon to 6 p.m., La Jolla High School, 750 Nautilus Street, La Jolla. 454-3881.

"Kathleen's Legacy," a scenic, strenuous, sandy, steep walk along loose trails of Rancho Santa Fe, will be sponsored by Walkabout International, Saturday, May 23,

9:15 a.m., from the southeast corner of the Plaza of the Four Flags parking lot, Loma Santa Fe Drive east of I-5, Solana Beach. Free. 224-8157 or 223-WALK.

"A Little Bit of Mine" will be performed by the Crazy Quilt Mine Company, Saturday, May 23, 9:30 a.m., BookWorks, 1523 East Valley Parkway, Escondido. 741-9079.

"World Econculture Project" will include art and trade exhibits, lectures, and cultural presentations, through Monday, May 25, with performances of traditional African music and dance by Diamono Coora West African Dance Troupe, Saturday, May 23 and Monday, May 25, 8 p.m., and Friday, May 24, 8 p.m., and Sunday, May 25, 3 p.m., Educational Cultural Complex Performing Arts Theatre, 4343 Ocean View Boulevard, San Diego. 230-2804.

"Sundays in San Diego" hiking program of the Sierra Club will hike to the Daley Ranch-Lake Thorens, undeveloped terrain that is being considered for annexation to Escondido for 4800 units, Sunday,

May 24. Car pool information: 233-7144.

"Cowboy," a theatrical performance by the Institute for Readers Theatre, will include reenactments of scenes from Stephen Vincent Benet's *Jesse James*, James Michener's *Cremation*, and other traditional stories, Sunday, May 24, 2 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

Walking Tours of the historic Gaslamp Quarter will be led every Friday, noon to 1 p.m.; and Saturday, 10 a.m. to noon, from 652 Fifth Avenue, downtown. Free. 233-5227.

Nature Walks will be offered every Sunday by the Audubon Society, 10 a.m. and 1:30 p.m., Silverwood Wildlife Sanctuary, Wildcat Canyon Road, 5½ miles east of Lakeside (291-8271), and the San Diego Natural History Museum, 2 p.m., Florida Canyon, Balboa Park. 232-3621 x489. Free.

"Black Hole" will be on view Wednesdays through May 27, 7 p.m., Palomar College planetarium, 1140 West Mission Road, San Marcos. Free. 744-1150.

### Lectures

"Toni Harris: It's a Lifetime Affair" series of lectures will conclude with "The Edible Complex: Weight Control through Behavior Modification," presented by Susan Ferrig of Vista Hill Hospital, Thursday, May 21, 7 p.m., Norman Park Center, 270 F Street, Chula Vista, and "Enjoy Your Wilderness Vacation and Avoid the Emergency Room" presented by Dr. Hamish Redford of Kaiser-Permanente, Wednesday, May 27, 7 p.m., room 302, Southwestern College, 900 Oak Lakes Road, Chula Vista. Free. 421-1180.

Ché Café Poetry Series will feature a poetry reading by West Texas poet and writer Bobbie Louise Hawkins, Thursday, May 21, 8 p.m., and Monday, May 25, 3 p.m., "An Evening of New Writing" by nine writers, from Debora Birnner to Shelley White, Wednesday, May 27, 8 p.m., Ché Café, UCSD. Free. 452-2311 or 452-6766.

"Structures and Functions of Color" will be the ground covered by visual artist Nancy Keshin in a lecture sponsored by the San Diego Art Institute, Friday, May 22, 7:30 p.m., SDG&A auditorium, Second

## Spiritual and Psychic Healing Workshop

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Presented by Hermanna Sarita  
6-8 pm, May 23  
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Balboa Park



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National University	atop the Summerhouse Inn 7955 La Jolla Village Drive, La Jolla
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Shoreline	5530 El Cajon Blvd., San Diego
Queen's of Sportswear	Glenview Square, 3108 Sports Arena Blvd., San Diego
Crabtree and Evelyn	La Jolla Village Square, 8657 Villa La Jolla Dr., La Jolla
Stanley's Jewelry	in Fashion Valley and University Towne Centre
St. Charles Kitchen	7426 Girard St., La Jolla
Bob Davis Camera	7720 Fay Ave., La Jolla
Rosa Teyette	5910 Mission Gorge Rd., San Diego
San Diego Rattan	1180 Morena Blvd., San Diego
El Crab Catcher Restaurant	1298 Prospect St., in the Coastwalk, La Jolla
Garrett Motor Company: Volvo/Saab	900 W. Mission Ave., Escondido
Guy Hill Cadillac	1153 Sixth Ave., Downtown San Diego
Armstrong Dealers	4275 East Mission Bay Dr., Pacific Beach
El Pescador Fish Market/Restaurant	consult your Yellow Pages to find an Armstrong Dealer
Up Against the Wall	1342 Camino Del Mar, Del Mar
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NATIONAL UNIVERSITY



## READER'S GUIDE

Avenue and Ash Street, downtown. Free. 234-5946.

Children's Concert will feature storytelling by Connie Capor, Saturday, May 23, noon, Old Time Cafe, 1404 North Highway 101, Encinitas. 436-6030.

"Self-Awareness" will be the subject of a talk by Sri Ramesh Maharaj, endomorphologist, founder of several yoga societies, and author of *The Fundamentals of Yoga*, Saturday, May 23, 4 p.m., Astanga Yoga Nilayam, 290 La Veta Street, Encinitas. 733-3600.

Psychic Healer Hermana Sarita will discuss psychic studies and the development of mental powers, in a bilingual presentation sponsored by Nueva Vida, Saturday, May 23, 6 p.m., Centro Cultural de la Raza, Balboa Park. 236-1309 or 283-7573.

Local Poets Krystal and Orion Star will read from their works, Saturday, May 23, 7 p.m., Plum's Books, 1615 West Lawn Street, Mission Hills. Free. 299-7098.

"Pictures in the Park," a series of photography programs sponsored by Southern California Association of Camera Clubs, will begin with Maude and Margaret Elliott presenting "People and More

People and That is China," Saturday, May 23, 8 p.m., Casa del Prado auditorium, Balboa Park. Free.

"Youth of Today" and especially those of Atlanta, Georgia, will be the focus of a talk by Corretta Scott King, president of the Martin Luther King, Jr. Center for Non-violent Social Change, at a dinner of Kappa Alpha Psi Fraternity, Sunday, May 24, 6 p.m., Sheraton Harbor Island Hotel, 1180 Harbor Boulevard, San Diego. Reservations: 233-5398.

Opera Preview of *Prokofiev's The Love for Three Changes* will be given by Vera Wolf, Tuesday, May 26, 7:30 p.m., and Wednesday, May 27, 7:30 p.m., San Diego Public Library, 822 E. Street, downtown. Free. 236-5800.

Stories for children or adults will be told and shared by Storytellers of the Rock, Tuesday, May 26, 7 p.m., community room, Far West Savings and Loan, 123 Camino de la Reina, Mission Valley. Free. 453-5944.

"Current Concepts in Arthritis" and when arthritis is rheumatism will be discussed by Scripps Clinic physicians: Kahler Hench, William Robinson, and Robert Fox, Tuesday, May 26, 7:30 p.m.,

Scripps Clinic and Research Foundation amphitheater, 10666 North Torrey Pines Road, La Jolla. Free. 455-8133.

"South Africa: How Important to the U.S.?" will be the issue addressed by Donald Sole, ambassador of South Africa to the U.S., for the World Affairs Council of San Diego, Tuesday, May 26, 7:30 p.m., Hilton Hotel, 1775 East Mission Bay Drive, San Diego. Reservations: 231-0111.

### Radio/TV

"Zoo and Evolution," a nine-part series on the emerging role of zoos as gene banks for endangered species of wildlife, with cartoons from the San Diego Zoo, will begin with "Life Boat to Arizona," a program with Zoological Society trustee Sheldon Campbell, Thursday, May 21, 1 p.m., repeating Sunday, May 24, 4 p.m., Channel 15.

"Why Didn't They Ask Evans?," a dramatization of an Agatha Christie thriller, starring Francesca Annis and Sir John Gielgud, will be televised Thursday, May 21, 8 p.m., Channel 39.

Rock 'n' Roll Greats will be remembered over the Memorial Day weekend in song, story, and interview, Friday, May 22, 5 p.m. through Monday, May 25, 11 p.m., K-BEST 95 FM.

500-Mile Race, the Indianapolis 500, will be preceded by time trials televised Saturday, May 23, 1 p.m.; Channel 10, covered live, Sunday, May 24, 8:15 a.m., KSON-AM 1240 and KSON-FM 97, and televised Sunday at 9 p.m., Channel 10.

"Way Out West" series will cover the saga of the cowboy, from 1867

to 1887, in eight parts, with part one airing Saturday, May 23, 10 p.m., HBO.

"Beats A-Z Weekend," the entire Beatles catalogue and nothing but, will be broadcast from Sunday, May 24, 9 a.m. to Monday, May 25, 9 p.m., with the final, five-part BBC interview with John Lennon on the air Sunday at noon, 5 and 9 p.m., and Monday at 11 a.m. and 5 p.m., KFRV-FM 106.

"Silver Struck," the 1976 film directed by Arthur Hiller and starring Gene Wilder and Richard Pryor and on a train, will be televised Sunday, May 24, 8 p.m., Channel 8.

"L'Enfant et les Sortilèges" (The Spellbound Child), a ballet-opera fairytale choreographed by George Balanchine to music by Ravel, with set by Colette, will be danced by members of the New York City Ballet, Monday, May 25, 8 p.m., Channel 15.

"The Artist Was a Woman," a survey of American and European women painters from the late Renaissance to the Twentieth Century, will include the well-known and less well known, Monday, May 25, 9 p.m., Channel 15.

"Against Wind and Tide: A Cuban Odyssey," an award-winning film that includes the error speaking about his work for the first time on film, will be aired Tuesday, May 26, 11 p.m., repeating Sunday, May 31, 2 p.m., Channel 15.

"Against Wind and Tide: A Cuban Odyssey," the story of the 126,000 boat people of 1980, who traveled the Florida straits from Mariel Harbor to Key West, will be televised Wednesday, May 27, 8 p.m., repeating Thursday, May 28, 10 a.m., Channel 15.

"The Escudero II Flight," coverage of Ted Giddens, Jr.'s flight that retraced his father's 1931 route from San Diego to Quito, to benefit the San Diego Aerospace Museum, will be televised Wednesday, May 27, 9:30 p.m., Channel 39.

### Sports

Soccer Soccer, the San Diego Sockers will play host to the Atlanta Chiefs, Saturday, May 23, and the Ft. Lauderdale Strikers on a Mucular Dystrophy benefit night, Wednesday, May 27, with kick-offs at 7:30 p.m., San Diego Stadium. 280-GOAL.

Super and Limited Stock Cars will race, with an extra-lap Ted Kallou Memorial Race, Saturday, May 23, 8 p.m., Cajon Speedway, Bradley off-ramp at Gillespie Airport, El Cajon. 488-8900.

Corrida, matadors Manolo Martini, Miguel Espinosa, and David Silveri will face six bulls from the Valparaiso Ranch, Sunday, May 24, 4 p.m., El Torero de Tijuana, downtown Tijuana. 293-3960.

"Country Nite at the Videodrome" will feature mechanical bull and hollers' contests, as well as bicycle races, to benefit the National Asthma Center, Tuesday, May 26, 6:30 p.m., San Diego Videodrome, Morley Field, Balboa Park. 298-1570.

### Galleries

Papier Mache from Kahlm, India, will be on exhibit and for sale, Friday, May 22, Bazar del Mundo Gallery, Old Town. 296-3100.

Color Photographs by Olivia Parker will be on exhibit at an opening reception for the artist, Friday, May 22, 7 to 9 p.m.; and Saturday, May 23, 10 to 12 p.m., Photography Gallery, 7468 Grand Avenue, La Jolla. 459-1800.

"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, Spectrum Gallery, 4011 Goldfinch Street, Mission Hills. 295-2725.

"Recent Works — A Suite of Acrylic Paintings" by Ed Wouda will be on view through May 23, Spectrum Gallery, 4011 Goldfinch Street, Mission Hills. 295-2725.

New Paintings by Mexican artist Francisco Mora, a founder of the *El Estudio de Pintura Mexicana*, will be exhibited at a reception for the artist, Sunday, May 24, 4 to 7 p.m.; and through June 20, New Visions Gallery, 2454 Heritage Park Row, Old Town. 692-4100.

Group Show of contemporary art will include works by Laddie John Dill, Ed Ruscha, and Robert Motherwell, through May 30, Pacific Collection, 1539 Silverado Street, La Jolla. 459-4393.

New Works by British painter Maggi Goss will be exhibited through May 30, Installation, 447 Fifth Avenue, downtown. 232-9915.

Photographs by San Diego City College students will be exhibited through May 30, Camera Gallery, San Diego Public Library, 820 E. Street, downtown. 236-5800.

Watercolors, Paintings, Aquatints, and Gouaches by Juan Miro will be on exhibit through May 31, Art Collector, 4151 Taylor Street, Old Town. 299-3232.

Paintings, Graphics, and Multiple by Billy Al Bengtson will be exhibited through June 3, Thomas Baber Gallery, 7470 Grand Avenue, La Jolla. 454-0345.

Contemporary Art Works by twenty-five San Diego artists will be exhibited through June 3, Maple Creek Gallery, 2450 Kettner Boulevard, San Diego. 234-7151.

Spring Exhibition of Student Art will include paintings, drawings, ceramics, sculpture, prints, and computer art, through June 5, James Crumley Gallery, MacCusta College, One Barnard Drive, Oceanside. 757-2121.

"India — Village Tribal Ritual Arts" exhibition of approximately 500 objects — textiles, wood carvings, brass, bronze, stone, ivory, jewelry, and clothing — will be on view through June 14, Mingei International Museum of

## TO LOCAL EVENTS

World Folk Art, University Towne Center. 453-5300.

"The Cowboy," an exhibition that traces the development of drier and roustabout to folk hero, through paintings, drawings, and sculpture, with cartoons, costumes, radio programs and films, and Western gear, will continue through June 21, San Diego Museum of Art, Balboa Park. 232-7931.

"A Great Thing to Do: Selected Works by Charles Garsden," an exhibition of works in a variety of media that spans the years 1968-1981, will be on view through June 28, with guided tours Wednesday at 12:30 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

### Parker

material objects, including photographic paper. (In other images, Parker uses old, faded photographs as part of her set-ups.) Olivia Parker began her

photographic career when a friend, who was getting a divorce and moving out of town, asked her to store some darkroom equipment. Parker said, "Fine, if I can use it." She gradually quit painting and began taking photographs, almost out of compulsion. "I can't go more than about three weeks without making a photograph," she says. In a relatively short time she has achieved public recognition through a score of solo exhibitions in prestigious art galleries and museums (Boston Museum of Fine Arts, Art Institute of Chicago, Friends of Photography in Carmel, Vision Gallery in Boston, among others), publication in *Popular Photography* (March, 1980), and *Photograph* (March, 1980), to name a few. Parker is in town for the opening of an exhibition which includes black-and-white as well as color images. The

black-and-white prints have been selenium-toned in a way that imparts a rust to the shadows while allowing the highlights to remain silvery. Her images are sharp, precise, detailed, deliberate, and intriguing. Her colors are lush and allegorical. Of special interest are the twenty-by-twenty-four color Polaroids which, by their own nature, are the only originals (i.e., no multiple, identical prints are possible). She will be lecturing today at 11:00 a.m. in room 220 at Grossmont College. She will be present at the opening reception for the exhibition tomorrow, Friday, May 22, from 7:00 to 9:00 p.m., at the Photography Gallery in La Jolla. She will also be there on Saturday, May 23, for autographs and informal conversation, from 11:00 a.m. to 2:00 p.m. The Photography Gallery is located at 7468 Grand Avenue in La Jolla, and it is open Tuesday through Saturday from 11:00 a.m. to 6:00 p.m. The exhibition runs through June 24. For more information about the lecture, call 465-1700;

and about the exhibition, call 459-1800.

— Alberto Lau

### Ice Cream

(continued from page 1)

College tomorrow evening. An annual event, this year's concert will consist of the big band sounds of the college's jazz ensemble, the premiere performance of Exodius, a jazz rock group that performs mostly religious music in the style of the rock group Chicago; pop music by the Belles, who are a chorus of female voices; other soloists, and skits. All the performers are students at the college, and the proceeds will benefit the college band scholarship fund.

The proceeds will come from the consumers of the aforementioned assorted flavors. It'll be one dollar per person, \$1.75 for a couple, and seventy-five cents each for groups of five. For these old-fashioned prices one gets to hear all the music and eat any number of ice cream cones. Any

number. David Cucker, a spokesman in the college cafeteria, would not reveal whether vanilla bean will be one of the flavors, but he did divulge that all the flavors have a high cream content and that they are made to the college's exacting specifications by Hollandia Dairy, which does not make ice cream for retail consumption. He and I know how many gallons of ice cream there will be. It's been said that they've never run out but, for one, intended to be there early.

To stroll about the green grounds of the college with a vanilla ice cream cone, listening to dulcet tones, and feeling the off-shore breeze of a late-spring night, would be Paradise now. It can be yours, too, tomorrow, Friday, May 22, from 6:00 p.m. until the music stops, there's no one left, or the ice cream is gone. In front of the gymnasium, in the campus of Point Loma College, which is located at 3900 Lomaland Drive in Point Loma. For further information, call the music department at 222-6474 x344.

— Amy Chu

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MAY 21, 1991



## READER'S GUIDE TO THE THEATER

invents as "We're in the Money," "Am I Blue," "Piano Roll Blues," "Button Up Your Overcoat," and "Singing in the Rain." The costumes are designed by Rex London, mother of Robert and Barbara.

721 Hornblende Street, Pacific Beach, through May 30. Friday and Saturday at 8:00 p.m. For information call 273-1976.

### A PERFECT RELATIONSHIP

Dore Wilson's play is being performed by Carpenter's Children, a gay theatrical company. The story Greg and Ward, roommates, have their relationship shaken up and ultimately improved by the intrusion of a casual pick-up (Shen) who likes his lovers to be wearing uniforms. The subject may please you or not, according to taste. But the play is a deft little comedy, neatly constructed and witty, and the cast is quite a strong one. See Mark Ford, Gary Stern, and Scott Kahn have been transported on "massive" from the playwright's excellent "Social Personality" in Chicago, and they are joined here by Alan Craig Dillona and Randy Greene — all lively actors who understand their characters and who play them at just the right level of not-so-sensuous. Kevin Mullin's direction is remarkably professional — he makes wonderful use of the tiny playing space, abetted by the convincingly realistic, and cleverly played, set by Su Hsueh Ford — and the director and his actors are especially successful in managing the suit rhythm and pacing that make a play like this so much fun. Rex London's costumes are amusing in themselves (what a display of primary colors in the second act) and they comment pertinently on the characters. As I watched this enjoyable production — surely the best thing Carpenter's Children have done to date — I kept being reminded of Mame's "Social Personality," same actors, same theater, same emphasis on counseling shifting relationships, quarrels, friendships, same rapid clever dialogue. But of course Mame's play is serious stuff — dark comedy, full of psychological insight, and especially

eloquent. A perfect relationship is the light comedy, no deep emotional issues are explored, and the language is just the sort everyone writes, from Neil Simon on down (or up). In its own terms, however, it's good theater, with its only aim — one neatly fulfilled — being entertainment. (See)

### THE SCHOOL FOR WIVES

A light, deft production of Moliere's comedy about an oppressive guardian, his young female ward, and the young man who falls in love with her. Director Douglas Jacobs keeps the action going at a pretty pace, and he has devised various more or less far-fetched devices to contribute to the fun. Lynan Sande portrays the older man as a self-deceiving fool, a pompous scoundrel, a silly, eye-rolling, preposterous rascal, with the air of an inflated bladder about to be — or just having been — pricked. He does not bother with the darker sides of the character, nor does the production as a whole hint at the serious moral critique in the play, but on its own terms it is an estimate of the play. There are noteworthy performances by Lisa Nicole Wolpe as the ward and Mark Handman as the amorous young man. (See)

### SPONTANEOUS COMBUSTION

Spice Serrano's improvisational comedy, which takes suggestions from the audience and turns them into often very funny comedy, is appearing at the Old Town Opera House, during lunch hour on Thursday and Saturday. Members of the group are Ric Bart, Penny Elmore, Della Puente, Serrano, and Bill Wolf — all the odd name of the latter being no indication of his impressive skills in both comedy and drama. With two recent dramatic roles, in *Buried Child* at the Marquee and in *Working at the Raps*, were both outstanding. Admission is free. (See)

Old Town Opera House, through Thursday and Saturday at noon. For information call 283-9972.

### THERE ARE CRIMES AND CRIMES

The comedy by August Strindberg is a presentation of the UCSD Department of Drama. The play, replete with irony and mystery, stresses the idea that there are often crimes and sins "whose commission is a matter of will and thought, whether spoken or not, where the evil intention is punished as the evil deed." (George Plim, guest Regent's Lecturer for the spring season at the UCSD Department of Drama and artistic director of the drama program at the Dubrovnik Summer Festival in Yugoslavia, directs this comedy of guilt and conscience. Members of the cast include Michael Maestros, Deborah Matthews, Sandra Sydney, Marlow and Penelope Garon, John Turky, Charles Fee, Julianne Ramsey, David Kelly, Ben Lupinski, Mark R. Heckman, Paul Mangay, and Maura Clifford. Set and costume designs are by Robert Israel. The lighting is designed by Diane Buonomo. (See)

### UCSD Theatre, Thursday, May 21 through May 30. Thursday, May 21 through Sunday, May 24, and Wednesday, May 27 through Saturday, May 30 at 8:00 p.m. For information call 452-4574.

### TONIGHT AT 8:30

Charm, gaiety, brilliance, stylization, versatility, consummate technique — these are the qualities of acting demanded by Noel Coward's three-act, nine-play anthology, *It Should Come as a Surprise* less than a surprise to discover that the current production at the Gaslamp Quarter Theatre does not consistently offer performances at quite that level. But some of the players are superb, including Donna Walker, Donna Turner, Elie Sullivan, and Pamela Adams, with Byron LaDue turning in an excellent performance in *Furned Out*. Costumes and sets are clever, and Will Simpson's direction is deft except for his repeated insistence on making the actors stand with their backs to the

audience, talking to the wall. Avoid sitting at extreme stage left (at the far end from the entrance). There are wonderful plays, amusing, touching, beautifully written, and in spite of some weaknesses the productions are well worth seeing. I recommend Part 1 to start with. (See)

### Gaslamp Quarter Theatre, through June 13. Tuesday through Saturday at 8:30 p.m. Matinee Sunday at 3:00 p.m. Thursday, May 21 and Wednesday, May 27. Part I, Friday, May 22 and Sunday, May 24. Part II, Saturday, May 23 and Tuesday, May 26.

### UNDERGRADUATE THEATRE FESTIVAL

The UCSD Department of Drama stages its first annual Undergraduate Theatre Festival, which features a wide selection of original plays and contemporary works by noted playwrights. All eight plays are performed and directed by undergraduate students at UCSD. With the exception of Ruth Wulff's *The Abduction* in the production by Lisa Wolpe (which will be staged at the Studio Theatre in Building 409, Small on the Warren College campus from Thursday, May 28 through May 30 at 3:00 p.m., and Sunday, May 31 at 8:00 p.m.), the plays will be performed at the John Muir Theatre. The plays will rotate in performance as follows: Tuesday, May 28 and Wednesday, May 29 — *All the Pretty Little Horses* by Roger Costello, directed by David Lyons. *Star Boarders* by Edward E. You, directed by Roger Costello; and *No Saco Nada* (or *la Escuela* "I don't get anything out of school") by Luis Valdez, directed by Jorge Huerta and performed by the Chicano Theatre Workshop. Thursday, May 28 — *Counting the Ways* by Edward Albee, directed by Michael Carter; and *The Great Inland Sea* by Lanford Wilson, directed by Bonnie Adams. Friday, May 29 — *Counting the Ways* by Edward Albee, directed by Michael Carter; and *The Great Inland Sea* by Lanford Wilson, directed by Bonnie Adams. Saturday, May 30 — *The Long Goodbye* by Tennessee Williams, directed by John Lyngberg. Santa Claus by e.e. cummings,

directed by Neal Mendelsohn; and *Star Boarders*, Sunday, May 31 — *The Long Goodbye*, Santa Claus, and *All the Pretty Little Horses*. (See)

### John Muir Theatre, Tuesday, May 26 through May 31 at 8:00 p.m. For information call 452-4574.

### WORKING

It takes a little while for San Diego Rep's production of *Working* to pick up steam. About ten seconds. It takes another half minute or so for the audience to realize that they are in on something sensational. Director Sam Woodhouse and his exceptionally fine cast have achieved a brilliant realization of the musical comedy Stephen Schwartz and Nina Faso made out of Studs Terkel's famous collection of interviews with members of the American working class. Highly entertaining as it is, the show has a serious purpose: to make us recognize the human meaning of industrial capitalism, to see the human reality that operates the great impersonal machine of production, distribution, and consumption. The purpose is achieved through the expressiveness and articulateness of a series of monologues, spoken by the cast of what could be a model for the creation of character and the rhythms of oral delivery. Director Woodhouse, always remarkable for his inventiveness in matters of energetic pacing and broad physical humor, outdoes himself here at every turn. And the music, although lacking in unity of style (there are seven composers), is perfectly tailored to its function in the play: the four-person orchestra, directed by Marta Zeilan, is terrific, and number after number brings down the house. *Working* is just about the best thing San Diego Rep has ever done. It is also one of the very best theatrical productions San Diego has seen in years. Don't miss it. (See)

### Lycium Theatre, through July 5. Thursday through Saturday at 8:00 p.m. Matinee Saturday (except for June 20) at 2:30 p.m. Matinee Sunday, June 21 and Sunday, July 5 at 2:30 p.m. For information call 235-8025.

### THIS WEEK'S CONCERTS

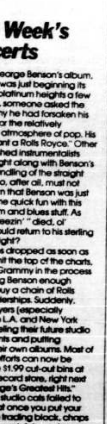
When George Benson's album, "Breezin'," was just beginning its ascent to platinum heights a few years ago, someone asked the guitarist why he had forsaken his jazz roots for the relatively weightless atmosphere of pop. He replied, "I want a Rola Rola." Other accomplished instrumentalists laughed right along with Benson's report. However, the straight music, who, after all, must not have known that Benson was just having some quick fun with this MJOT rhythm and blues stuff. As soon as "Breezin'" died, George would return to his sterling jazz work, right?

The smile dropped as soon as "Breezin'" hit the top of the charts, winning a Grammy in the process and earning Benson enough money to buy a chair of Rola Rola. Suddenly, session players (especially guitarists) in L.A. and New York were canceling their future studio commitments and putting together their own albums. Most of these solo efforts can now be found in the \$1.99 out-of-bins at your local record store, right next to "Funky Rogers Greatest Hits." What these studio solo failed to realize is that once you put your neck on the chopping block, chops and studio work fall no longer suffice — you've got to love the tunes.

One session heavyweight who doesn't seem distressed for the same ignominious fate as his peers is Lee Ritenour, who will perform in San Diego this week. Ritenour, or "Captain Fingers" as he is known in music circles, has been living the dream of every rock-blender, young guitarist for the past several

## READER'S GUIDE TO THE MUSIC SCENE

### LEE RITENOUR



LEE RITENOUR

years. He studied with jazz great Joe Pass, took classical lessons from none other than Christopher Parkening, learned the ropes of studio playing from Howard Roberts, has recorded with cats ranging from Steely Dan to Bob Dylan, and is now the hottest solo L.A. jazz club with his own band of

### DAVID LINDLEY



DAVID LINDLEY

records of other guitarists (e.g., David Spinozza) is in the quality of the material. Lindley has been with Ritenour for several months, and he is performing his technique and improvisational ear, and not to writing songs. Yet "R" shows Ritenour to be a responsible pop craftsman, especially on the soft-funk radio hit "Is It You?" and a

### DAVID SPINOZZA



DAVID SPINOZZA

beautiful ballad, "No Sympathy." But David for repeated play. Almost lost in the mainstream production values here is Ritenour's guitar playing, which remains somewhat in the background. When it steps forward (mostly on side two) the listener is reminded why "Captain Fingers" is considered one of the best of what he does, and the Joe Pass-like, vertical lines give these tunes "dimension."

### THE BROTHERS



THE BROTHERS

As with Benson's recordings, Ritenour's album are not intended to be soul manuals for budding guitarists, but are meant, instead, to do battle in the marketplace occupied by Chic, the Brothers Johnson, Gino Vannelli, and others. In concert, however, I would expect Ritenour to be less the pop showman than Benson, meaning that there should be fewer flashy gigs and a lot more excellent guitar playing when Ritenour performs two shows tonight, Thursday, at the Bonaventure.

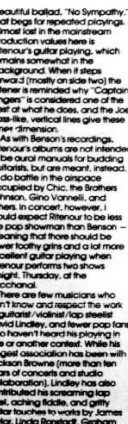
### THE BROTHERS



THE BROTHERS

There are few musicians who don't know and respect the work of guitarist/vocalist/producer David Lindley, and fewer pop fans who haven't heard his playing in one or another context. While his guitar sound has been with Jackson Browne (more than ten years of concerts and studio collaborations), Lindley has also contributed his scorching lap steel, soaring fiddle, and giddy guitar licks to works by James Taylor, Linda Ronstadt, Graham Nash, Crosby and Nash, Rod Stewart, Warren Zevon, and Ry Cooder (including further, Lindley was a member of the late-Sales group, Koko, and provided the grand finale into the Youngbloods' "Don't Dream of Me").

### DAVID LINDLEY



DAVID LINDLEY

Lindley makes an interesting contrast to someone like Lee Ritenour, whose the latter favors the soft-funk radio hit "Is It You?" and a

(continued on next page)

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## Richie Furay Concert

Formerly with Poco & Buffalo Springfield

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Contact: Palomar College  
1140 W. Mission  
San Marcos  
744-8850  
Concert information  
741-4195

## This Week's Concerts

(continued from previous page)

The Latin jackson, slick sounds, sophisticated musicality, and Mazou, festive of the wealthy, guitar for hire, Lindley rocks and creates like a power trio for night-night and is a musician of small, intricate, electric tastes. While it's favorable for musicians to claim an affinity for funk or disco forms, Lindley is the embodiment of none, a clearly multi-instrumentalist, claiming as his major influences such diverse styles as classical, folk, country, blues, bluegrass, Mediterranean, Middle Eastern, rhythm and blues, flamenco, East Los Angeles Latino, ska, Doo-bee, reggae, African, and Far Eastern music.

Where other in-demand guitarists show you their custom Gibsons and old-at-dart Martins, Lindley's collection of stringed instruments features a Turkish divan set, a Gibson harp guitar, a Bohemian violin, a Galt viola da gamba, a pre-1900 German

guitar, a Portobello Vega other band, a bouzouki, a Weissenborn Hawaiian guitar, and assorted African, Cuban, baroque, and steel guitars. And, like his friend Ry Cooder, he can play them all well. Knowing Lindley's specialty for the unusual should prepare one for the artist's yet-undeveloped debut album, "El Rayo-X." Don't buy this album expecting to hear the kind of music Lindley plays with his superior pals, "El Rayo-X" (Specialty). "X" Ray features a spicy and unlikely blend of jazz and funk, and Lindley's blend of jazz and funk elements on such sides as the Slinky Brothers' "Five Live Love, Smoky Robinson," "Don't Look Back," and the Best Buddies' "The Medley." "Twist and Shout" I imagine that this is the sort of stew Lindley and friends will be serving up when he performs two shows Wednesday night at the Bacchante.

A rather curious concert in San Marcos this weekend features the Buffalo Springfield, ex-Poco, ex-Southern, ex-Fury guitarists Richie Furby. What's curious about Furby's guitar is the fact that he has been out of circulation for some time, and instead of

using the tried and true return route of second billing with name acts at major arenas, or headlining at a large club, he has chosen to perform in a small college gymnasium in north San Diego county. Furby obviously has no ego problem.

What he does have, and will most likely have throughout his professional career, is the cerebral burden of carrying the so-called, faded Buffalo Springfield banner with him every time he picks up a guitar. Ironically, it's Furby's failure to establish and sustain any viable post-Springfield career that leaves him vulnerable to strong identification with that band, the more successful, visible former buddies, Neil Young and Stephen Stills, were able to escape their identification (for the most part) by becoming big stars on their own.

At the risk of sounding cruel, Furby's hills-and-valleys career has been a pretty accurate graphic of his own limited skills in the Springfield he was always overshadowed by Young and Stills, who were better writers, singers, and guitarists, had more charisma, and generally made better copy. Poco seemed a

coming out of sorts for Furby, and the seminal country-rock music — especially on the early albums — was then and ever engaging, leading one to the logical conclusion that Furby had only needed the correct context within which to shine his subsequent claim that Poco's country rock was mainly the creation of guitarist Jimmy Messina (later of Loggins and Messina).

It revived the question of the significance of Furby's contribution to the cause. Since leaving Poco and wisely abandoning the ill-fated Southern Highway Furby project, Furby has spent much time on his front porch thinking about Jesus and writing tunes for his solo efforts, which have not been well received. Ever the underdog, Furby brings his appreciable voice, unimpeachable guitar ability, and immensely likable personality to the Palomar College Dome Friday night.

In other concert action this week, End and the East West Band play at Spitt, tonight, Thursday, the Crowd, Claudio Corra and the V's, and the Film Column follow at Spitt Friday night, while Rose Thomkins of the

"Tonight Show" band begins a two-night stand with the Joe Marillo Quintet at the Blue Parrot in La Jolla. Palomar College will host the Summer Kickoff Festival on Saturday, featuring 20-30 acts: Tweed Sneakers, Incognito, This Krazy, and the Loblaws, and that evening, Romeo Void, Alka Kingdom, and the Unknowns. Make a showing at Spitt, Charles McPherson will be the featured artist at the San Diego Musicians and Jazz Singers Series continues Sunday at the Goldsmith Quarter Theatre, and that same night, David Bromberg appears at the Bacchante, while the Cadillac Band is performing at the Selly Up Tavern. If there are still tickets left, Hank Williams, Jr. and Barrio will headline a bill with Buddy Lee Hackett, Bramble, and Country Camerons. Sunday at the Kit Carson Amphitheatre in Escondido, Judas Priest, Savoy Brown, and the Bito Brothers play at SDSU's Open Air Amphitheatre Monday night. It's a Boy, the Puppies, and Coda TV will be at Spitt Tuesday night, and Wednesday night the Towhees play the Spitt.

— John D'Agostino

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DOWNSTAIRS  
Friday & Saturday  
**Barrie Cunningham** Contemporary  
Serving late night supper from 8:30  
Friday & Saturday 10:30 p.m. — 2:00 a.m.  
Restaurant Room, 2001 Hwy. 101, Carlsbad 7530188

**Dixieland Jazz**  
**INA COON "JAZZBO"**  
Live Blues/Jazz  
**ZULL BROS. RAMBLERS**  
Saturday 8 p.m.  
**TUBA-MANS**  
Grand Slam & Sports Rocking  
Giant screen T.V.  
Cocktails, beer and fine food.  
Families welcome.  
—FOOD TO GO—  
2551 University 295-9426  
(just east of Texas St.)


**RESTAURANT BLUE PARROT**  
Live Jazz — Great Lunches & Dinners  
Thurs. **Bill Coleman Quartet** 9:00 on  
Fri. **Ross Thompkins** 9:00 on  
Sat. **THE JOE MARILLO QUARTET** 9:00 on  
Flamenco night  
Sun. **Mosaico Flamenco Trio** 8:00 on  
Mon. **Joe Marillo Quintet** 8:00 on  
Tues. **Sammy Tritt Organ Trio** 9:00 on  
Wed. **Billy Kyle Vibe Quartet** 9:00 on  
Private parties, graduations & weddings — call 454-8131  
1298 Prospect, La Jolla, Opposite the Cove, 454-8131  
Open every day—lunch & dinner 11:30 a.m. — 2:00 a.m.

**MY RICH UNCLE'S**  
and Carlos' Restaurant  
287-7332  
6205 El Cajon Blvd.  
TONIGHT THROUGH MAY 25  
**EBENEZER**  
HOTTEST BAND FROM THE MIDWEST!  
TUESDAY, MAY 26  
JIM McINNES' KGB-FM CARD SPECIAL  
**PUPPIES, FUNES, LAND PIRANHA**  
ABSOLUTELY FINAL PERFORMANCE!  
**10c BEER**  
4:30—8:30 DAILY  
(AT THE ROUNDER'S ROOM ONLY)  
**HAPPY HOUR**  
4:30—8:30 MONDAY—SATURDAY  
**RESTAURANT IS NOW OPEN**  
11:30 A.M.—2 P.M., 5:00—8:30 P.M.

**International Blend**  
presents the  
**SPRING MUSIC FESTIVAL**  
PART II  
**WOODY SHAW QUINTET**  
Plus Special Guests  
**CABLE CAR**  
with  
**GEORGE CARLES & JOE FARRELL**  
and  
**THE JOE MARILLO JAZZ GROUP**  
Listen to  
**KSDS JAZZ 88**  
for further information  
Call 264-9603, 287-6718  
**SUNDAY, MAY 31, 1 p.m. till dusk**  
San Diego City College  
Athletics Field  
Located 12th & "A" St. (Downtown S.D.)  
near Babcock Park  
**FESTIVAL SEATING ON THE GRASS**  
Takes \$5.00 advance  
Ticketron (all locations), Licensee Pizza  
stores, Flaxie Records, Chameleon  
Records, Prophet & Babble, International  
Blend, Sound Spectrum (Laguna Beach),  
Cynth Spring Bookstore (Del Mar) and Blue  
Services or 7 days a week at S.D. NAVISTA  
Bowling Center \$1 discount on beer.  
No bottles, no cans.  
Sunday, May 24  
**BAROS**  
2 shows, 8:30 & 10:30 Tickets at door \$2.00  
Every Monday — No cover charge  
**COMEDY NIGHT**  
POTLUCK IMPROVISATIONAL  
with Don Victor  
Wednesday 8:30 — Showtime 9:30  
Showtime 8:30  
Every Thursday — No cover charge  
**TALENT NIGHT**  
Music by Harmon Remick  
Sings 8:00 — Showtime 9:30  
No Age Limit



**FREDDY FENDER**



**in concert**  
Sunday May 24

Two shows: 4 p.m. & 8 p.m.  
Tickets \$10.  
(Must be 21 years old.)

**COUNTRY DANCE MARTINI**

1862 Palm Avenue (at I-5), Imperial Beach 429-1161

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CONCERTS - THEATRE - SPORTS  
BEST SEATS & LOWEST PRICES

**JUDAS PRIEST** MEMORIAL DAY  
KOOZ JAZZ & JOURNEY MAY 25  
FESTIVAL JUNE 7 & 8

**OZZIE OSBOURNE** JUNE 5  
**WILLIE NELSON** JUNE 5  
**JACKSON BROWNE** W/STILLS & NASH JUNE 14

A small refundable deposit guarantees you choice seats to:

**ROLLING STONES**  
R.E.O. SPEEDWAGON & THE J. GEILS BAND  
Also  
AC/DC SPRINGSTEEN & MOODY BLUES  
Who - Van Halen - REO Speedwagon (in S.D.) - Alice Cooper  
ZZ Top - Blondie - Rod Stewart - Bowie - Bad Co.  
Pat Benatar - Blue Oyster Cult - Heart - Kinks - Devo - Clash  
Michael Schenker - J. Geils - Kiss - Genesis - Triumph & more

CONCERT PHOTOS ONLY \$4.50 W/FRAME

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223 & 2355  
11-8 Mon.-Sat.  
3233 Midway Dr. (in the Sports Arena area)  
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La Jolla Village Dr. and Villa La Jolla Dr. Phone 457-5590  
THE COUNTRY/WESTERN NIGHTCLUB WITH A TOUCH OF CITY CLASS

The Music Scene is compiled every Friday and Saturday. To let club entertainment, call 234-2508 Saturdays before 5 p.m. Send concert information and photos to: MUSIC SCENE, P.O. Box 80803, San Diego, CA 92138, or call 453-1152 Friday before 5 p.m.

### San Diego Concerts

**End and the East-West Band:**  
Spirit, tonight, Thursday, 9 p.m., 1130 Buena Vista, 276-3993.

**Lee Ritenour and Paul:**  
Bacharach, tonight, Thursday, 7:30 and 10:30 p.m., 8022 Claremont Mesa Boulevard, 560-8069.

**The Crowd, Claude Coma and the IV's, and the Fifth Column:**  
Spirit, Friday, May 22, 9 p.m., 1130 Buena Vista, 276-3993.

**Richie Furay:** Palomar College Dome, Friday, May 22, 8 p.m., 1140 West Mission, San Marcos, 744-8850 or 741-4195.

**Rose Thornhill with the Joe Morillo Quintet:** Blue Parrot, Friday and Saturday, May 22 and May 23, 9 p.m., 1248 Prospect, La Jolla, 454-9331.

**Summer Kickoff Festival:**  
Featuring 20, 20, 20, Tweed Sneakers, Incognito, This Kid, and the Lablairs: Palomar College, on the green, Saturday, May 23, noon, 1140 West Mission, San Marcos, 744-8850.

**Romeo Void, Wild Kingdom, and the Unknowns:** Spirit, Saturday, May 23, 9 p.m., 1130 Buena Vista, 276-3993.

**Charles McPherson:** Gaslamp Quarter Theatre, Sunday, May 24, 8:30 p.m., 547 Fourth Avenue, 234-9563.

**David Bromberg:** Bacharach, Sunday, May 24, 7:30 and 10:30 p.m., 8022 Claremont Mesa Boulevard, 560-8069.

**Cadillac Band:** Belly Up Tavern, Sunday, May 24, 9 p.m., 143 South Cedros, San Marcos, 461-6022.

**Hank Williams, Jr., and Roma, with Buddy Lee Hockley, Brimble, and Country Casanova:** Kit Carson Amphitheatre, Sunday, May 24, 2 p.m., 133 Bear Valley Parkway (between Poway and Escondido), 741-8000.

**Judas Priest, Savoy Brown, and the Billie Brothers:** 5281 Open Air Amphitheatre, Monday, May 25, 7:30 p.m., 265-4947.

**It's a Boy, the Pupples, and Celler TV Spitz:** Tuesday, May 26, 9 p.m., 1130 Buena Vista, 276-3993.

**David Lindley:** Bacharach, Wednesday, May 27, 7:30 and 10:30 p.m., 8022 Claremont Mesa Boulevard, 560-8069.

**Trowers:** Spirit, Wednesday, May 27, 9 p.m., 1130 Buena Vista, 276-3993.

**Rush:** Sports Arena, Tuesday, June 9, 7:30 p.m., Sports Arena Boulevard, 224-4771.

**Ozzy Osbourne and Metalhead:** Ice Theatre, Friday, June 26, 8 p.m., 720 B Street, 265-4810.

### Clubs

**Abilene, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7331:** Lanny Bennett and Cinnamon Ridge, country western, Tuesday through Saturday.

**The Alamo, 3093 Claremont Drive, Claremont, 276-2240:** Country Casanova, country western, Tuesday through Saturday.

**Albinoes, 1309 Camino del Mar, Del Mar, 755-6744:** Dance of the Universe Orchestra with Rose Spangue jazz, Tuesday through Saturday.

**Anchorage Fish Company, 3878 Camino Boulevard, Carlsbad, 725-3710:** Rock and roll, Tuesday through Saturday.

## King Biscuit Blues

Thursday-Friday-Saturday  
No band can do for the Blues what this band does!

Closed May 25th, Memorial Day

Tuesday & Wednesday, May 26 & 27



**The Mandolin Wind Restaurant**  
308 University Hillcrest 297-3017

**1988 THUNDERBOLT'S IRISH PUB**

**Thunderbolt's Back for the Summer!**  
Starting May 31  
Join the welcome home party!  
Drink specials May 31

Thursday-Saturday  
**David Bradley**

**Happy Hour**  
Thursday & Friday 4-8 p.m.  
Draughts 35¢-Well Drinks 50¢-  
Coke 75¢-Domestic Beer 50¢-  
Imports \$1.00  
Doubles night every Tuesday  
9 p.m.-1 a.m.  
All well drinks are doubles

Sunday-Wednesday  
**Nomads**  
Rock n' blues

4302 Mission Blvd., Pacific Beach 270-3220

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### MOODY BLUES

June 22 Sports Arena

**JUDAS PRIEST** with  
**SAVOY BROWN**  
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**WILLIE NELSON**  
June 5 Del Mar


Huge selection of cards and posters,  
rock 'n' roll buttons, patches,  
unicorns, smoking accessories,  
and much, much more.

Accepting \$5.00 refundable deposits for:  
**PAT BENATAR, SANTANA, HARRY BELAFONTE, HARRY CHAPIN, PETER, PAUL & MARY, GEORGE BENSON, LOU RAWLS, NATALIE COLE**

If you want to sit close, call  
**578-SNOW**

Mail deposit to:  
8650 Miramar Rd.,  
San Diego 92126  
(next to Mallin Grand Prix)

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VIRTUALLY EVERY BEATLES' SONG EVER RECORDED  
IN THIS **NON-STOP** MEMORIAL DAY WEEKEND SPECIAL

**PLUS A LENNON INTERVIEW**  
AN EXCLUSIVE BBC INTERVIEW WITH JOHN LENNON  
RECORDED 48 HOURS BEFORE HIS DEATH

SUNDAY: 10:00 AM - 11:00 PM  
MONDAY: 10:00 AM - 11:00 PM

**SUNDAY & MONDAY**  
MAY 24 AND MAY 25







Barber, Los Vegas, Steve Marlowe, Friday and Saturday.

**Gold Coast Lounge**, 701 S. County, 500 North, 225-1554. Moving targets, rock and roll, Tuesday through Saturday. Four eyes, rock and roll, Sunday and Monday.

**Halligan's**, 4258 West Port Loma Boulevard, Loma Port, 225-1554. Moving targets, rock and roll, Tuesday through Saturday. Four eyes, rock and roll, Sunday and Monday.

**Halligan's**, 4325 Ocean Boulevard, Pacific Beach, 274-3474. T-shirt, rock and roll, Thursday through Saturday. Steve

Vicini, rock, Sunday and Monday. The Shamers, rock and roll, Tuesday and Wednesday.

**Hamburguesas**, 4015 Avenida, 224-8242. Wild hair, mellow rock, Friday and Saturday.

**Harpoon Henry's**, 2725 Shelter Island Drive, Shelter Island, 291-5720. Tony Drew, piano bar, Tuesday through Saturday.

**Hill House**, 2730 Via de la Valle, Del Mar, 755-6614. Cornor and Capton, country western rock, contemporary, Wednesday through Saturday. Rame, Cunningham, rock-a-billy, country

rock, contemporary, Sunday and Monday.

**Hilton Cargo Bar**, 1775 East Mission Bay Drive, Mission Bay, 276-4210. People Movers, contemporary, Tuesday through Saturday.

**Holiday Inn Mission Valley**, 595 Hotel Circle South, Mission Valley, 291-5720. Tony Drew, piano bar, Tuesday through Saturday.

**Holiday Inn Embarradero**, Portofino Lounge, 1350 North Harbor Drive, downtown, 232-3661. Bob Strang, top 40, Tuesday through Saturday.

**Horseshoe Tavern**, 7604 Broadway, Lemon Grove, 444-4444. Top 40, rock and roll, Thursday through Saturday.

**Houlton's Old Place**, 5323 Mission Center Road, Mission Valley, 297-6370. Partners, contemporary, Friday and Saturday.

**Humphrey's**, 1441 Quivira Road, Mission Bay, 224-3647. Butch Lacy, jazz, Wednesday through Saturday.

**Jo Jo Club**, 3079 23rd Junior, North Park, 244-9572. Cliche, 50s, 60s, rhythm and blues, Thursday.

**Jolly Roger**, 807 West Harbor Drive, Seaport Village, 233-4300. Puckett, contemporary, Wednesday through Saturday.

**Jose Murphy's**, 4300 Mission Boulevard, Pacific Beach, 270-3220. David Bradley, variety, Thursday through Saturday. Nomads, rock and blues, Sunday through Wednesday.

**Krazy George's**, 6149 University, Wednesday through Saturday.

**Kung Food**, 2540 Fifth Avenue, 295-7321. Rick Ward, classical guitar, Thursday. Pat Ketter, classical guitar, Friday. Carlos K. Pardo, jazz, Saturday and Sunday.

**La Casa Blanca Restaurant**, 1441 San Diego Avenue, Old Town, 245-6380. Ricardo Beltrame, salsa, Tuesday through Saturday. Night Wind, Sunday.

**Lakeand Resort**, Highway 101, Carlsbad, 765-0736. Country western, every Friday and Saturday. Call club for information.

**Le Chateau**, 5040 Newport Avenue, Ocean Beach, 222-5300. Ms. B. Hoven, rock and roll, Thursday. Things, rock and roll, Friday and Saturday. Hot Biscuits and Groovy, Sunday afternoon. Workshop, rock and roll, Sunday night through Tuesday.

**Lehi's Greenhouse**, 2828 Camino del Rio South, Mission Valley, 299-2828. The Nomads, rock and blues, Thursday through Saturday.

**Little Ravenna**, Camel Valley Road, between 15 and 101, Del Mar, 755-1383. Polka band, Saturday.

**Leading Zone**, 498 Convey Street, Clairemont, 277-9891. Dark Ryder, rock and roll, Thursday. Blitz Brothers, rock and roll, Friday and Saturday. Burning Wild, rock and roll, Sunday. Melling Pot, reggae, Monday and Tuesday. Fuzz, rock and roll, Wednesday.

**London Opera House**, 5404 Balboa Avenue, Clairemont, 279-2290. Amber Band, contemporary, Thursday through Saturday. Barker and Orr, contemporary, Sunday. John Barker, contemporary, Monday. Daily Best, contemporary, Tuesday and Wednesday.

**Longshot Saloon**, 843 Grand Avenue, San Marcos, 744-8576. Who's Driving, country swing, Friday and Saturday.

**Maestro's**, 2946 Midway Drive, Loma Port, 224-2401. Tall Cotton, honky-tonk country music, Tuesday through Saturday.

**Magnolia Mulvaney's**, 1861 Magnolia Avenue, Santee, 448-8500. Stagecoach, country western, Wednesday through Saturday.

**Mandolin Wind**, 308 University Avenue, Hillcrest, 297-2077. King Beaul Blue Band, blues, Thursday through Saturday. Big City Blues Band with Kelly Brown and Martha, blues, Tuesday and Wednesday.

**McFadden's**, 5455 Grossmont Center Drive, La Mesa, 465-3464. The Boss Went Home, variety, -nostalgia to new wave, Tuesday through Saturday.

**The Mexican Restaurant**, 801 West Harbor Drive, Seaport Village, 232-7881. Fabian and Christina, traditional Spanish and Mexican, Friday and Saturday. Fabian, traditional Spanish and Mexican, Wednesday, Thursday, and Sunday.

**Mom's Saloon**, 145 Garnet Avenue, Pacific Beach, 488-9598. The Snowmen, rock and roll.

**Monterey Whaling Company**, 487 Camino del Rio South, Mission Valley, 297-1559. Sea Breeze, rock, contemporary, Sunday and Monday. Through Saturday, San Jose, Monterey, Sunday and Monday.

**Mulvaney's**, 381 East Grand Avenue, Escondido, 741-0915. Richard, contemporary, Wednesday through Saturday. John Kelley, mellow guitar, Sunday through Tuesday.

**Monterey Jack's**, 11040 Bernardo Plaza Drive, Rancho Bernardo, 566-2400. San Pico's, country, Tuesday through Saturday.

**Monday**, 10475 San Diego Mission Road, Mission Valley, 563-0900. Open, top 40, Wednesday through Saturday.

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**Bobby G's**

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**Jerry McCann and the Gigoles**

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Kamikaze special 75c

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by the sea  
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SUNDAY 4:15 TO 8:15 PM

OUR ENTIRE MENU SERVED DAILY 11:30 AM  
We are open late again for Saturday & Sunday brunch  
We will have the "Jazz" & "Country" from 11:30-2:00pm

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May 30th

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Entertainment now \$2.00  
Live music 11:30-2:00pm  
Directly across from Anthony's Fish Grotto, on Harbor Drive  
For reservations phone: 232-6358 • Lunch 11:30-4:00, Dinner 4:30-10:30

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500-800  
Drop by for a wee bit of Ireland

**Pat Rice**  
800 to close

Drop by for good food,  
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Tuesday-Saturday

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**JUDAS PRIEST** S.D. STATE "MAY 25"  
**WILLIE NELSON** DEL MAR, JUNE 5  
**KOOL JAZZ FESTIVAL** JUNE 5, 6  
with BENATAR, ELO, CHRISTOPHER CROSS, Kool & the Gang  
(June 6) Aretha Franklin, Temptations, Peabo Bryson, Jones Girls  
**RUSH ★ RUSH ★ RUSH** S.D. JUNE 9  
L.A. JUNE 11

**JACKSON BROWNE, STEPHEN STILLS,  
GRAHAM NASH, DAVID CROSBY  
& BONNIE RAITT** JUNE 13  
**VAN HALEN** JUNE 20, 21  
**OZZIE OSBOURNE** JUNE 26  
**TOM PETTY** WITH MOTORHEAD  
**MOODY BLUES** JUNE 28, 29, 30

PERMIT NOW FOR CHOICE SEATS FOR  
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Epiphone Acoustic Guitars, 6 & 12 String	1/2 OFF	
String Sets always	2 for 1	
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San Diego's only Cuisine at India  
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**Live Jazz Entertainment**  
Thursday, Friday, Saturday, Sunday & Monday  
Starts 9:00 p.m.

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Featuring Rob Schneiderman and  
Tom Brichlein (from Chick Corea Band)

Sunday & Monday  
**Stress**  
Featuring: Joaquin T. Des Pres (bass player from  
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MIKE THOMAS (guitarist from Tom Scott's Trio)

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RESTAURANT & LOUNGE  
For fine food  
Featuring Seafood, Steak, Prime Rib

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Free hot hors d'oeuvres  
4:30-6:30 Mon.-Fri.

**SUNDAY BRUNCH**  
10:00 a.m. to 2:00 p.m.

Entertainment nightly  
from 9 p.m.

50s Rock & Roll  
every Sun. eve.

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**25<sup>th</sup> CHAMPAGNE**  
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Open daily from 11 a.m.

**Hill House**  
RESTAURANT & BAR

**Connor & Dalton**  
Contemporary, Folk, Country  
Wed. & Thurs. 8:30-12:30, Fri. & Sat. 9:00-1:30

**Barrie Cunningham**  
Rock-a-billy, Country Rock & Contemporary  
Sunday thru Tuesday

Reservations recommended for  
lunch, dinner and Sunday  
Champagne Brunch. Banquet  
facilities available. 2730 Via de  
la Valle - Del Mar - 755-6614  
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**Mustang Club**, 3595 Sports Arena  
Boulevard, Loma Portal 222-5696  
Jazz, Blues and a Touch of Country  
country, Tuesday through  
Saturday

**My Rich Uncle's**, 3226 El Cajon  
Boulevard, East San Diego  
287-7332, Ebenezer, rock and roll  
Thursday through Sunday, Jim  
Minnies K&B Night, Tuesday, the  
Bett Brothers, rock and roll  
Wednesday

**Nashville West**, 4240 West Point  
Loma Boulevard, Loma Portal  
224-8282, Lone Star Express  
country, Tuesday through  
Saturday

**The New Box Office**, 4450  
Alvarado Canyon Road, Mission  
Gorge 284-5644, 442-2752  
Flowers, rock and roll, Thursday, the  
Big City Blues Band, blues, Friday  
and Saturday, Ohio rock and roll  
Sunday

**Ocean View Room**, 591 El Cajon  
Boulevard, El Cajon 442-8542  
Monaco Flanenco, flamenco  
music and dance, Friday and  
Saturday

**Ocean View Room**, Hotel Del  
Coronado, 580 Orange Avenue,  
Coronado 435-0611, Jerry Woo  
Trio, contemporary, Tuesday  
through Saturday, M. Lucky,  
contemporary, Sunday and  
Monday

**Olumgryn's**, 2547 San Diego  
Avenue, Old Town, 288-0433, Jim  
and Theresa Hinton, Irish folk,  
Wednesday through Saturday, Pat  
Rice, contemporary, Wednesday  
through Saturday, Terry Schwall,  
contemporary, Sunday through  
Tuesday

**Old Time Cafe**, 1464 North  
Highway 101, Leucadia 436-4030,  
Cut the Fiddle String (John Berger  
and Jani Bennett), traditional  
Canadian, British Isles music,  
Wednesday, Kenny Hall and the  
Long Hair String Band,  
Irish, Appalachian tunes,  
Thursday, Children's concert and  
storytelling, Saturday afternoon,  
Stones Throw, vintage jazz, blues,  
Saturday night, Old Time Hoof  
Tale, Tuesday, Jerry Griffin and  
Michael Friend, country, folk, with  
live music, country/blues,  
Wednesday

**Overtime of the Contino**, 422  
West Mission, San Marcos,  
748-9922, Freezy, rock and roll,  
Thursday through Sunday

**Pat Joey's**, 5147 Waring Road,  
Alleg Gardens, 286-7873, Pro  
Brighton, swing and oldies, Friday  
and Saturday

**Palomino Star**, 3008 Main Street,  
Chula Vista 427-5889, Cat club  
for information

**Pavilion Lounge**, Town & Country  
Hotel, 500 Hotel Circle South,  
Mission Valley, 299-7331, Larry Keys  
Trio, contemporary and classical,  
Tuesday through Saturday

**Pizza Bowl**, 1201 East Plaza  
Boulevard, National City  
474-3209, Healer Valtz Combo,  
solo, Saturday

**Prossion**, 1690 Coast Boulevard,  
Del Mar 755-9346, Art Brothers,  
rock and roll, Wednesday through  
Sunday, Jazz East, big band jazz,  
Sunday

**Prophet Vegetation Restaurant**,  
4461 University Avenue, East San  
Diego 283-7448, The Ocean Guitar  
Duo, classical guitar, Tuesday,  
Wednesday, and Friday night, Lori  
Bell and Steve Myers, mellow jazz  
piano and flute, Thursday,  
Saturday, and Sunday night, Dan  
Grant, classical guitar, Thursday  
noontime, Lori Bell, jazz piano,  
Friday noontime

**Red's Place**, 380 North P. Camino  
Real, Encinitas 942-1676,  
Mountain Magic, country western,  
Thursday, Rapa, country western  
and oldies, Friday and Saturday

**Reuben E. Lee**, 880 Harbor Island  
Drive, Harbor Island 291-1880,  
John Campbell and Company,  
top 40, Tuesday through Saturday,  
the Diamond Band, Diamond,  
Friday and Saturday evening and  
Sunday brunch

**Reuben's Harbor Island**, 880  
Harbor Island Drive, Harbor Island

**MOM'S SALOON**  
(Incredible)  
**Snowmen**  
A must-see show  
Thru May 21  
May 24 & 25

**Stallion**  
May 26 - June 14

**Pocketful**  
Happy Hour Till 9 Every Night All Drinks Doubles at Regular Price  
Best Pitchers \$1.05/Glasses 25c, \$1.05 Drink Special Mon. Thrus.

LIVE ROCK & ROLL EVERY NIGHT  
427-1653 945 Garnet P.B.

**lehr's cabaret**  
Dance with the  
**NOMADS**  
Thursday through Saturday

**WEDNESDAYS!**  
Well doubles for the price  
of singles

**THURSDAYS!**  
Thursday is Kamikaze night -  
Kamikazes \$1.00

**lehr's greenhouse**  
restaurant and florist

**THE NEW BOX OFFICE**  
Thursday, May 21

**FLEXES**  
Also appearing: The Exciters  
Margarita night \$1.25  
Friday & Saturday, May 22, 23

**THE CITY BLUES**  
Featuring  
**Marta Garrick & Katy Brown**  
Sunday, May 24 rock & roll with  
**ONYX**  
Admission is free until 9:00 p.m.

**Oh! Ridge**  
Tuesday through Saturday  
3 p.m. - 1 a.m.

**Bill Brackett**  
A talent discovery  
Sunday & Monday 8 p.m. - 1 a.m.

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

**Cunningham's**  
presents in concert  
**Wednesday May 27**  
The  
**Ray Wylie Hubbard**  
Band  
Direct from Austin, Texas,  
writer of the hit country standard  
"Up Against the Wall, You Redneck Mother"  
Admission: \$4 (limited seating)

**Dance to Red Eye**  
"Best Country Western group in San Diego"  
Tuesday-Saturday nights 8:45 p.m. - 1:30 a.m.  
Sunday: Tony Duckam 7:45 p.m. - 1:30 a.m.  
Free lessons Wed. & Thurs. 7 p.m.  
Tuesdays - Freestyle Shooters  
\$1.00 all night long  
Free dance lessons on Sunday at 6:00 p.m.

**7094 Miramar Road 578-1216**

**Old No. 7**  
**DISTILLERY**  
Thursday, May 21

**things**  
Friday, May 22 & Saturday, May 23

**The Neat**  
Kamikaze night 75c  
Wednesday, May 27

**Tweed Sneakers**  
140 S. Sierra Sofana Brich 755-6733

297-5030, Cleveland, jazz and  
contemporary, Tuesday through  
Saturday

**Rio Caga**, 5550 Kearny Mesa  
Road, Kearny Mesa 277-7537,  
Seminole and Keyhole,  
contemporary, Friday and  
Saturday

**Rodeo**, 6980 Via La Jolla, La  
Jolla 457-5500, Jim Smith and  
Swiftkick, country, Thursday  
through Saturday, Montano's  
Revenge, cowboy comedy,  
Sunday and Monday

**Sam's Sombiero**, 13303 Poway  
Road, Poway, 486-1669, Folkart,  
contemporary and variety, Friday  
and Saturday

**Sandy's**, 580 West Mission,  
Encinitas 743-0970, Jay High  
rock and new wave, Tuesday  
through Saturday

**Sasha's Sports Arena**, 4250 West  
Point Loma Boulevard, Loma  
Portal 223-9548, Steve O'Connor,  
country jazz, Wednesday through  
Saturday

**Shelton Harbor Island**, 1380  
Harbor Island Drive, Harbor Island  
291-2900, Sunflower Lounge,  
Mugs & Mugs, Tuesday through  
Saturday, Butterfield Stage, Graham  
Stone's Throw, variety, Tuesday  
through Saturday

**Soledad's**, 425 West B Street,  
downtown 232-7588, Gil Warner,  
piano, with vocalists,  
contemporary to special,  
Wednesday through Saturday

**Spill**, 1130 Business Avenue, Bay  
Park 276-3993, End and the East  
West, rock and roll, Friday,  
Thursday, the Crowd, Claude  
Coma and the M's, and Jim  
Cassidy, rock and roll, Friday,  
Romeo Vast, Wild Kingdom, and  
the throwbacks, rock and roll,  
Saturday, Jim a Boy, the Puppies,  
and Color TV, rock and roll,  
Tuesday, Tuesday, ska reggae,  
Wednesday

**Springfield Wagon Works**, 5255  
Kearny Villa Road, Kearny Mesa,  
565-2772, Party Cloudy,  
contemporary, Thursday through  
Saturday

**Stadium Club**, 5060 Fairmount  
Extension (corner of Tierras), Mission  
Gorge 282-3286, Legend,  
country, country rock, Thursday  
through Saturday

**Station Oaks Resort Ranch**,  
Boulder Creek Road, Descanso  
445-4797, The Pony Express,  
country western, Sunday

**Te Casa**, 6738 La Jolla Boulevard,  
La Jolla 459-8297, Jasmine  
(Essence of Song) with Mark  
and Debi Ogilvie, Spanish,  
contemporary, and folk,  
Wednesday through Saturday

**Taming of the Shrew**, 481 University  
Avenue, Miramar 295-1980, Steve  
Frieden, classical guitar, Friday  
and Saturday

**The Lea's**, 6353 Mission Gorge  
Road, Mission Gorge 280-9444,  
Louie Zamba, jazz vocals,  
Wednesday through Saturday

**Tom Horn's Lighthouse**, 2150  
Harbor Island Drive, Harbor Island  
291-9110, Duffy and Melissa,  
contemporary, Thursday through  
Saturday, Duffy, Sunday, Donna  
Coto, piano bar, Monday and  
Tuesday

**Triton**, 2530 South Highway 101,  
Carlsbad 578-4440, Sam Brothers,  
rock and roll, Tuesday through  
Saturday, Rae Kinsparker,  
contemporary, Sunday and  
Monday

**Trojan House**, 6179 University  
Avenue, East San Diego 582-1070,  
Emergency Fall, rock and roll,  
Tuesday through Saturday,  
Magnum, rock and roll, Sunday  
and Monday

**Tubo Man's**, 2551 University  
Avenue, North Park 295-1426, Ira  
Cobb Jazz, Diamond, Friday,  
Zul Brothers Band, bluegrass,  
Saturday

**Vaio Entertainment Center**, 435  
West Vista Way, Vista 947-1032,  
The Beach Brothers, ska, 40,  
Thursday through Saturday, Joint  
Effort, top 40, Tuesday and  
Wednesday

**the Old time CAFE**  
The North Coast Alternative  
1464 N. Hwy 101, Leucadia, CA 92024 (714) 436-4030

**CUT THE FIDDLE STRINGS**  
Traditional music from Canada & the British Isles 7:30 to 11:00  
21 **JOHN BERGER & JANI BENNETT** Bay area bluegrass & fiddle & fiddle \$2.00

**KENNY HALL** 7:30 & 9:30  
Master mandolinist & THE LONG HAIR STRING BAND Irish & \$3.50  
22 **CHILDREN'S CONCERT** Old Time Cafe 12:00 Noon  
23 **ED LANGE & ENRIQUE RIVEROS** A evening of South American music 7:30 & 9:30  
24 **STONES THROW** Various jazz & blues 7:00 & 9:00  
25 **JOHN BIXBY** \$2.00  
26 **JOHN BIXBY** \$2.00  
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**HALCYON**  
4258 W. Pt. Loma 225-9668

Thursday, Friday, Saturday  
May 21-23

**Moving Targets**

Sunday-Monday  
May 24-25, May 31-June 1

**FOUR EYES**

Tuesday-Saturday  
May 26-30

**Poison Ivy**

Watch for new menu and dinner specials

**EL MORO**  
Restaurant  
The only one of its kind!!  
Do as the  
Spaniards do!

By popular demand!  
Flamenco entertainment expanded  
to Thursday, Friday and Saturday  
nights

Experience Gypsy Flamenco.  
Try our authentic cuisine.  
Drink wine from a "Porron."

Lunch 11:00-2:30, Dinner 5:00-10:00  
Sunday Brunch 12:00-4:00  
Reservations Necessary

Maria Village, Mission Bay 1845 Quince Rd. 222-2883

22 MAY 21, 1981



# CURRENT MOVIES

Alban station himself to the song the horse into the ocean for a quick underwater play of the fish and then swimming into his back. The draw back of this improbably any children's movie depending on how much beauty you can tolerate at any one time, is the rather obvious photographic style which occasionally results in something very near-raising like the shipwreck scene with the panicked horse leaping over the railing against a fiery night sky and the fish plummeting from the midst of the inferno into the dark and silent ocean, but results more often in a sort of National Geographic appreciation of nature nature at its most kindly rendered, strangled, zoned with Kelly Reno. (Kien 5/23)

**The Blues Brothers** — Dan Aykroyd and John Belushi, as a couple of Chicago white boys turned to a mythic and blues evangelism, expand the musical act they unveiled on television as Saturday Night Live into a full-blown slapstick chase movie traveling through a meaningful cultural landscape that includes a Catholic orphanage, a black Baptist church, a soul-food restaurant, a red-hot hot for managers, a hospital, a redneck bar called Bob's Country Bunker, and more. The sensitivity to cultural discord often results in something quite touching, like the sight of these two white Negroes enticed in an elevator and showered with a Muzak rendition of "The Ghetto." Aykroyd and Belushi look well and move well in their anonymous, Mafia-themed suits and sunglasses, but it's a never-resolved satisfaction which we are supposed to make of them as musicians. The fact that they clearly don't measure up to indeed barely come up to the ankles of the likes of Ray Charles, Aretha Franklin, James Brown, John Lee Hooker, and Carole King, is not really detrimental to the film, but it certainly does disagree. With Carrie Fisher, Henry Gibson, Steve Lawrence. (Kien 5/23)

ence, and the joy, directed by John Landis. (Kien 5/23)

**Borderline** — The alien problem provides a backdrop (no more man than for a standard revenge drama, with Charles Bronson his

about class-consciousness of the treatment, however, seems somewhat Europeanized. Medievalized owing presumably to the origins of the British director, Peter Yates, and the Yugoslav scripter, Steve Tesich. Those two are very hard on the colleagues, who are all seen as ruthless snobs, and very soft on the "lowlies," whose inverted snobism is scarcely even

opera accompaniment to his live riding is perhaps justifiable in context but it inevitably seems like an idea swept from The Bad News Bears.) The boy's Italian-style coiffed and a darkly characterized coiffed (a moonlight-serenade tenorish of the snobby women) is pretty much a waste, and his father's exasperation with his Italianisms ("Ciao

**Cheech and Chong's Next Movie** — Surely the title ought to have been sent to the applicable only being production and immediately upon release should have been altered to CHEECH AND CHONG'S NEW MOVIE, thus creating the world's first evolutionary movie line, turning into CHEECH AND CHONG'S LATEST MOVIE on the second circuit, then into their LAST MOVIE as they forge ahead with their careers, then their LAST MOVIE PLUS ONE, before finally coming to rest in movie reference books, without ever having lost its alphabetical place, as CHEECH AND CHONG'S SECOND MOVIE. This second one has a much wider range of interests than their first, the completely poppy UP IN SMOKE, wide enough, in fact, to incorporate a charmingly old-fashioned, 1950s-model flying saucer. Accurate at times about the lifestyles of baroque deadbeats, although funny almost never, and actually admirable only once the perfect, cocky interlocking of action at an unemployment office. Directed by Tommy Chong. (Kien 5/23)

**Coal Miner's Daughter** — The main contribution to the movie is direct from Linda Lyrn to the movie of her life. Besides, of course, her having lived it and then recounted it in that bastard literary form, the as-told-to autobiography, it's simply her felt presence looking over the collective shoulder of the moviemakers. This quietly presiding has evidently put them on their guard and on their best behavior, as they resist an temptation to subordinate about other the hard life of the Appalachian coal country or the last life of the country music concert circuit. Brilliant performances by Sissy Spacek who plays (and sings) the Loretta Lynn part, LeVon Helm and Phyllis Boykin as her parents, Tommy Lee Jones as her husband, and, brightest of the bright, Beverly D'Angelo as Patsy Cline. Written by Tom Rickman, directed by Michael Apted. (Kien 5/23)

**Death Heat** — Charles Bronson is in the lead, as a Royal Canadian Mounted Police in this adventure film. (Kien 5/23)

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Atlantic City

usual implicative set as the average. Out of carelessness not to be offensive, none of the Mexicans is characterized as anything beyond a symbol, and all the serious villians is put into the hands, and onto the consciences, of Anglos. Directed by Jerrold Freedman. (Kien 5/23)

**Breaker Morant** — Courtroom drama and adventure in an Australian film set during the Boer War, with John Waters and Bryan Brown, directed by Bruce Beresford. (Kien 5/23)

**Breaking Away** — A nice subject, the tensions between the natives and the newcomers, directed by the Italian town of Bloomington, Indiana. The

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**Drop Everything!**

"Get on your horse, your motorcycle or taxi..."

— Archer Winston - New York Post

**"The Funniest Film..."**

and in its preoccupation with sex it provides a **MAELSTROM** counter weight to the flood of crutch classics."

— Archer Winston - New York Post

**UGO TOGNAZZI (Star of "Le Coge Aux Folles")**

**"Come Have Coffee With Us"**

A film by Alberto Lattuada. A Minerva Films Ltd. release

Exclusive imported prints tomorrow

Eves - 7:00, 9:00 Mins. - Sat., Sun., Mon. - 3:00, 5:00

**THE NEW FINE ARTS**

1111 California Ave. TEL 4-6000

**PACIFIC THEATRES**

Present only of John Wayne, Center and

**THE BLACK HOLE** — Sleeping Beauty

12:30, 2:30, 4:30, 6:30, 8:30, 10:30

**CAVEMAN**

12:30, 2:30, 4:30, 6:30, 8:30, 10:30

**CHEECH & CHONG'S NEXT MOVIE**

12:30, 2:30, 4:30, 6:30, 8:30, 10:30

**DEATH HUNT**

12:30, 2:30, 4:30, 6:30, 8:30, 10:30

**ATLANTIC CITY**

1:00, 3:15, 5:30, 8:00, 10:15

**THE FAN**

12:30, 2:30, 4:30, 6:30, 8:30, 10:30

**TAKE THIS JOB & SHOVE IT**

12:30, 2:30, 4:30, 6:30, 8:30, 10:30

**BUSTIN' LOOSE**

12:30, 2:30, 4:30, 6:30, 8:30, 10:30

# CURRENT MOVIES

Stevens and Angie Dickinson (Cinema Plaza 5, Fashion Valley, Frontier Drive In, La Jolla Village, Plaza Tami, South Bay Drive In, U.S. Cinema 1, from 5:22)

**Dressed to Kill** — Miserably paced thriller, not just because of the slowness and distortion of every individual scene, but also because of the rhythm-and-rhymes placement of the dramatic climaxes. The movie gets off on the wrong foot with a Dal Soap-well dream (Angie Dickinson seeping up the shower in finding a body purposed to be her own, but a very bad match for her face and date of birth), and it soon goes irretrievably astray in a ludicrously protracted sexual snuffing-out scene in a New York art museum, with the starring Dickinson starting out as the intended piker-upper and ending up as the piker. The payoff to this secondarily erotic episode (as the looks through the man's desk for a memo pad on which to scribble a thank-you note, Dickinson comes across a Department of Health certificate depicting a hunched, cowering, and a woman in a white dress, which Dickinson seems almost an anti-climax. The victim in the background keep implying to feel something, but the movie is less than convincing, though simply embarrassing. And as expected in a Brian De Palma movie, there is a virtual rash of cheating and stealing (principally, of course, from Hitchcock). With Michael Caine and Nancy Allen. (Kien 5/23)

**Breaker Morant** — (Center 3 Cinema 3, Oceanview 8, Plaza 5, South Bay Drive In, U.S. Cinema 1, from 5:22)

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Plummer, and James Woods, directed by Peter Yates, 1981 (South Bay Drive In, from 5:22)

**The Fan** — Horror melodrama about a psychopath whose obsession with a screen idol leads him to murder. Starring Lauren Bacall, Maureen Stapleton, James Garner, and Michael Berry, directed by Edward Bianchi.

**Dressed to Kill** — Miserably paced thriller, not just because of the slowness and distortion of every individual scene, but also because of the rhythm-and-rhymes placement of the dramatic climaxes. The movie gets off on the wrong foot with a Dal Soap-well dream (Angie Dickinson seeping up the shower in finding a body purposed to be her own, but a very bad match for her face and date of birth), and it soon goes irretrievably astray in a ludicrously protracted sexual snuffing-out scene in a New York art museum, with the starring Dickinson starting out as the intended piker-upper and ending up as the piker. The payoff to this secondarily erotic episode (as the looks through the man's desk for a memo pad on which to scribble a thank-you note, Dickinson comes across a Department of Health certificate depicting a hunched, cowering, and a woman in a white dress, which Dickinson seems almost an anti-climax. The victim in the background keep implying to feel something, but the movie is less than convincing, though simply embarrassing. And as expected in a Brian De Palma movie, there is a virtual rash of cheating and stealing (principally, of course, from Hitchcock). With Michael Caine and Nancy Allen. (Kien 5/23)

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California, could be used by the wit any sound of Simon and Garfunkel. All he is seeking, really, is the audience's attention. Mike Nichols, making his first movie, should have stood in the business of stand-up comedy.

The other side of the movie affords some pretty funny, snuffy stuff, but the visual side is a mishmash of Fellini, Antonioni, Labouch, Jerry Lewis. Tom

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Country Style Breakfast \$3.50  
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**Ladies' Night**  
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11:30 - 2:30  
Dinner 5 - 10 p.m. Monday - Thursday  
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**474-2201**

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