

City Lights

The Way Of All Bubbles

San Diego's only major soap manufacturing company sits at Market and Union streets downtown, in a four-story red brick building next to Frost Hardwood Lumber. The bricks are grimy with age, and the roof of the building has acquired a collection of pipes and fixtures as unsightly as a head full of curlers. But if this building is ugly, its ugliness has a forthright quality to it. It is, after all, a factory, built in the days when architects didn't try to disguise that identity, back when they almost seemed to celebrate it. It is a place where people have worked hard for six decades and so it has a simple dignity, even if you wouldn't necessarily want it for a next-door neighbor.

The problem for Mike Flynn, the Pacific Soap Company's operations manager, is that he's about to acquire hundreds of residential neighbors very soon. They will live in the new Marina Park Condominiums, separated from the factory by just one short block of State Street. One hundred and four of the project's condominiums will be completed by the end of May, and within two years 120 more should be finished. Flynn knows perfectly well that the people who pay \$85,000 to \$250,000 for those units will likely be well-salaried young professionals who might love the idea of shopping or dining in the discarded shell of an old, converted soap factory — but who will very likely turn out their noses at the thought of living next to a viable, functioning one. And so Flynn says, "It's quite obvious that we can't stay here." What's less obvious is what will happen instead.

For the longest time, Flynn thought he knew what was going to happen. Years ago when the city first published its sweeping redevelopment plans, the soap factory was in an area clearly marked for replacement with still more condos. Flynn watched neighboring businesses (in the first phase of the condo development) forced out by the Centre City Development Corporation, the city's redevelopment agency, and he figured CCDC would one day call and tell him when he and the factory had to move out. But they never called and Flynn says now it has become obvious that CCDC has run out of money (to acquire new properties) — and so now he's calling perhaps not ever. CCDC projects director Dave Albright confirms that the factory is "subject to a possible condemnation" because it is "in a project area," but says the agency has no plans to condemn the factory at this point. In the face of this uncertainty, business at the



Mike Flynn

soap factory has continued as near as possible to normal. It is a business which predates Flynn's family's involvement. The company began as the Citrus Soap Factory in 1892, founded by a man who then owned a string of meat packing plants which stretched from Escondido to Santa Barbara. He sold out in 1911, and the new owners built the present brick structure on Market Street in 1922. But during the Depression the business floundered, and in 1935 Mike Flynn's father, Barney Flynn, began acquiring it. Now in his seventies, the senior Flynn continues to run the business from Los Angeles, where the company offices are located.

Since 1935, however, all the manufacturing has taken place on Market Street. Today that manufacturing includes the production of true "soap" (laundry and bath soap made from tallow, various oils, lye, and other ingredients). This the company sells under the "Citrus" label. The factory also produces detergents, including "Vogue" liquid dish

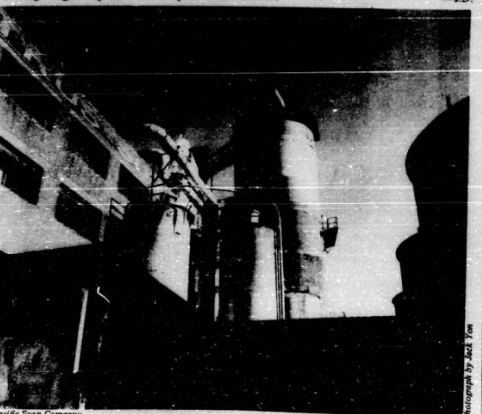
detergent; the detergents compose by far the biggest part of the money earned by the business.

Mike Flynn explains that detergent is a petroleum-based product invented during the 1940s by the Germans. Harsher than soap, it has the advantage of not requiring use in soft water. Flynn says detergent can be made by simply mixing up a bunch of dry ingredients, but the quality is better when the manufacturer mixes up all his ingredients into a wet soup about the consistency of peanut butter than sprays this glop through a tower filled with hot air which dries it into a homogeneous powder. Flynn says when his father added the plant's ninety-one-foot tower in 1948, it was only the second such installation on the West Coast. More recently, that tower has been the focus for many of Flynn's headaches.

For it is on those days when the detergent is being sprayed through the tower that the great clouds of smoke have billowed out from the plant and the neighborhood has been exposed to the noxious, penetrating odor. "Alleged odor," Flynn will add immediately, with a smile. He points out that despite all the complaints about that alleged odor that have been filed with county agencies in recent years, there has never been a lawsuit. "The company has never actually been found guilty of producing it. Nonetheless," he says, the company has been struggling for years to correct the problem, alleged or otherwise. "We as a business are not intentionally trying to pollute the atmosphere," he says. Years ago, he says, when air quality laws were imposed during the height of environmental consciousness, the soap factory halted all its emissions of very fine granular material. Then four years ago, the business started investing a lot of money into new processes in an effort to eliminate the visible smoke and odors. Some of that equipment simply never functioned properly, but Flynn says just this year he installed new equipment which seems to have ended the billows of smoke. More recently, he has been experimenting with changes in the detergent formula which he hopes will eliminate the elusive odor-producing compounds. Flynn says he'll be testing the new formula in the next few weeks, and he's hopeful that it may solve the problem completely.

Even if it does, he acknowledges, "We don't fit here. There are higher and better uses for this building and this land." Although he says the soap factory is not currently for sale, Flynn says he has in fact been approached by at least one developer inquiring about the possibility of using the factory for some nonindustrial purpose, but he adds that he can't yet disclose any details of these discussions.

—J.D.



Pacific Soap Company

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—J.D.

Baily's Million

Lawuits make for unpredictable alliances and enemies. Take the complicated case of the late Joshua I. Baily, a wealthy recluse and former president of the San Diego Historical Society, who left an estate valued at a million dollars. Last May the district attorney's office began investigating allegations that Baily's attorneys, the father-son team of Robert and David Kronmeyer, had embezzled \$645,000 from the Baily estate and written themselves into the Baily will for a share of the remaining \$425,000. The D.A.'s office is considering criminal charges against the Kronmeyers, which would make it difficult for the Baily will to hold up in court. But should the Kronmeyers win the case, the odds, the San Diego Symphony would also benefit, since it too would be awarded a share of the Baily estate, worth perhaps \$70,000. Attorneys for the symphony have filed suit seeking the orchestra's share.

In opposition to the symphony is the Natural History Museum, which could lose \$300,000 they expected from the Baily estate. If the contested will is ruled legal, Natural History Museum lawyers are arguing that the Baily will be drawn up by the Kronmeyers in violation of the law. They will start more legal maneuvering since if the district attorney doesn't file charges against the Kronmeyers, the Kronmeyers have another legal headache. A local attorney will soon file a lawsuit alleging that they misappropriated \$114,000 from the estate of Helen Thomas, a San Diego who suffered her estate to site elderly nursing home patients.

—P.K.

Our Woman In La Jolla

Item: Last January architect Henry Hester asked a La Jolla Shore residents' group not to oppose his construction plans for a one-story, single-family residence with a detached garage and guest quarters.

When Hester's future neighbors complained the new house would block their view, Hester warned that "if you delay this plan for a month, then I'll abandon [it] and come back with a plan that will completely block the view." The plans were approved, but an individual neighbor, unimpressed, appealed the decision. True to his word, Hester retried before the group in February and asked for approval of a new floor plan for a two-story home with detached carport and veranda that further blocks the views. The residents' group

recommended the new plans for approval.

Item: Bob Guccione, publisher of *Penthouse* magazine, finally submitted information about his net worth and financial holdings to the judge of the *Penthouse* La Costa Resort libel trial now underway in Compton. If those documents are made public, they should show Guccione's status as a limited partner in Inesco, a La Jolla-based energy research firm. Inesco president Dr. Ramon Shanny won't say how much money Guccione has plowed into Inesco, though he terms the *Penthouse* publisher a "major funder." Shanny figures Guccione made a wise investment, and claims that Inesco's primary product, a "disposable" nuclear fusion machine that should be assembled in prototype form by 1990, could earn Inesco investors "10,000-to-1" on their dollar. More than Shanny, one wall of his modern office in the new E.F. Hutton Science Park on North Torrey Pines Road features an enlarged photo of hundreds of nude women awaiting the starter's gun for a bicycle race, and an abstract photograph of a woman's derriere.

Item: Cornelio Rodriguez and Willie Allen have been feuding for five years over *Poetry* magazine, at the base of Torrey Pines Road. It's a classic fight: Allen is the La Jolla real estate magnate; Rodriguez and his family own a simple store in the canyon, from which they sell to the public their hand-turned pottery. The Rodriguezes speak little English and have no political connections, and their property unfortunately adjoins that of the Allen family. The Allen-Rodriguez battle, which seems to center around the Allen family's claim that the Rodriguezes are illegally blocking access to Allen's property, escalated to the point that a lawsuit was filed. The Allen recently received a judgment that gives them access through a narrow driveway off Torrey Pines Road.

Item: There are at least sixteen building projects which have displaced or are currently threatening the landmarks and "village" character of downtown La Jolla. Among the office and commercial projects either completed, underway, or in the blueprint stage are a new office building at southeast corner of Fay and Silverado, and a second complex to replace the old La Jolla Motors building on the northeast corner of the same intersection, the raising of Ross Theile's interior design studio on Prospect Street to make way for La Jolla Bank and Trust offices; a 19,000-square-foot addition to the Copley Press offices on Franklin; and a new branch of Citizens Western Bank on the site of the "Buggy Bath" car wash on Pearl Street.

Enough La Jollans must enjoy reading these sorts of news items to make the pursuit of insider's information worthwhile, if not eventually profitable. The Dahlberg has

been collecting hundreds of such items since 1978, when she mailed out the first issue of her *La Jolla Report*, then a four-page, plain-paper newsletter with no advertising. The current April issue is a sixteen-page tabloid with more than \$1000 worth of ads and a press run of 3000 copies distributed free by car and bicycle to businesses throughout La Jolla.

Dahlberg also has subscribers, though she won't say how many. Among them are a handful of wealthy Texans and Arizonans who spend their summers in La Jolla and read the *Report* for tidbits such as word of the recent sale of a \$227,000 condominium (plus items) on Camino Tom Morris by AVCO boss R. Barry McComie, or the hush-hush talks between Scripps Research Foundation and Genetech, a northern California genetics engineering lab, concerning the possibility of a joint venture into cancer research. Former city councilman Fred Schnabel doesn't subscribe to the *Report*, but when he asked around city hall for a source who could fill him in on land deals at the Torrey Pines Science Park, he ended up one Sunday at Dahlberg's office.

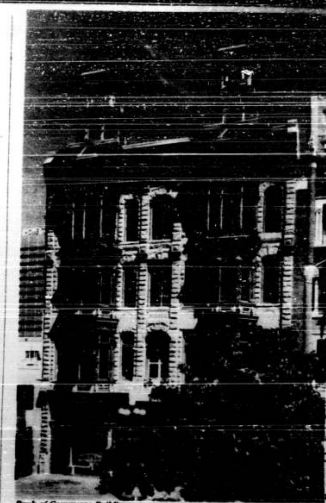
Soon after, Schnabel was calling on the city manager to investigate claims that companies were speculating on Science Park land and not fulfilling their pledge to hire a minimum number of workers.

The *Report* is growing and Dahlberg now employs two part-time writers and an advertising manager, but she still does most of the legwork herself. That means fifteen hours a week at community meetings and covered by daily newspapers: the La Jolla Shores Planned District Advisory Board; La Jolla, Inc.; and several other San Diego City Council subcommittees. Dahlberg says the more grassroots the group, the better the tidbits. Her best items are gleaned from the informal "chats" held by La Jolla school principals and parents.

Many *Report* readers are news junkies, and some of them turn out to be sources for stories in Dahlberg's chief areas of interest: education, science, real estate development, and the revitalization of the "Golden Triangle," the area bounded by Interstate 805, San Clemente Canyon, and Interstate 5. Dahlberg learned her trade at the *La Jolla Light*, where she worked from 1972 through 1978. While her *Report* poses no competitive threat to the weekly *Light*, Dahlberg's relationship with her former employer is cool. *Light* editors recently declined to print an article penned by a guest columnist because it contained too many references to the *Report*. The column, which addressed the explosion of commercial construction in downtown La Jolla, was eventually published last month, minus a quotation attributed to the *Report*. —P.K.

Sixteen Blocks And Whaddya Get?

On January 14, just about the time painters were putting the last strokes of brown and green paint on the ornate new towers of the Lous Bank of Commerce Building on Fifth Avenue downtown, work on the structure came to an abrupt halt. A few days later contractor Wayne Whitver slapped a lien on the building and then filed suit to recover what he claims is \$193,192 owed him for work completed so far. Since then, the Gallop Quarter landmark, built in 1888, has remained idle, sending spasms of anxiety through the Gallop business community, already shaken by the recent bankruptcy of James Schneider, who pioneered the area's revitalization drive by renovating the Keating Building at Fifth Avenue and F Street. Rental of commercial space has been slow in the sixteen-block historical district, and boosters are



Bank of Commerce Building

worried that any more bad news will further discourage potential tenants.

The Bank of Commerce building is especially conspicuous because its elaborate, wedding-cake architecture and size — four stories, plus the towers, built to replace the originals which were destroyed some sixty years ago by fire — dominate the street. Architect Donald J. Reeves, who with several partners purchased the structure for about \$450,000 a year ago in January, is presently the only tenant, occupying the second floor. He has announced plans to install a restaurant in the basement and there has been talk about putting a bank on the first floor, but everything is on hold.

pending resolution of the Whitver claim, according to Richard Mendelsohn, another partner who lives in San Francisco.

Because Reeves is at sea on active duty with the Navy reserve, Mendelsohn says he will arrive in San Diego this week to mediate the dispute with Whitver. Records show that in addition to the original purchase price, the Reeves partnership has borrowed \$650,000 in rehabilitation funds from San Diego Federal Savings and Loan. Seymour Ratner, a previous owner who with his brother Woodrow holds a \$406,000 trust deed on the building, estimates it may require as much as \$300,000 more to complete the rehabilitation project. "The fourth floor is almost complete, the third floor is pretty well along, but the basement and first floor is a hell of a mess," he reports. Ratner, who says neither he nor his brother wants to foreclose on the building, blames the city in part for the Gallop Quarter's recent problems. "They're taking far too long to get those new sidewalks in," he complains. "Nobody wants to go down there with all that dirt around."

—M.P.

—Jeannette De Wyze, Paul Krueger, and Matt Potter



Paul Dahlberg

Photograph by Craig Corbin

Straight from the Hip

Matthew Alice

Dear Matthew Alice:
After hearing Ray Green on ABC Los Angeles, I bought a short-wave radio on which the megahertz scale is given at 2.5 to 6.0 on Short Wave 1, and 6.0 to 18 on Short Wave 2. I particularly like the British Broadcasting Corporation's radio plays out of London, and so had an English friend mail a copy of the Radio Times. Now I don't know how to gauge the time difference. I'm on the sixth floor of a downtown apartment building and can't have a roof antenna, so I have attached a plastic-covered wire to the radio antenna and have hung the rest of the coil on the balcony. BBC World Service comes in clear. I bought a book on station location but it doesn't explain the time differences, and the frequencies it lists - 6195, 15215, 21555 - seem to be off my radio's scale.

B. Tario
Downtown

Your book lists frequencies in kilohertz, as opposed to the megahertz on your radio's scale. Divide kilohertz by 1000 and you'll have the right number for your set. The local time in London is nine hours later than ours in San Diego. When it's 5:00 p.m. here, it's 8:00 a.m. there. A six-dollar paperback by H. Charles Woodruff, called *Shortwave Listener's Guide*, tells how to receive the sort of broadcasts you are interested in. It lists broadcast times and frequencies for short-wave stations in Bulgaria, Italy, Kuwait, New Zealand, Upper Volta - everywhere. It is available at the downtown library; check it out.

Dear Matthew Alice:

I was at a restaurant called the Ticked Trout, in Mission Valley. While there, I asked the bartender how the restaurant got that particular name, and he said that it is



a British expression that describes a particular way of catching trout. The bartender spoke with a British accent, and said that he was from England, so I assume his information was trustworthy. However, I find it rather hard to believe. Ticked trout sounds fishy to me.

J.D.A.
Golden Hill

The bartender was correct. The *Shore* Oxford English Dictionary gives the following definition: "Ticking... b. groping for trout (or fishing) is tracing it to a stone it lies under then rubbing it gently beneath, which causes the fish to gradually move backwards into the hand till the fingers suddenly close on the gills."

Dear Matthew Alice:

I have heard that the United States is ranked something like thirteenth in the

health of its citizens. What I want to know is what countries are ranked first and second, and what makes them so healthy?

Mike Phillips
La Mesa

Statistics of the World Health Organization, a semiautonomous part of the United Nations, indicate the level of health in various nations by specific category, and set by a general ranking. The yardsticks for a nation's health are the life expectancy of its citizens, the number of doctors and hospital beds per capita, and the mortality rate of infants. The U.S. ranks highest in none of these. The Soviet Union (where the medical profession is thoroughly integrated in regard to sex) has one doctor per 460 citizens, and one hospital bed per one hundred. Austria has one doctor per 500 citizens, but only one bed per 950. The U.S. has one doctor per 670 citizens, and

one bed per 120. The infant mortality rate per thousand is 13.0 in Sweden, 15.3 in Japan, 19.8 in the U.S., 91.6 in Chile, 139 in India, and 187 in Nigeria. Life expectancy is seventy-four years in Sweden, seventy-one in Japan, seventy-one in the U.S., fifty-seven in Chile, forty-one in India, and thirty-seven in Nigeria. The figures are taken from the *Random House Encyclopedia*.

Dear Matthew Alice:

Interstate 15 is under construction just north of Poway Road. Do you know why the southbound lanes swing off to the west? They leave a wide median between the northbound and southbound lanes.

Ken Stephens
Escondido

The road engineers have left space for an interchange to be built late in 1985. The interchange will be for HOV's (high-occupancy vehicles) which will operate on a reversible lane along the freeway. The buses will move south in the morning and north in the evening. The interchange at Poway Road will connect this bus traffic to points north.

Dear Matthew Alice:

To complete a recent answer in your column, let me point out there does exist a biography of Eric Liddell, the runner whose story is told in *Champion of Faith*. It is called *The Flying Scotsman* by Sally Magnusson. It is published by Charles River Press and is distributed by Bookpeople, 7640 Seventh Street, Berkeley, CA 94710. The price is \$5.95.

Sally Ludwig (Hamer's Books)
San Diego

Thank you.

Got a question you need answered? Got it straight from the hip. Write to Matthew Alice, c/o Reader, P.O. Box 68828, San Diego, California 92168.

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THE INSIDE STORY

BY PAUL KRUEGER

LIONEL VAN DEERLIN'S NAME RIDES high on Jim Bates' stationery, where the former congressman is listed as the "honorary campaign chairman" of Bates' current congressional effort. Van Deerlin had done more in 1980 he introduced Bates to Congressman Phillip Burton, who saw to it that Bates was "guaranteed" a congressional seat when the Democrats molded a new redistricting plan; and this February Van Deerlin helped Bates with a Washington, D.C. fundraiser. "Jim's done everything he's supposed to have done," Van Deerlin says of his ten-year relationship with Bates. "He walked precincts for me and other Democrats; he's given unfurling of his time and really paid his dues." Van Deerlin is repaying his debt, and he could help Bates even more now by yanking the rope on his two sons, Jeff and Jimmy Van Deerlin, who have hurt Bates' bid and turned out to be the best political allies Mike Aguirre ever had.

Aguirre is the scrappy little lawyer who's challenging

Bates for the Democratic nomination in the new, heavily Democratic forty-fourth Congressional district. Though Bates is the party officials' favorite, Aguirre brought him close to disaster last week by disclosing that Bates had made serious errors while collecting the voter signatures needed to place himself on the ballot. And Aguirre couldn't have done that without help from Jeff and Jimmy Van Deerlin. Twenty-six-year-old Jeff Van Deerlin had as his first political venture a job as an advance man for Governor Jerry Brown's 1980 Presidential bid. This January he signed on as Bates' campaign manager, but he and his boss had a less-than-amiable working relationship. The young Van Deerlin says Bates belittled campaign aides, requiring them to "check in" with him twice daily; that Bates delayed paying campaign debts while at the same time maintaining a hefty bank balance; and that Bates once accused a staffer of withholding contributions collected at a Washington, D.C. fundraiser. On February 24 Jeff Van Deerlin quit, saying that Bates had lived up



Jeff Van Deerlin, Mike Aguirre

to his reputation as an abusive and paranoid boss. When young Van Deerlin learned that Bates had signed a Registrar of Voters document stating that he had personally witnessed all the signatures gathered on his petition, Van Deerlin confided to another Bates campaign worker that Bates had not personally witnessed the signatures. That campaign worker leaked the information to the Aguirre campaign and to the *Tri-Week*. The gossipy Aguirre had meanwhile talked several times with Jeff Van Deerlin's older brother Jimmy, in fact, the two

had breakfast the day the information about the Bates petition screw-up was made public. Jimmy and Jeff Van Deerlin talked later and decided that Jeff should tell Aguirre everything he knew about the petition. Jeff Van Deerlin says his exposure to the "Computergate" scandal that rocked Governor Jerry Brown's Presidential campaign prompted him to squeal on Bates. And while even cynics doubt that the Van Deerlin brothers have struck a deal with Aguirre, they're puzzled as to why Jeff Van Deerlin continues

to disregard pleas from friends, and even his own father, that he let the issue rest. Last week the young Van Deerlin volunteered to accompany Aguirre to a press conference aimed at stretching out media coverage of the Bates petition issue. (A superior court judge had ruled the previous day that Bates would remain on the ballot.) Van Deerlin stood before the camera and called Bates' aide George Stevens a liar for claiming that Bates had witnessed some of the petition signings, a charge Stevens of course refuted. "I'll do my

(continued on page 10)

ATTENTION HONDA OWNERS

Overseas Automotive Repairs is announcing a grand opening of their entirely separate Honda division (cars only)

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Complete engine overhaul	\$1300	\$800	Brake Jobs	\$160	\$95
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Complete Engine Overhaul

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1. All four pistons, rings & wrist pins
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 7. Inspect complete hydraulic system.
 8. Service calipers and wheel cylinders.
 9. Install new hydraulic fluid.
 10. Bleed & fill brake system.
 11. Adjust front (if drum) and rear shoes.
 12. Replace front rotor seals.
 13. Road test.

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DO NOT

THE INSIDE STORY

new city of San Diego. "I'm not going to make any decisions," Van Deerin had resisted similar pressures earlier, even though Van Deerin was committed to Bates. Aguirre used to call him regularly to "chat" about the campaign.

Rates has also called Van Deerin to ask for additional favors. Figuring he could strengthen his court case by convincing Jeff Van Deerin to sign an affidavit confirming that the petition signatures were indeed valid, Bates arranged to have Democrat attorney Paul Peterson call Lionel Van Deerin and speak with him about his son's willingness to do that. Van Deerin told Peterson to contact his son personally — he did, and Jeff later turned him down. Van Deerin has helped Bates by trying, however mildly, to convince his son to back off. I don't want to discourage Jeff from doing anything that he considers right," Van

Deerin says. "But I do try to point out that some moral issues are more moral than others."

The Fairbanks Country Club is just the sort of leafy, residential housing development that the old, limited growth Pete Wilson would have called the city council to veto. But the "new" Mayor Wilson didn't have to face the embarrassment of crossing his former environmental allies by voting for Fairbanks — he had accepted a \$12,000 campaign loan from Walt Industries, developer of the 314-unit luxury community set alongside the San Diego River east of Del Mar and Interstate 5, and thus had to remove himself from the March 30 council vote. So the power to defeat Fairbanks lay with the council's vote "swing" vote, Councilman Leon Williams, who five years ago would have voted with Wilson to support such a project

Williams was still dependent on building contractors to fund his bid for mayor on the county board of supervisors, who had approved the new houses.

Councilman Mike Gotch, who worries that the Fairbanks Country Club project will open the pristine North City acreage to mass residential building, tried hard to keep Williams from casting that decisive vote. Gotch told Williams he didn't have to vote against Fairbanks — just be absent, he counseled, and the project would die. But when Williams said he was in on voting, Gotch ushered him to his office for a private presentation, complete with maps and an overhead projector showing the supposed forest of construction that would be loosed on the area should Fairbanks be approved. Williams was implacable, arguing that the developers' gift of 60 acres of "open space" was a good enough tradeoff for his vote. Gotch knew he'd lost that argument with Williams so he

tried to insure that the developer would keep that open space acreage as parkland, not as a members-only golf course. And he wanted the developers, not the city, to pay for the parkland maintenance. Again he struck out with Williams, and later with Councilman Dick Murphy. "I think the developers would have agreed to pay for the parkland upkeep had they known it would cost them the project if they refused," says Gotch. "But they knew the day before the vote that they could win without giving up anything more." The council put off indefinitely the decision on whether the open-space "gift" should be a private golf course (and thus generate tax revenues for the city or public parkland maintained at taxpayers' expense).

So Gotch is watching the calendar to make sure this decision is reached before the November elections, when the council's political make-up may be altered.

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WARNER HOT SPRINGS

long. "I'll believe it when I see it." Meanwhile, Rossi has already had one renovation plan held up by the Indians, who may have given up their title to the land but not their interest in it, and satisfying them is only one of several obstacles that he must overcome before new life can be breathed into Warner Springs.

The town is located on the eastern side of the San Jose Valley, a broad, fertile, high desert valley that lies between Palomar Mountain and the Anza-Borrego Desert region. If you take state highway 79 north from Santa Ysabel, the first thing that impresses you about the valley as you descend the long grade into it is its size. Surrounded by peaks that rise to 6000 feet, the San Jose Valley is nearly ten miles long and eight miles wide. It is also extraordinarily flat for Warner's mountainous north county, flat enough to hold a mammoth lake in its southwestern corner — Lake Henshaw — with an average depth of less than thirty feet. Highway 79 curls around the valley's eastern side, across hills with granite boulders and big, stately oaks, to a junction a few miles south of Warner Springs. From here the low desert community of Borrego Springs is only twenty-three miles eastward, while to the west you can see the white dome of Palomar Observatory high on a ridge about fifteen miles away. The highway continues north through fields full of cattle to Warner Springs, and from there it twists its way some twenty-three miles past Sunshine Summit to the county line.

I was driving south on highway 79 from Sunshine Summit one afternoon recently when I saw something that sent me skidding to a stop on a dirt shoulder alongside the road. It was a double rainbow, rising out of the hills in a long, low, brilliant arc, and one of its ends was anchored directly in Warner Springs. The sight was enough to set the pulse of a developer or a Spanish friar racing, but it was an illusion that lasted only a few minutes, as I watched the bright yellows, greens, blues, and reds began to fade section by section. The last piece to go was over Warner Springs, but soon it, too, grew faint. In a few more moments all that could be seen was an ephemeral glow hanging in the air, and through it the green chaparral at the foot of Hot Springs Mountain.

There is probably no place in San Diego County with a longer or richer history than Warner Springs. In 1795 an expedition from the Mission San Diego de Alcalá set out up the course of the San Diego River to look for a new mission site. Three days later, after bearing northeast from the river



for a day and a half, the Spaniards entered a large, basin-like valley and named it Valle de San Jose. There were Indians living around a hot spring in the valley, in a village known as Cupu. The Spaniards called the Indians the Cupu. It isn't known how long the Cupu had been there, but the Cupu themselves have a myth about the founder of their tribe, Kestly Pewik. Kestly Pewik was the only male of his tribe to survive a massacre at some point in the distant past; his mother protected him by telling the attacker he was a girl. Kestly Pewik grew up in another tribe, but eventually he and his mother returned to the hot spring, where Kestly Pewik married two sisters of the neighboring Luiseno Indians and became the ancestor of all the historical Cupu families.

Hemmed in by the Luiseno to the west, the Cupu to the north and east, and the Kumeay to the south, the Cupu had developed a localized lifestyle that was unusual for the Indians of Southern California. Unlike the Kumeay, for instance, who ranged from the desert slopes to the coast as the seasons changed, the Cupu apparently stayed in their island-like territory of the San Jose Valley all year. On cool nights they immersed themselves in the hot springs to stay warm. Since they were located on a major trade route between the Colorado River and the coast, the Cupu also maintained close contacts with neighboring tribes, particularly the Cahulla of Los Coyotes Canyon.

Few outsiders visited the valley for the thirty-five years after the Spanish first described it, but in the 1830s and 1840s trappers, miners, and emigrants began to pass through the San Jose Valley on their way to Los Angeles. One of them was a young

man from Lyme, Connecticut, named Jonathan Trumbull Warner. Warner didn't stay in the valley when he first saw it in 1831; he moved on to trap beaver in northern California for the next couple of years, and then settled in Los Angeles and ran a mercantile store. In 1837 he married a California woman named Anita Gale. In 1841 he was hunting sea otters on the Channel Islands. About this time he became a naturalized citizen of Mexico, and began going by the name of Juan Jose Warner, although an alternate moniker had him pegged as "Juan Largo." — "Long John" — because of his six-foot, three-inch frame.

In 1844 Warner applied to the Mexican government for a grant of the northern part of the San Jose Valley, and when the grant was approved in 1845 he made another application for the southern part. This second grant was approved within a few months by the Mexican governor of California, Pio Pico (the fact that Warner's wife had been raised in the family of Pio Pico's mother probably didn't hurt). So as of 1846 Long John Warner had a total of about 44,000 acres in the San Jose Valley, and he began to raise sheep and cattle there.

The arguments between Mexico and the United States over who owned California had taken on an ominous tone by then, and in 1846 General Stephen Kearny, Kit Carson, and the Army of the West camped overnight at Warner's ranch on the way to fight the Mexicans at San Pascual. The chief of Kearny's topographical engineers looked at the hot spring and the valley around it and wrote in his diary, "A day will come, no doubt, when the invalid and pleasure-seeking portion of the white race, will assemble here to drink and bathe in

these waters, ramble over the hills which surround it on all sides, and sit under the shade of the great live oaks that grow in the valley."

After California gained its independence from Mexico, the engineer's prophecy began to come true. Warner's ranch became a stopover for the gold seekers and emigrants flocking to California, climbing out of the waterless expanse of the Colorado Desert. Travelers must have thought the temperate valley with its springs was paradise on earth. At any rate, they didn't complain about the outrageous prices Warner charged for the goods he sold out of a little store on his ranch, possibly one of California's first gift shops. Fifty cents for a pound of coffee, ten cents for a small plug of tobacco.

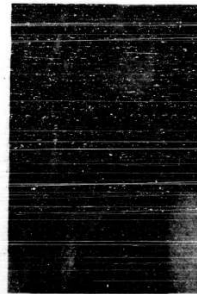
Warner is sometimes said to have had an enlightened view of the Indians, but one account from the 1840s noted that "the labor (on the ranch) is performed by California Indians, who are stimulated to work by three dollars per month and repeated floggings." Among other things, Warner quarreled with the Cupu over vineyards, over cattle, over who had the right to use what land. By 1851 the Indians had had enough of Long John Warner. At sunrise on November 21 the Cupu and the Cahulla from Los Coyotes Canyon approached Warner's ranch house and burned it to the ground. The Indians were hoping Warner and his family would be inside, but he had been warned by a sympathetic Indian and had sent his family away. Six Indians were later executed for their part in the raid on Warner's house. But the attack seemed to dim Warner's enthusiasm for ranching, and it probably dimmed Mrs. Warner's enthusiasm a little, too. For the next ten years Warner returned

now and then to the San Jose Valley, but never with his family, in 1861 he moved to Los Angeles, where he died in 1895.

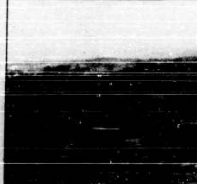
From 1858 to 1861 Warner's ranch became a stop on the Butterfield Overland Stage route, advertised at twenty-six days from Tipton, Missouri, to San Francisco (the amount of chiropractic work such a trip might have engendered was never recorded). The Butterfield Stage route closed during the Civil War, but when the war had ended and travelers again began to drift through the San Jose Valley, they found that the Cupu had built a mile-long wooden trough that carried water from the hot spring to a makeshift bath house. Visitors were charged a dollar for a bath. By 1893 the Indians had built eight bath houses out of adobe; but by then John G. Downey, a former governor of California, had already filed a suit to evict the Cupu from the area. The administrator of his estate carried on the suit after Downey died in 1894. An article in the *San Diego Union* of June 15, 1897, noted of the suit: "It is given as the belief of the affiants (those who file affidavits) that the hot springs are worth \$100,000 or a yearly rental from \$6000 to \$10,000, and that they would be still more valuable if the Indians were not located in the immediate vicinity."

The suit went to the California Supreme Court in 1900. Somewhere the court got away with interpreting old descriptions of the property as indicating that no Indians were living there when Warner was granted the valley, and thus the Cupu therefore had no right of possession to the land. The tribe lost an appeal to the U.S. Supreme Court in May, 1901, and for the next two years waited while the government searched for a place to relocate them. Once, the Cupu themselves were asked where they would like to go, but Cecilio Blackrooth, chief of the tribe, responded, "You see that Eagle Nest Mountain and that Rabbit Hole Mountain? When God made them he gave us this place. We have always lived here. We would rather die here . . . If you give us the best place in the world, it is not so good for us as this. . . . We do not want you to buy any other place. If you will not buy us this place, we will go into the mountains like quail and die there."

Eventually the government purchased some 3438 acres at Pala, on the San Luis Rey River at the foot of Palomar Mountain, and on May 13, 1903, fifty wagons driven by armed deputies of the United States arrived at Warner Springs to take the Cupu away. A few of the tribe ran off to the mountains and were never heard from again, but most went quietly to Pala. Rosalinda Nolasquez is one of the few living members of the Cupu who remembers the eviction; she was seven years old when the government wagons came. She recalls Indians women weeping who couldn't be consoled; grim-faced men loading their



Cecilio Blackrooth, 1902



Warner Hot Springs, c. 1903

possession into the wagon. From that day on, the Indians say, Warner Springs has been cursed. Today the Cupu are known as the Pala Indians, and their elected spokesman is King Freeman, a handsome, silver-haired man of forty-seven with pale yellow eyes that look as if they should belong to some kind of big cat. Freeman works for SDG&E in Escondido, and he also owns a small convenience store in Pala — the Pala Store. One evening a few weeks ago he stood in his store near a freezer full of prepackaged sandwiches, and as customers — most of them Indians — browsed the frozen door open and shut behind him, he explained that the eviction from Warner Springs has always been "kind of a sore spot" with his tribe. Half a block from the Pala Store stands the Cupu Cultural Center, a community center filled with pictures and accounts of the long, sad trek to Pala in 1903. There are artifacts and handwork on display there, too, and Freeman made it clear that he and his fellow tribe members are proud of their historical attachment to Warner Springs. When I asked him about the curse, he grinned. "I've read about it in the history books, but that's all I know



Jonathan T. Warner, 1879

Los Tules sell for upwards of \$250,000, and their owners include people with names like Fletcher and Gino and Starkey — names that are also behind such enterprises in San Diego as Home Federal Savings, Anthony's Restaurants, and First Federal Bank. Many of the homes in Los Tules are used primarily as elaborate weekend cottages, but there is also a small number of permanent residents there, including Bob and Lillian Hecht, and Spike Webb.

Lillian Hecht and Spike Webb were regulars at Warner Hot Springs long before they purchased homes nearby. One rainy morning recently they sat in the living room of an old house that looks out on the resort's yellow golf course, and reminisced about what the resort was like in its heyday. Webb said he started coming to Warner Springs in 1937, just a few years after an asphalt highway was built connecting the resort with San Diego. There weren't as many facilities then as there are now, he explained, but the owner, William Hecht, had built an Olympic-size swimming pool and a lodge with a bar to go with the cluster of wood and adobe cottages for visitors. (Henshaw bought the 43,000-acre Warner ranch in 1911. His main interest was gaining water rights in the area — the mammoth lake that he built in the San Jose Valley in 1922 still bears his name — but his manager and sometimes agent, Ed Fletcher, sensed the resort's possibilities and actively pursued its development.)

"We used to come up on the weekends from San Diego," said Webb, who owned real estate in San Diego and a cocktail lounge in Ocean Beach called Webb's. "It was the big excitement back then — there was no football or baseball or anything like that. It cost five dollars a night to stay here, roughly, and that included meals. It was fantastic — you'd get three meals a day."

"The food was exquisite," Hecht nodded solemnly, taking a drag from a cigarette in a white plastic holder. "For some reason, an avocado stuffed with crab really stands out in my memory."

"And you could eat breakfast until eleven o'clock," added Webb. "It was a hell of a place to slip away from a girlfriend."

"And wasn't it, too?" laughed Hecht. "I saw you!" Webb beamed like a man who has just been revealed as the secret donor of some huge gift to charity.

Hecht beamed back to Warner Springs in the early '50s, after a half-million-dollar renovation project in the 1940s had resulted in additional cabins, a second swimming pool, and a mission-style building that housed three large dining rooms. Throughout the '50s and '60s, he said, Warner Springs "was the spot. You needed six months' reservations to get in. This was the place where everyone came to

(continued on page 14)

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WARNER HOT SPRINGS

Continued from page 13
meet and relax and get drunk." She laughed, and tapped her cigarette into an ashtray.

"There were a lot of judges," offered Webb. "You could see every judge from San Diego here most every weekend. Mayors [Charles] Dail and [Frank] Curran practically lived here."

"People used to come here and lose themselves, because nobody cared if they were famous or not," said Hecht.

"I remember when they shot *Texas Across the River* up here, with Dean Martin and Jerry Bishop," Webb continued. "I never knew it took so many people to make a movie. Five or six busloads pulled up."

Hecht remembers the mud baths and the three-dollar massages, the dance bands and the little guy from International Harvester who tried to pick her up one night in the bar. As he traveled became cheaper and Warner Springs began to compete for customers with exotic new getaways all over the globe, the resort booked conventions and seminars from industrial groups,

schools, any group they could find. In 1962 Spike Webb broke ground on a house in Los Teles — he now owns two houses there — and in 1968 Lillian and Bob Hecht bought a place just down the road from Webb's. All of them were looking forward to living near the resort that had been the hub of their social life for so long. But in 1969 Warner Hot Springs closed for two months for repairs — the first time the resort had been closed in fifty-eight years. Nobody realized it then, but it was a portent of what was to come.

When Warner Hot Springs was sold in November of 1975, it marked the first time the resort had changed hands since the William Henshaw family bought it in 1911. The five-man partnership that purchased it included Bing Crosby and A. Cal Rossi, and they paid a reported \$2.8 million for the 2885-acre resort with its lodge, airstrip, golf course, riding stables, two swimming pools, and ninety-six cabins. Crosby was only a silent partner, the real mover behind the deal was Rossi, who had made a fortune renovating a number of historic hotels and other buildings up and down the state and wanted to do the same with Warner Springs. Rossi's idea was to spruce up the resort's existing buildings, rebuild the golf clubhouse, and add tennis courts and a parking lot, but he didn't make any friends when he made it known he wanted to begin the work without an

environmental impact report (EIR). At a hearing that took place in February of 1976, Rossi made his pitch to the county, only to find himself opposed by a hastily drawn-together coalition of archaeologists, environmentalists, and Indians. The coalition included the Pala Indians and their attorney, and they argued that the land around the resort was a cultural and archaeological treasure that shouldn't be touched without an adequate EIR. "We found out about the hearing by chance, just the day before," King Freeman told me. "We had two main concerns — one, that any artifacts that were found would be turned over to the Pala band. And two, it's just an area we're more or less trying to protect." The county ruled against Rossi, and the developer later told the *San Diego Union*, "I pulled my head back in before it could get shot off."

"The partnership was fearful of the environmental problems," Rossi said recently when I contacted him by phone at his San Francisco headquarters. "I didn't particularly want to sell the resort, but we didn't have a conformity in the partnership to go forward with the project." In December 1976 Warner Hot Springs was sold again to a group of German investors. The new owners immediately hired a German manager for the resort who pissed off just about everybody who came in contact with him. Colleen Griswold, a thin, pretty

woman in her forties, worked as a front desk clerk for the resort while the Germans owned it. "We were told at the front desk that if guests complained about, say, bugs in the rooms, we should tell them it wasn't a classy place and that if that's what they wanted, they should have gone somewhere else," she remembers. "He was not about to apologize for the condition the place was in, and no money was spent on maintenance — none." In the heavy rains of 1979, Griswold said, "the golf course turned into a swamp." But like everything else, the golf course sat neglected. Griswold remembers the manager himself as a "heart, brusque man. He lacked common sense." Lillian Hecht puts it in even stronger terms. "He had no personality at all," she told me earnestly. "He was nuts."

Hecht says she thinks the resort was nothing more than a tax shelter for the Germans who owned it, and Griswold confirms as much when she says, "It's a matter of public record that they purchased it as a tax writeoff." Griswold is in a position to know that because a bankruptcy court appointed her a designated officer in charge of the property when the Germans filed for bankruptcy in June of 1979. The creditors, who included Rossi, claimed they hadn't received any payments on the resort since September of 1978. Over the next eighteen months Warner Hot Springs was offered to a number of investors, but at



Banning Taylor

least twice deals collapsed at the last minute when the purchasers either backed down or came up short of cash. Finally, in October of 1980, Rossi decided he might as well buy Warner Hot Springs again. His firm hadn't received much in the way of payment from the Germans anyway, so in return for an additional \$850,000 the Germans gave up their title of ownership and returned to him the \$3.8 million note they had owed him. "I wasn't surprised it didn't sell," Rossi told me. "I held a big note on it, so a buyer would have had to pay me cash, and almost nobody pays cash for a development that size these days. But eventually I became fearful the property was beginning to deteriorate. Repurchasing it just allowed us to develop it sooner." [Rossi claims he would have eventually bought the resort again anyway.]

Since purchasing Warner Hot Springs for the second time, Rossi has unveiled plans not only to upgrade the resort's cot-

tages, lodge, golf course, and swimming pools but to build a 150-room hotel, a tennis complex, a theater, offices, condominiums, and about 200 luxury homes. It's only in this way, he insists, that business can be generated all year through the patronage of residents, their visiting friends and relatives, referrals, rentals, etc. Oddly enough, in spite of the grandiose nature of the project, Rossi's latest plan has met with a sort of grudging acceptance on the part of many of those who opposed him in 1975. By clustering high-density development over most of the project, leaving the majority of the archaeological sites in untouched open space, accommodating hiking and riding trails, and promising an Indian museum, Rossi has largely defused the opposition that greeted his first announcement to develop the property. Although a town of about 5000 would spring up in the San Jose Valley as a result of the resort complex, some 300 jobs would be created, too, and most



King Freeman

of the residents are ready to welcome just about any development that will infuse a little life into the area and put a new face on the deteriorating resort. "I don't like to have to drive twenty miles to go out to dinner," says Spike Webb. "And I like to go out and have a drink once in awhile. When I first moved up here the bar and restaurant were still open, and nearly every Saturday night you'd always go down there. It just gives me that the place is not open and going strong; it'll go again one of these days."

But there are a few people who are still not convinced that Rossi's plan will benefit Warner Springs or will even come about. One of them is Banning Taylor, the elected spokesman for the Calumilla Indians of the Los Coyotes Reservation. "Seems like everyone who owns the resort gets these people," Taylor said when I contacted him. "They haven't been able to do anything with it and they'll never be able to do anything with it."

The road to Banning Taylor's house leads up a small canyon about halfway to the top of Hot Springs Mountain. Well inside the boundary of the Los Coyotes Reservation, the asphalt ends at a small cluster of old ranch-style houses with corals and a barn and blacking dogs. One of the houses has a black iron gate with an eagle on it, and above the eagle is the lettering "B.A.N. Taylor" (Taylor's wife's name is Nelda). From the front yard of the house, on a clear day, you can probably see all the way across the San Jose Valley to the foot of Mount Palomar, but the morning I visited the clouds were hanging in a ragged gray blanket just above the treetops. Bright blue peacocks dashed for cover as I parked my truck and got out, and one big peacock stood on the roof of Taylor's porch, eyeing me warily as I pushed open the gate and knocked on the door. The peacock was the first thing I

(continued on page 16)

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WARNER HOT SPRINGS

(Continued from page 15)

Banning Taylor is seventy-seven years old, and has a distinguished-looking tuft of silver hair on either side of his head. He stood in his kitchen with his back to an enormous black wood-burning stove, and as he answered my questions he turned now and then to add a piece of wood to the fire. A portable radio played the Beatles and James Taylor from a shelf on one side of the room, and there was a PSA ticket on top of a pile of papers near the kitchen table. (As spokesman for the Los Coyotes Cabuilla, Taylor travels to San Diego, San Francisco, or Sacramento a few times each month to take part in conferences about Indian affairs. The conferences usually deal with "Indian health and stuff," he explained.)

Taylor's mother was a Cabuilla Indian, and his father was an Irishman who worked as foreman on a cattle ranch in the San Jose Valley — still known as Warner's ranch long after Warner himself had died, and the land had changed ownership several times. Taylor told me he can still remember the resort in the 1920s, when the cars came in on dirt roads from San Diego after what must have been a long, spine-jolting ride. "That's why people stayed for a while when they got there," he said. "The biggest crowds they ever had there were in the Twenties. There were a lot of people there in the summertime, a lot of them. Jesus, there were always four or five hundred people there then."

Taylor also recalled that there once was another hot spring higher up on the mountain, where people used to wash their clothes and bathe. "It wasn't as hot as Warner's," he said. "There was a little shack where you could change your clothes." But that hot spring is gone now, he said,

and a few other springs in the vicinity have dried up, too. That's what concerns Taylor about Rossi's plan for Warner Springs. "Water's pretty scarce up here, and they're supposed to build a lot of homes. I don't know where they're going to get the water. We [the Los Coyotes tribe] are lots higher [than the expanded resort would be], and the water's bound to go out. Most of the water here is from springs, and they could dry out."

The environmental impact report commissioned by Rossi shows that the amount of water the project's wells will use will not exceed the amount of groundwater available, partly because a small water reclamation project will recycle wastewater for irrigating the golf course and other resort landscaping. Taylor doesn't have any studies to support his claim; all he has is a knowledge that some of the old springs have dried up and that water can get pretty scarce in a drought year. "If you're at the bottom of the hill [Hot Springs Mountain] you're okay; if you're at the top of the hill you're out of luck," he told me. "But if they're going to drill wells they'll drill them whether you want 'em or not — that's usually the way it goes."

Thirty miles down the San Luis Rey River the Pala Indians are also concerned about water in connection with the planned development in Warner Springs, but water of a different kind: contaminated water. As King Freeman pointed out to me, the San Jose Valley contains most of the watershed for the entire river, and questions have been raised about how the new resort will process its sewage and long it from seeping into the groundwater. Rossi insists that the problem can be taken care of in the long run; in the short run, he says, an old existing sewage treatment plant on the property can be reactivated and should be able to handle the sewage generated by the first phase of the development.

Freeman doesn't seem overjoyed at the prospect of Rossi's new resort plan — "We still have the same opposition we had to the plan in 1975, but we haven't taken any kind of stand," he said recently — but



Colleen Griswold

he also seems to feel that the valley will probably be developed sooner or later, and that it may be better to have Rossi's "sensitive" design with its clustered housing and Indian museum than something else. Freeman has met with Rossi in Warner Springs to discuss the resort, and he said of the developer, "He's determined to develop the area. If this country goes ahead and approves [the resort plan], I don't think there'd be much we could say."

Clashing the picture for the Indians is the fact that the new resort could provide them with a steady source of employment. Indians have often worked at Warner Hot Springs in the past — Banning Taylor once worked in the resort's laundry room as a young man in the 1950s — but when those happen to be any Indians in the vicinity who can swing a tennis racket like Bjorn Borg

or drive a golf ball 300 yards, most of the job openings will likely be for maids or dishwashers or manual laborers. Taylor conceded that currently there aren't many jobs in the area for Indians or anyone else, but he repeated his concerns about the water table if the resort is expanded and then added, "Rossi said Indians could work there, but what they say and do are two different things. He said he'd let the Indians run the museum, too, but I'll believe it when I see it."

Outside his kitchen the gray skies showed no sign of clearing. It was Taylor himself who brought up the subject of the resort; he told me that some people claim to have gotten the Indians together recently to perform a ceremony that would remove the curse forever from the hot spring. "That's baloney," he said. "They never did. It was the old guys who used to pull that stuff on



Lilian and Bob Hecht

people. There isn't anybody knows anything about that anymore."

On the radio the weather report came on. "Scattered showers through this afternoon, clearing this evening..." said the announcer. Taylor shook his head. "There haven't been any showers since this morning," he pointed out.

I asked him if he thought the new resort would change the area when he had lived all his life. "Yeah, it would change everything," he replied after a moment.

"For better or for worse?"

"It might be better and it might be worse," he said. "You'd just have to wait and find out."

On a cold, drizzly spring day a few weeks ago, Colleen Griswold took me on a tour of the Warner Springs resort. We walked up toward the main lodge first, past an old yellow marquee that reads "Warner Hot Springs" in fancy red script at the top. Below it, in plain black letters, the word "Closed" has been added. Griswold moved to the San Jose Valley with her husband five years ago, and now manages the resort property for Rossi. As we passed some of the old stone cottages that once housed guests' year-round, she explained that an EST group was currently renting the resort for eighteen weeks — the first private group to run Warner Hot Springs in three years. But the EST members were away at the moment; no one was visible in or around the cottages, and the place had a deserted feel.

A freezing rain began to fall just as we reached the entrance to the lodge — big, shabby drops that seemed to melt as they hit you on the head — and I was grateful to go

(Continued on page 14)

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WARNER HOT SPRINGS

(continued from page 17)

inside. We entered a long hallway that had a worn brown carpet and white plaster walls badly in need of paint. Griswold stopped briefly at the front desk to chat with some people from EST, and then led the way to a dining room known as the Anza Room — a cavernous room with big wooden beams across a vaulted ceiling. The EST group was using the room for seminars of some sort, and in place of dining tables were rows of folding chairs. A microphone stood on a podium at one end. Rossi has said that when he finishes renovating the resort he will rent it out to groups such as EST for conventions and meetings, much as the Henshaw family did

in the last fifteen years or so before they sold Warner Hot Springs. He thinks groups like that will help stimulate business during the week. "There always was a lot of business on the weekends," he claimed. "And with the high cost of air fares now, the travel business is off. That customer is still going to go somewhere, though, and I think he's probably going to want to go somewhere he can drive to. There are 14 million people [in San Diego and Los Angeles counties] to draw from. All Warner Springs needs is a commitment of money and restoration."

Griswold next led the way down a short stairway to the barroom. "This was part of the original building," she said as we passed through the doorway. There still is a beautiful old wooden bar inside, but the room itself seems small for such a big resort, and it has comely murals on the walls that depict colonial-style gentlemen hunting and talking to each other on their country estates. Griswold glanced at the paint-

ings and then back at me, looking for all the world as if she might burst out laughing. But she didn't.

In a few minutes Griswold and I went back outside and walked the short distance to the hot spring. Every few minutes a gust of wind would tug at our coats and send shivers right through to the bone; it was nearly noon, but the temperature was still in the low forties. The faint odor of sulphur got stronger as we neared the spring, and finally we came to its source: a wide, shallow pool surrounded by palm trees. The water was green, and there were rocks from the hillsides in it. Steam rose from the surface, and if you followed it up with your eyes you could see patches of snow on the distant slopes of Hot Springs Mountain. The smell of sulphur was heavy in the air.

"This is one of my favorite places," said Griswold. "You can see why the Indians loved it." The water comes up at the rate of at least 150 gallons a minute, she

explained, at a temperature of 137°F — almost exactly the same temperature as the water coming out of a hot water faucet in San Diego. It's much too hot to bathe in, so a cement trough carries it to the resort's swimming pools several hundred yards below. By the time the water reaches the pools it is only 97°.

I lingered for a moment next to the spring, fascinated by small silvery bubbles floating up through the green water. "This place just grabs you," Griswold commented, smiling. "I just can't leave it — I just can't. Even though I've never seen it in its heyday, I just know something's going to happen, and I want to be here when it does." She added that restoration of the resort's golf course has already begun. Rossi said recently he will submit a specific plan to the county for the first phase of development in ninety days. When I asked him if he was worried about the Indians' curse, he replied flatly. "I'm not superstitious."

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Prisoners of Night-fall

By Kathryn Phillips
Photographs by Jim Cott



Westminster Motel

For a burglar there would seem to be better targets for a break-in than Luther Tower. A few blocks west and south of the high-rise building at Second and Beech, hotels and restaurants line the harbor and cater to businessmen and tourists who have money to spend. Several blocks north and west of Luther Tower, but still within a long walking distance, there are neighborhoods of old but expensive homes inhabited by residents more wealthy than those in the Luther Tower apartments. A serious burglar, willing to risk years in jail for a night's work, could travel a few blocks farther than Luther Tower to secure a more lucrative take. But he couldn't secure something Luther Tower guarantees: an elderly victim, probably weaker, older, and easier to intimidate than any other class of victim.

For seven years Hugh and Louise Lawrence have managed Luther Tower, which is one of three high-rise apartment buildings that sit within four blocks of each other on Third Avenue downtown. There are no doormen, elegant entrancesways, spas, or swimming pools at any of the three buildings, all of which were built to house senior citizens. There are, however, shuffleboard courts. At fifty-seven, Hugh Lawrence is a youngster in the building in which he both lives and works.

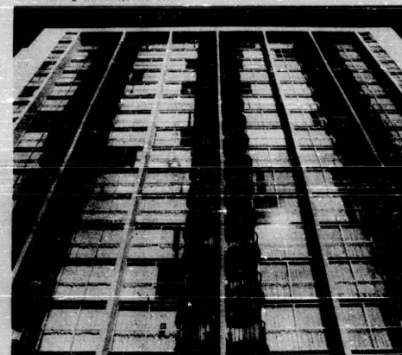
The highest monthly rent at Luther Tower, for a one-bedroom apartment, is \$204. The lowest monthly rent is \$108 for a studio. Each of the three buildings was built under various sections of federal housing laws as low-rent housing for the elderly; to be eligible to live at Luther Tower, a single elderly person can't have an annual income of more than \$13,450, and an elderly couple can't earn more than \$15,350. Eligibility rules differ slightly among the buildings — some are stricter than others, but the effects are essentially the same. The wealthy needn't bother to apply.

Architecturally, Luther Tower is a monument to dull utility. It isn't ugly, but neither is it pretty. Tall and rectangular, the building lacks the irregularities or unexpected shapes and curves that make other buildings pleasing eye-catchers. Two sides are narrow, flat, and windowless. Two sides are broad, horizontally striped by balcony banisters and sliding glass doors.

Louise and Hugh Lawrence had always assumed that the first row of balconies on the tower, a row that extends from the second story, was out of reach of intruders. There are no vertical posts bracing the balconies from the ground, no posts that a



Louise and Hugh Lawrence/Luther Tower



Claydon Plaza

prove for could easily shimmy up to reach the apartments. Tower residents understandably felt entirely secure after their doors were locked at night. Then late at night on January 13, the Lawrences got a phone call that quashed any sense that the building was impenetrable.

A resident of Cathedral Plaza, a senior citizen's residence at Third and Cedar, half a block up the street from Luther Tower, was on the phone. She told Louise Lawrence that her husband was looking out his tenth-floor window with binoculars and saw a man climb onto the second-floor balconies of Luther Tower and try to open the row of locked windows. The neighbor was watching the prowler move along the balconies as gracefully as a cat, climbing from one story to the next.

Hugh Lawrence rushed outside to the parking lot between the tower and Third Avenue. His wife called the police and then alerted an assistant manager. Within seconds the heard gunfire. She knew Hugh had been shot. "I knew it but no one had told me. I felt them hit." Without hesitating, she called the police again, this time telling them to send paramedics.

Hugh Lawrence had been standing in the parking lot, watching the intruder climb between the third- and second-floor balconies. The prowler spotted him and

from Luther Tower. Why he stayed so close to the shooting scene is a mystery. That he was determined not to be captured is certain. As the officer looked on, Weinlauf escaped capture and prosecution by pointing his own .38 caliber revolver to his head and firing. He was dead in an instant.

Meanwhile, Louise Lawrence, in a state of near-hysteria, certain that her husband was dead, pushed her way through paramedics and police in the Luther Tower parking lot. A bullet had entered her husband's right shoulder, driven down through his lung, and exited through his back. Blood was streaming from the wound across about ten feet of parking lot pavement. But he was alive and conscious enough to tell his wife he was all right.

Paramedics rushed Lawrence to Mercy Hospital, where he spent about a week recovering from emergency surgery. When he went home, Luther Tower residents packed the lobby and lined the hallway to welcome him back. His recovery was not complete, though; in March, Lawrence was under the surgeon's knife again for a back ailment aggravated by the leap and fall he made while dodging bullets.

For ten days after the shooting, an armed guard patrolled Luther Tower. After the guard was removed, the building's tenants petitioned the property management company to have the lobby doors locked twenty-four hours. Until the shooting, the doors were locked only after 5:00 p.m., and then unlocked each morning, allowing tenants — and anyone else — easy entry during daylight.

Louise Lawrence requested permission from the building's management company, her employees, to lock the door. Until they gave the okay, she didn't feel she had the authority to do it herself. Then, one afternoon while she was sitting in her ground-floor office, a disheveled man who appeared to be drunk or demented came to the office's locked sliding glass door and tried to force his way in. Lawrence asked what he wanted. He demanded a job. She said she didn't have a job for him, and the man left.

A short time later the man returned, this time through the unlocked lobby door. Lawrence found herself backed into a corner, facing the man who was still demanding a job. A building cleaning woman heard the commotion. Brandishing a hammer, she helped chase the intruder out of the building. That day, more than seventeen years after Luther Tower first opened its doors to residents, Louise Lawrence locked the lobby for good.

(continued on page 20)

Prisoners of Nightfall

(continued from page 12)

With the doors locked, the Lawrences feel safe in their building. Each is several years from old age and could move to another neighborhood and job, but they've decided not to. What happened to them at Luther could have happened anywhere, they figure. Louise Lawrence has noticed changes in her neighborhood, but the reason she's staying is changing. She apologizes for saying so, but the would-be burglar's suicide was a blessing of sorts. It meant there would be no less-than-trial. It meant it would be easier to forget about that night in January. The Lawrences are ready to put the event behind them.

But to many of the residents of the senior citizens' towers along Third Avenue, the bullet that pierced Hugh Lawrence's lung punctuated a growing feeling

that things are changing in their downtown neighborhood. For many, the changes are creating a lifestyle based on fear. Fear of strangers, fear of the dark. Fears that they drummed into their children are, ironically, coming back to haunt them.

Still, rather than move to suburban senior citizens' apartment buildings they stay downtown. They urge their friends to move downtown. They create waiting lists to get into the three Third Avenue buildings and the three brand-new government-sponsored towers: San Diego Square (Ninth and Broadway), Lions Manor (Third and Market), and Horton House (Third and G). The waiting lists for the low-rent housing stretch so that the last on the list can expect to wait three to four years before getting into one of the apartments. For downtown developers, the elderly have become the guinea pigs (some would probably rather say pioneers) for their efforts to populate and renew the city's heart. For the elderly, the developers

are providing something they want, an affordable place to live where they'll be close to the action. Close to stores, parks, museums, the harbor, theater. Anything that differs from the slow, tedious predictability of life in a suburb. Anything that makes them less dependent on automobiles and the fast concrete arteries that free the young and frighten the old.

Pat Whalen refuses to tell her age, but admits she's well beyond seventy-five. She moved into a thirteenth-floor apartment in Cathedral Plaza the first month it opened seven years ago. The apartment is a small studio, but a window that runs the length and height of the east side of the room makes it seem bigger. The window frames a corner of downtown, part of Balboa Park and Interstate 5.

When she first moved in, building security was tight. Back and front doors to the lobby were unlocked during the day, the elevator had a simple button call system, and apartment doors were secured with

spring locks, the sort that are easily jimmied with a credit card.

Then, about two years ago, security started tightening. An iron fence and gate were erected to cut intruders off from the courtyard in back of the building. The back lobby door was locked twenty-four hours, and the front lobby door was locked after 5:00 p.m. Deadbolt locks were installed in apartments. None of these measures are unusual for an apartment building, especially not for an urban apartment. But they came as residents began to feel the encroachment of transients into their neighborhood. Rumors and whispers about muggings, car break-ins, and purse snatchings traveled from building to building, apartment to apartment.

After the incident on January 13, security increased dramatically. Today the building is as airtight as any apartment in town. It takes a key to get in, a key to call the elevator, a key to get into the garage, and two keys to unlock each apartment.



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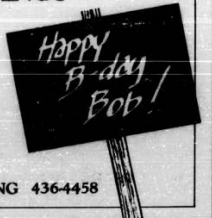
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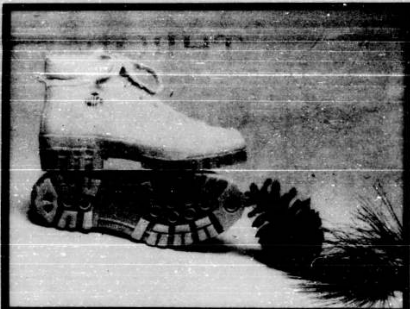
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Six years ago I could visit Pat at Cathedral Plaza simply by walking into the building, taking the elevator to her floor, and knocking on her door. Now I call ahead and arrange for Pat to meet me at the lobby entrance. If I'm early, I must wait outside.

Through the glass door I can see elderly residents lounging in the lobby on the other side of the door. They can see me. I'm a female of medium height and slender build. I have a friendly face. I don't carry weapons. When I visit Pat, I'm neatly dressed. I don't look intimidating. But until Pat arrives, no one opens the door for me. No one acknowledges that I am at the door. Only one of the three buildings, Westminster Manor (Third and Elm), hasn't beefed up security since January.

The manager says he doesn't want to give the building an institutional atmosphere. Cathedral Plaza feels like an institution.

Every day Pat takes a long walk. She likes to average about six miles a day. It keeps her heart pumping and her brain

working, she says. Some of her neighbors would never think of walking downtown alone, even in the day. She tolerates their fears, but only with some irritation. "A lot of these people come from farms and small towns and they haven't learned to be alert and aware of things. We don't have many street-wise old kids in here."

Pat is street-wise. She's developed strategies for avoiding trouble. It's her defense against the fears that paralyze some of her neighbors. "I've handled enough people that I can judge them. I wouldn't trust two girls any more than two boys. I wouldn't let two fifteen- or sixteen-year-old girls get on behind me on a bus. You know why? Because it's too easy for them to snatch my purse."

"If I walk up, say, on Fifth around Laurel, I never walk against a wall. If two fellows come along and I don't like their looks, I never keep walking by them. I stand against the wall and pretend I've stopped to do some business." In the mid-

dle of her apartment, Pat demonstrates how she would stand. She holds an imaginary purse behind her and keeps one knee slightly bent. The pose is a cleaned-up version of the one I've seen call girls make as they lean against street signposts. "If you hit one of them a good clean crack with your knee, hit him in the testicles, he's not going to be doing much."

In the past few years Pat has watched her neighborhood change. She says there are more transients now than she remembers there ever being before. The transients aren't necessarily harmful. Some are just drifters, more likely to shoplift or break into a church or auto if they need something to eat or a place to sleep. Some are so unhealthy, their strength sapped by alcohol, drugs, bad diets, and living outside on doorsteps and under bushes, that to middle-aged or younger adults they're more a nuisance than a threat. But to some elderly — those who are conscious of, almost obsessed with, their own physical

weakness — the sight of a transient on the doorstep provokes fear.

Cathedral Plaza sits near St. Joseph's Cathedral, a Catholic church built with covered porches, recessed windows and doorways, spots that make good sleeping areas for homeless men and women. Pat has watched the number of people sleeping in doorways in her neighborhood increase in the past two years. She blames downtown redevelopment for pushing the drifters into her neighborhood. The cheap hotels and ramshackle buildings where down-and-outers stayed are disappearing from the city's heart. They're being torn down or renovated and packed with stylish boutiques and restaurants. She says people who found shelter in the decrepit downtown buildings are moving into the garages, doorways, and alleyways of her neighborhood. Sometimes residents of the three Third Avenue towers discover strangers sleeping in bushes that border

(continued on page 22)

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Final Notes



David Atherton

JONATHAN SAVILLE

The San Diego Symphony season ended last week in splendor and disorder. The splendor was new and marvelously welcome; the disorder was familiar to the point of boredom.

What was good about this finale was the further proof it offered that the symphony has become a very fine orchestra indeed. Conductor David Atherton chose two works for the final series of concerts: Beethoven's Triple Concerto and the Berlioz *Symphonie Fantastique*. The Triple Concerto remains, after 175 years, a work provoking tepid enthusiasm at best. Its chief center of interest, for most concertgoers, is the unusual opportunity it gives to hear the classical instrumental trio (violin, cello, piano) as a solo group with orchestra. There is a general feeling, however, that the piece is too long for its material and that Beethoven's habitual inventiveness in the elaboration and transformation of motifs is in evidence here. Speaking with quite a number of acquaintances during the intermission, I heard comments of that sort only. I suppose this makes me one of the small minority who actually love the Triple Concerto. I hear in this work a genial, relaxed cheerfulness, an abundance of excellent melodies, a highly pleasing combi-

nation of sonorities, and a spirit of playful wit. It is not the "Eroica" Symphony or the Third Piano Concerto, admittedly. But Beethoven's skill in managing the logic of motifs and keys seems to me to be quite up to his usual level. He is simply aiming at a different kind of music — heroism and pathos are not the only acceptable musical emotions, after all — and the Triple Concerto ought to be judged on its own terms, rather than as a failed "Eroica."

In the second performance, Mr. Atherton and the symphony made as persuasive a case for this work as one could imagine. Its lyricism was given shape by a controlled, propulsive energy; the lovely simplicity of its orchestration was brought out with great clarity; and its wit, while never exaggerated, was very much in evidence. The soloists were less impressive, particularly pianist Claude Frank, whose lack of incisive phrasing and blurred passage work may have been due in part to problems of acoustics (the piano was placed at an odd angle, and its resonances tended to get lost). Three first-rate soloists, as fully committed to the music as Mr. Atherton and his orchestra evidently were, might have drawn considerably larger numbers of the audience into the camp of Triple Concerto followers.

There can be no reservations, however, about the performance of the *Symphonie Fantastique* which followed the intermis-

sion. The brilliance of this performance — technically and musically — surely represented the high point of Mr. Atherton's tenure with the orchestra. The conductor's way with Romantic music — a high degree of emotionalism contained within a tight, muscular, almost Classical form — proved itself perfect for Berlioz's autobiographical masterpiece, and the orchestra responded with all the passion, tenderness, pathos, and terror demanded by the score. "A ball," the second movement, "was performed with exquisite grace; and the two final movements ascended relentlessly in power to the blazing, demonic conclusion." I attended the Thursday concert, and then had the opportunity of hearing the Friday concert over the radio (KFSF-FM). The broadcast confirmed the enthusiasm I shared on Thursday evening with the wildly applauding audience. Without the various distractions of the concert hall, and with the extreme exposure of the closeup microphone placement, I could pay close attention to everything that was going on in the orchestra, and what I heard proved conclusively that Mr. Atherton has turned the San Diego Symphony into a musical organization of which its community can be proud. The quality of the string playing, in particular, was amazingly good, with fine unanimity, rich tone, and flexible, expressive phrasing — the indispensable signs of a first-class orchestra. It was a fitting end for a season which has shown uninterrupted progress.

The firing of general manager William Denton, earlier in the week, was also touted by some as a sign of progress, but most San Diegans concerned with the arts must have felt the proper word to be "regress." A dozen managers have come and gone in as many years, and every time one of them is fired, claims are made that now the problems of the symphony are on their way toward being solved. Managers are hired and fired by the board of directors, but when the board fires a manager, for various sorts of "incompetence" (the word itself is never used), it never happens that the board admits to having been incompetent itself in hiring someone who turned out to be badly. It is, of course, possible that all these trained, experienced, professional orchestra managers have indeed been no good. According to the law of averages, all the molecules of air in a box may — by a quirk — be traveling in the same direction at the same moment and may blow the box's top off. It can happen,

but the likelihood of such an event is infinitesimally small. There is a far greater possibility that the successive boards of directors, each of which disclaims responsibility for the errors of the previous one, have not been doing their jobs correctly. Their job is development: the attraction of government and corporate sponsorship, the building up of an endowment which will obviate the financial crises that have plagued the symphony for years and that have led this season to absent or partial paychecks for the staff and the musicians (including the conductor and the visiting soloists).

It was encouraging to note that Thursday's concert was sponsored by Pacific Telephone, and that the Friday evening broadcasts were donated by the television and radio stations. It may actually be the case that the board is finally a good one, that it knows its business (which is business), and that it will succeed in saving an orchestra that has at last become completely worthy of full houses and standing ovations. But if the board's aim is to make the public believe that order, decorum, propriety, and intelligence are at last reigning in the office (the way they now reign on the podium), it might have taken a little foreboding before firing Mr. Denton just before the final series of concerts, and just before the various publicity and fundraising events scheduled for the end of the season. The public, the corporations, the community as a whole, cannot help but be affected by this evidence of disorder, dispute, and confusion; by the haste and tactlessness of the firing and of the subsequent comments by members of the board, and by the suspicion that Mr. Denton is being made a scapegoat for the failings of the board, as has been the case so many times before.

The decision of the board not to seek a new general manager for six months or more, leaving everything for the time being in their own hands and in those of business manager Robert Boyd, also tends to undermine the public's confidence in the way things are being run in the symphony. If the board thinks that the endless procession of hired and fired general managers (to which they have just added a new member) proves that general managers, as a class, are worthless and useless, and that therefore the management of an arts organization like the symphony will go better with the board itself in exclusive control, their logic is certainly not overly convincing, and their thesis — to put it mildly — remains to be proved. □

The Fur Flies



DUNCAN SHEPHERD

It would not quite be enough, and not quite relevant, to point out the higher goal level in the remake of *Cat People* as compared with the 1942 original, to lament the gradual evolution toward cruder shock effects over the last forty years, and to dismiss the movie on those grounds. An arm ripped from its socket and the stump pumping blood like a fire hydrant, a cat autopsy in which the afforesaid arm pops out of the carcass like a jack-in-the-box, a monster metamorphosis in which a lovely young woman turns into something pink and slimy and vaguely suggestive of a half-formed fetus or skinned cat, which in turn cracks open like an egg and releases a hissing black leopard — this sort of business has become the accepted cinematic grammar in contemporary horror films. To buck the trend at this point, to work in the horror genre without recourse to such effects, would require more audacity than the moderate amount possessed by Paul Schrader, who is only too eager to let you know via interviews that he considers *Cat People* a "commercial" venture, thereby differentiating it in his own mind from his "serious" works about disgruntled auto workers pulling a heist of their union headquarters, a Midwestern churchgoer pursuing his runaway daughter through the porno pits of the West Coast, and a Beverly Hills gigolo who falls under suspicion for the murder of one of his clients. As much as I might favor the older sort of horror that whippersnappers shudder at, as much as I think prudish restrictions on gore might force filmmakers to pay more attention to narrative construction and atmosphere, and as much as I suspect that today's shock effects foster a kind of carelessness and laziness about what passes the time between shocks, I can see nothing inherent in such effects that would bar filmmakers from developing more important skills.

We might come closer to the heart of the problem if we noted some of the other differences between the new *Cat People* and the one produced by Val Lewton and

directed by Jacques Tourneur. Before we come to the first major change which would leap out at the horror aficionado, we must pass a few minor ones: a superstitious prologue set in the Old Country, stylized after a Gene Kelly balletic dream scene, and musically punctuated by Giorgio Moroder's jungle drums, with a submissive virgin offered up to a black leopard not as a meal, but as a mate (the imagination reels); a change in primary locale from New York to New Orleans; and a change in pronunciation, but not in spelling, of the heroine's name, from the foreign-sounding Ear-ray-nah to the familiar-sounding Eye-re-nah. These, or anyway the second and third of these, can easily enough be taken in stride; but the first major change — the introduction of a brother (and fellow cat person) for the heroine — must give pause. The importance in 1942 of knocking down one of the sexual barriers in the horror genre, inventing a feminine counterpart to werewolves, and implicitly stating that women, too, have their animalistic side, is no longer a consideration four decades later, and thus we need not bemoan the male encroachment on a formerly female domain. But we might want to ask what this brother adds to the movie besides another in the long line of repellent performances by Malcolm McDowell (is his tooasty and pudgy for self-respecting catfood) and forty-five minutes of running time. This additional running time, which in fairness cannot be planned entirely on the McDowell character, is not forty-five minutes of tight-knit tension, but rather of the sort of torpor that's so common in the modern horror film, and which the eventual eruption of gore is supposed to wipe out of our minds and tide us over until the next such eruption.

The vocational switch of the male romantic lead from architect to zoo curator (John Heard, well cast) seems like a serviceable idea, but making him a necromancer to the heroine rather than her official husband is a bit more troublesome. Schrader, of course, has introduced the perennial taboo theme of incest by making the brother an equally ardent suitor to the

heroine, but I don't believe this is more shocking, in the context of its respective era, than Lewton's and Tourneur's theme of a sexually continent, never-consummated marriage. (Or has the Sexual Revolution advanced so far that chastity maintained *outside* a marriage is as shocking as chastity maintained *inside* one?) In any case, the lesson that emerges here is that you can't alter certain elements of a film, keep certain others intact, and expect that the preserved elements will make the same sense in their new surroundings as in their old. It is mystifying, for example, why Schrader insisted upon slavishly copying the famous swimming-pool scene of the original even though it no longer fits in the revised chain of events. The heroine has no reason in the first place to be staking with the handsome young man (Annette O'Toole), since, with the elimination of her role as frigid wife and with no additional evidence of any romantic spark between the Heard and O'Toole characters, she has no reason to be jealous; and secondly, by the laws of cat-person metamorphosis that rule this movie, she has as yet no means of changing herself into cat form (it isn't entirely clear, only strongly suggested, that the actually turned cat in this scene, although the certainly turns cat).

Certain other elements of the 1942 version have been carried over in an apparent effort to console Lewton aficionados and to elude all others the steeper that features startlingly in the above-mentioned stalking scene (it is startling in the original anyway; not here), the heroine's unerring instinct in a public restaurant to be completely stranger but sister cat person (a moment muffed rather badly there, thanks partly to Schrader's fancy camera angle into a mirror, and thanks partly to the distractingly racy dialogue), and the use of a draftsman's T-square as protection against an approaching cat. The T-square is brandished here exclusively in the manner of a pickaxe, and not additionally as the sort of crucifix that works wonders against vampires. That this latter method of cat repellent made little sense in the original might be sufficient reason for Schrader to drop it, and yet it would actually have made better sense in the context of the new film, because the cat in question, in its Malcolm McDowell human form, is said (but not shown) to be something of a religious fanatic, and also because Schrader has seen fit to supplement the ubiquitous cat iconography of the Lewton film with a private stockpile of Christian iconography.

The other major change in the remake, perhaps even more crucial than the addition of the brother or the denotation of the male romantic lead to mere suitor, is the abolition of the psychiatrist character, and along with him the abolition of any attempt at a rational, psychological interpretation of the heroine — specifically, the suggestion, as put forth in the earlier film, that the heroine's cat superstitions constitute a neurotic defense system built around her fear of sex. The straddling of the fence between supernaturalism and mere superstition is a common tactic in Lewton's horror films, and the final inability to remain enough even to the very end of *Cat People*, the psychological explanation being torn to bits (long before the psychiatrist himself is so torn) by a couple of brief glimpses of a anguished cat, is one of the film's few shortcomings. The other characters, however, if not the viewer, are

allowed to stubbornly resist the supernatural explanation (clear in the end and beyond into a loosely connected sequel), and this enables the Lewton version to avoid the unplayable scenes in the remake where Heard reacts to the terrible truth with a ludicrously low level of astonishment. The heroine's own understanding of her plight is also very different in the two versions. In the original, she understands from the start, and explains to the viewer soon afterwards, the idea that any powerful emotion — such as, for a couple of pertinent examples, sexual ecstasy or jealousy of a romantic rival — can catapult any cat person into cathood. In the remake, the heroine, together with the viewer, is kept in the dark for fully three-fourths of the film about the metamorphosis mechanism. This, if I understand it, stipulates that a cat person will turn into a cat only after sexual relations with a non-cat person, and it can turn back again into a human until after it has eaten one — usually the immediate sex partner. Neither of the biological processes in these two films makes much appeal to logic, but the least we can ask is that the newly concocted mythology maintain a certain internal consistency. In the original version, it pretty much does; in the new, it does not. Indeed, the metamorphosis pattern is made doubly hard to pick up in the new, not just because of the lateness of the changeover, but because the Malcolm McDowell cat person violates the pattern, and thus sets up wrong expectations, with his very first metamorphosis into a cat (the changeover). A number of other questions come up: why, after the heroine finally learns the truth about herself in another Gene Kellyish dream scene, does she return to her would-be boyfriend when she knows she is a threat to tear him limb from limb if she continues to get closer to him? Why, on the other hand, did she run away from him before she knew she was a threat? And why, to re-open an earlier inquiry, does she make it her first priority after her enlightenment to go chasing after her boyfriend's harmless female assistant?

All these differences of detail, all to the disadvantage of the Schrader version, pale alongside the basic differences in cinematic temperament between the most original and the puffed-up remake. Much of that puffery victimizes poor Nastassia Kinski, whose looks greatly outstrip her talent, but not by enough to make us forget about the talent. Perhaps nothing could make an actress's deficiency in this area more patently apparent than being asked to mime a cat — an assignment not made any easier when the actress has a body that suggests nothing so much as the god Pan: flat and boyish up top, bulky around the hips and thighs, particularly so when photographed *au naturel* from the rear and side, with the back arched and backside thrust outward. It might be more justice to single out instances of puffery where we can detect no other hand than that of Paul Schrader. To this end, you might center on his devices for portentous tracking shots and high-angle shots. The thought behind the tracking shots is comprehensible enough, even if their ultimate effect is to raise grander expectations than are ever fulfilled. The persistent high shots, hanging from ceilings and rooftops, peering in tree branches, hovering above statues, etc., would clearly be more suited to a movie entitled *Bird People*. □

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JEFF SMITH

Last Thursday night the San Diego Gilbert and Sullivan Company opened its production of *The Yeomen of the Guard*, and on Friday the Marquis Public Theater opened with Miki Grant and Vinnette Carroll's *Don't Bother Me, I Can't Cope*. The arcs of audience appreciation for these two openings were quite dissimilar. The "Savoyards" — the ardent followers of W.S. Gilbert and Arthur Sullivan — were out in force on Thursday night, eager to enjoy a staging of their favorites' light opera, one tinged with more seriousness than is usual for its two popular collaborators. The Savoyards were initially ebullient, and excitement crackled in the air. But as the evening wore on, their ardor slowly cooled. By contrast, the audience at the Marquis the following night was oddly quiet during the first and much of the second act of *Don't Bother Me, I Can't Cope*, even though they were being treated to a rousing, energy-packed, bang-on show. Only a little black boy — no more than six years old and seated four rows back — was freely reciprocating the precisely choreographed expressions of sadness and joy emanating from the stage. Completely uninhibited, the boy would giggle, clap, and leap from his seat, as if he alone seemed to

know for sure what the emperor was up to. At the end of the evening, the rest of the stand audience at the Marquis took the little boy's cue — by then he was standing and applauding fervently — and they rose to their feet as well. The audience for *The Yeomen of the Guard* had less to cheer about on opening night. The libretto for this light opera by Gilbert and Sullivan differs markedly from their other works. Instead of witty caricatures, whimsical situations, cartoonlike pain, and harmonious climates in which all is happily resolved, *Yeomen* is played in a different, less trifling key. Set in the Tower of London during the early English Renaissance, the story concerns a plan to free Colonel Fairfax from a trumped-up charge of sorcery, the penalty for which is the executioner's axe. To insure that his wealth doesn't fall into the wrong hands, the plan involves a fake marriage and also an attempt to smuggle Fairfax out of the prison disguised as one of the guards. Atypically, the consequences of the scheme have both comic and tragic results. The San Diego Gilbert and Sullivan Company's opening night efforts also had mixed results. In this staging by Eric Christmas and Marcy Matton, the quality of the individual performances varied greatly. The highlights were Christmas as Jack Point, a court jester running low on one-liners, and George Weinberg-Harner

as Wilfred Shadbolt, "head jester and assistant torturer" at the Tower of London. As the two characters most responsible for the opera's complex, serio-comic tone, Christmas and Weinberg-Harner gave the often wooden production both laughter and depth. Christmas's concluding scene, in particular — in which Point's girlfriend, Rose rejects him in favor of Fairfax — was a special moment of theater. With a simple action, in which he took off his jester's cap and sadly placed it next to a wreath of flowers, Christmas symbolically underscored the dual-edged ending of the opera.

Other performances, however, ranged from competent to amateurish. The absence of Christmas and Weinberg-Harner on stage led generally to a lagging of vitality and acting skill. With the exception of "Strange adventure! Maiden wedded!" (sung beautifully by a quartet composed of Terry Raitt, Paula Chastaine, Max Chodas, and Lee Vahlsing), the vocalists on stage were often a beat or two behind the orchestra for most of the evening. And though it had a handsome look — due to Robert Earl's set design, the lighting of Nels Martin, and especially Janet G. Nichols's costumes, which captured the Tudor period delightfully — overall the Gilbert and Sullivan Company's production on opening night was stiff and very uneven in quality.

About the only inkless feature at the opening of the Marquis Public Theater's *Don't Bother Me, I Can't Cope* was a dilatory spotlight that would trail behind the lead vocalist of a song like an illuminated shadow. The first song of this musical review — which has an all-black cast and is directed by Floyd Gaffney — is "I Gotta Keep Movin'," an up-tempo current number performed by the entire cast. The song established a stylish tone and set a brisk pace, from which the talented group rarely let up. That spotlight had to keep movin' all night long.

The review interweaves various musical genres and dance styles — from the blues to calypso and from tap to jazz and modern dancing — and its more raucous numbers are balanced by slower ballads and subtle mellowings of mood. Although it has no storyline, *Don't Bother Me, I Can't Cope* has many messages, which concern both the universality and the uniqueness of the black experience. And, as in the satirical song "Lookin' Over From Your Side" (a playful invitation for the audience momentarily to adopt the black perspective) or in "Time Brings About Change" (a series of ironic commentaries about the way change doesn't always alter things), the show often makes its more serious points in humorously accessible ways. Its standstill, self-playing title, in fact, is misleading. This highly entertaining musical review has enough energy to recharge even the most cooped-out of batteries.

Director Gaffney and choreographer Kenneth Everett Green have shaped the versatile, sixteen-person cast into a single unit. The gonzo logic of Gaffney's fluid blockings and the precision of Green's dance patterns combine to create an illusion of simple economy of movement and gesture — one that conceals the intricacy of the designs themselves. The overall effect is sharp, uncluttered clarity. The set and costume designs, both by Marvin Phillips, are equally spare. The stage is bare, save for walls lined with purple velvet panne. It is trimmed in a simple, white, art-deco design, and a small replica of the New York skyline — which Nancy L. Godfrey's lighting converts into a rainbow of pastel hues — is at the rear of the stage. Every element of the production, except for the wayward spotlight, suggests refinement.

Although Gaffney's emphasis is on ensemble work, at least half the cast performs solos during the evening. And talent abounds. With *Cope*, a vehicle has been found, finally, to showcase the many skills of Hassan Sharief El-Amin. He had a small part in *Tambourines to Glory* last season, a larger but limited one in the Human Theatre's *Celebrations*, and he recently sang a falsetto imitation of Smokey Robinson in *Spell #7* that would have made Motown's main man envious. In this production, El-Amin has the opportunity to demonstrate his impressive range as a performer. Be it the touching ballad "Thank Heaven," sung with Deborah Houston-Martino, or the pseudo-gospel rocker "Good Vibrations," El-Amin is cooking all night long.

One spunky Marvette Knight (especially in the calypso tune "Going to Town This Morning") and the satirical comic "That Special Gene," Edward Michael Kilpatrick III, whose graceful and athletic modern dance movements are continually stunning, and Ayanna Houston with her blues numbers. The ensemble is backed by a tight four-piece band, which is led by pianist Charles Ray Warren. His gifted work on the piano makes one regret that the script doesn't provide him the opportunity to curl into a few bars of slow blues on his own.

Don't Bother Me, I Can't Cope is the kind of show that will have different high spots on any given evening. On opening night, Barbara Jean Melton's soaring soprano rendition of the song "Questions" was the pinnacle. She did the same a little more than a year ago, when she appeared in *Tambourines to Glory* at the Marquis, which leads me to hope that her appearance at the theater on India Street, at the very least, will become an annual tradition. To use the words of the late blues singer Blind Willie McTell, Melton's version of "Questions" was "a lump of Lord have mercy!" So is the entire production, even though during most of its first night the only one that seemed to know it for sure was a six-year-old child.

Off the Cuff

What will work be like in the year 2000?



Mrs. Alele Redford Monstrey

I'm thinking it's gonna have to be for the good. It will be better than it is now. I've seen a lot of times like the one we're in now. I remember 1929 very well. Things got better. I raised five children and I worked too, in the fishing canneries up north. There were good times and bad times. I have many grandchildren and I can see they really are eager to work just like their grandfather and their father. For the younger ones you have to encourage them because it's so much harder to find good jobs. I'm seventy-nine now and I wouldn't mind seeing things change for the better. I think by the year 2000 it will be better. Life goes in cycles.



Michael Hubbard Junior High Student La Mesa

It's gonna be pretty tough because, see, jobs aren't gonna be as available as they are now. It's gonna be all machines and the age of the computer. All it really takes is for a human being to supervise. It's happening right now in Detroit where they're manufacturing cars. It's not gonna be easy for a kid my age. I think you'll see more hysterical people. If two people are friends and they are both qualified but one person gets the job and the other doesn't it's gonna cause arguments and hard feelings. Even now, I'm planning on going to college and being a doctor so it will be even longer before I'm in the job market. I hope by then they'll find a real cure for cancer, not just something to delay it awhile.



Marjorie Ackler Personnel Management Del Mar

Administrative management will be done by computers with phone-a-vision. Most production will be even more automated than it is now. Employment will still be reasonable because you'll need people to build robots. It's already transforming the auto industry. You'll see it in supermarkets and other places where we are accustomed to dealing with people. You'll see a definite shift from services into the planning and construction of automation. In many ways it will be good. Communities will be vertical rather than horizontal and much more self-sufficient because of the information they will be able to receive without having to leave the community. There will be less of a reliance on fossil fuels.



Annella Willis Programmer East San Diego

The next market is the micro-market. The big corporations are already gearing up for it. Most of the trade wars will be over. Developing countries are taking their mineral resources back for themselves. You'll see a leveling of economies. The only thing that will be cheap enough to move fast will be information. That's where micros come in. For instance, it's expensive to ship a ball, but now they're able to freeze the sperm and refer to direct data bases to match desired characteristics. Animal husbandry is just one area. It will affect most industry. Everything will be so expensive, we won't have the resources to continue on the way things have been.



Seymour Glass Unemployed Balboa Park

It will be no different. Oh sure, the milieu will be different but the feelings of the workers will be the same — the boss just doesn't understand, the work's too unimportant, too hard, too boring... and of course the same old refrain will be heard: "Workers just don't care anymore, there's no pride of the craftsman. When I was working back in the Eighties, people really cared about their work."

— Lin Jakary

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FREE April 19: The Basics for a Good Life. An informative and entertaining panel on preventive dentistry, self awareness, smoking cessation and good nutrition.

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All programs covered by most insurance plans. MasterCard and Visa accepted.

FREE SEMINAR: April 26 at 7:00pm "Chronic Headaches and Dental Care"

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READER'S GUIDE

Contributions to READER'S 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'S EVENTS EDITOR, P.O. Box 58583, San Diego, CA 92158.

Film

"Hollywood Film the Collaborative Art" film festival program continues with a screening of *Ruetz's Man*, starring Steve Spack, with a talk by the vice president of the studio which distributed the film, Verne Fields, following the showing, Thursday, April 15, 7 p.m., Copley Auditorium, Mandeville Museum of Art, Balboa Park. 212-391.

Dance

Dance Recital, the SDSU Choreographer's Ensemble, with special guest Joe Tremonte, will present work choreographed by Graham Hempel, George Willis, Pat Sandback, and others, Friday, April 16, 8 p.m., Main Stage Theatre, SDSU. 265-6824.

Dance Concert of the California Ballet Company will feature its production of *Coppelia*, with Daria Dubrovskii and Karen Evans alternating in the role of Swanilda, and Douglas Heveron in the role of Franz, Friday, April 16, 8 p.m. and Sunday, April 17, 2:30 and 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 466-2277.

"The Laughing Man Film Series" of holistic and new-age consciousness-raising movies continues with two films about life and joy: *Bali: The Mark of Rongda* and *Sacred Frances on Bali and Java*, Thursday, April 15 through Saturday, April 17, all at 8 p.m., 2103-A Avenida de la Playa, La Jolla. 461-5260.

"Suspense in the Forties," a series of film thrillers from the 1940s

sponsored by MiraCosta College, continues with *Shadow*, starring Joan Fontaine and Cary Grant, and *Ministry of Fear*, starring Ray Milland, Friday, April 16, 7:30 p.m., Del Mar Shores Auditorium, 9th Street and Stratford Court, Del Mar. 942-1192.

Rebels of Music series will feature two films by video artist Ed Elmshwiler, *Savage Mares* and *Sensation*, Friday, April 16, 8 p.m., Mandeville Museum of Art, Balboa Park. 452-1229.

"La Strada," Fellini's highly acclaimed film about the exploits of a carnival performer and his simpléminded wife, will be shown Thursday, April 15, 7:30 p.m., Del Mar Shores Auditorium, 9th Street and Stratford Court, Del Mar. 942-1192.

"20,000 Leagues Under the Sea," Kirk Douglas and James Mason star in the Oscar-winning film version of Jules Verne's classic novel, Monday, April 19, 9:30 and 6:30 p.m., National City Public Library, 220 East 12th Street, National City. 474-8211.

"Superman," Christopher Reeve and Margot Kidder star in this film version of the adventures of the popular comic book hero who battles crime and evil, Tuesday, April 22, 1:45 and 6:30 p.m., Coronado

Public Library, 642 Orange Avenue, Coronado. Free. 435-4357.

Mental Health and the Movies, a film festival series sponsored by the Southwestern Mental Health Center, continues with *Peter Yates: Breaking Away*, the tale of four middle-American teen-age boys and their quest for meaning and fulfillment, Tuesday, April 22, 7 p.m., Chula Vista Public Library, 165 F Street, Chula Vista. Free. 427-1151.

Naturalist John Muir will be commemorated in two films, *John Muir's High Sierra* and *John Muir: The Naturalist*, Wednesday, April 21, 7 p.m., Natural History Museum, Balboa Park. Free. 232-3821.

Evening Film Series of the La Jolla Museum of Contemporary Art continues with *Chore of a Chambermaid*, a 1965 effort by Luis Buñuel depicting the rise of fascism, French social and sexual mores, Wednesday, April 21, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-1541.

"Ocean," an OMNIMAX film that explores the depths and mysteries of the sea, will continue through the spring with *Revolutions in Astronomy*, a chronological examination

of the study of celestial bodies, Reuben H. Fleet Space Theater, Balboa Park. 338-1168.

Music

"Intercom 1982," a program featuring music from six continents, will begin with a concert by Argentine pianist Alvaro Lanza and Canadian singer Margaret Sheppard, Thursday, April 15, 8 p.m., Mandeville Recital Hall, UCSD (452-4383), a concert with a concert of works by various Latin and Andean composers, performed by UCSD music faculty members, SONOR, and the La Jolla Civic Orchestra, Saturday,

April 17, 8 p.m., Mandeville Recital Hall, UCSD (452-4383); a concert by Peruvian folk group Sals, Saturday, April 17, 8 p.m., Palomar College Theatre, Palomar College, San Marcos (744-1150); a recital of Jaleco harp music by Juan Reyes Vargas, and performance by Afro-Cuban, Mexican Jarocho, Chicano, and South American groups, Sunday, April 18, 2 p.m., Old Globe Festival Stage, Balboa Park (265-4249); a concert by Mexican violist Manuel Enrique, Sunday, April 18, 3 p.m., Mandeville Recital Hall, UCSD (452-4383); and a concert by Per-

uvian folk group Sals, Sunday, April 18, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-1541.

"Ocean," an OMNIMAX film that explores the depths and mysteries of the sea, will continue through the spring with *Revolutions in Astronomy*, a chronological examination

of the study of celestial bodies, Reuben H. Fleet Space Theater, Balboa Park. 338-1168.

THE THEATRE: AN EVENING WITH JONATHAN MILLER

Dr. Jonathan Miller is the producer-director of the PBS/ABC television series *The Theatre: An Evening with Jonathan Miller*. This is the only television series of its kind, featuring Miller's long-term relationship with the Old Vic Theatre.

April 25, Sunday, 7:30 p.m.
Mandeville Auditorium
Stn. \$4.00, G.A. \$5.00
University Events Box Office, 452-4559
Presented by UCSD's University Events Office

THE BIG JEWELRY BAND

ED LANGE & ENRIQUE RIVEROS

THE BIG JEWELRY BAND

WEDNESDAY, APRIL 21
8:00 PM
TOPICAL CONCERTS
PROJECT VI
Singer: James and the Singers
7:30 PM and 8:00 PM

To Local Events

Gospel Jubilee sponsored by the NAACP will spotlight a half-dozen gospel groups, along with featured soloist Maria Hines, Saturday, April 17, 8 p.m., Sprinkles Theatre, 121 Broadway, Sausalito. 565-9947.

Classical Guitar Series sponsored by International Guitar Shoppe will conclude its fourth season with American guitarist Marc Renner and a program of works by Scarlatti, Rodrigo, Ravel, Granados, and others, Friday, April 16, 8 p.m., Educational Cultural Complex, 4343 Ocean View Boulevard, San Diego. 462-0920.

Friday Evening Concert Series continues with a performance by trumpeter Anthony Flagg, who will feature works by Viviani, Fantini, Gubinski, and others, Friday, April 16, 8 p.m., Smith Recital Hall, MSU. 265-0947.

Master Singer Ravi Shankar, the foremost living practitioner of his instrument, and the man most responsible for the popularity of Indian classical music in the Western world, will perform in concert, with accompaniment by Ping-tung composite Alla Rakha on tabla, Saturday, April 17, 7:30 p.m., Fox Theatre, 720 B Street, downtown. 235-4203.

Tenth Annual Women's Festival of the Arts will feature various folk groups and Karen Schumacher, who will perform chamber pieces by Telemann, Mozart, LeClair and Corelli, Saturday, April 17, 8 p.m., Center for Women's Studies and Services, 908 E. Street, downtown. 435-0994.

Pipe Organ Concerts, Chris Corns will perform pipe, harp, and classical selections on the Walden Theatre pipe organ, Saturday, April 17, 8 p.m., California Center, Fourth and C streets, downtown. 279-2867 or 561-2699.

Gospel Jubilee sponsored by the NAACP will spotlight a half-dozen gospel groups, along with featured soloist Maria Hines, Saturday, April 17, 8 p.m., Sprinkles Theatre, 121 Broadway, Sausalito. 565-9947.

Violinists Ida and Ani Kavafian will be the featured soloists with the La Jolla Chamber Orchestra, under the direction of Peter Eon, in a program scheduled to include Stravinsky's Concerto in D Major, Tchaikovsky's Sonata in C Major for String Orchestra, and Mozart's *Sinfonia Concertante* in E-flat Major for Violin, Viola, and Cello, Saturday, April 17, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 452-3124.

Early Spanish Music and works by Loez will be featured in a performance by organist Daniel Burton, Sunday, April 18, 7 p.m., First United Methodist Church, 2111 Camino del Rio South, Mission Valley. 292-4366.

Sacred Music Series continues with a performance of Italian German Requiem by the Chancel choir and orchestra, under the direction of L. Robert Shiner, Sunday, April 18, 7:30 p.m., La Jolla Presbyterian Church, 7715 Paper Avenue, La Jolla. Free. 454-1065.

Chamber Music, the Los Angeles Chamber Orchestra will perform music by Glazounoff, Janacek, Beethoven, and Mozart, Sunday, April 18, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 466-2277.

Contemporary Concerts continues its spring season with pianist Conrad Bruckner in a program of works by Beethoven, Ravel, and Scriabin, Monday, April 19, noon, Scripps Center, SDSU. Free. 265-6226.

Mini Concerts Series will present fifteen-year-old cellist Maria Ramirez, who will perform works by Bach, Beethoven, Fauré, Ravel, Saint-Saëns, and others, Monday, April 19, noon, Beverly Hills Salon, Civic Theatre, downtown. Free. 459-7531.

Danish Pianist Gunnar Johansen will perform the inaugural concert on UCSD's newly acquired Bösendorfer Imperial Grand piano, Monday, April 19, 8 p.m., Mandeville Auditorium, UCSD. 452-3229.

"Encounters with New Music" will feature the California Electronic and Recent Music Unit and the Long Beach New Music Ensemble, who will perform works by Steve Reich, Rand Streper, Dean Drummond, and Andrew Newell, Tuesday, April 20, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 452-3124 or 235-6086.

Sturm und Funk group Some Poliorhythmic will perform in a benefit concert for UCSD's Atomic-scale concert series, accompanied by video art, Wednesday, April 21, 8 p.m., Mandeville Recital Hall, UCSD. 452-3229.

Flower Show and Garden Tour of the Coronado floral association will feature award-winning gardens and floral displays, arts and crafts exhibits, and a book fair sponsored by the Friends of the Library, Saturday, April 17, 1:15 p.m. to 5:30 p.m. and Sunday, April 18, 10 a.m. to 4 p.m., Spreckels Park, Orange Avenue between Ninth and Seventh streets, Coronado. 435-8785.

Person, Native Indian dances, food, and an exhibit will be featured as a part of cultural activities sponsored by the Indian Education Program and SDSU's North American Indian student alliance, Saturday, April 17, 6 to 11:30 p.m., Antique Mall, 4219 Genesee

Avenue, Claremont. 275-2440.

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. 235-5227.

"We Shall Overcome," the historical legacy of the civil rights movement of the 1950s and 1960s will be examined during a two-day retrospective, Friday, April 16, 10 to 10 p.m., and Saturday, April 17, 9 a.m. to 9 p.m., Summer Auditions, Scripps Institution of Oceanography, UCSD. Free. 452-3120.

Most Court, members of the California and Wisconsin Supreme Courts will sit as judges during the final rounds of the 1982 Roger Taney most court competition, and will hear arguments in the theoretical case of "The U.S. versus Fernando Garcia," in which the methods of search connected with an arrest and conviction for possession of narcotics and illegal border crossing will be examined, Saturday, April 17, 10 a.m., Grace continuum, USD, Akala Park, San Diego. Free. 291-6802.

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BICYCLE RACE

SUNDAY, APRIL 18th, 1982
MAIN EVENT 1:00 PM
OPEN RACING FOR BEGINNERS

San Diego Velodrome's 1982 OPENING DAY BICYCLE RACES
SATURDAY, APRIL 17th, 1PM
MORLEY FIELD, BALBOA PARK

• See some of USA's top cyclists compete
• Door prizes
• Call 298-1570 for further details

RGB-FM NIGHT — Tuesday, April 20th, 715 PM

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A gathering born in vision dream of Sun Bear, a Chippewa Medicine Man

APRIL 16, 17, 18

At a camp near Julian in the San Diego Mountains

SUN BEAR
Earth Medicine
LONGWALKER
Dakota Sundance
BORN FREE COY
Cherokee, Yuripit
GRIFF ANTILOP
Pueblo Tewa Healer

(SPECIAL GUEST)
DR. PAUL BRENNER

NO PETS, DRUGS, ALCOHOL

Camp in your tent or in your cabin

\$60.00 weekend, \$37.50 one day — includes meals

For more information contact the Bear Tribe,
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(714) 459-8159 or (714) 459-0975

The Theatre: An Evening with Jonathan Miller

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April 25, Sunday, 7:30 p.m.
Mandeville Auditorium
Stn. \$4.00, G.A. \$5.00
University Events Box Office, 452-4559
Presented by UCSD's University Events Office

THE BIG JEWELRY BAND

ED LANGE & ENRIQUE RIVEROS

THE BIG JEWELRY BAND

WEDNESDAY, APRIL 21
8:00 PM
TOPICAL CONCERTS
PROJECT VI
Singer: James and the Singers
7:30 PM and 8:00 PM

WOMEN WANTED TO BE LISTED IN

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O.P. Burrows proudly presents a film by Scott Dietrich

DREAM OF THE PERFECT SURFSPOT WITH TIME AND MONEY NO OBJECT.

ON A BEAUTIFUL AND SECRET INDONESIA! ISLAND THE PERFECT WAVE EXISTS.

PLUS WINDSURFERS ATTEMPTING AERIAL 360s on Maui.
An 18-foot Hobie Cat wiping out trying to surf huge Aia Moana
A boogie boarder doing barrel rolls in 8-foot spitting tubes.

April 20 only
Thurs. 7 & 9 p.m.
April 21-22
Wed.-Thurs. 7 & 9 p.m.
April 23-24
Thurs.-Frid. 7 & 9 p.m.
April 25 only
Thurs. 7 & 9 p.m.
April 26 only
Thurs. 7 & 9 p.m.
Thurs. 7 & 9 p.m.
Thurs. 7 & 9 p.m.
May 6 only
Thurs. 7 & 9 p.m.

San Diego State
Montezuma Hall
Cinema Ranch, Grand Theatre
4500 Newport, 223-3143
Exhibition-La Paloma
May 10/11/12 Street 436-7469
La Jolla-Cine Theatre
7730 Grand 459-5404
Coronado-Village Theatre
820 Orange 436-6161
San Clemente-Midway
Crest View, at Pico 492-0056
May 6 only
4140 Claremont Mesa Blvd. 274-0901
Chula Vista-Cine Theatre
226 3rd Ave. 425-1436

San Diego Velodrome's 1982 OPENING DAY BICYCLE RACES
SATURDAY, APRIL 17th, 1PM
MORLEY FIELD, BALBOA PARK

• See some of USA's top cyclists compete
• Door prizes
• Call 298-1570 for further details

RGB-FM NIGHT — Tuesday, April 20th, 715 PM

APRIL 15, 1982

READER'S GUIDE

Padies will try to better their record as they play against the Los Angeles Dodgers in a best-of-four series. Thursday, April 18, 7:30 p.m.; Sunday, April 19, 1:30 p.m.; and Sunday, April 20, 7:30 p.m., at the San Francisco Giants, Monday, April 19, 7:30 p.m.; Wednesday, April 21, 7:30 p.m.; and Sunday, April 22, 1:30 p.m., at the San Diego Stadium. 283-4494.

Clippers Basketball. The San Diego Clippers will battle the Portland Trail Blazers in an attempt to conclude their record. Thursday, April 18, 8:00 p.m., Sports Arena. 282-8430.

Surf Conference Championship Series. Sponsored by the North Coast Family YMCA for amateur surfers will continue Saturday, April 17, 7 a.m., Bencos, Bencoside, 942-VMCA.

Bicycle Racing. The sixth season of racing at the San Diego Velodrome will begin with two races. Sunday, April 17, 1 p.m.; and Tuesday, April 20, 7:30 p.m., Velodrome. 283-4494.

Green Women Bike Ride. will feature a 40-mile, single loop bicycle ride. Sunday, April 18, 8:30 a.m., beginning at Covana College, 2940 Jamacha Road, El Cajon. 645-3559.

Developmental Track Meet. will be sponsored by San Diego Track Association, with two-mile, 400, 800, mile, and 100 events. Sunday, April 18, 2 p.m., Balboa Stadium. 282-4558 or 455-9422.

Radio TV

"Eye on San Diego," a new series that examines political/ local issues, will feature an interview with energy expert Robert Olson, who will discuss the San Diego nuclear power plant and San Diego Gas & Electric's perennially rising rates. Saturday, April 17, 7:30 p.m., Channel 10.

The First Unitarian Church of San Diego (Adult Education) in cooperation with the American Humanist Association presents

KONSTANTIN KOLODA
Philosopher (Rice University, Houston, Texas)
Humanist (Director, American Humanist Association)
speaking on

RELIGION BEYOND GOD

with responses by
MAURICE FRIEDMAN Professor of Religious Studies
STEVEN MACLACKY Vice (Episcopalian)
San Diego State University Church of Christ the King

SATURDAY EVENING APRIL 17th at 7:30 p.m.
in the historic Union, the First Unitarian Church of San Diego,
4190 Front St. (near University Hospital) in Hillcrest. Adults
free off-street parking. Admission \$3 general; \$2 students and
seniors. For information call 296-9978, 232-4901 or 450-5522.

— VIRGINIA SATIR —

Sponsored by:
The Family Institute, Inc.
AN EVENING WITH SATIR:
April 30, 1982 — 7:30 to 10 p.m. — \$10

A WORKSHOP:
May 1, 2 & 3, 1982
• Individual \$160 • Couples \$240 • Students* \$100

BAHIA HOTEL
998 W. Mission Bay Drive • San Diego
For more information call 774-27181
*Pre-registration with student identification required for student rate.

Jazz Musician Randy Weston. a facile pianist and a stirring yet subtle composer, will appear in solo performance. Sunday, April 18, 6:30 p.m., repeating Tuesday, April 20, 11 p.m., Channel 15.

"One-Eyed Jacks." Marlon Brando and Karl Malden star in this psychological study of a cowboy seeking revenge. Sunday, April 18, 8 p.m., Channel 6.

"The Shakespeare Plays" series continues with the Jonathan Miller production of *A Midsummer Night's Dream*, starring Helen Mirren and Peter McEnery. Monday, April 19, 8 p.m., repeating Sunday, April 25, 1 p.m., Channel 15.

"My Father's House." Cliff Robertson stars in this 1975 drama about a magazine editor who, after suffering a heart attack, renounces his life and contemplates the direction his life has taken. Sunday, April 18, 11:30 p.m., Channel 12.

"Movie, Movie" stars George C. Scott, Art Carney, and Tish Van Dine in this affectionate remake of a 1953 Buick Berkeley musical. Monday, April 19, 9 p.m., Channel 19.

"Media Probe," an eight-part series that investigates how the images and ideas that shape American lives are created and disseminated, begins with a show on photography and the works of Bruce Davidson. Monday, April 19, 7 p.m., Channel 15.

"Intercom 1982," a program featuring music, from its origins and ideas that shape American lives are created and disseminated, begins with a show on photography and the works of Bruce Davidson. Monday, April 19, 7 p.m., Channel 15.

"The Marriage of Artists and Their Work" will feature San Diego artists Lynn Schuchman, Nancy Kitteredge, and Sheri Cunningham, in a panel discussion moderated by Bonnie Marchant.

Affairs Council with speakers Thomas Doves, chairman, SDSU department of Latin American studies; Gustavo del Castillo, UCSD Mexican-American studies program; and Ernest Griffith, chairman, SDSU department of geography. Thursday, April 15, 7 p.m., Loggia Room, House of Hospitality, Balboa Park. 231-0111.

Vernal Pools, unique and fragile ecosystems formed from accumulated water in winter and spring rains will be explored in a discussion by botanist Mitchell Beauchamp. Thursday, April 15, 7:30 p.m., San Diego Natural History Museum, Balboa Park. 232-8212 x23.

Photographer Danuta Orsowski will discuss her work. Thursday, April 15, 6:30 p.m., room 725, Southwestern College, 500 Clay Laker Road, Chula Vista. 423-2497.

SDSU Linguistics Spring Colloquium will present Joseph H. Greenberg of Stanford University, who will discuss the anthropological linguistics of Africa. Friday, April 16, 3 p.m., Council Chambers, Atter Center, SDSU. 265-5268.

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Friday, April 16, 7:30 p.m. Revue from *Le Gai*. UCSD. 231-8964.

"The Creative Process through the Eyes of the Artist." Los Angeles will discuss her approach to neo-impressionist art. Friday, April 16, 7:30 p.m., Friends of Long Beach, 1925 From Street, San Diego. Reservations: 291-5864.

"Religion Beyond God" will be the subject of a talk by humanist author Konstantin Koloda, with responses by Jonathan Miller, Marlon Brando, and Karl Malden. Sunday, April 17, 7:30 p.m., First Unitarian Church, 4190 Front Street, Hillcrest. 312-4821.

San Diego Poets Karen Lawrence and Steve Robert will read from their respective works. Sunday, April 18, 2 p.m., Villa Montezuma, 1925 K Street, Golden Hill. 297-3258.

"Economic Perspectives: Forecast '82." A 1 See IC stock market analyst Richard Russell will comment on trends and directions in the economic world. Sunday, April 18, 7 p.m., La Jolla Village Inn, Interstate 5 at La Jolla Village Drive, La Jolla. 457-3030.

"A Rational Approach to the Nuclear Arms Issue" will be espoused by Jack Sundin, forty-fifth district congressional candidate. Sunday, April 18, 7:30 p.m., Red Hall, First Unitarian Church, 4190 Front Street, Hillcrest. Free. 298-9978.

"The Basics of Good Life" will be discussed by Dr. H. David Lyons, who will lead a panel on preventive dentistry, self-awareness, smoking cessation, and good nutrition. Monday, April 19, 7 p.m., Hillcrest Center, 3440 Park Boulevard, San Diego. Free. 296-8290.

San Diego Artists Gabriela W. Schuchman and W. Keith will read from their respective works. Monday, April 19, 7:30 p.m., D.C. Villa Books, 730 La Jolla.

Boulevard, La Jolla. Free. 456-1833.

New Views of Women lecture series continues with a talk entitled "Uses She (Don't) Shed: Sexual and Disabled Women" by Pam Keller. Wednesday, April 21, 8 p.m., room 221, Hepler Hall, SDSU. Free. 265-6524.

"A Non-Euclidean View of California as a Cold Place to Be" will be given by award-winning artist Robert Rauschenberg. Wednesday, April 21, 8 p.m., room 107, Third College lecture hall, UCSD, and literature will be discussed by the novelist. Thursday, April 22, 3 p.m., room 111A, administrative complex, UCSD. Free. 452-3120.

Women's Festival of the Arts, the annual, will present New York poet Audre Lorde, author of *Cables to Rage* and *Black Unicorn*. Wednesday, April 21, 8 p.m., Casa Real, La Jolla. Free. 452-3120.

"For the Want of a Nail ... The Role of Trace Elements in Health and Nutrition" will be discussed by UCSD biology professor Paul Salzman. Wednesday, April 21, 8 p.m., room 111A, administrative complex, UCSD. Free. 452-3120.

"The Basics of Good Life" will be discussed by Dr. H. David Lyons, who will lead a panel on preventive dentistry, self-awareness, smoking cessation, and good nutrition. Monday, April 19, 7 p.m., Hillcrest Center, 3440 Park Boulevard, San Diego. Free. 296-8290.

San Diego Artists Gabriela W. Schuchman and W. Keith will read from their respective works. Monday, April 19, 7:30 p.m., D.C. Villa Books, 730 La Jolla.

Boulevard, La Jolla. Free. 456-1833.

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TO LOCAL EVENTS

Marshall will be on display, along with an exhibit of bakery by Ruth Almaraz entitled "A Second Life for Bread," through April 21. Keller Art Gallery, Point Loma College, 3900 Lomaland Drive, Point Loma. 222-6474.

"Structures," an exhibition of works made from brick and fired clay by Howard Roberts, will continue through April 24. Installation Gallery, 447 Fifth Avenue, downtown. 332-0915.

Six Paintings by Mimi Levinson which feature a variety of reused patterns and surface design techniques, will continue through April 24. Spectrum Gallery, 726 Seventh Avenue, San Diego. 232-9743.

"Light Visions," photographer Ralph Chubb's multiple-printed images of the nude female figure will be on display through May 15. Gallery/Photo Lab, 4620 Mission Boulevard, Pacific Beach. 272-8271.

"Artists and the Theatre," an exhibit offering a broad chronological survey of the contributions of twenty-eight artists to the theatre will be on display through April 25. Mandeville Art Gallery, UCSD. 452-3120.

"A Rage to See," the Photography Gallery celebrates its first anniversary with a showing of Czechoslovakian photographer Josef Koudelka's studies of Gypsies and other Eastern European nomadic tribes, through April 28. 7468 Girard Avenue, La Jolla. 459-1600.

"Transformations," an exhibit of recent mixed-media abstractions by native Thai artist Wattana Wattana, will continue through April 30. Raga Gallery, 2350 Fifth Avenue, Hillcrest. 253-9065.

"Paper Structures" by Duane Myers will continue through April 30. Stratford Gallery, 1430 Camino Del Mar, Del Mar. 493-0033.

Paintings and Drawings by D.J. Hall will be shown through April 30. Bothen Gallery, Palomar College, 1140 West Mission Road, San Marcos. 744-1160 x2302.

"Marine Imagery," a series of contemporary marine art works by Vija Celmins, Ann McCarty, Ralston Dierksen, Shirley Petrosino, and others, will continue through May 1. Baker Gallery, 828 Prospect Street, La Jolla. 456-0828.

"Atroc Crime Sculpture Project Two" featuring figurative sculpture by William King, will continue through May 1. Atroc Center, SDSU. 265-6551.

Paintings, Drawings, and Sculptures by Ernest Silva will continue through May 1. Quint Gallery, 733 La Jolla Village, La Jolla. 454-1951.

"UFO's: Unfamiliar Forms of the Future" will be on display through May 1. Quint Gallery, 733 La Jolla Village, La Jolla. 454-1951.

"Open Sea," an exhibit of underwater photographs of plankton, extremely delicate and nearly transparent ocean-dwelling organisms, will continue through May 3. Aquarium Museum, Scripps Institution of Oceanography, 8603 La Jolla Shores Drive, La Jolla. 452-3624.

Landscape Paintings by realist artist Robert Rauschenberg will be on display through May 15. Gallery/Photo Lab, 4620 Mission Boulevard, Pacific Beach. 272-8271.

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Earthsea trilogy... was always very strong-minded, always saying things that surprised me and doing things he wasn't supposed to do... I rewrote the book more times than I want to remember, trying to keep him under some kind of control... If you insist upon discovering instead of planning, this kind of trouble is inevitable. It is a most uneconomical way to write. "So much for economy — The Farthest Shore won the National Book Award."

The daughter of brilliant and scholarly parents, a graduate of Radcliffe and Columbia, and the mother of three children, Le Guin began writing science fiction for money and children's literature ("Ashlydie," she calls it) because she was asked to, but she has grown to become a vocal defender of both as profound art forms, and has demonstrated through her work that they can be such — so much so that critical observers have predicted for years her inevitable acceptance as a writer of serious literature. She comes to San Diego next week to deliver the first Robert C. Elliott Memorial Lecture at UCSD on Wednesday, April 21. The lecture, named in honor of the late UCSD English literature professor, is titled "A Non-Euclidean View of California as a Cold Place to Be," and will be free, open to the public, and held at 6:30 p.m. in room 107 of the Third College lecture hall. Le Guin will also hold an informal question-and-answer session covering her work at 3:00 p.m. Thursday, April 22, in room 111A of the administrative complex. For more information, call Paul West at 452-3120. — Stephen Neffner

Oneness
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As a disciple, India's best sitar

Continental
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of the Laidback Brothers, a fifteen-member ensemble, Saturday, May 8, 8:00 p.m., Mandeville Auditorium, UCSD. There will be concerts and ethnic food every Sunday in Balboa Park, and on Mondays, the Ken Cinema will feature movies from the continent of the week.

For further information: Pan-American Music Festival, 452-4383; San Diego Folk Festival, 282-7833; World Ecomusic Project, 230-2828; Palomar College events, 744-1160; UCSD events, 452-3129 or 452-4559; SDSU events, 265-6031 or 265-0947; Amati at East County Performing Arts Center, 440-2277; New South Wales Chamber Ensemble at La Jolla High School, 467-4848 or 281-6301; and Ken Cinema, 283-5909. For general information, call the Center for World Music at 265-4243. — Ruth Canard

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player and best-known musician, Ravi Shankar, spent as long as four years working on two ragas — not too long a time to learn the endless variations possible on the basic melody, to the spirit of the ragas deeply enough to be free to improvise freely to ninety percent of it, and to give it *prana*: life. In Sanskrit it is said, "Ranjayati in Ragah." — That which colors the mind is a rag. In his autobiography, *My Music, My Life*, Ravi Shankar has written, "A rag is an aesthetic projection of the artist's inner spirit... it is like a living person, and to establish that intimate oneness between music and musician, one must proceed slowly." Born in 1920 in Benares (now Varanasi), the holiest of Indian cities, Ravi Shankar was eighteen when he began his serious musical studies. His guru was Ustad Allaudin Khan, a sarod player and father of solo player Ali Akbar Khan. The young Ali Akbar Khan was compelled to practice fourteen to sixteen hours a day, and was tied to a tree for hours and denied food if his progress was less than

satisfactory. Ravi Shankar was spared this rigorous discipline from his guru but followed the discipline of the music — it takes at least twenty years of "constant work and practice," he has said, to reach a high level of achievement. He advocates the Western custom of arriving at a concert on time and listening attentively. "We Indians say that in a performance of our classical music, the listener plays a great role. Perhaps my playing does not cause rain to fall from the skies, but it has made tears fall from the eyes of my listeners. The miracle of our music is in the beautiful rapport that occurs when a deeply spiritual musician performs for a receptive and sympathetic group of listeners."

This week, Ravi Shankar will perform in San Diego, accompanied by tabla virtuoso Alla Rakha, who has toured with him around the world for many years. Their recital of classical Indian music will be Saturday, April 17 at 7:30 p.m., at the Fox Theatre, 720 B Street, downtown. For ticket information, call 232-4235. — Amy Chu

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of the Laidback Brothers, a fifteen-member ensemble, Saturday, May 8, 8:00 p.m., Mandeville Auditorium, UCSD. There will be concerts and ethnic food every Sunday in Balboa Park, and on Mondays, the Ken Cinema will feature movies from the continent of the week.

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Draper has been able to arrange a nearly hearing. She hopes to prove not only that she is sane, and thus able to stand trial in a court of law, but also that she has been committed for the other people as a social—not a mental—abnormality. Draper works for five months as a high-priced call girl—a fact her overdoing mother wants to have scaled away from public view. The structure of *Nuts*, with its characters sorted into good and evil camps, has a preppy, layered look about it. The quality production at the Geiselinger Quarter Theatre—thanks to director Will Simpson and a truly solid cast—takes every opportunity to un-diagram the play's very mechanical structure and to curb its yearnings for melodramatic excess. Simpson's directorial choice—to tone down the play and round out its

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POINTE	
Salon	
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SAN	
Theatre	
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COLLEGE	530
College Theatre, San Marcos	233
WHOUSE	695
Shopping Center	246
Key Parkway, Escondido	104
	271
LODGE	695
San Diego Valley Junior	103
VA COLLEGE	452
Theatre	452
Grand Drive, Point Loma	452
448	452
CITY COLLEGE THEATER	695
and C streets, downtown	291

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UNIVERSITY OF CALIFORNIA
Mendocino Auditorium, Mendocino Recita
Hall
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Carnio Theater, Alcalá Park
Linda Vista Road, San Diego
291-6480

by Micki Grant



MAINSTAGE
through May 2

Thursday-Saturday
Saturday matinees at
3717 In

by David Hwang

8:00 p.m., Sunday at 6:00 p.m. (Call theater for dates)

298-8111

APRIL 19

1. **THEORY**

[illegible]

100

3717 10

298-8111

APRIL 15.

READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138, or call 231-7821 Friday before 5:00 p.m.

Jaco Pastorius is one of those musicians whose name means nothing to musical laymen until they are apprised of his credits, whereupon the sudden, vague recognition prompts a response such as, "Oh, he's the one who did that?" A bassist of extraordinary proficiency and versatility, Pastorius's relative obscurity is a mixed blessing. From an artistic standpoint, it has allowed him to develop and stretch unrestrained by the commercial demands and disruptive ballroom that plague most top-selling acts. Unfortunately, this lack of general popularity with record buyers precludes an appreciation of Pastorius's talents from escaping the rather claustrophobic confines of the jazz scene.

But a library of Pastorius's credits—he's been the bassist with Weather Report for years and a prominent and influential participant on albums such as Joni Mitchell's *Hejira*—only tells you who he is. What he is is the most innovative electric bassist to emerge in many years, for Pastorius has been known enough to challenge the tenet that the bass should be a supportive rhythm instrument. To begin with, Pastorius plays



JACO PASTORIUS

a fretless bass (frets are the metal ridges on the fingerboard of a stringed instrument that delineate the notes of the chromatic scale). This in itself is not unusual for a jazz bassist, since in the hands of a skilled technician this smooth

fretboard offers a freedom of movement and touch-controllable tone that's very desirable in a jazz context. Pastorius pushes past the standard usage of the fretless bass, however, combining its natural fluidity with his own

exceptionally sensitive touch to transform the bass into a melodic instrument that incorporates the sustaining properties of a guitar with the chordal characteristics of a piano. The result is a ringing, harmonic-laden sound that Pastorius uses to weave lyrical lines through a piece of music, lines that were previously the sole domain of more conventional melodic instruments. Indeed, it would not be so far-fetched to imagine a band with a Pastorius-like bassist and a supportive bassist playing in a sort of lead and rhythm relationship.

Some of Pastorius's detractors maintain that he is little more than a shammer who stumbled onto a gimmick that would artificially elevate him above the level of rock-and-roll bassists of a more traditional bent. These same critics point to Pastorius's musical eclecticism (he moves with equal facility through pop, rhythm and blues, fusion, hard bop, and Latin ferial) and showboating stage antics (he is, at times, rather acrobatic in his performances) to support their claim. I disagree. Pastorius is a gifted instrumentalist who has not only invented a new language for the electric bass, but continues to see beyond the accepted limitations of its role in modern music, and I find him a much-needed breath of fresh air. My only question concerns his ability to lead a band, and that will be answered

when Pastorius and his group (which includes Randy Brecker and Peter Erskine) perform two shows at the Bacchanal Sunday night.

In other concerts this week, the Spencer Davis Group will be joined by the *Penetration* and the *Mammas* for a show Saturday night at the Bacchanal. This particular concert raises the same question posed by the recent appearances of Eric Burdon, Steppenwolf, the Grassroots, and other comeback acts of the Sixties. Namely, are they still any good? I'm guilty of being a big fan of the original Spencer Davis aggregate. That group sported a sensational teen-ager named Steve Winwood on keyboards and vocals, and I know that most of you will remember hits such as "I'm a Man" (later covered by Chicago), "Gimme Some Lovin'" (done most recently by the Blues Brothers), "Somebody Help Me," and "Keep On Running."

The Spencer Davis Group was possibly the best of the Sixties' white rhythm and blues bands (if one excludes the Rolling Stones from consideration), and at one time or another also included Nigel Olsson, Dave Murray, Peter Junison, and Alan Davies in its lineup. The band was expected to fold after Winwood left to form Traffic, but subsequent efforts (most notably the *With Fills New Place* On album) lacked for nothing, (Continued on page 11)

RUANE CONCERTS PRESENTS

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FESTIVAL SEATING: \$10.00 ADVANCE, \$18.50 DAY OF SHOW. TICKETS NOW ON SALE AT SEARS, WARDS, BILL GAMBLE'S, AZTEC CENTER BOX OFFICE, 38th ST. NAVAL, ALL TICKETRON AND SELECT-A-SEAT OUTLETS. NO COOLERS, CHAIRS, WEAPONS, CANS, BOTTLES, ALCOHOL, DRUGS OR FIREARMS.

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The Flames, Country Dick and the
Snuggles Band, and DFXZ.
Backdoor, Thursday, April 27, 9
p.m., 8022 Claremont Mesa
Boulevard. 565-4022.

Sheena Easton: Fox Theatre,
Wednesday, April 26, 8 p.m., 720 B
Street. 235-4203.

AS Cross and Shell Brothers: North
Park Lanes Club, Friday, April 20, 8
p.m., 3927 Utah Street. 224-4457.

Mickey Gilley and Johnny Lee: Big
Oak Ranch, Sunday, May 9, 3 p.m.,

1723 Harbor Canyon Road, El
Cajon. 445-3047.

Hugh Masakela, the West Coast
Jazz All-Stars, and Apokalips:
Starlight Bowl, Sunday, May 9, 2
p.m., Baboo Park. 284-9603,
230-2800.

Alice: Fox Theatre, Sunday, May 30,
8 p.m., 720 B Street. 235-4203.

Club listings are compiled by Linda
Neven. If you wish to be included,

please call 234-2506 Thursday
afternoon or Friday before 5:00
p.m. The listings are free.

North County

The Anchorage, 3145 Carlsbad
Boulevard, Carlsbad. 729-3270: The
Doran Eire Bourne Band, rock and
roll, Thursday through Saturday;
the Fran Leskela Trio, contemporary,
Sunday through
Wednesday.

Bart X Ranch House, 119 East
Broadway, Vista. 724-4511:
California Express, country,
Thursday through Saturday.

Helix Up Tavern, 143 South Cedros
Avenue, Solana Beach. 481-9022:
The Constables, bluegrass, early
evening Thursday, Barre
Cunningham and Black Slacks,
rockabilly, Thursday; the Chicago
Six, Dixieland, early evening Friday
and Sunday; the Rebel Rockers,
rock and reggae, with Anna, belly
dancing, Friday and Saturday; Sam
Fun, pop, boogie, and swing,
Sunday; Tall Cotton, country honky
tonk, early evening Wednesday and
Wednesday night.

Robbie's, 485 First Street,
Encinitas. 436-7207: Shake, rock
and roll, Thursday through
Saturday and Wednesday, Shuffle.

rock and roll, Sunday through
Tuesday.

Ben Steer Saloon, East Valley
Parkway at Midway, Escondido.
743-6422: Turner, rock and roll,
Thursday through Saturday.

Charlie's Country, San Marcos
Boulevard at Highway 78, San
Marcos. 744-4120: Dallas Express,
country, Tuesday through Saturday.

The Cheapest Drink, 1740 East
Vista Way, Vista. 726-8770:
Marham, rock and roll, Tuesday
through Saturday; rock and roll,
Sunday through Wednesday, call
club for information.

The Country Side Restaurant and
Lounge, 450 Douglas Drive,
Oceanside. 757-0800: New Country,
country rock, Wednesday through
Sunday.

Distillery East, 755 Metcal Street,
Escondido. 741-5993: Hermes, rock
and roll, Departure, rock and roll,
Thursday; dance with Rockin'
Steve W., Friday and Saturday; the
Roosters, rock and roll, Sunday;
Battle of the Bands: Rex, rock and
roll, 4 Bar, rock and roll, Windfall,
rock and roll, Kelli and the Rainers,
rock and roll, Wednesday.

Distillery Nightclub, 140 South
Sierra Boulevard, Solana Beach.

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750-6733: Dirk Debonaire and the
Beat People, rock and roll,
Thursday, Monday, and Wednesday;
Hermes, rock and roll, Friday and
Saturday; Melting Pot, reggae,
Sunday; Radio Romance, rock and
roll, Tuesday.

Firehouse Lounge, 439 West
Washington, Escondido. 745-1531:
Portland Males, contemporary and
rock, Thursday through Saturday;
Planet, rock and roll, Tuesday and
Wednesday.

Flash House West, 2633 South
Highway 101, Cardiff. 753-6336:
Bob Long Trio, jazz variety,
Wednesday through Saturday.

Frigger, 2658 Carlsbad
Boulevard, Carlsbad. 729-3189:
Planet, rock and roll, Thursday
through Saturday; Inoogito, new
wave, Sunday through Tuesday;
Radio Romance, rock and roll,
Wednesday.

Game's, 380 North El Camino
Real, Encinitas. 940-1676: Jerry
McCann and the Gigolos, rock and
roll, Thursday through Saturday;
Street Drive, rock and roll, Sunday
through Tuesday; the Forks, rock
and roll, Wednesday.

Henry's Steak House, 264 Elm
Street, Carlsbad. 729-8244: Tony
Ortega and Chico Cochera Octet,
jazz, Monday.

Hill House, 2730 Via de la Valle, Del
Mar. 755-6644: The Pop Boys,
contemporary, Tuesday through
Saturday; the Bob Long Trio, jazz
variety, Sunday and Monday.

Hungry Hunter, 1221 Vista Way,
Oceanside. 433-2633: The John
Kelly Trio, contemporary, Tuesday
through Saturday; Bill Kirkpatrick
and Jim Hewitt, contemporary,
Sunday and Monday.

Jolly Roger, 1900 North Harbor
Drive, Oceanside. 722-1831: The
Ras Kirkpatrick Band, rock and
country rock, Wednesday through
Saturday.

Koster Brown's, 656 First Street,

Encinitas. 942-2969: Rode and the
Re-Roper Scramblers, rock, blues,
and rockabilly, Friday and Saturday.

Montevideo's, 11940 Bernardo
Plaza Drive, Rancho Bernardo.
566-2400: Larry Page,
contemporary, Wednesday through
Saturday.

Muhawwe's, 340 East Grand
Avenue, Escondido. 741-0935:
Richie Hunt, contemporary,
Thursday through Saturday.

Norrmady, 215 North Hill Street,
Oceanside. 722-4724: Rock and roll,
evening, call club for
information.

Oakdale Lodge, Lake Wohlford,
749-3063: White Lightnin' Express,
country western, Friday and
Saturday evenings, Sunday
afternoons.

Old Time Cafe, 1454 North
Highway 101, Laconia. 436-4030:
The Two Magicians, traditional
Irish music, Thursday; Silly Wizard,
traditional Scottish music, Friday;
Ed Large and Enrique Riveras,
South American music, Saturday;
the Big Jewish Band, klezmer
music, Sunday; Old Time Hoot
Nite, Tuesday; Topical Songwriting
Project VI, Wednesday.

Pomero Club, 12237 Pomeroado
Road, Torrey. 749-1135: Telegraph

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Balboa Park "Starlight Bowl": \$5 adv., \$9.50 door
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the HEROES
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Monday, April 19 The return of
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DIRK DEBONAIRE
Wednesday, April 21

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Rockin' Young 21
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Cash Prize \$100*
Rox, 4 Eyr, Windfall, Kehl and the Ratners

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INCORINTO
Mission & Metcalf, Escondido
741-9393

Canyon, country, Wednesday through Saturday.
Piedras, 1590 Coast Boulevard, Del Mar, 735-8345: Pison Ivy, rock and roll, Friday and Saturday.
Pony Nine Company, 12375 Poway Road, Poway, 748-7296, 566-2070: The Johnny Almond Rhythm Revue, rock and blues, Thursday through Saturday; R & R, contemporary dance music, Sunday

through Wednesday.
Ramada Inn, Scotty's Pub, 2500 South Escondido Boulevard, Escondido, 741-5000: Friendship, variety dance music, Tuesday through Saturday; Dale Vernon, variety, Sunday and Monday.
Red Coach Inn, 135 North Pine (corner of Centre City and Valley Parkway), Escondido, 743-9796: Midnight Delight, contemporary,

Western Airlines
save 25%
Padres/Dodgers Series
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KPM NIGHT featuring **JEFF DEAN**
Ladies' night. Drink special
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FLYWEIL
Entertainment starts at 8:00
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EMO PHILIPS
has appeared on Saturday Night Live

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THE ECH BEANS

Tuesday, April 20
KGB TUESDAY shows with **JIM MCINNES**
PENETRATORS
PALADINS- THE PUPPIES
Your host Jim McInnes & KGB \$1.00 off with KGB card
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Wednesday, April 21
91X NIGHT
FLYWEIL
Wednesday-Sunday, April 14-18
91X night \$1.00 well drinks 7-9
Free albums & T-shirts. Ladies' Night.
Two shows, 8:00 and 10:30. Price of admission includes entrance to My Rich Uncle's separate rooms.
Two hours in one. Must be 21.
6205 14th Canon Blvd.

Wednesday through Saturday; Rick Backus and Harmony, progressive country rock, Sunday through Tuesday.
Red Dog Saloon/Valley Post Steakhouse, 3727 South Mission Road, Fallbrook, 728-1998: Don Tension and Country Plus, country and contemporary dance music, Wednesday through Saturday.
Roubaix's, 2515 El Camino Real, Carlsbad, 434-1796: Blue Sties, contemporary, Tuesday through Saturday.

The Shepherd Cafe, 1126 South Highway 101, Encinitas, 753-1124: Lisa Kanny, classical piano, Thursday; Molly, contemporary piano, Friday and Saturday; Feet on the Wheel, folk and contemporary, Sunday; Jeff Gregory, folk guitar, Monday; Jeff Proctor, '60s music, Tuesday; Scott Turchin, contemporary, Wednesday; classical and folk guitar during lunch, seven days.

Stage Coach Inn, 1865 Vista Way, Vista, 724-9599: Carter Jack, country, Wednesday through Saturday and Sunday afternoon.
Tangels Place, 3296 Mission Avenue, Oceanside, 757-7757: Dakota, country rock, Tuesday through Saturday.

Tillam, 2530 South Highway 101, Cardiff, 578-6440: Juice, rock and blues, Tuesday through Saturday; Ella Ruth Piggie, jazz, Sunday and Monday.
Valley Center Inn Saloon, 27955 Valley Center Road, Valley Center, 749-1466: Rick Backus and Harmony, progressive country rock, Thursday through Saturday.

Village Inn, 1633 South Mission Road, Fallbrook, 728-8356: Sly High, rock and roll, Friday and Saturday.
Vista Entertainment Center, 425 West Vista Way, Vista, 943-3032: Hot Shot, rock and roll, Thursday through Saturday; Visions, rock and roll, Sunday.

Whiskey Creek, 14240 Poway Road, Poway, 748-7331: Coyote, country western, Wednesday through Sunday; White Lightning, Ragman, country western, Monday and Tuesday.
Whiskey Place, 1260 West Valley Parkway, Escondido, 745-8640: Don Livingston and Tippecanoe, country, Tuesday through Saturday; Sly High, rock and roll, Sunday and Monday.

Beaches
All The Way Inn, 4240 West Point Loma Boulevard, Loma Portal, 224-8282: The Barn Bird, rock and roll, Wednesday through Sunday; Crash Kallher, rock and roll, Monday and Tuesday.
Milehigh, 2556 Ingraham Street, Mission Bay, 224-2434: Roberts Linn and the Skyliners, contemporary, Tuesday through Saturday.

Robb's, at the dock, Balboa Hotel, 999 West Mission Bay Drive, Mission Bay, 488-0551: Main Street, contemporary dance music, Friday and Saturday.
Robb's Hotel, 999 West Mission Bay Drive, Mission Bay, 488-0551: Mercedes Room: Kyle LaDuke, contemporary, Tuesday; Jonathan Von Braun and Yesterday, Elvis impersonator, Wednesday through Saturday; Piano Bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

The Beach Club, 1821 Bacon Street, Ocean Beach, 223-6822: Crash Kallher, rock and roll, Friday and Saturday.
Beachcomber West, 2903 Mission Boulevard, South Mission Beach, 273-9644: Live rock and roll, Wednesday and Saturday.

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John Cartmill
Lead guitar, vocals



Bruce Stone
Bass, vocals



Bruce Dallas
Keyboards, lead vocals

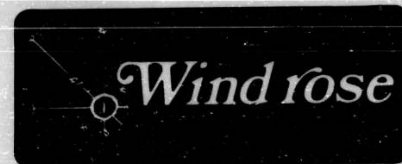


Tom Collins
Guitar, lead vocals



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Great food at reasonable prices—fresh fish,
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Grand Opening
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276-2240

Blue Parrot, 1296 Prospect Street,
La Jolla, 454-9131: John Reheves
Quartet, jazz, Friday; Herb Ellis
 Trio, jazz, Friday and Saturday; Bill
 Kyle and Shep Meyers, jazz,
 Sunday; the New Tando Jazz Band,
 Tuesday; Monday, Joe Manilla
 jazz, Tuesday; the Bob Holtz Trio,
 jazz, Wednesday.

Caravaggio's, 3205 Midway Drive,
Point Loma, 222-5421: Phil Beher,
light classical and contemporary
 guitar, Friday and Saturday.

Casa de Loma, 1344 Rosecrans
 Street, Point Loma, 224-3025: Rick
 Effen, blues, Wednesday and
 Thursday; Sharon Boyd, country,
 Friday and Saturday.

Catamaran Inn, 3999 Mission
 Boulevard, Mission Beach,
 488-1181: Linda Pans, contemporary,
 Tuesday through Saturday.

Chuck's Steak House, 1250
 Prospect Street, La Jolla, 454-3525:
 Night Vision, jazz, Thursday
 through Sunday.

Cosmo's Strictly Jazz, 4204
 Voltaire Street, Point Loma,
 224-3095: The Jimmy Cosmo Jazz
 Ensemble featuring Sean Mosher,
 vocalist, Ben Free and Billy Kyle,
 Tuesday through Saturday.

Daddy's, 2501 Nimitz Boulevard,
 Point Loma, 224-6808: Barry Craig
 and Night Moves, contemporary
 and rock, Friday and Saturday.

Ellen's, 7855 La Jolla Shores
 Drive, La Jolla, 459-0541: Mike
 Carson Trio with Shelby Flint, jazz,
 Thursday through Sunday; Butch
 Lay Trio with Kevin Lettice, jazz,
 Tuesday and Wednesday.

Gate Gardens, Navy Amphitheater
 Base Enlisted Club, Silver Strand,
 Coronado, 437-2545: Nite Pflugs,
 rock and roll, Wednesday through
 Saturday.

Halcyon, 4258 West Point Loma
 Boulevard, Point Loma, 225-9559:
 Driver, rock and roll, Tuesday
 through Saturday; Heres, rock and
 roll, Sunday and Monday.

The Headquarters Nightclub, 4617
 Mission Bay Drive, Pacific Beach,
 274-8026: The Penetrators, rock
 and roll, the Roosters, rock and roll,
 Funk, rock and roll, Friday; the
 Untouchables, rock and roll, the
 Crawdaddys, rhythm and blues,
 Manual Scan, rock and roll,
 Saturday.

Hilton Hotel, Cargis Bar, 1775 East
 Mission Bay Drive, Mission Bay,
 276-4010: People Movers,
 contemporary, Tuesday through
 Saturday; Triple Play,
 contemporary, Sunday and
 Monday.

Hotel del Coronado, 1500 Orange
 Avenue, Coronado, 435-4611: One
 Plus One, contemporary, Tuesday
 through Saturday.

Inland Hotel, 1441 Quivira Road,
 Mission Bay, 274-3541: Nite
 Ataman, international music,
 Tuesday through Thursday; the
 Nite Ataman Trio, contemporary
 and international music for
 dancing, Friday and Saturday.

Joe Murphy's, 4302 Mission
 Boulevard, Pacific Beach, 270-3220:
 The Nomads, rock and blues,
 Tuesday through Thursday; David
 Bradley, comedy and originals,
 Friday through Sunday; Ted Cotton,
 country honky tonk, Monday.

Le Chateau, 5046 Newport Avenue,
 Ocean Beach, 222-5300: Push, rock
 and roll, Thursday through
 Saturday; the Hurricanes, blues,
 Sunday and Monday; Forecast,
 contemporary and rock, Tuesday
 and Wednesday.

Nucha's, 2966 Midway Drive, Point
 Loma, 224-2401: The Movies, rock
 and roll, California Gold, dance
 music, Thursday; Kahala, Latino,
 Friday; Colozar, Latino, Saturday;
 tardanza, featuring four bands,
 Sunday afternoon; the Biscuits,
 rock and roll, Tuesday and Wednesday.

Mexican Village, 120 Orange
 Avenue, Coronado, 435-1822: Triple

BRAND NEW NIGHT CLUB
presenting sounds by
THE HUMAN LEAGUE, DEPECHE
MODE, DAVID BOWIE, U2, TRAVIS,
BOW, NOW, NOW, STEVE STRANGE
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SHEENA EASTON	APRIL 30
BEACH BOYS	PADRES VS. PHILLIES MAY 2
CHEAP TRICK	KBS SKY SHOW MAY 8
UFO	MAY 18
ASIA (EX-YULS & L.P.)	MAY 30

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BOB DYLAN, BOB SEGER, DAVID BOWIE, JETHRO TULL,
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This Saturday
Second show from 9-11:30 a.m. From L.A.

THE UNTOUCHABLES
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MANUAL SCAN

9:00 p.m. show from 10-11:30 p.m. \$3

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Pep Boyz
Contemporary, rock 'n' roll
Tuesday—Saturday

Bob Long Trio
Contemporary
Sunday & Monday

Reservations recommended for
lunch, dinner and Sunday
Champagne Brunch. Banquet
facilities available. 2730 Via de
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No cover charge. Lunch served Mon.—Fri. 11:30-2:30.
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Happy hour prices all day.
Fresh swordfish \$9.95

Play, contemporary, Friday and
Saturday; Kim Wilkins, piano bar,
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Moby's Deck, Adam's Rib
 Restaurant, 1403 Rosecrans Street,
 Point Loma, 225-1671: Kirk Bates,
 contemporary, Wednesday through
 Saturday.

Mom's Saloon, 945 Garnet Avenue,
 Pacific Beach, 488-8598: Blackberry
 Writer, rock and roll, Thursday
 through Sunday; Hit n' Run, rock
 and roll, Monday; Southside, rock
 and roll, Tuesday and Wednesday.

Mustang Club, 3595 Sports Arena
 Boulevard, Point Loma, 223-5596:
 Gerry Rose and A Touch of Country,
 country, Tuesday through Sunday;
 country music, Monday, call club
 for information.

Old Pacific Beach Cafe, 4287
 Mission Boulevard, Pacific Beach,
 270-7522: The Shifters, rock and
 roll, Thursday through Saturday;
 the Critics, contemporary, Sunday
 and Monday; the Rollers, rock and
 roll, Tuesday and Wednesday.

Radian, 8860 Via La Jolla, La Jolla,
 457-5598: Moving Targets, rock and
 roll, Thursday through Saturday;
 Tweak Smokers, rock and roll,
 Sunday and Monday, with the Spud
 Brothers, 50¢ and 10¢ rock and
 roll, Sunday; Polaris Ivy, rock and
 roll, Tuesday and Wednesday.

Saloon House Restaurant, 1970
 Quivira Way, Mission Bay,
 223-2204: Barry Schickel,
 contemporary, Wednesday through
 Saturday.

Seaside Lounge, 2702 North
 Mission Bay Drive, Mission Bay,
 274-3314: The Fred Land Trio,
 music of the '40s to the '80s,
 Thursday through Saturday.

Seller's, 4250 West Point Loma
 Boulevard, Point Loma, 223-9158:
 Storm, Latin jazz, Friday and
 Saturday.

Sue Case, 6738 La Jolla Boulevard,
 La Jolla, 454-0388: Sue Berman,
 contemporary and Latin, early
 evening Wednesday through
 Sunday.

Venice Village Hotel, Bay Lounge,
 274-4630: Shine-A-On,
 contemporary, Tuesday through
 Saturday; musical entertainment,
 Sunday and Monday, call club for
 information.

Whisper, 1935 Quivira Road,
 Marina Village, Mission Bay Park,
 223-2335: Dallas Collins, rock and
 roll, Tuesday through Saturday;
 Beatz, rock and roll, Sunday and
 Monday.

Winebar Plus, 3225 Midway
 Drive, Point Loma, 222-0388: Live
 bluesman music, Friday and
 Saturday.

San Diego North

The Address Lounge, Town and
 Country Hotel, 500 Hotel Circle
 North, 285-7213: Richie Gary and
 Sundown, country, Tuesday
 through Saturday.

Al-Salam Restaurant, 7947 Balboa
 Avenue, Kearny Mesa, 279-1520:
 The Middle Eastern Musicians,
 Middle Eastern music and belly
 dancing, Tuesday through
 Saturday.

Beckward, 8022 Clairemont Mesa
 Boulevard, Clairemont, 560-8022:
 Jerry Jeff Walker, country, Rosie
 Parris, blues and redoubtably,
 Thursday; Les Duels, rock and roll,
 Friday; the Spencer Davis Group,
 rock and roll, the Penetrators, rock
 and roll, the Monroes, rock and roll,
 Saturday; Jaco Pastorius with
 Randy Brecker and Peter Erskine,
 jazz, Sunday; Windfall, rock and
 roll, Monday; Dirk Debonaire and
 the Blue People, rock and roll,
 Tuesday; Moving Targets, rock and
 roll, Wednesday.

Black Angus, 5247 Kearny Villa
 Road, Kearny Mesa, 279-3100:
 Average, contemporary and
 variety, Tuesday through Sunday.

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Saturday, Monday & Tuesday

LOCOMOTION
6 piece
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8:30 p.m. tonight Data Productions presents—Live 4 bands
Rhythm & Blues
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This Friday, April 16
Two shows 8:30 & 10:30

LEW
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This Saturday, Live Legends Band

GENERAL RENEGADE
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Coming Saturday, May 1—May Day Dance
TITO PUNTE
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Thurs.—Sat., April 15—17
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Tax Day Party
Kamikazes 50¢ all day & all night.
We can't get your money back but we can get you a deal on kazes.

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with special guest

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Tickets \$5

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Tuesday & Wednesday, April 20 & 21 8 p.m.-12
Ron Satterfield
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Ron Satterfield & Kevyn Lettau

Lunch from 11 daily-Dinner from 5
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Now two locations
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Monday **Surprise Duo** 8:00 p.m.
Bill Frye 8:00 p.m.
Tuesday **Peggy Spye** 7:30 p.m.
Wednesday & Thursday **Melissa McCracken** 8:00 p.m.
Friday & Saturday **Melissa McCracken** 8:00 p.m.
—MIRA MESA—
Wednesday & Thursday **Melissa McCracken** 8:00 p.m.
Friday & Saturday **Peggy Spye** 9:00 p.m.

6333 Mission Gorge Rd. 280-9944
10787 Camino Ruiz, Mira Mesa 685-1481

Black Angus, 10370 Friar Road,
Mission Valley 583-5862. Quick,
top 40, Tuesday through Saturday.

Barney Stone Pub, 5617 Balboa
Avenue, Clairemont, 279-2133.
Brian Connelly, Irish music,
Wednesday through Saturday; Jim
and Theresa Hinton, Irish music,
Sunday.

Bunkay's, 3906 Mira Mesa
Boulevard, Mira Mesa, 578-8666.
The Critters, contemporary,
Thursday through Saturday.

Cummingham's, 7094 Miramar
Road, Mira Mesa, 578-1216. Radio
Romance, rock and roll, Thursday
through Saturday; Freney, rock and
roll, Tuesday and Wednesday.

Edwin's Continental Cuisine, 8650
Miramar Road, Mira Mesa,
271-7120. Merit, Continental
halls, Friday and Saturday.

Flanagan's, 5372 Mission Center
Road, Mission Valley, 291-8635.
Bratz, rock and roll, Thursday
through Saturday; Gary Puckett,
contemporary and rock, Tuesday.

Gold Coast Lounge, Town and
Country Hotel, 500 Hotel Circle
North, Mission Valley, 291-7131.
Through Friday happy hours and
Thursday through Saturday
evening; Gary Music Co., jazz,
Tuesday and Wednesday evening.

Hugh Bala, 824 Camino de la Reina,
Mission Valley West, 298-2018.
Artistry In Motion: Dalia, with
Graham and Graham, Middle
Eastern music and belly dancing,
Tuesday through Saturday.

Holiday Inn/Mission Valley,
Crescent, 595 Hotel Circle South,
Mission Valley, 291-5720.
Elements, contemporary, Tuesday
through Saturday.

Hungry Hunter, 2245 Hotel Circle
Place, Mission Valley, 291-8074.
Chaz, guitar variety, Friday and
Saturday.

Journey, 5375 Kearny Villa Road,
Kearny Mesa, 279-2040. Live rock
and roll, Friday and Saturday, call
club for information.

La Hacienda Cantina, 879 Hotel
Circle South, Mission Valley,
298-6281. Eddie Recoy Trio,
contemporary, Thursday through
Saturday; Mike Murphy,
contemporary, Wednesday.

Lea's Greenhouse, 2828 Camino
del Rio South, Mission Valley,
298-2828. Ron Ballou, rock and
roll, Tuesday through Saturday,
with Tread Smothers, rock and roll,
Friday and Saturday; Carl Simons
and Southern Comfort, country,
Monday.

The Leading Sane, 7888 Othello
Street, Kearny Mesa, 277-0829. The
Blitz, rock and roll, Thursday
through Saturday; rock and roll,
Tuesday and Wednesday, call club
for information.

London Open House, 5404 Balboa
Avenue, Clairemont, 279-2390. The
Rathbun Band, singer-songwriter
rock and roll, Tuesday through Saturday;
live musical entertainment,
Monday, call club for information.

The Mel-O-Doo Room, 3550
Clairemont Drive, Clairemont,
276-3760. Glenn Miller, variety,
Friday and Saturday.

Mack's, 10475 San Diego Mission
Road, Mission Valley, 583-0060.
BBC, top 40, Thursday through
Saturday; Patti and the Blitz, top
40, Monday through Wednesday.

Manhattan Whaling Company, 887
Camino del Rio South, Mission
Valley, 291-1038. The Mix, rock and
roll, Tuesday through Saturday; Jim
Hawley, contemporary, Sunday and
Monday.

The Moonlight, 4615 Clairemont
Drive, Clairemont, 273-1022.
Jimmy Nator and Downstream,
country, Sunday and Monday.

Neville Inn, 8515 Navajo Road, San
Carlos, 465-1730. Illusion, rock and
roll, Tuesday through Saturday.

270-3220
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Pacific Beach

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THE CATZ
Honky-Tonk
Country

David Bradley
Every Friday-Sunday

Every Tues-Thurs.
the
nomads

Dancing
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Ladies' Night
Weekly cocktail specials

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6149 University Avenue 583-5700

Country Western Music
Bitter Creek
Thursday-Sunday, 9 p.m.-1:30 a.m.

Country Jam Session
Sunday 4-9 p.m. (with Bitter Creek)

Joe Cobb & his Blended Band
Monday 7-10 p.m.

Wet 2-Shift Contest
\$100 prize-Wednesday, starts 8 p.m.
MC'd by Billie Ray King

Comedy Night
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Tony Stone
Professional comedians-
Open mike comedy contest
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MON - SAT 11 AM - 6 PM NEVER ON SUNDAYS

rock and roll, Sunday and Monday.
Call club for information.

Pat Jony's, 5147 Marine Road,
Alhambra, 286-7873. Pro
Brigham's Preservation Band,
Dobland, swing, and oldies, Friday
and Saturday.

The Patriot Game, 5353 Mission
Center Road, Mission Valley,
298-8714. Jim and Theresa Hinton,
traditional Irish music, Tuesday; the
Gael, traditional and contemporary
Irish music, Wednesday through
Sunday.

The Pavilion Lounge, Town and
Country Hotel, 500 Hotel Circle
North, 294-7131. Larry Keys,
contemporary, Tuesday through
Sunday.

The Playful Club, 425 Camino del
Rio South, Mission Valley,
298-8588. Cabaret Room: The Good
Time Police, 70s revue, Tuesday
through Saturday. Playmate Bar:
Jon Sandwell, contemporary,
Wednesday through Saturday;
Bruce McCallahan, contemporary,
Monday and Tuesday.

Spill, 1130 Buena Vista, Bay
Park, 276-3988. The Parks, rock
and roll, Country Dick and the
Sneaky Bunnies, country rock,
Thursday; the Ten, rock and roll,
the Ben Bros, rock and rhythm and
blues, Girl Talk, rock and roll,
Friday; the Roycees, rock and roll,
1973, rock and roll, the Masters,
rock and roll, Allagance, rock and
roll, Saturday; Pham, rock and roll,
Labe 0, rock and roll, Sunday; the
Vagabonds, rock and roll, Allagance,
rock and roll, the W.C. Spencer
Band, rock and roll, Wednesday.

Spanghild Shogun Wines, 5255
Kearny Villa Road, Kearny Mesa,
565-2272. San Antonio,
contemporary, Thursday through
Saturday.

Stadium Club, 6055 Fairmount
Extension (at Tual), Mission
Gorge, 283-3386. Diamond Rio,
country house, Friday and Saturday.

The Lee's/Villa Mesa, 10787
Camino Ruiz, Mira Mesa, 465-1481.
Helena McCracken, contemporary,
Wednesday and Thursday; Peggy
Spye, contemporary, Friday and
Saturday.

The Lee's/Village Grange, 6333
Mission Gorge Road, Mission
Gorge, 280-5044. Bill Frey,
contemporary, Tuesday; Peggy
Spye, contemporary, Wednesday
and Thursday; Helena McCracken,
contemporary, Friday and Saturday.

San Diego South

Anthony's Bluebonnet, 1355 North
Harbor Drive, downtown,
232-6328. Russ and the
Arrangements, contemporary,
Tuesday through Saturday.

Black Flag Restaurant, 4672
Federal Boulevard, East San Diego,
264-5797. Ella Ruth Piggie, jazz,
Wednesday and Thursday; Chan
Swamp, jazz, Friday and Saturday;
jazz jam session, Sunday; Time
Pace, jazz, with talent show,
Tuesday.

Boat House, 3040 Harbor Island
Drive, Harbor Island, 291-8010. ON
Ridge, contemporary and comedy,
Tuesday through Saturday; the Nix,
rock and roll, Sunday and Monday.

Bottle's, 648 University Avenue,
East San Diego, 583-5700. Bitter
Creek, country, Thursday; the
Shane Group, country, Friday and
Saturday; country jam session with
Bitter Creek, Sunday; Joe Cobb's
Blended Band, Dobland,
Monday.

Calligan's, 2827 Maude Avenue,
North Park, 285-2630. Flamenco
music and dancing, Thursday.

Crescendo, 345 Market Street,
downtown, 233-7656. Ella Ruth
Piggie, jazz, Friday and Saturday.

Dee Madison, 2051 Shelter Island
Drive, Shelter Island, 223-2572.
The Spud Brothers, 50s and 1960s
rock, Tuesday through Saturday.

Barker and Orr, contemporary and
comedy, Sunday and Monday.
Dwight Haggler's, 31st Street and
University Avenue, North Park.

298-8588. Walt Hodge, Beatles,
hulbuds, and British folk music,
Thursday; Arnie Levin, folk and
easy listening, early evening Friday.

Jim Harris, folk and contemporary,
Friday; Donna Dohler and Gary
Crisman, folk and country, early
evening Saturday, Backstreets, folk

Live
Entertainment
Nightly 9-1

THE SHIFTERS THURS-SAT
THE CRITTERS SUN. & MON
THE ROLLERS TUES & WED
RESTAURANT EMPLOYEE NIGHT Wear your T-Shirt 75c drinks

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Nichie Gary
and
Band
9 p.m. to 1:30 a.m., Tues. - Sat.
Great Country Music
Happy Hour 4-6 p.m.
Guest Drinks

And don't forget our
Sunday Country Lunch
Sundays 10 a.m. to 2 p.m.

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Town and Country Hotel
Hotel Circle North, 291-7131

Peter Sprague
Plays during
Champagne Hour
as a single, 5:30 - 8 p.m.
Tues. - Fri.
From 8:30 - 12:30 a.m.
Tues. - Sat. openings
Peter Sprague will perform
with his band.

Gold Coast
LOUNGE
Town and Country Hotel
Hotel Circle North, 291-7131

THE MIKE GARSON TRIO
with **SHELBY FLINT**
April 15-25 Thur-Sun 9-1

Clarice's
RESTAURANT

BUTCH LACY TRIO Tue-Wed
with **Kevyn Lettau**

SUMMER HOUSE INN 7955 LA JOLLA SHORES DR.

Le Chalet
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5046 Newport Ocean Beach 222-5300

Never a cover charge

DASH!

DANCING

HURRICANE
Why do the blues make you feel so good?
This Sunday and Monday

FORECAST
Tuesday, Wednesday and Thursday next

Nine nights! Never a cover charge.
Le Happy Hour 5-7 Mon.-Sat.

and originals. Saturday: Gary Lehman and Robert Wade, folk and bluegrass. Sunday: Old Time Hoot Night with Lee and Virginia Curtis. Monday: Richard Freeman, bluegrass, folk and originals. Tuesday: Las Tray Shocks, folk and originals. Wednesday: David Kendall, English folk songs, Wednesday.

Eric's Rib Place, 4263 Taylor Street, Old Town, 299-0060: Mardi Haggan, standard and contemporary guitar music, Tuesday through Saturday.

Pet City/China Camp, 2137 Pacific Highway, downtown, 232-0686: The Hardie Carter Quartet, jazz, Friday and Saturday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island, 224-8242: Tulewint, contemporary, Friday and Saturday.

Holiday Inn/Embroidery, 1355 North Harbor Drive, downtown, 332-3811: Bogart, top 40, Thursday through Saturday; Spring Fever, contemporary, Tuesday and Wednesday.

Hemping's, 1411 N. 10th St., 2241 Shelter Island Drive, Shelter Island, 224-5577: Rick Beaulieu Duo, contemporary dance music, Tuesday through Saturday.

International Blvd., 4034 30th Street, North Park, 284-9033: Lew Tabackin, jazz, Friday; Apocalypse, reggae, Saturday; Comedy Night with Don Victor, Monday; dance to recorded reggae music, Wednesday.

John's Tavern, 4246 University Avenue, corner of Van Dyke Street, East San Diego, 280-5654: Phoenix, country, Friday and Saturday.

Jelly Roger, 807 West Harbor Drive, Sopot Village, 733-4300:

Plush, rock and roll, Wednesday through Saturday.

Kung Food, 2949 Fifth Avenue, Hillcrest, 296-7307: Llama, classical

guitar, early evening Tuesday and Wednesday; Julio Aguero, classical guitar, early evening Thursday and Friday; Doug Hewitt, folk guitar, early evening Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017: Boast and the Boopis! Screamers, rock, blues, and rockabilly, Tuesday; the Hurricane formerly Professor Gail and the Hurricane, blues, Wednesday and Thursday; King Biscuit Blues, blues and rhythm and blues, Friday and Saturday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego, 287-7332: Flywell, rock and roll, Thursday through Sunday; rock and roll, Monday through Wednesday, call club for information.

The Press Room Saloon, 956 Second Avenue, downtown, 239-8225: Eddie Gold, variety — pop to light classical, Tuesday through Saturday.

Prophet Vegetarian Restaurant, 4421 University Avenue, East San Diego, 283-7448: Lori Bell and Shep Meyers, jazz, Thursday, Saturday, and alternate Sundays; the Orion Guitar Duo, classical guitar, Wednesday, Friday, and alternate Sundays.

Reynolds's, Travelodge Tower, 2650 Harbor Island Drive, Harbor Island, 291-6700: Larry and John, contemporary, Tuesday through Saturday.

Red Coat Inn, 2893 University Avenue, East San Diego, 580-6670: The Merv Douglas Band, rock and roll, Tuesday through Saturday; the Third Degree, contemporary and rock, Sunday and Monday.

Shoreline Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2908: Summer Lounge, Stone's Throw, vintage jazz, blues, and rock, Tuesday through Saturday; Leslie Galt, contemporary piano, Sunday and Monday; Butterfield's, The Blue West House, variety — pop to rock, Tuesday through Saturday.

Shoreline Inn, 1380 Harbor Island Drive, Harbor Island, 291-4680: The Shoreline Tavern, contemporary and variety, Monday through Saturday; Jans Jim, contemporary and variety, Monday through Saturday; Jans Jim, contemporary and variety, Monday through Saturday.

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East County

Asatoka's Hacienda, 700 North Johnson, El Cajon, 442-9627: Kurtis Fargnoli and the Spins, country, California Country Band, country, California Express.

Buster's, 1025 Fletcher Parkway, El Cajon, 442-9271: Charlie Hewitt, variety, Tuesday through Saturday.

Big Oak Ranch, 1723 Harrison Canyon Road, Dehesa, 445-3047: Kurtis Fargnoli and the Spins, country, California Country Band, country, California Express.

Black Angus, 1000 Graves Avenue, El Cajon, 440-5695: Summerwine, top 40, Tuesday through Saturday.

Harvey Stone, 71, 7059 El Cajon Boulevard, La Mesa, 463-2283:

Seven McVicker, Irish music, Wednesday through Saturday; with Tom McMaster, Friday and Saturday; Brian Connelly, Irish music, Sunday.

Boys R Us, 9325 Mission Center Road, San Diego, 448-9983: Country Justice, country, Thursday through

Saturday; Jim's Bluegrass Jamboe Band, bluegrass, Sunday.

The Cabbage Lounge, 975 Greenfield Avenue, El Cajon, 440-9526: Ron Morris, country, Thursday through Saturday; Castaways, 10757 Woodside

For Your Dancing Pleasure
The Russ Kirkpatrick Band
Now this May 1
Wed. & Thurs. 8:30 p.m. - 12:30 a.m.
Fri. & Sat. 9:00 p.m. - 1:30 a.m.
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KEEP YOUR EYES ON LISA THURSDAY, APRIL 15, 9 PM
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Jim Edmund
SUNDAY TO MONDAY 6 PM TO MIDNIGHT
Fabulous "Tom"
FRIDAY TO SUNDAY 4 PM TO 8 PM
CORNER OF
NEWPORT &
1921 BACON
OCEAN BEACH
222-6872

Firestone
Restaurant Lounge
Thurs. - Sat.
April 15 - 17
Portland Makai
Thurs. - Sat.
April 20 - 24
Planet
Thurs. 9 PM Karaoke Night
Friday 10 PM Karaoke Night
City Parkway at Washington, Encinitas 745-1931

POSTER EMPORIUM
★ TICKET SERVICE ★
Sophisticated Ladies
Sheena Easton
Sky Show
UFO
If you don't see it listed, call & ask. We also take deposits for upcoming shows. L.A. shows & more tickets.
Beverly Hills April 16
Duke Ellington Orch. April 25: Have Ason May 5:
Beverly Hills April 26
If you want to sit close, call
578-SNOW (7088)
10 a.m. - 6 p.m.
1840 Wilshire Rd.
San Diego 92106
Phone to Midway Grand Prix
No seating
Personal checks
Accepted
Convenient
Service

Come and see
TRUSTON
THE NAVAJO INN
Rock music Tues. - Sat. 9:00 - 1:30
Wednesday night - Dance Contest
Vintage
Sunday & Monday, April 18 & 19
Sade Haskins Night
Tuesday, April 20
8515 Navajo Rd. 465-1730

CELESTIAL
BLUE PARROT
Live Jazz Great Lunches & Dinners
Thurs. John Reekers Quartet
Fri. Sat. Herb Ellis Trio
Sun. Bill Kyle & Shep Meyers
Mon. New Tuxedo Jazz Band
Tues. Joe Marillo
Wed. Bob Holt Trio
Corning May 14, 15 LAURENCE ALMEIDA
May 20, 21 DANCE OF THE UNIVERSE
1288 Prospect, La Jolla - opposite the Green 464-8131

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THE WARDEN
7888 Othello St. 277-9869
Thursday - Saturday, April 16-17
Rock-a-Roll all weekend long!

Thursday night - Karaoke 50+
No cover till 9:30 all weekend
Sunday, April 18
SURPRISE
Tuesday & Wednesday, April 20 & 21
MELTING POT
Rock 'n' Reggae returns to the Zoo
Opening: **CIRCUS, PUSH, DRIVER**

Thursday night - Karaoke 50+
No cover till 9:30 all weekend
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RESTAURANT NIGHT CLUB
Gizmo's
No cover charge
Thursday - Saturday, April 15-17
Jerry McCann & the Gigos
Also on Friday and Saturday
California Gold
All-girl Las Vegas-style dance group
A combination of beauty and talent
Sunday - Tuesday, April 18-20
Direct Drive
Every Monday - Friday, 3-7 p.m.
Happy Hour
Tuesday night (starts 7 p.m.) Bar & Restaurant Employees Night
Bring proof of employment and get
50% off all drinks
Thursday night (starts 7 p.m.) Ladies' Night - all unescorted ladies receive
50% off all drinks
380 N. El Camino Real, Encinitas 942-1676

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50% off all drinks
380 N. El Camino Real, Encinitas 942-1676

GREENHOUSE
Rockin' Weekend
Friday & Saturday, April 16 & 17
RON BOLTON
Monday, April 18
Leh's Monday Night Country Showcase
Robert Silver Entertainment Group presents
Carl Simmons & Southern Comfort
Lone Star Specials All Night!
Rock & roll in our Cabaret
Tuesday - Saturday with
RON BOLTON
TUESDAYS
First 50 ladies
for the price of singles
WEDNESDAYS
Well double
for the price of singles
THURSDAYS
Thursday is Karaoke night.
Karaoke 10:00
2828 Camino del Rio South, Mission Valley 299-2828

Avenue, San Jose, 448-6700. Music, rock and roll, Tuesday through Saturday.

Circle D Corral, 351, University Center, San Jose, 448-6700. Music, rock and roll, Tuesday through Saturday.

The Diamond Lounge/Kant, Emma, 1332 East Main Street, El Cajon, 442-7288. California Country Band, country, Friday and Saturday.

Driftwood Lounge, 5296 Baltimore Drive, La Mesa, 462-0533. Carl Simmons and Southern Comfort, country, Tuesday through Saturday; Country Justice, country, Sunday and Monday.

Holiday Trails, 1951 Camino Jorge Road, Jacumba, 396-4383. MB Sound, country, Friday and Saturday.

Hungry Hunter, 402 Fletcher

Parway, El Cajas, 442-0517. Native Son, contemporary, Wednesday through Saturday.

Kentucky Stud, 13377 Woodside Avenue, San Jose, 448-3402. Pony Express, country rock, Wednesday through Saturday, jazz, Sunday.

Lakeland Resort, Highway 79, Carmezita, 745-7736. Country music, Friday and Saturday, call club for information.

Lakeside Hotel, 9940 River Street, Lakeside, 443-3591. Cottonwood, country rock, Friday through Sunday.

La Posada del Sol, 1271 Broadway, El Cajon, 447-5665. Joe Stewart, country, contemporary, soft rock, Thursday through Saturday.

La Posada del Sol, 8238 Parkway Drive, La Mesa, 462-2640. Joe Stewart, country, contemporary,

soft rock, Wednesday.

Lorenzo's, 506 Broadway, El Cajon, 442-8006. Jay Costanza and Germi Was, contemporary, dance music, Tuesday through Saturday; Pro-Brightman's Preservation Band, liveband and vintage jazz, Sunday and Monday.

Magnolia Muffins, 5901 Magnolia Avenue, San Jose, 448-5551. Bramble, country, Wednesday through Saturday.

Mama's Mink, 531 East Main Street, El Cajon, 442-5573. Jimmy Naam and Downhome, country rock, Tuesday through Saturday.

Mickey D's, 9563 Mission George Road, San Jose, 448-9934. Nightrunner, country, Friday and Saturday; country jam session with Dehesa, early evening Sunday.

Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-3854.

Soft rock, Wednesday.

Organ Power Pizza, 3450 Imperial Road, San Jose, 448-0960. Johnny West and the Chaparrals, country, Tuesday through Saturday; Michael Wilcox, contemporary and variety, early evening Monday and Tuesday.

Win Cobb's, 241 West Main Street, El Cajon, 447-4247. The Stargazers, contemporary, Thursday through Saturday.

South Bay, 448-4111. Prophet, rock and roll, Tuesday through Saturday; Thumper, rock and roll, Sunday and Monday.

Shoreline, 3455 Grossmont Center Drive, La Mesa, 462-3484. Sandee Hirsch, country and contemporary, Tuesday through Saturday.

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Seven Drive, La Mesa, 465-1525. Emergency Exit, rock and roll, Tuesday through Saturday.

Van Winkle's, 1955 Mission College Road, San Jose, 448-0960. Johnny West and the Chaparrals, country, Tuesday through Saturday; Michael Wilcox, contemporary and variety, early evening Monday and Tuesday.

Win Cobb's, 241 West Main Street, El Cajon, 447-4247. The Stargazers, contemporary, Thursday through Saturday.

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HARPOON HENRY'S presents the return of San Diego's Finest... TAILWIND!



Original music and popular sounds spiced with four tapping Latin percussion.
ONE MONTH ONLY! DON'T MISS IT!
April 9th through May 1st Friday & Saturday 9 PM - 1 AM
LUNCH Monday - Friday 11 AM - 2 PM
DINNER Sunday - Thursday 5 PM - 10 PM
Friday & Saturday 5 PM - 11 PM
FRESH FISH A.R.
2725 Shelter Island Drive

ROSIE & THE RE-BOPPIN' SCREAMERS
Tuesday

KING BISCUIT BLUES
Friday-Saturday
THE HURRICANES
Wednesday-Thursday

MANDOLIN WIND RESTAURANT
308 University Ave., Hillcrest, San Diego 297-3017

April 15, 1982
Oz Private Club
4007 Camino del Rio South

This weekend, the members and guests of the Oz Private Club are celebrating our glamorous 6th anniversary! The Board of Directors would like to extend a special thank you to the San Diego Community for making us the most successful and prestigious private club in Southern California.



Yours truly,
Alex Almeida
Alex Almeida
Chairman of the Board

LONDON OPERA HOUSE
5404 Balboa Ave.
San Diego, CA
297-2360

Monday
Kamikaze Nite
Kamikazees 7:30
Well Drinks
Draft
Glee House
9:30-11:30 closing
Live Entertainment

Thursday
Hat Nite
All Well Drinks
\$1.00
9:30-11:30 closing
Live Entertainment
Best Bar Award
Dinner for 2

Tuesday
Ladies' Nite
Any drink from the bar
\$1.00
8:30-11:30
Live Entertainment

Friday
T.G.I.F.
Let us take you down
to the beach
Double well drinks
4:30-7:30
Live Entertainment
to follow

Wednesday
Hump Day
Double Well 9:30
Hump Hour 4:30-7:30
Potato & Juice \$1.75
Special for happy hour
Live Entertainment
to follow

Come in & join the fun!
Mighty hearty
dinners & drinks!

SEAFOOD BAR - Mon. - Fri.
Shrimp, Crab Claws, Oysters, Clams
Tacos, Ham Sandwiches
35¢ & 50¢ each
Happy Hour Mon. - Fri. 4-7 p.m.

the RATHBURN Land
They're new, exciting and unique. They play songs with energy and feeling without blowing your ears away. Come party with them at the London Opera House. Tue.-Sat., 8:30 to closing.

Tuesday through Saturday; Ducktail Revue, 300 rock and roll, Sunday and Monday.

Duck's Goodies, 377 Third Avenue, Chula Vista, 422-1566. Jim Moore, contemporary, Thursday through Saturday; Earline Reeves, piano bar, Sunday; Bill Daniels, country western, Tuesday and Wednesday.

Hutch's, 1623 Palm Avenue, Imperial Beach, 463-9479. Leather and Lace, country, Thursday through Saturday.

La Mesa, 1441 Highland Avenue, National City, 474-3222. Bob MacLeod, piano bar, Thursday through Saturday; Art Ha3, piano bar, Tuesday and Wednesday.

Old Bonita Shore Restaurant, 4014 Bonita Road, Bonita, 479-3537. John Lewis, contemporary and jazz, Friday and Saturday.

Royal Vista Inn, 632 E Street, Chula Vista, 626-2500. Rex Paris, variety, Sunday through Friday; Eddie Preston, contemporary and country, Saturday and Sunday.

Westerner, 22 West Seventh, National City, 474-2919. Tony Mills and Crosacut, rock and roll, Wednesday through Sunday; Legend, rock and roll, Monday.

The Wild Turkey, 5080 Bonita Road, Bonita, 267-2500. The Gire Brothers, country rock and bluegrass, Tuesday; the Rollers, rock and roll, Thursday.



Performers listings are compiled by Linda Naves. If you wish to be included, please call 236-2500. Thursday afternoons or Friday before 5:00 p.m. The listings are free.

Contemporary/ Top 40

Amesbury: Black Angus/Kenny Moss
Big Shoggy Punks: El Compadre Hotel/Tucana
Barker and One Door Masters
Black Blues: Moby's Deck
Black Beams: Diner/Hampshire's
San Bernese: Su Cero
Blue Shades: Ruben's/La Mesa
Bogart: Holiday Inn/Brinkbar
Jude Catman and Gent Wives
Lorenson's
Berry Craig and Night Moves: Dooly's
The Offshore: Old Pacific Beach

Cafe, Ranbury's
Dusty and Mollie: Tom Ham's
Eleven: Holiday Inn/Hickory
Vally
Fella's: Black Angus/Chula Vista
Furness: La Chula
Bill Wynn: Tio Leo's/Mission: Corpe
Linda Gold: Sheraton Harbor
Island
Jim Hensley: Monterey Whaling Co.
Sandra Hirsch: Ruben's/La Mesa
Hula Hula: Mollie's
Lennie Henson and Dusty Beat:
Antonio's Hacienda
Doheny La Johnson: Winy Cafe
The Johnsons: Tio Leo's
Sheraton Inn Airport
The John Kelly: Tio Leo's
Hunters/Oceanide

Larry Kays: Tio Leo's
Hunters/Oceanide
Larry and John: Ruben's
John G. Lewis: Old Bonita Store
Restaurant
Robert Linn and the Skyliners:
Atlanta
The Pina Locosta Trio: The
Anchorage
Main Street: Santa Fe
Mollie McCann: Tio Leo's/Mira
Mesa, Tio Leo's/Mission: Corpe
Brown Medallions: The Playboy
Club
Midnight Delight: Red Couch Inn
Mandi Higgins: Eric's 800 Place
Moby: The Shepherd Cafe
Jim Moore: Duck's Goodies

Mike Murphy: La Hacienda
Cantina
Nathan: Sam's Hungry Hunter/El
Cajon
One Plus One: Hotel del Coronado
Old Brides: Hula Hula
Kyla LaDuke: Bahia Hotel
Larry Page: Monterey Jack's
Linda Perna: Calamaran Hotel
Pamela Moore: Hilton Hotel
The Pina Locosta Trio: The
Anchorage
Riddle: Preston: Royal Vista Inn
Jeff Preston: The Shepherd Cafe
Outside: Black Angus/Mission Valley
Kyla Murphy: Tio Leo's
Carolina
Rose and the Arrangements:
Anthony's Harboride

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WE'RE OPEN 7 DAYS
MONDAY-SATURDAY 10 AM TO 9 PM - SUNDAY 11 AM TO 7 PM
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Thursday (Tonight)
Tony Stone Comedy Show
Wednesday-Saturday, Music by Disc Jockey
Felix Taverna
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The Cover Girl Search CONTEST
(An 8 week search) be on the cover of Exposure Magazine.
1st Prize \$300 complete portfolio and cover shot
2nd Prize \$200 complete portfolio
3rd Prize \$100 complete portfolio

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Home Cinema
is like HBO
for grown ups.

Home Cinema is San Diego's only over-the-air subscription TV. It has more movies, less censorship, and you don't need cable to get it. During the early evening Home Cinema shows first run movies like "Night", "Man to Man", "Urban Cowboy" and "The Postman".

Later, after the kids are in bed, Home Cinema shows more films like "The Devil in Miss Jones" and "Shadows of the Jungle" (the outrageous animated parody featuring former "Saturday Night Live" members). Best of all, you pay less per month, because you don't need cable to get Home Cinema. More movies, more variety, without the cost of cable. Home Cinema is obviously the adult decision. Call now for special introductory savings on installation: just \$39.95 (regularly \$69.95).

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Home Cinema

At the
Wind rose
in Marina Village, Mission Bay
Dallas Collins
April 15-17 & April 20-24

April 18 & 19
Picture ID required

Wind rose

R and R: Poney Mine Co.
RPM: Lance Natchez
Joe Sandwell: Flamingo Club
San Antonio: Springfield Club
Works
Terry Schmitt: Salmon House
Shane O'Connell: Vacation Village
Hotel
Spring Fever: Holiday
Imo: Embarcadero
Peggy: Super: To Love a Mine Man
The Shoguns: West Only
Joe Stewert: La Puente del Sol/La Mesa, La Puente del Sol/La Mesa
Summer: Black Angels/EI Capon
Talwind: Harpoon Henry's
Don Toulson: and Country Place
Red Dog Saloon
The Third Degree: Red Coat Inn
Trisha: They Hit the Road, Mexican Village
Scott Turchin: The Shepherd Cafe
Michael Wilkes: Van, White's

Rock & Roll

Adult: Night Owl
Highway: Spirit
Johnny Almond: Rhythm Revue
Poney Mine Co.
The Automobile: Trigon Horse
Battalion: Salade: North Park
Lane Club
Headbanger: Mom's Saloon
The Blues: The Loading Zone, Natchez

Ran Bollen: Let's Greenhouse
The Run Boys: Spirit
Brate: Windsor, Flamingo
The Salsgates: USC/Revelle
California
Carnage: Trigon Horse
Crash: Kallher Beach Club, All The Way Inn, Trigon Horse
Barrie: Cunningham and Black
Shacks: Billy Up Tavern
Dallas Collins: Windsor
Spencer: Dodge Group, Bacchanal
Dirk Debonaire: and the Boat
People: Bacchanal, Distillery
Nightclub
Departure: Distillery East
DXF: Spirit
Direct Drive: Glenn's
The Doran: Elvira Bourse Band: The Anchorage
The New Devils: Bands: Red Coat Inn
Imo
Drivon: Halkyon
Ducktail: Brown: Country Rumpkin
Les Diables: Bacchanal
Emergency: Exit: Turquoise Lounge
Emil: Headquarters
The Executives: North Park Lions Club
Philly: Jelly Roger/Superior Village
Philly: My Rich Uncle's
The Forke: Glenn's, Spirit
4-Ber: Distillery Nightclub
Peggy: Cunningham's
Get Talk: Spirit, USC/Revelle
California
The Masters: Spirit
Herman: Halkyon, Distillery
The Band: All The Way Inn
Hit 'n' Run: Mom's Saloon
Hot Shot: Vista Entertainment House

Center
Illusion: Varsity Inn
Incapable: Fogcutter
Kohl: and Cardiff
Let's the Katers: Distillery East
The Russ Kirkpatrick: Bands: Billy Roper/Venue
Label O' Spirit
The Magnets: USC/Revelle
California
Manual Scan: Headquarters
Nightclub
Mapheus: Chipping Block
Joan: Maxx: John Club
Jerry: No-Cann and the Gigolos
Glenn's
Tony: Mills and Cresset: Westerner
Miaff: Castaways
The Mia: Monterey Whaling Co., Boat House
The Monroes: Bacchanal
The Nevada: Natchez
Moving: Turquoise, Rodeo, Bacchanal
Nite Flight: Gator Gardens
The Nomads: Jose Murphy's
The Postmodern: Headquarters
Nightclub, Bacchanal
Philly: Spirit
Philly: Fogcutter, Riverside Lounge
Polson: Ivy: Pasadena, Rodeo
Prophet: Park Place
Gary Puckett: Flamingo
The Pupils: USC/Revelle
California
Pointe: Chiller
Radio: Renaissance: Cunningham's
Fogcutter: Distillery Nightclub
The Band: All The Way Inn
The Ballroom: Bands: London Opera House

The Rhythmic: Spirit
Robert: Katers: Billy Up Tavern
The Rollers: Old Pacific Beach
Cafe: Wild Turkey
The Routers: Headquarters
Nightclub, Distillery East
Rosie: and the Be-Bop
Screens: Natchez, Windsor, Bacchanal, Kater Brown's
Rox: Distillery East
Sensational: Uge: John Club
Shake: Bobby G's
The Shiffers: Old Pacific Beach
Cafe
Shuffle: Bobby G's
Sky High: Village Inn, Whiskey
Flats: Chipping Block
W.C. Spencer: Bands: Spirit
The Spad: Brothers: Doe: Westerner, Rodeo
Southside: Mom's Saloon
The Tins: Spirit
Thumper: Park Place
Tremor: from: Stone Saloon
Ivett: Salsgates: Rodeo, Lehr's
Greenhouse
The Unsubscribable: Headquarters
Nightclub
The Vagabonds: Spirit
Vision: Vista Entertainment Center
Wildlife: Bacchanal, Distillery East

Country/Country Rock

Rick Backus: and Harmony: Valley
Center Inn Saloon, Red Coat Inn
Imo

Gerry Bazz: and A Touch of
Country: Mustang Club
River Creek: Redie's
Bluffs: Jamhouse Bands: Ross
Sharon Boyd: Casa de Loma
Brannan: Magnolia: Mulaney's
California: Country: Diamond
Lounges: Emma's, Big Oak
California: Express: Berry X Ranch
House: Big Oak Ranch
The Countess: Billy Up Tavern
Columbia: Lorraine: Hotel
Country: Cansons: Country
Burnham
Country: Dick and the Smuggle
Burnham: Spirit
Country: Justice: Ross Bill's
Driftwood: Lounge
Copps: Whiskey Creek
Duke: Tazaki Plaza
Dallas: Express: Charlie's Little Bit of Country
Bill: Daniels: Jack's Cocktails
Deane: Big Oak Ranch, Mickey D's
Diamond: Ross: Stadium Club
Electric: Bands: Nite Out East
Kurtis: Parks and the Spans: Big Oak Ranch
Mike: City and Soundness: Alvin
Lounge: Big Oak Ranch
The Cln: Buffalo: Wild Turkey
Bliss: Renaissance: Rodeo: Rodeo
Man's
My: Power: Circle D Corral
Rock: and the Blues: Valley
The Blues: Kater: Bands: Billy Roper/Venue
Leather: and Laces: Hatch's

Don Lindgren: and Timberline:
Whiskey: Flats
Mid: Sound: Holiday Trails
New: Martin: The Caliente Lounge
New: Country: Country Side Lounge
Nightclub: Mickey D's
Jimmy: Nann and Downhome:
Phonics: John's Tavern
Pony: Express: Kentucky Stud
Rural: Delaney: Strumlet
Spain: Spring Valley
The Shane: Gang: Redie's
Carl: Simmons and Southern
Cambridge: Driftwood Lounge
Joe: Stewert: La Puente del Sol/La Mesa, La Puente del Sol/La Mesa
Tal: Contact: Jose Murphy's, Billy Up Tavern
Telegraph: Canyon: Pasadena Club
Live: Toulson and Country Place
Red: Dog Saloon
Jerry: and the Chaperones:
Johnny: West and the Chaperones:
Van: Winkle's
White: Lightnin': Express: Outlook
Whiskey: Creek

Jazz

Lost: Ball and Shop: Makers: Prophet
Vegetarian: Restaurant
Ped: Bog's: Lorraine's
Brown: Cansons and Halls: Gentry
Ensemble: Triton/San Diego
Bodie: Carter: Quartz: Fast
Clay: China Camp
Joanne: and Jimmy: Chastain

Sharon Boyd: Casa de Loma
The Chicago: Side: Billy Up Tavern
Chase: Salsgates: Bacchanal
Ira: Cobb's: Jambie: Distillery Band:
Tube: Man's, Macho's, Redie's
Jimmy: Cansons: Ensemble:
Corson's: Strictly Jazz
Hank: Ellis: Vite: Blue Parrot
Shelly: Platt: Elan's
Mike: Cansons: Vite: Elan's
Gary: Music: Cln: Gold Coast Lounge
Henry: and the 52nd Street: Jazz
Soloist's
Bob: Halls: Vite: Blue Parrot
Bill: Halls: Vite: Blue Parrot
Rich: Edman: Casa de Loma
The: Hermitage: Mandolin Wind
Le: Chet
Jack: Triton/Carroll
King: Blacok: Blane: Mandolin Wind
Kevin: Laine: Elan's
John: C. Laine: Old Herald: Stone
Restaurant
Bob: Long: Vite: Hill House, Pth
House: West
Joe: Martin: Quintet: Blue Parrot
Susan: Masher: Corson's: Strictly Jazz
New: Tunde: Jan: Bands: Blue Parrot
Night: Vite: Chuck's: Steak House
Tony: Ortega and Chico: Corson's
Orson: Henry's: Sack House
Joe: Pateros: Bacchanal
Ellis: Barb: Pines: Corson's
Black: Frog: Triton/Carroll
John: Barrios: Quintet: Blue Parrot
Peter: Springs: Gold Coast Lounge
Live: Toulson: International Hotel
Steve's: Tamen: Sheraton Harbor Island
Shane: Salsgates: Stone
Ross: Tamen: Billy Up Tavern
Three: Pines: Black Frog

Blues/R&B/Reggae

Johnny Almond: Rhythm Revue:
Poney: Mine Co.
Apocalypse: International Blvd
Big: City: Blues: Club 30
The: Box: Boys: Spirit
Crowdaddy: Headquarters
Bob: Halls: Vite: Blue Parrot
Ed: Long and Elanque: Riverside: Old Time Cafe
Gary: Lehman and Robert: Wade
Drum: Mages
Lee: Trep: Shells: Drummy: Mages
Melting: Pot: Distillery Nightclub
Tom: McArthur: Blarney Stone II
Susan: McArthur: Blarney Stone II
The: Middle: Eastern: Musicians:
Al: Salomon: Restaurant
Winnetka: Edman's: Continental
Cuisine
Shane: Cass: Cell: Irish: Bands:
Drum: Mages
Silly: Wines: Old Time Cafe
The: Two: Magicians: Old Time Cafe

Folk/Ethnic

Nabi: Alaman: Tria: Islandia: Hotel
Black: Streets: Drummy: Mages
The: Big: Jewish: Bands: Old Time Cafe
Col:
Brian: Cansons: Blarney Stone
Ph: Blarney Stone II
Lee: and Virginia: Corson's: Drummy Mages
Deanna: Dasher and Gary: Cansons:
Drummy: Mages

Feed: on the Wheel: The Shepherd
Cafe
Michael: Freeman: Drummy: Mages
The: Gables: Triton/Carroll
Jeff: Gregory: The Shepherd Cafe
Bill: Harries: Drummy: Mages
Donny: Howell: Kung Food
Jim: and Theresa: Haines: Blarney Stone Pub, Pateros: Stone
Walt: Hodge: Drummy: Mages
The: Jerni: Ensemble: Shish: Kebab House
Kabobs: Macho's
Bob: Halls: Vite: Blue Parrot
Ed: Long and Elanque: Riverside: Old Time Cafe
Gary: Lehman and Robert: Wade
Drum: Mages
Lee: Trep: Shells: Drummy: Mages
Melting: Pot: Distillery Nightclub
Tom: McArthur: Blarney Stone II
Susan: McArthur: Blarney Stone II
The: Middle: Eastern: Musicians:
Al: Salomon: Restaurant
Winnetka: Edman's: Continental
Cuisine
Shane: Cass: Cell: Irish: Bands:
Drum: Mages
Silly: Wines: Old Time Cafe
The: Two: Magicians: Old Time Cafe

Everything Else

Julia: Aguirre: classical guitar,
Kung: Food
Lee: and Virginia: Corson's
Deanna: Dasher and Gary: Cansons:
Drummy: Mages
Ph: Blarney Stone II

contemporary: guitar,
Corson's: and Pateros: Stone
David: Bradley: comedy and
originals: Jose Murphy's
Chari: variety guitar, Halkyon
Harper: Halkyon
Friendly: variety, Rodeo
Edie: Gold: variety - pop to light
classical: The Press Room
Saloon
The: Good: Time: Follies: Sls: venue,
Playboy: Club
Charles: Howell: variety, Barter's
Lisa: Kamey: light classical, The
Shepherd: Cafe
The: Fred: Land: Tries: music of the
40s: through the 70s, Sandtrap
Lounge
Lama: classical guitar, Kung Food
Bob: MacLennan: piano bar, Babie
Hotel: La Mesa
Glenn: Miller: variety, Nite-O-Dee
Rodeo
Orson: Galtie: Dues: classical guitar,
Prophet: Vegetarian Restaurant
Ben: Parks: variety, Royal Vite Inn
Ruby: Bands: piano bar, Babie
Hotel
Earlie: Reeves: piano bar, Dock's
Cocktails
Tammy: Shale: family
entertainment: Open Power
Peter: Laine: Green
Jonathan: Van: Brown and
Yonah: Elan's impersonator,
Bodie: Hotel
Dale: Vernon: variety, Rodeo
Inn: Elan's
How: Williams: piano bar, Mexican
Village

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Saturday, April 17, 9 pm
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MAJESTICS

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Sunday, April 18
KPRI 1060 NITE
50¢ Draft
No cover between 7-8 pm
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Tuesday & Wednesday the 20th & 21st
5-7 pm
Wednesday, April 21
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Carta Blanca Beer \$3.00
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Dollar Drink Nights
Tuesday & Thursday
April 29, 30, May 1
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Drink specials-2 Kamikazes \$1.00 Well drinks 8:30-10:00 p.m. 50¢
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12:30 pm matinee
You Always Want
to Know About
[Redacted] (R) 8:10 pm,
2:10 pm matinee
ANNIE HALL (PG) 8:50 pm,
3:50 pm matinee
APRIL 18
[Redacted] (R) 6:30 pm,
12:30 pm matinee
INTERMIX (PG) 8:15 pm,
2:15 pm matinee
ANNIE HALL (PG) 8:55 pm,
3:55 pm matinee
APRIL 19
INTERMIX (PG) 8:30 pm
Starburst
Moviecast (R) 8:15 pm
Commas (PG) 9:55 pm
APRIL 20
Commas (PG) 8:30 pm
Starburst
Moviecast (R) 8:05 pm
Sleeper (PG) 9:40 pm

labors, who opened their facilities to the filmmakers, are graciously absolved, in the acknowledgments, of any likelihood of being the Union portrayed in the film.) Schrader's script is direct descendant of the Clifford Dets-Maxwell Anderson school of the 1930s and 40s, although his contemporary message has been transferred to a raunchier, spiffier street-smart idiom, vehemently profane and prosaic. The didactic sapbox monologues are delivered with a self-offense by good, strong throwing of a paranoid tension running throughout the film. Richard Pryor. Harvey Keitel. Taphet Kotski. 1978.

(Ebook from #416)

Dust Boot — German-American co-production at time aboard a U-boat in World War II, starring Jugend Proch-

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WED 4/16 and 4/23
15 Pride of The Yankees
45 Bang The Drum Slowly
49 North Dallas Forty [R]

THURSDAY 4/17 and 4/24
15 Slap Shot [R]
45 Semi-Tough [R]
60 Stay Hungry [R]

FRI 4/18 and 4/25
15 Stay Hungry [R]
45 Slap Shot [R]

F

Admission restricted to adults.

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TUESDAY 4/20 and 4/27
7:15 North Dallas Forty
8:45 Semi-Tough [R]

WEDNESDAY 4/21 and 4/28
7:15 Breaking Away [PG]
8:45 One On One [PG]

THURSDAY 4/22 and 4/29
7:15 Downhill Racer [PG]
8:45 The Last American

FRIDAY 4/16 and 4/23 7:15 Pride of The Yankees 9:45 Heat The Drum Slowly [R] 12:00 North Dallas Forty	TUESDAY 4/20 and 4/27 7:15 North Dallas Forty 9:45 Semi-Tough
SATURDAY 4/17 and 4/24 7:15 Slip Shot [R] 9:45 Semi-Tough [R] 12:00 Stay Hungry [R]	WEDNESDAY 4/21 and 4/28 7:15 Breaking Away [R] 9:45 One On One [R]
SUNDAY 4/18 and 4/25 7:15 Stay Hungry [R]	THURSDAY 4/22 and 4/29 7:15 Downhill Racer [R] 9:45 The Last American

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