

City Lights

Ad Sales In The Sunset

Hai Rosenberg's electronic billboard was sunk before it even got in the water. Rosenberg, general manager of classical music station KFSB-FM, had dreamed up an idea: he figured would lift the state of advertising to new heights. He wanted to cruise a billboard-equipped boat in the waters about a quarter mile offshore of Pacific, Mission, and Ocean beaches. Equipped with a four-foot-tall by thirty-six-foot-long electronic ticker-tape sign, the billboard boat would display weather reports, news, public service messages, and, of course, advertisements, for which Rosenberg reportedly planned to charge one dollar per word.

Underwritten by KFSB's parent company, Lions Communications, the boat was scheduled for a maiden voyage this Saturday; and if Rosenberg had kept his costly little venture quiet (he invested something between \$60,000 and \$120,000 in planning and development), it would have been launched first, and its tastefulness and legality debated later. But Rosenberg last month told the details to the San Diego Union and the paper quickly printed an article publicizing his merchandising creation. Rosenberg envisioned a flotilla of ten to twelve boats plying the waters north to Los Angeles. At least one reader was so put off by the idea that she mounted a quick protest that capitalized the billboard boat. Susan Wormsley first called Rosenberg to complain about the idea; they had a polite but spirited debate about the ethics and aesthetics of floating advertisements. Rosenberg thanked Wormsley for her comments but refused to yield. Wormsley wanted Rosenberg. "This isn't the last you've heard from me," and hung up.

Wormsley, a Veteran's Administration Hospital lab technician and Mission Hills resident who sails off Point Loma and doesn't like the prospect of her sonnets being spoiled by a toothpaste ad or stock exchange quotation, dashed off letters to Councilman Mike Gotch and Mayor Pete Wilson. She also filmed a short "Open Forum" opinion piece for broadcast on KFSB-TV, Channel 5. Gotch in turn queried the city attorney as to the city's right to regulate such offshore merchandising. The attorney reported that the city charter places the use of ocean waters up to three miles offshore under city jurisdiction and noted that the municipal code prohibits "advertising structures" on city property unless approved by the council.

Rosenberg learned the bad news April 5 via a letter from the city planning department. Rosenberg could fight the ruling, either by launching the first boat or taking his case to the council. But since he was grounded earlier this month,

he's given no indication that he wants to challenge. He won't comment about the boat or his future plans to salvage his investment, though he says he may have a statement in two or three weeks.

-P.K.



Susan Wormsley

On The Beachcomber

The Fox and the Weasel slipped beer on the patio of the Pennant bar last week and talked about the old days at the Beachcomber next door. They were reaching way back—to 1961, the year Al Leonard sold his Pacific Highway two stand and used the proceeds to buy the Beachcomber, a bar which would become south Mission Beach's premier landmark and Mission Boulevard's rowdiest address. The Fox and the Weasel, apolitical and sun-tanned archivists of Mission Beach history, laughed about how they used to buy two hamburgers, an order of French fries, and a slice of strawberry pie at the hamburger stand next to the Beachcomber. The tickled or dined they got back in change from their dollar bill wasn't enough for a fifteen-cent beer at the Beachcomber, but they didn't fret. "If we timed it right, we didn't need any change," reminded the Fox. "There was always free beer at the Beachcomber at six."

Free beer every night at 6:00 p.m., pinball machines, a sidewalk full of bicycles and "hard young bodies." OMBAC members planning next summer's Over-the-Line tourney, junior Navy officers from Coronado complaining about the Vietnam war, and nicknames—"Lowlife,"

"Grumpy," "Chisel Chin," "Pig Pen"—everybody had a nickname. That was the Beachcomber.

But last month the bar on Mission Boulevard near San Gabriel Place was closed. It will reopen sometime this summer under new ownership, with the same name but minus much of the atmosphere that made it earlier reputation. The interior already looks neater as workers tear out the mishmash of lighting fixtures and electrical sockets that

protruded from the ceiling. The outside looks forlorn, though, for a bar one long-time customer romantically referred to as "a classic, British-style neighborhood pub." Two "Immigrants to Home" bumper stickers are plastered to the front door, and the hand-painted signs boldly advising that "The Beachcomber Features Lady Bartenders Wednesday Nights..." and "You Must be 21 to Enter..." No Rollerblades... This is Not a Public Restroom... are buckled and weather-braten.

In the late Sixties and through the Seventies, the Beachcomber was sometimes so crowded that customers spilled out onto the sidewalk, blocking foot traffic. "The firmen used to come by and order one or two to go inside," recalls one regular. "They'd nail up a sign that said 'Maximum Occupancy 200.' After they left, some guy would always add another zero to the 200 and make it 2000." "It was a wonderful beer bar, frequented by young professionals, scantily clad women, and bicycles," says another Beachcomber alumnus, who, like several of his friends, met his wife at the bar. "Ask anyone what they remember, and they'll say bicycles... they were parked all over the place. You didn't necessarily take home your own bike, because when you finished there you couldn't always remember which was yours, but nobody seemed to care."

Often this carelessness even incited the Beachcomber's interior, since "remodeling" was a daily activity. "That place was always being renovated," one former patron recalled. "You never knew where the tables or walls would be or how the ceiling would look. They even used to move the bar around."

South Mission Beach residents had little warning that the Beachcomber was closing, though the bar's popularity began sliding in 1979. Some former patrons say they began to feel unwelcome as relations between management and guests were sometimes less

than cordial, and rumors of financial problems surfaced. There was always cross traffic between the Beachcomber and the neighboring Pennant, as they were the only two bars south of Belmont Park, but this movement back and forth became one-sided with the opening of the "new" Pennant in July, 1980. With its refurbished downstairs bar and a wood-decked, open-air upstairs patio, the Pennant shed its dowdy image and became the favored drinking spot on a sunny day. So the Beachcomber's owners, Al "Zeus" Dwyer and Bobby "Boomer" Blasch, who started there as bartenders in the late Sixties, split up and closed shop on Tuesday, March 30. (Dwyer now sells beer for Mesa Distributing; Blasch has temporarily left San Diego.)

Dick Kovalevich, an ex-nurs fisherman who purchased and renovated the Pennant, figures that even without the eccentricities that made the Beachcomber a landmark, the "new" Beachcomber will still attract an instant clientele when it reopens. And Kovalevich doesn't mind, because he's never seen the Beachcomber as competition for his bar. "On a good summer Sunday, we'll get 800, maybe a thousand people through here," he says of the Pennant. "I just can't handle that many people, and we have to turn some of them away at the door. There's nowhere else they can drink here in south Mission now that the Beachcomber's closed, so they get mad and leave. Who needs that?"

-P.K.

Expand And Consolidate

Three weeks ago developer Ernest Hahn gave a speech to a local building contractors' group, and he brought along an elaborate slide show touting Escondido's North County Fair and downtown's Horton Plaza—the two major shopping centers he hopes to build in San Diego County during the next three years. Part way through the seventy

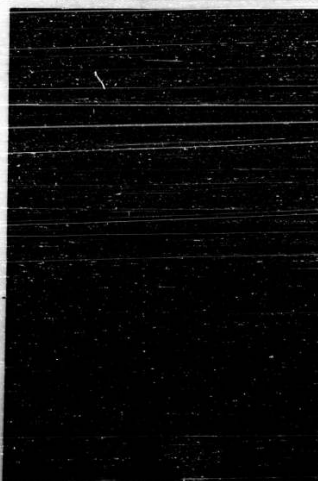
produced presentation, featuring dramatic slides of shopping center models created by the same special effects team that built the sponsorship miniatures for Star Wars, Hahn briefly turned his attention to University Towne Centre, another of his projects, dedicated in 1977. "We are going to expand University Towne Centre by adding two major [department store] tenants very soon," the sixty-two-year-old developer announced, as the contractors nodded. The news came as no surprise to most of the builders, who are counting on as much construction work as possible from Hahn to help them through the current building industry depression. Rumors of the Towne Centre expansion have been circulating for at least a year among those in the construction industry, and several months ago Hahn company representatives visited the city planning department with blueprints of the proposed design. So far, though, word of the expansion has not filtered up to many city council members, who reacted with some surprise when told of it recently.

"I had no indication of that at all," complained Louis Williams. "I'd just like to see the plans." Said Hahn Gotsch. "I'd have to know more about it, but offhand it doesn't sound like it's going to help [Hahn's] commitment to downtown."

The Towne Centre expansion could furnish an unwelcome political distraction for the council, which is hopeful that Hahn will soon be able to complete details of the financing package which has delayed construction on the Horton Plaza center for the past six months. If he doesn't, approval of the Towne Centre expansion could do the Horton Plaza project good by embarrassing. "I wouldn't want to take an action that would embarrass anyone downtown," Councilman Williams said wryly.

The fate of University Towne Centre and Horton Plaza have been intertwined for more than eight years, ever since Hahn first proposed the Towne Centre project, one of 1.5 at La Jolla Village Drive, and was greeted by vociferous criticism from Irvin La Jolla, who feared that a new shopping center would accelerate urbanization of the area and would lure shoppers away from the traditional La Jolla business district. Coincidentally, the city was attempting to interest prospective developers in its Horton Plaza redevelopment project downtown. Hahn stepped into the Horton project with his shopping center proposal as one way of allaying the worries of those who thought University Towne Centre would compete with downtown. But Towne Centre was completed almost five years ago, and has already been expanded once, in 1976, with the addition of a Robinson's department store to the original major tenants, Sears and the

City Lights



Bradenbury. Now Hahn and the Teachers Insurance and Annuity Association of New York, which owns twenty-five percent of Towne Centre, and which Hahn says will help finance the Horton Plaza center, would like to add a Nordstrom and a Bloomingdale's to the La Jolla development.

Most councilmembers aren't saying how they might react to the prospect of an expanded Horton Plaza to the east of downtown. Adolphus Jones, but at least one, did. Jones says he is not concerned. "The Towne Centre is very successful and I don't think an addition out there would detract from Horton Plaza. I really don't see that a relationship exists [between the two centers]. The Teachers [insurance company] aren't going to do anything that cuts their own throat. They won't get out on a limb and jeopardize their own investment."

-M.P.

Savings lot on Fifth and Robinson charges amusement two dollars per hour ("no park"), and entered carpool parking is at a premium. After dark, though, anything goes, as almost every garage lot allows free parking. The lot behind the Ray Drug Store on Fifth and University was a popular one, as was the lot behind the Ray Drug Store on Fifth and University. The lot behind the Ray Drug Store on Fifth and University was a popular one, as was the lot behind the Ray Drug Store on Fifth and University.

restaurant across the alley from the lot, and offered him a monthly contract for "legal" use of the parking places his customers had always used for free. Wong says the LRT representative wanted \$500 a month for five parking spaces, with an option for additional spaces at one hundred dollars each. Wong didn't bother with a counteroffer; he laughed the man right out of his restaurant. "I needed twenty spots," he says. "I'd have to pay them more than my rent."

Wong stopped laughing the following night when trucks from Associated Towing started plucking cars from the lot. No matter that the signs warning of the private parking restrictions were posted in unlit corners and were worded ambiguously enough. "Customer Parking Only For Ray Drugs... Lot Closes at 6:30 p.m." To invite night parking, there was no attempt to warn visitors and no barricade to close off the entry driveway from Fifth Avenue. Within two weeks, five of Wong's customers had their cars towed and were out the fifty-five dollars it cost to rescue their vehicle from Associated Towing's lot. "One man got a chow mein to go and did a little window shopping," Wong claims of the first victim. "He wasn't gone ten minutes, and when he got back his car was gone." Two young women who lost their car during dinner were about to miss the curtain for Fiddler on the Roof, so Wong himself drove down to the lot, alongside Jimmy Wong's Golden Dragon, to retrieve it.

Wong claims of the first victim. "He wasn't gone ten minutes, and when he got back his car was gone." Two young women who lost their car during dinner were about to miss the curtain for Fiddler on the Roof, so Wong himself drove down to the lot, alongside Jimmy Wong's Golden Dragon, to retrieve it. Wong claims of the first victim. "He wasn't gone ten minutes, and when he got back his car was gone." Two young women who lost their car during dinner were about to miss the curtain for Fiddler on the Roof, so Wong himself drove down to the lot, alongside Jimmy Wong's Golden Dragon, to retrieve it.

Soon every restaurant in the area was losing customers and goodwill to the tow trucks. A tenant in the apartments above the drug store, who is authorized to park in the lot, lost her car pulled away twice. Wong ordered his waitresses to ask every customer where they parked before leaving them; Stephen Zolner, owner of Stephano's and La Petite Cafe restaurants on University Avenue, taped two warning notes on his front door, there is a similar large sign on the wall of a Vietnamese restaurant adjoining the Ray Drug lot. The owner of Ray Drug Store, incensed that visitors were blaming him for having their cars towed, put a sign in his window offering the name and phone number of the lot's owners so people could call and complain. (Attorneys for the owners demanded the drug store owner cease giving out the information, though he continues to do so.)

Complaints and threats of legal action followed, and two weeks ago the lot's owners finally yielded, but not much. They have decided to chain the lot's Fifth Avenue driveway as a warning that parking is prohibited. The attorney, who says the lot was closed to protect the owners against liability from slip-and-fall accidents and to keep out vagrants, says chaining the entrance "wasn't an option before" and admits that "all the yelling" (from owners of towed cars) led to chaining. Still, the alley entrance to the lot, alongside Jimmy Wong's Golden Dragon, remains unlocked, a tempting invitation to park. There is still an occasional new sign and Jimmy Wong's waitresses still make sure no diners are using the lot, saving from the grief of a fifty-five-dollar surcharge on their Chinese dinners.

-P.K.

—Paul Kruger and Matt Potter



Photograph by Tom Farnsworth

A Hook, A Chain, A Meal

Hillcrest has everything for the night owl: a movie theater, a row of bookshops, five ethnic restaurants, a late-night coffee house, and a twenty-four-hour supermarket. Everything, that is, but an easy-to-find parking place. Daytime parking in lots is strictly controlled by eagle-eyed attendants who shoo away all but authorized visitors (the First Federal



OMBAC members, Beachcomber, 1979

Photograph by Robert Brummett



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Printz Nix Nix Picks

After reading Duncan Shepherd's column for years, but often finding myself enraged by his constant nitpicking, he's finally moved me to respond. I'll admit that he writes well, after all I demand the column, but it seems that Duncan has turned into a kind of predictable boomer. It's getting so that I know which films he will laud by what other critics have said about them. For example, even before I viewed the film, I knew he would hate *Reds* simply because of its almost overwhelming critical acclaim. For some reason, other critics liking a film is a bad sign to Duncan, and after apparently reading other critical essays of the film, he goes to the theater armed with his prejudices and little prejudices ready to find fault in everything. In the review of *Reds*, he didn't write of the film as it was, rather as it should have been.

Which brings me to my point of contention: After having seen *My Dinner with Andre* twice, and wanting to see it again, I wondered how Duncan would review such a film. After all, there has been almost universal praise for the film, and it was so well done that I couldn't see the man tearing it to shreds. So what did he do? He wrote some nice things and then qualified, or equivocated, or contradicted everything he wrote. For example: "And what gives the movie its subtle feeling of suspense, or at least of getting somewhere, or at least of not getting as insufferably boring as it might have..." Why not leave it at "its subtle feeling of suspense"? It's as if Duncan recoils with horror at the thought of praising what's already been praised.

Getting back to Duncan's talking of how it "could have been," he does give some suggestions for saving this picture

(if only he could have been there when they were writing the script). "Thus, what partly rescues the opening discourse by Andre is the perfectly believable

Letters

self-protecting, noncommittal approach adopted by Wally, which he describes in voice over — a device that, if it were going to be used at all, could have been used to much greater effect." Of course he fails to mention just how or even why it could be used to a greater effect. Similarly, he says "there are endless unexplored possibilities with the restaurant decor, the other customers, the table settings..." It seems clear that the filmmaker chose to ignore those elements — it's not what the picture was about. Why does Duncan choose to simply list what was excluded, rather than justifying their inclusion?

Finally, it all goes back to Duncan's apparent hatred of other critics and his contempt for the average moviegoer. He continually brings up what other critics have written about the film, but is inclined to "discount the power and influence of movie critics."

But what bothered me most was his assumption that few people other than "blue ribbon intellectuals" engage in philosophical discourse. It is really that unlikely that two old friends who haven't seen each other in years — one having gone through a series of "mystical experiences" — would have a serious discussion? It made perfect sense to me, being something that my old friends and I tend to do after the initial nervousness and disorientation of a long separation wear off. It seems that Duncan's problem is that rather than trying to discuss a film critically, he uses his column as an open forum for his petty grievances and as an expression of his wit. As filmmaker/critic Jean-Luc Godard once wrote about his peers: "Critics wear themselves out in incredible labors and manage to cloud the simplest and most obvious truths; they wrap themselves in philosophy, but I have no use for a writer who directs my attention to himself and to his wit instead of to the people he is interpreting." And I thought Duncan was one of a kind.

Scott Price
Solana Beach

Tozai

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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
This time every year I wonder how it would be to join the small number of Americans who refuse to pay federal income taxes. Surely there exists an organization for nontaxpayers. Where is it and what can it do for me?

F.A.R.

Hillcrest

The Encyclopedia of Associations lists a number of groups that concern themselves with taxation and spending, but few that appear to enlist nontaxpayers. Either of the following, however, might help you to find exactly the organization you seek. The Philadelphia War Tax Resistance Organization, at 2208 South Street, Philadelphia, PA 19146, was founded in 1969 and is affiliated with War Resisters International. The telephone number is (215) 545-4626; the director is Stephen M. Gulick. The Thomas Jefferson Equal Tax Society, at 1469 Spring Vale Avenue, McLean, VA 22102, was founded for "individuals of all economic classes . . . to establish constitutional equal taxation for each individual of voting age and to end unconstitutional bonuses and expenditures." It assists persons who are "iniquitously taxed." Send for information card of Mike Tecton; telephone (703) 356-5800.

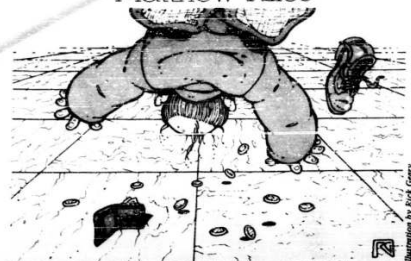
Dear Matthew Alice:

I've written some lyrics that have yet to be recorded by a reputable rock group. Question: What should I do to get it copyrighted?

L.E. Delane

San Diego

All you have to do is write the words on a piece of paper. According to Donald F. Johnson, in his Copyright Handbook, the



pheric radiation, the "background" radioactivity that occurs in everyday life, is contaminated by the presence of radioactive tracers, such as those often used by doctors to follow the path of substances through the body. As weak as they are, these tracers would overpower the delicate radioactivity of the isotopes that the Scripps researchers wish to study. "It's true that the Mt. Soledad laboratory is used for research involving radioactivity," said Jeffery D. Frantschy, the deputy director of Scripps. "But nuclear testing is absolutely the last thing that anyone would do up there. . . . Some of the people even frown on those who bring in watches with luminous dials."

Frantschy believes the building was a communications center during World War II. It was a windowless gray structure, with walls four to six feet thick and made of concrete. It has a concrete chimney and sloping, concrete walls, and a short-board fence of redwood. The orange steel doors look like those of a vault or safe.

The building is the Mt. Soledad laboratory of the Scripps Institution of Oceanography. Some of the studies conducted there concern radioactivity, but only at what a scientist would call environmental levels. Marine chemists and other researchers measure extremely faint evidences of radioactivity in samples of rock and water taken from the ocean. Because the radioactive characteristics of certain isotopes are constant, or have some unique or distinguishing features, they may be used as standards for measuring changes that occur, or have occurred, in and about the sea. So slight is the radioactivity involved in these measurements that the researchers prefer to be away from other laboratories on campus, where atmos-

new federal law says you obtain a copyright "by developing an original work of authorship and setting it down in a sufficiently tangible form." You can't protect your copyright in a court of law, however, unless it has first been registered. This calls for the completion of an application, a payment of ten dollars, and, usually, the deposit of two copies of the work with the federal copyright office. For a nondramatic literary work, use Application Form TX. It is available by writing the Copyright Office, Library of Congress, Washington, D.C. 20559.

Dear Matthew Alice:

On top of Mt. Soledad, a little way from the cross, is a building controlled by the UCSD Board of Regents. It has been a nursery to those who live in the area. Speculation as to the use of this building varies from top-secret testing to studies of

water and marine life. It has been said that nuclear testing is performed there.

Sally Singer

La Jolla

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 90885, San Diego, California 92138.

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Casual Pair	Dr. Charles Hatch	National Health & Nutrition	The Sports Page
Clothesrigger	Home Federal Savings and Loan	J.J. Newberry's	The Vineyard
Devany's Bakery	Imperial Savings and Loan Assoc.	Plaza Barber Shop	Von's Groceries

THE INSIDE STORY

BY PAUL KRUEGER

DEMOCRATIC ACTIVISTS HAVE COME to accept that their local party organization always trails a seemingly omnipotent Republican machine that is better organized, better funded, and usually victorious. But some party members are wondering how Floyd Morrow has managed to survive two years as chairman of the county Democratic Central Committee despite a string of financial and public relations gaffes.

Winning—or losing—another round of general-election balloting isn't the Democrats' most immediate problem. Despite a last-minute appeal from the state party hierarchy, which offered to pay the nominal filing fees, the Democrats couldn't even scare up a challenger to run this fall against Republican incumbents in the seventy-fourth and seventy-seventh assembly districts.

Though Morrow skirted some of the blame for this meager candidate turnout, he

has been most heavily criticized for calling an April 9 press conference to complain that someone was sabotaging mail deliveries in a effort to short-circuit a Democratic fundraising campaign. Morrow didn't blame Republicans specifically for searching out and destroying envelopes bound for Central Committee headquarters, but he told reporters that "I suspect it's political. . . . This is a pretty Republican town."

Postmistress Margaret Sellers says her investigation cleared the post office of negligence and she hinted that donations weren't received by the Democrats because the promised pledges were probably never even mailed. (Most party members learned only last Friday that Postmistress Sellers is a Democrat and active supporter of Lucy Killea, the party's probable candidate in the seventy-eighth assembly district.)

Morrow and Carl Hale, the professional fundraiser hired by the Central Committee, still say the case of the missing mail isn't closed and claim they have computer printouts proving the mails were looted or envelopes lost. Morrow says



Floyd Morrow

his call for an investigation spurred the mysterious appearance of several dozen envelopes which had been mailed up to six weeks before, and claims Sellers still has plenty of explaining to do. "She never even called me personally to explain," huffs Morrow. "As far as I know, the investigation is continuing."

But some of the forty-two elected Central Committee members were embarrassed by the call for an inquiry and the satirical manner in which it was treated by media commentators. On April 13 the disaffected offered a resolution that also served as a test of Morrow's support. The motion

before the Central Committee would have suspended the fundraising campaign until the post office controversy was laid to rest; those who voted to suspend were giving Morrow a vote of no confidence. Morrow turned back the challenge on an informal vote, though those present say it was surprisingly close. Art Letter, formerly Morrow's biggest backer but now a Morrow critic, pushed the resolution. Though he was backed by about seven of more than twenty board members in attendance, Letter didn't call for a formal count or rally for another challenge to Morrow's authority. "I didn't want to push it," Letter now says. "I figured it was enough to

register a protest vote." Morrow refused to dignify the motion as a referendum on his leadership. "It was just a couple of people trying to grab on to the money [in our treasury] and decide how they want to spend it," he says.

Some Central Committee members caution that even those who sided with Morrow in the vote shouldn't be counted among his supporters. "How could I vote against it when we don't have any other source of income?" asked one committee member. Indeed, the Central Committee's two biggest fundraisers this year—the Jefferson-Jackson Day dinner and cocktail party, held

(continued on page 10)

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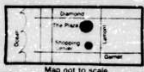


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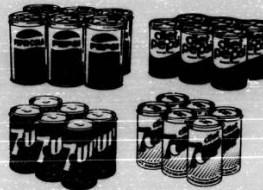
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THE INSIDE STORY

(Continued from page 8)

February 27 — were financially disappointing. The dinner, held in a rented room at Balboa Park, raised approximately \$600. Morrow claims \$2500; figures are still incomplete, while the preceding cocktail party, held at the Hillcrest home of Hamilton Marston, netted just twenty-nine dollars. Only seven backers paid the \$250-per-person donation for the cocktail party. Democratic money man Larry Lawrence boycotted the affair because of his disagreement with honored guest Assemblyman Leo McCarthy (Lawrence supports construction of the peripheral canal; McCarthy opposes it). Of the \$4000 taken in at the

cocktail party, \$2000 was handed over to McCarthy as a "donation" to insure his appearance, and another \$1000 went to Art Letter as a fee for staging the party and arranging for McCarthy's visit. Catering, printing, and other incidentals ate up the remainder. (Morrow looks at the figures differently and says there was actually a \$2000 net profit, which was later turned over to McCarthy as a donation to his campaign for lieutenant governor.) Though Morrow had predicted a \$5000 profit from the separate, post-cocktail-party dinner, which drew 550 guests (not all of them paid), that figure has been revised down and by at least fifty percent.

Morrow, a Linda Vista attorney, former city councilman, and current

candidate for a municipal court judgeship, rides above all this because, as even his foes admit, he is a sharp politician. He has a good way with committee members and volunteers, many of whom have donated years of service. "They don't want to take him on because he knows how to stroke them, even if he never really gives them anything," one Morrow critic says of the chairman's supporters. "They're sheep," one cynic says. (Morrow hands out "certificates of appreciation" to Central Committee members he judges to have done a good job.) Others say there simply isn't an alternative to the present leadership. "Nobody has the time or the resources to devote to the job," says one committee member. "Floyd is the only game in town."

Morrow admits an interest in a second, two-year term after his current tenure ends in July. Some opposition is surfacing not only from within the committee but from Democrats who hope to be elected to the committee in June balloting. Among the potential members is Colleen O'Connor, a former congressional candidate. O'Connor admits an interest in the chairmanship should she win election to the committee, and she is openly critical of Morrow's leadership. She hopes to form a coalition of new and incumbent committee members following the June election, attorney John McNeese and former city council candidates Phil Connor and Jim Skelly are among those she mentions. O'Connor stresses the importance of legitimate fundraising,

including the use of computers "to pull the Democrats into the Twentieth Century." She is upset by Morrow's grandstanding on the post office investigation and says, "We ought to be learning [about fundraising] from the Republicans instead of blaming them for our troubles." O'Connor's ambitions may be temporarily frustrated, though, as Morrow plans to persuade the Central Committee members to "make a conscious choice" next month to delay the seating of new members and the choice of a new chairman until January, 1983. Should that fail, Morrow still doesn't think he'll have a problem holding on to the chairmanship. "I've got enough strength to be re-elected if I want to be," he says confidently.

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It was George Killian's family who brewed it. And for five generations, they was holdin' true to the taste. And if you ever had just a sip or two for yourself, you'd thank 'em for it, too.

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"Compromise," George said to them. And I'll have none of that. Before I change the taste, I'll close the doors.

And close the doors he did—though a few of the lads came close to tears. And George Killian came close to tears, himself. Or so they say.

Then something grand happened. Over in America, Coors asked George if they could help him bring it back.

"Brew me Killian's Red?" George asked. Aye, I'd be proud to brew with you. If you be brewin' it my way.

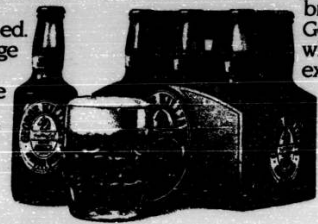
Now George's way was never the easy way. It means slow-roastin' the malts. Takin' a bit more time. And a bit more trouble.



"But that's what brings out the taste. And that's what brings out the glorious red color."

"And I hear that's just the way they're doin' it. One sip, they say, and you'll know they're brewin' it George's way. Of course, brewin' the Red George's way is just what the lads all expected."

"They don't forget what George Killian always says: 'I stopped brewin' it once. And I can stop it again.'"



KILLIAN'S RED

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Kiss Off

Continued from page 1

I worked in the pub to get a little money, but mostly as a way of getting out in the evenings. In the daytime I was a governess for three kids. It was an advantage family, which was a pain, my job was to keep the kids from killing each other. They owned a bed-and-breakfast place in Kensington, three or four stories; in the morning I fixed breakfast for the boarders and made beds in the afternoon, and between times took care of the kids.

In the evening, as I say, I worked in the pub. In England the customers don't tip but they buy you drinks. You end up working for shandies, which are a mixture of beer and lemonade. I usually had Carlsberg with lemon in it. I'd say the best part of working there was the food — the Scotch eggs and shepherd's pies — plus I liked the people I worked for. They hired me illegally, which meant they had to change the name on my employment papers every week. One week I'd be Lilla Something from Norway; the next week I'd be Consuela Something from Spain.

I think my name was Consuela when Fitz came in. He was thirty-one or thirty-two at the time and I was twenty. He was older than I was but also craver than the people my age. I was with him once on a bus when he went whistling all the way down the aisle, collecting money in his hat so that he'd have enough for a drink at the next stop. He seemed to live exactly the way he liked, and he often said that he was a person who never had to lie.

"One day I invited him back to the house when I knew no one would be there, and we fooled around. We weren't together very long after that but we were always friendly. I quit my job at the house and at the pub and went to work for a publicity agency that was trying to sell the market for American-type dresses. TV dis-

pers and corn, that kind of thing. I left Kensington and took a flat in King's Cross. Since I didn't go to the pub anymore, I didn't see Fitz. And then one day in May I was sitting on my back porch when I heard someone call my name. I looked up and there, in the building across my back fence, Fitz was standing and waving. We were neighbors. At night we used to shine flashlights into each other's flat. We went out again together, had fun, became real friends.

After I got back to San Diego I took a job in an animal hospital, and the next I heard of Fitz was that he'd gone to Israel to work on a kibbutz. We exchanged a few letters; his were always from some new place — Lebanon, Germany. Then four years ago I got a phone call. "Hello, Darlene, this is Fitz. I'm here on holiday and thought I might come round to see you. What would you think of that?"

"Talk about a voice from the past. I didn't even know how he'd gotten my number. But I was glad to hear from him, and invited him over; then let him stay for about six weeks, platonically, after which he moved out and got an apartment of his own in Hillcrest, near the Mandolin Wind. He loved that place, that and the Squeeze Inn nearby. He loved to hang around bars and talk to people; he made a group of friends wherever he went. Also he made contacts for getting work outside the table, usually in construction.

"One day he came to my place after tagging to his friends about what a great person Darlene was, and he told me that he'd dragged going back to the factory in Germany where he knew he could get work, which he would have to do as soon as his visitor's visa expired. Just before that, Donald had been talking about having me come over to visit him in Hawaii — he'd made a joke about calling this trip our honeymoon. And then Donald said, 'Hey, how about this? Why don't you two guys get married?' — meaning Fitz and me — and then with that, you know, Fitz can get a work permit to stay in the States and — here's the deal — you pay for Darlene to come see me in Hawaii. That's what she gets out

of it. It'll be like her honeymoon, only she'll take it with me instead of you."

Fitz, body laughed. It was a joke for the rest of the evening. Fitz and I got married. Donald and I take the honeymoon. But as time went on it got more serious. Fitz said he really did want to stay in the States, and Donald said he really did want me to visit him after he was freed. And I thought, 'Dynamite — here's a way I can increase my esteem in my boyfriend's eyes, and get a free trip to Hawaii. And while the idea was still new to my mind, it sounded like a typically 'Darlene' thing to do: crazy, get married for a free vacation. I told myself that it would fit in with my image, which sounds like a stupid reason, but I have to admit it was there.

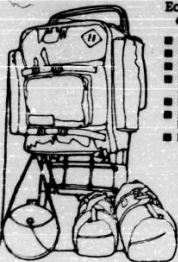
"And finally, I think, I told myself that the people I'd met in England had been good to me, not just Fitz but lots of people had taken me in, and gone far, far out of their way for me; and I felt that if I ever had the opportunity to help them in return, I would."

"And I did. I mean I began to think seriously of the proposition, or the proposal, or whatever it was. The three of us went on going out together, and every once in a while the subject would bubble up as a joke. I remember my question to Fitz one time: 'Did you find out how long we would have to be married?' And he said, 'No problem — it takes ninety days to get the work permit and a little while after that we can start the divorce.' We were still in April at this point, figuring a six-month period for the divorce. I could marry and be free again within the year, so no not to screw my taxes up.

"So — on two occasions, at two parties, Fitz promised me, in front of other people that he would pay for my vacation to Hawaii and be responsible for all the legal and financial arrangements for the marriage, his immigration, and the divorce. I felt that the marriage was not a big priority in his life, and that if this marriage were legally handled, and if I were not emotionally involved, then it would be okay. I took it strictly as a business arrangement. My

(Continued on page 14)

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Kiss Off

(continued from page 12)

friends, when I told them, said it sounded like a far-out thing to do, but, you know, are you sure you really want to? Can't he marry somebody else? Can't you marry somebody else? Sure it's a joke—but think about it.

"I did and decided that my initial feeling about Fitz was right, and we went ahead and set the date of the ceremony for early May.

"We went around getting blood tests and a marriage license. Fitz, in addition, had to get a complete physical because he was a foreigner. Then we asked about fifteen friends to be present at the chapel on a Wednesday evening at eight-thirty. I bought a white summer blouse to wear to Hawaii, where Donald had already gone.

"Then on the day of the wedding I got a call from a guy I'd met about a year before on a trip to Olympia, Washington. His name was Dewie, a big guy, six-seven, really sweet. He said he was in town for a business meeting at 8:00 p.m., and I said, 'Great, why don't you meet me and some friends at the Hungry Hunter in Mission Valley at nine or nine-thirty?' He said fine and we hung up.

"The wedding was held in a room by the swimming pool at a big hotel. It had sliding glass doors and a curtain which was drawn during the ceremony. We stood in front of a hearth which had plastic logs and an orange light bulb in it, and were married by a sweet little lady who gave us a quiet, short talk. I did feel a little guilty at that point. I thought his speech was pretty.

"When we got to the Hungry Hunter, Dewie was waiting outside in a cab. I had a minute alone with him while Fitz and the rest of them went in. I said, 'Dewie, there's something I have to tell you and it may sound sort of strange, but I don't want you to get scared because I really want to be with you tonight.' And then I told him that I had just been married. I explained the

whole thing but he still looked kind of blown away when we walked in.

"As the night went on we all loosened up. After dinner the best man took Fitz home while Dewie and I went dancing at the Reuben E. Lee. Later that night we were in some bar across from the Naval Training Center, necking furiously, when the waitress came up to give us the last call. She said, 'God! I've been standing here for five minutes and you two ain't come up for air.' I said it was my wedding night. And she said, 'Really? Oh how wonderful, congratulations!' And then she congratulated Dewie, and he said, 'Thanks a lot, but I'm not the guy she married.'"

Fitz, having married a U.S. citizen, now

(continued on page 16)

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Kiss Off

(continued from page 14)

was eligible to become a permanent resident of the United States, possessing all the rights and privileges of citizenship. In the code of the Immigration and Naturalization Service, he could adjust his status to legal permanent resident from that of B-2, a temporary, unemployed visitor.

To accomplish this adjustment he would need to fill out an application for status as a permanent resident, a biographic information sheet, produce a birth certificate, color photograph, a health certificate, and have his present wife, Darlene, fill out an affidavit of support, making her financially responsible for his welfare—to the extent that, should he ever apply for unemployment payments or other forms of public assistance, the federal government could hold her responsible for repaying any money it disbursed.

An arrangement like that conducted between Darlene and Fitz is known as a marriage of convenience. It could incur criminal actions against them both—the INS could turn their cases over to the U.S. Attorney's office for prosecutions seeing fines or jail sentences or both (the maximum for violation is five years' imprisonment and a \$10,000)—but in practice the couple would be such small potatoes that the government might not even press criminal charges. The INS would likely arrest Fitz and try him for deportation, but the strong pursuit of criminal charges is more likely to follow the professionals in marriages of convenience, the "brokers" as INS district director James O'Keefe calls them.

Detecting a marriage of convenience—whether one arranged by a broker or one that occurs privately, as with Fitz and Darlene—is difficult, owing to the nature of marriage. People get married for all sorts of reasons. The circumstances of legitimate marriages are so emotional and so diverse that the INS must treat each case as singular, as a unique arrangement between two people. For example, say an alien marries a citizen, then leaves only two weeks later to take up residence with a cousin in another part of the country. Though it looks like a marriage of convenience, it may be legitimate. Perhaps the alien's presence was needed in the cousin's home; the cousin was sick and required care. Or perhaps the newweds were really incompatible; they were married two weeks and hated each other. According to O'Keefe, it is often the case that an alien dupes a citizen into a marriage with promises of a home and family, so that the marriage is false on one side, but legitimate on the other.

These complications put the INS in the

delicate seat of judgment. Indeed, the people who examine the cases are called adjudicators. Most of them work in a suite of offices on the second floor of the Federal Building downtown, in cubicles, actually, separated from one another by bright partitions. Together with checking through the paperwork brought in by a pair of newweds, the adjudicator looks to satisfy two questions. Have these people been truly married? And have they behaved as husband and wife?

A marriage license usually satisfies the first question. The second question can only be satisfied by more questions. How long has the couple been together? When did they decide to marry? As regards sex, the adjudicator can only ask whether the couple has consummated the union, since an unconsummated marriage may indicate fraud.

Regarding a marriage of convenience, the adjudicator may ask one of the persons to return to the waiting room for a while, then put some detailed questions to the remaining spouse. What color is your newsworthy? Where is the television in your home? Where did you go on your honeymoon? The adjudicator notes the answers, calls the absent spouse back to get your paperwork, reads the other one out, and asks the same questions to see if the answers jibe. If not, the questioning becomes more intensive, sometimes penetrating to an admission of fraud.

In many cases, however, when the paperwork is complete and correct and when the adjudicator is satisfied that the marriage is legitimate, a temporary authorization for permanent residence may be granted on the spot, in the form of a stamp in the alien's passport (a red safety ink that will not photocopy), together with a slip of paper that may be used in place of the permanent authorization—the so-called press card (it is currently white, which takes about three months to be processed and sent from Texas).

"After the marriage," continued Darlene, "about a month went by before the trip to Hawaii. Donald had invited Fitz to come over, too. We arranged for tickets and I got time off from work; but by the time we were supposed to leave, Fitz didn't have any money. He'd been working as best he could, but he'd been laid off a lot, too, and when it came down to it, he hadn't really planned for anything. I said no problem, I'd pay for his ticket and we'd consider it a loan; he could pay me back for both tickets after we returned.

"So off we went. The trip was a disaster. Donald was not the same person we had known in San Diego, nobody got along, even Fitz and Donald didn't have a good time together. I still haven't figured out what happened. Donald was simply not happy to see us.

"Back here again. We settled into our old routine. Fitz had been staying at my

place since April and here it was July, so we had our moves down pretty well. He was, after all, a good house guest: he washed his own dishes, left the bathroom dry, slept on a mat in the craft room next to the kitchen. For a man in his late thirties, all he owned was some clothes and a few things he needed for travel. He was in excellent shape for his age, I'll say that for him. He lived simply; got up in the morning, washed, made breakfast, went to work, went to the pub, came home, crashed.

"A month went by before he got his things together enough for us to go to the Federal Building downtown. It was a Friday; I took the morning off from work. Fitz said the office opened at nine or nine-thirty, but by the time we arrived there must have been sixty people ahead of us, all kinds of people, a United Nations, with Vietnamese, Mexicans, whole families with babies and sons and grandsons sitting in plastic chairs, all facing a row of booths that looked like an airline ticket counter, where women in blue-and-white uniforms handed out papers, took in papers, listened to people, and gave them information. This was not by the way, the room in which we would finally be interviewed; this was just the place where you got your paperwork, read the other one out, and asked the same questions to see if the answers jibe. If not, the questioning becomes more intensive, sometimes penetrating to an admission of fraud.

"We took a number and went in and waited about two hours, then we started watching the counter on the wall and figuring how many numbers were being called every fifteen minutes. By that, we thought we had an hour more to wait, so we went upstairs to the cafeteria for coffee, and returned to see that fifty numbers had been passed and obliterated, including ours.

"The next Friday we went down again, earlier this time, waited a few more hours, after which I was beginning to have my first doubts about this marriage arrangement. At last we got called to the counter. The woman looked at the papers Fitz had filled out and said that I would have to come back and bring some financial information: bank statements and my last return from the IRS. It dawned on me that being married to Fitz was more annoying, in one way, than I had thought. I was going to be responsible for his debts—not just what he owed me, but when he might owe anybody else, including that government.

"I think it was about this time, in late August, that I got a friend of mine to give Fitz a job, not in construction but in something related, reading equipment out of a yard. Since Fitz had no car, he took the bus to work every morning instead of hitchhiking or getting a ride with a friend, as he had done when he worked on other jobs. Also, I asked him to start paying rent. The couple of weeks he had asked for in April had grown into five months; I figured it was time he paid something. I knew what he was making and I knew he could afford a hundred dollars a month.

"Our third trip downtown ended in a

slight scene, when Fitz got up to the window and was told that he didn't have the right form for his medical examination. He thought he could use the same one he'd submitted for the marriage license, but the immigration people wanted him to take another examination, and he just blew up. He said they should have told him before; he said he wasn't going to do it; he said he'd already gone through this once—but it was no use. We'd have to come back again, and I'd have to take another half-day from work.

"Finally, after three trips, we were able to make an appointment to see an adjudicator upstairs. We figured we only had one more time to go, and both of us, I think, were ready for this to end.

"Meanwhile, things weren't going too well at home. Fitz hated taking the bus to work in the morning; he said he couldn't stand the smell of diesel, and anyway the bus made him late every day, so at last he just quit. I said, 'Fitz, how can you quit your job when you owe for the tickets to Hawaii, and after you agreed to pay me rent?' And he said he couldn't be held accountable for the tickets because he was smashed when he'd made them. And I said, 'Oh, no—no you don't. That's not going to work.' And he said, 'Well, we can't go to do anything? I want to get a job but things are slow, people are being laid off.' And I said, 'You can hang on to the job you've got! But he said the buses made him sick and we went round and round, arriving nowhere.

"Not long after that we went for the final interview. The waiting room was at the top of the escalator, on the second floor, and was smaller than the one downstairs, but still crammed with chairs, facing a partition, behind which was a window. We got there and found we had to pay a fee—something like eleven dollars—and since Fitz didn't have any money with him, we had to rush home to pick some up. At that point I really felt weird; I wished I'd never gotten involved in this. I just wanted to get through with it and put the whole thing behind me.

"So the interview, we were asked how long we'd known each other, how we'd met, and other questions of that sort. I said I'd met Fitz eight years ago in London, and that he'd come to the States and had stayed with me for a few months, and that we'd decided to get married, all of which was true. The adjudicator approved our papers, and Fitz got his temporary papers for residence. It was all rather anticlimactic.

"Fitz had gotten what he wanted now, and what I wanted was a divorce. He'd said he would handle all the arrangements, but I wasn't going to wait for that. One day I went down to the county courthouse on Broadway, to the same room where we'd gotten our marriage license, and I picked up a county booklet on how to file an

(continued on page 18)

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Kiss Off

(continued from page 16)

I was standing at the counter, checking through it to see if there was anything missing from the papers I'd picked up, when, at the bottom of page one, in a box titled "Special Warning," I read, "If you are an alien who has become a lawful permanent resident on the basis of your marriage to a United States citizen of a lawful resident, obtaining a dissolution within two years might lead to your deportation. You should consult a lawyer before obtaining a divorce."

"Two years. What in the world? I looked again. I was going to be married to this man for two years. For two years I was going to be legally responsible for him. If someone sued him, they would sue me too. But if I divorced him right now and the government deported him, what would happen to me? Would I go to jail for my part in the marriage? Is this what I'd gotten myself into?"

"I went home and showed the papers to Fitz, who didn't seem too concerned. 'We can get divorced before two years are up,' he said, 'and if the government comes after me, then maybe I'll be deported, but they won't take anything to you; it's the man that always takes the punishment.'"

"As if that was any comfort. I fumed and boiled and cursed myself for always being polite and agreeable, and for letting people take advantage of me, and for being so stupid in the first place as to trust someone blindly with two years of my life."

"Everything Fitz did after that started rubbing me the wrong way. I hated the way he pan-fried everything and left a film of oil all over the stove. I resented not having any privacy in my own apartment, of having to explain, when I brought somebody home, that there was another man sleeping in the back room and not to be alarmed if you met him on the way to the john. I

couldn't believe that he would come home one day with a purple velvet coat he'd bought at the Salvation Army—a purple velvet coat in the middle of summer—and then hear him tell me that he had no money for rent."

"I decided, at last, to tell him that he would have to leave. I wanted to wait for an evening when I would find him sober, because I didn't want to give him an excuse for forgetting, but two or three nights went by and I saw I'd have to corner him half-dressed or not at all."

"I was in bed when I heard him come in. I heard his footsteps: first to the bathroom, then to the craft room where his easel lay spread on the floor, then to the living room, where, I knew from his habit, he would take off his shirt and sit for a while in the blue velvet chair, cooling off after his walk."

"I put on my robe and went out to him, ready with my speech. I could see he'd been drinking, but that didn't frighten me. Fitz is a happy, affectionate drunk, really very charming at times. He smiled broadly when I came in, and said he was sorry if he'd waked me."

"And then I just started talking. I said everything I'd been wanting to say for weeks. I said it wasn't just the money he owed me for the trip and for the rent, but all the other inconveniences, the lack of privacy, the way he'd let me down by quitting the job my friend had given him, the months and months he'd let go by because he didn't know as much as he'd pretended to about getting his residence card, then leaving it up to me to find out that we'd have to be married two years instead of a few months."

"I put a lot of trust in you," I said. "You were supposed to check out the details, and I think it's pretty silly to find out after all this that I'm going to be financially responsible for you for two years."

"He told me not to be dumb, since the man is always financially responsible in these cases. He said, 'It's always the man who has to pay.'"

"Bullshit," I said. "That's my name on

the paper that says I'm responsible."

"Then maybe you should have looked into all of this yourself," he said. "Maybe you shouldn't have trusted me. Did you ever think of that? Eh? Maybe you should have known yourself what you were getting into. Maybe you were the wrong one."

"I shouldn't have trusted you?" I said, listening to my own voice say it, as though it were coming from somebody else. Did he mean that he had been trying to fool me all along? Should I have not trusted him because of his intentions? Had he known from the beginning that we would have to be married for two years and that I would be responsible for him?"

"Look, Fitz," I said, "I don't want to talk about this anymore. I don't want you here anymore. I want you out, tonight, right now, as soon as you can leave."

"He said that as long as I had my dander up, he had a few things that he'd like to say about things I'd done. He reminded me about one night in Hawaii, when we'd been out to a restaurant and were headed back to Donald's place in a cab. I'd left Fitz in the back seat and crawled into the front to talk to the driver, this sweet old Chinese man."

"What about it?" I said.

"You told him all about being married to the guy in the back seat," Fitz said, "and you said you were on your honeymoon, but not with me."

"So?" I said. "That was the joke—remember? I married you and went on my honeymoon with Donald. We laughed about that all the time."

"Not in front of strangers," he said. "It wasn't funny in front of somebody else. You hurt me that time, I want you to know. You hurt my husband and you..."

"Bullshit!"

"And do you want to know why you can't keep a man?" he said. "A man can't stand to hear your language. No wonder they all run away from you, the way you talk. It sounds plain silly coming from a woman."

"I'll say what I want in my own house."

"And you'll say it alone."

"Alone?" I said. "I'm not alone—that's the point of this conversation. You're here, and I want you out."

"You'll never keep a man," he said. "I don't want to keep a man, I want to get rid of one."

"Why don't you?"

"Because," I shouted, "I married him!"

"That night Fitz stayed after all, because, he said, it was too late for him to check into the Y. The next morning he was gone. I saw him again when he came to pick up his things, and a last time when he told me he was leaving for Phoenix, where he had a line on a good job."

"The last talk was friendly; he called before he came over, and found me working in the craft room on a stained-glass window I was making on commission for a wedding. He told me about his plans to find work, then apologized for the way things had turned out, and I made us some tea, and we talked for a while in the living room, and he left."

"That was eight months ago. I had him sign the divorce papers before he went, and I have them all, still blank, in a box by the front window. I haven't decided yet whether to fill them out and pay the seventy-five dollars to have them processed. He left with the agreement that he'd pay me at least the rent he owed, but so far he's sent no money. He sent a Christmas card and has called me twice. He seems to be living his usual life. In his last phone call he said I should go ahead and divorce him, and if I had the money in my hand right now, I might. And then I might not. I do want this whole thing to end, but then, as a calm woman, I don't feel all that angry for what happened, and I don't want anyone to be punished."

"Oh, hell—I should divorce him right now and let him be deported."

"Then why don't you? He took advantage of me. But who's better off in the end? The trusting or the wary? I haven't decided yet. I haven't divorced him, yet either. He still might come through with his promise."

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He's sixty-six years old and he's been abandoned by more people than the most forlorn refugee. His mother died when he was two; his father when he was eleven. Each of his three wives left him without warning or explanation; one even moved out, bag and baggage, while he was away at work. After single-handedly making an invaluable breakthrough in the design of filters to protect against poison smoke, for the National Defense Research Committee during World War II, his laboratory at MIT was summarily closed down and he sent packing, jobless, within two weeks after the Japanese surrender. Despite another such discovery in the mid-Sixties — this one concerning the radar-absorbing material that made Jimmy Carter's famous "stealth" bomber possible — he was sent out to pasture by Ryan Aeronautical. He designed and developed a highly advanced measurement lab for a Syracuse chemical company, only to be cast out as the victim of a political infight. Three and a half years at Mission Bay Marina as a skilled boat carpenter earned him his walking papers at age sixty-four because, he says, he was "too expensive." "It's not a wonder that the only pictures of people adorning his small apartment in Pacific Beach are the one individual he knows he can trust — himself."

And if, after that ominous introduction, you would think it is a surprise to learn that this man, Richard "Captain Dick" Yount, thinks of himself as a "very fortunate person," then consider it but the first of many unexpected things there are to be learned about him. My own education in the life and times of Dick Yount began one night in the Beachcomber saloon in south Mission Beach, a place long renowned for its collection of strange actors posing as clientele; but Captain Dick would prove himself unusual among the unusual. I had seen him there in the past — a short, somewhat ragged older man in a battered Bucknell baseball cap, smoking a pipe over beers and looking in general like a typical aging beach wino, belly-riding into the near hereafter on a slow wave of sauce. This night, he happened to be on the perimeter of a conversation I was monopolizing with some historical pontification on the linguistic origin of the name of Ireland's capital city, Dublin. "Dubh Linn in Irish," said I, "or *Dyflin*, in the language of the city's Norse founders, meant 'black pool' and referred to the dark bog water of the River Liffey that runs through the city."

"Homesite," mumbled a demure lass in the group, who mistook me for one who had deceived her before in another matter. From below me a voice came to my defense. "No, he's right," said the rough old bearded, "but you have to be careful when you say Norse because it's a pretty general term. There's good evidence that Dublin's founders were Danish."

Of course, he was correct and I agreed, more than a little surprised that he had joined the conversation, and doubly so as he measured, confident recitation of the facts. It wasn't long before our talk became a seminar of sorts that included only Captain Dick and me, with the Captain doing most of the talking, as I spoke only to ask questions. We drank Budweisers and he led us from the founding of Moscow by Vikings to modern-day applications of the codes of Hammurabi to a discussion of Omar Khayyam's prowess as a mathematician. We talked about cosmology in general and black holes in particular. He said he'd been up until two-thirty the previous night reading about Egyptian hieroglyphs. I mentioned chess and he said he owned an original, signed set of chess pieces by Howard Staunton, the English

chessmaster credited, perhaps inaccurately, with the standard design of modern chessmen.

I looked around the disheveled beach bar and at the raucous, beery crowd. "What are you doing here?" I asked my intriguing new acquaintance. He just smiled broadly beneath his bushy mustache, as if my question were highly amusing. "Who the hell arr you?" I blurted finally. He kept smiling and answered with a nod and an almost musical lilt in his voice. "I am many things."

Yount lives in a one-bedroom apartment in the back of a low, one-story building off Grand Avenue. It's a few blocks from the beach, a few steps from the bus that takes him to and from his job as a carpenter at the Maritime Museum on the embarcadero downtown, and a short walk from the Tiki bar, one of his favorite places, where I would one day find myself with him, drinking drafts and talking about Charleagne amid pool shooters, cowboys, biker women, and drunks howling at the Padres on the wide-screen television.

On his apartment door, the lettering reads, "Capt Dick," and behind the door lies the rugged terrain of his home, a craggy mountain range of books and magazines through which paths have been laboriously cut for walking, and other areas blasted and leveled for the odd chair, sofa, and table — though most of these emplacements are gradually being reclaimed by the relentless natural action of book avalanches and magazine slides. There is a bedroom where, remarkably, there is room for a bed within the perimeter of books. Adjoining the bedroom is a bathroom, where one can find a great collection of straight razors (rivaling, perhaps, the collection of pipes in the living room) and several leather straps hanging from the doorhook. As in any good bathroom, reading material is within convenient reach of the commode; the selection on my last visit was an article cut out of *Science News* on the use of nuclear magnetic resonance spectroscopy in understanding the chemistry of the formation of cataclysms in eyes. The kitchen seems to have been spared the encroachment of the forces of literature, but they lurk not far off, as the dining table is nearly invisible under the fallout from an eruption of paper.

I'd first seen Yount's chaotic library of a dwelling the night I'd met him in the Beachcomber. I drove him home because we'd drunk beer and talked past his last bus, and he brought me in to show me "something that you haven't ever seen anywhere." After we were inside, I thought he'd meant his apartment, for that was surely a men enough sight, but instead he scrambled through a cabinet and withdrew a small wooden box, roughly the size of a cigar box, with a glass figure of a horse standing on the lid. He held the box out to me without handing it over. The horse was about three and a half inches high, maybe four and a half long, well proportioned and delicate, with slender legs and many small details. "It's hollow," said Yount, and it was, down to the narrowest curve in the legs. "I blow it myself and made the box. I showed it to the people at the Corning Glass Museum and they said they'd never seen anything like it." He grasped the horse in his thick hand and I expected its frail body to cave in, but it held as Yount used it as a handle to slip the tight cover from the box to show me the inside. He brought out more glass figures of animals, very small, hollow, and precise in shape and detail. One, a panther chasing a deer along a length of glass rod, he designed

from a photo he had seen in a magazine. The panther had two tiny fangs. "I'll show you the Staunton set when you come back," he said, assuming correctly that I couldn't resist knowing more about him. On my next visit, Yount sat in a large chair and spun out details of his life. As he did, he passed me books — an atlas to show his home town, a text by a former colleague, a book pertinent to one of his projects, and others — as if he were dealing cards from the vast deck of his illustrated personal history. He was born in Knox, a small town in western Pennsylvania — the original oil country of America — in 1916. His father worked as a carpenter in Oil City, fifteen miles south of Titusville, where the world's first oil well

was drilled in 1859. Oil Creek runs through Oil City. Yount's first wife ran off with a man from Oil City. His mother died in a flu epidemic, and several years later his father died of apoplexy and enlargement of the heart. In 1936, with a single suitcase and a hundred dollars, he boldly set out to do what there had been little precedent for in his family and community — to attend college. He worked his way through the chemistry program at Bucknell, and upon graduation took a job with Gulf Research and Development. After Pearl Harbor blew up, he was asked to join Division B-6 of the National Defense Research Committee in Evanston, Illinois. The head of the division was Conway Pierce, a man Yount

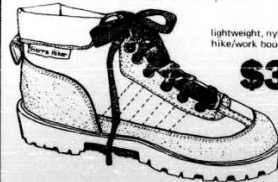
knew as the author of the text on quantitative analysis that was the standard at Bucknell. B-6 was involved at the time with developing filters for gas masks, and Yount immediately impressed people, including Linus Pauling, who was a consultant on various projects at Evanston and who later would win the Nobel Prize in chemistry. Yount solved the problem of how to use only tiny amounts of a scarce material in an experiment with activated charcoal, while accurately simulating a large-scale production process. "The problem was to figure out how to spray one-tenth of a cc of radioactive silver nitrate onto one cc of charcoal," he explained, while drawing me a scratchy ink diagram of his invention,

"and to make the spray last a minute and make it act as it would if there were tons instead of cubic centimeters. The radioactive silver was made in the cyclotron at Berkeley and there wasn't much of it available. We had to use as little as possible in the experiments." His drawing showed a multichambered, hand-blown glass piece that contained a hand-woven wire mesh for holding the charcoal in front of a minuscule glass jet for spraying the silver. "It was hell to build but it did the trick."

(continued on page 22)

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CAPTAIN DICK

(continued from page 21)

another matter. A penetrating smoke would pass straight through the charcoal, and secondary smoke filters were needed behind the charcoal in the canisters. "What we didn't know was what kind of smoke the Germans had so we had to imagine the worst. One night the head of the Chemical Warfare Service came in to give us a talk, and he said that the single most important thing we could do was to come up with a more effective poison smoke filter. After the talk, it was about eleven o'clock and I went up to Conway Pierce in

the hall and I said, 'I think I can make that filter.' And he said, 'Do you know what you're saying?' And I said, 'Yes, I think I do.' He said, 'Okay, from now on you report directly to me.' ... In short order, Yount took a paper invested with blue African asbestos and hand-formed it into a configuration that he thought would work, and he was sent to MIT with the filter to have it tested. "When I got to MIT," he said, "they'd been testing and testing without results for so long, they were sure that my filter would flop, too. They looked at it and told me that it would never test, and I said, 'Test it!' And they did. Now, remember, I made this by hand, but it tested to an effectiveness of 99.995 percent. They asked me

to design the machinery to mass produce them, and with uniform production the effectiveness went up to 99.998 percent." He had been scheduled to stay at MIT only a few weeks, but he was kept on and given free reign to set up his own micro-chemistry lab, where he worked in chemistry lab, where he worked in chemistry lab, where he worked in chemistry lab. When the Japanese quit the war and the American war industry abruptly closed up shop, however, Yount was suddenly among the multitude of people whose next paycheck would not be coming from the U.S. government. What followed was a series of jobs with glass and chemical companies in the Northwest, most taking a pattern in which Yount would sign on, perform some innovative and valuable function, and then

have to leave for reasons of internal office politics. A similar thing happened to him after his arrival in California, but this time it may have helped him more than it hurt. He came out in 1961 because his third wife was from San Diego and wanted to return. After four years at Convair, where he worked on the Apollo moon missions, Yount went to work for Ryan Aeronautical in 1965 as a chemist and soon became the head of the chemical research group. "In no time there was trouble," he recalls. "A certain fella wanted to head the chemical group, even though he wasn't qualified. He'd only had a few years of college chemistry, but he did the gardening for the head of our division to make extra money. He got the man's ear and did whatever he

could to poison his mind about me. Meanwhile, Ryan got the biggest contract in their history — \$115 million to build an airplane that would be resistant to radar. They had the design of the plane down pretty well, but they had fanned the job of developing the radar-absorbent material out to the Arthur D. Little Company in Cambridge (Massachusetts), and they weren't coming through. After three years, they'd made a material that would absorb radar, but it couldn't be used on airplanes. It was a ribbon of glass with a nickel coating, and it was so brittle it would break if you picked it up.

"Ryan was desperate. They put me on the project in March of '67 and the first components were due out the first week in August. A big part of the reason I got the job was that it was a good way to get me out of the way and solve the problem this other guy had started. But that was fine with me because I welcomed the challenge." Yount was given top-secret clearance, and began to work eighteen hours a day on the problem. What the prestigious research group in Cambridge had failed to produce in three years, Yount created in a few months, and the first radar-absorbent aircraft parts rolled off the assembly line by the third week in August. Yount showed me a small black-and-white snapshot of himself as a younger man, looking stern and almost fierce, leaning on a long, wide table in a laboratory. The table held a large

sheet of the antiradar material. Another snapshot shows him holding long, oddly shaped pieces of the stuff much thicker than the sheet. The sheet material is much like a thin, semirigid plastic, almost like thin fiber glass, and checked with black lines running at right angles across it. The thin material covers the skin of the aircraft; the thicker material is hard and dense, and made to be used in building heavier elements of the plane. It's also used to conceal submarine periscopes from radar. The material is still top secret and Yount was reluctant to say much about it. "It's basically an electric circuit," he said. "It doesn't look like an electrical material, but it is. It changes the radar wave into heat, but the amounts produced are too small to

be measured." He handed me two heavy books. They were titled *Radar Cross Section Handbook*, in two volumes. A receipt fell out of one. It was for \$78.75 from the Technical Book Company on Broadway in San Diego. "Everything you need to know to build radar-absorbent material is in there," he said. "So if you made this material in 1967, it was being used on planes way before Jimmy Carter said what he did," I suggested. "That's probably right," Yount answered cautiously. "Do the Russians have it?" I asked. "I imagine they do," he said solemnly. "There's no limit to the number of people

(continued on page 24)

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CAPTAIN DICK

(continued from page 23)

who'll sell out this country for money." After the contract at Ryan ran out, said Yount's usefulness to them, and he left in 1971. Not long before that, his third and most durable wife (of nearly thirteen years) decided to drop him also. "I'd been in Washington for Ryan and I came back a day early. All her stuff was in boxes and the movers were coming the next day," Yount said. "And after Ryan, I was into my fifties and nobody would hire a technical person that would be a technical person. They will now, but they wouldn't ten years ago." For the next few years he drifted from one odd job to another, having, as he says, "some pretty hard times." He thought he had a solid job at Mission Bay Marina, but was unexpectedly dismissed from even that humble position. After teaching boat building at San Diego City College, he took on his present job as head shipwright for the *Sue of India*, the *Berkley*, and the *Melody* for the San Diego Maritime Museum. Now he's up on weekdays at five-thirty to make himself breakfast and to catch the bus to be at work by seven. He packs his lunch, except on Fridays, when he treats himself to a Budweiser and a deluxe hamburger at Bernie's, across the street from the boats. He's

home by four-thirty to make his dinner and to read until he's ready for a few cold ones at the Pernaro (now that the Beachcomber's closed) or the Tiki. In those venerable establishments he'll hold court for hours, if so prompted, and deliver facts, anecdotes, and learned opinions on a seemingly limitless variety of topics. He is a sort of walking fountain of information, and the longer you know him, the more automatic is the tendency to refer questions to him rather than wasting time trying to figure them out yourself.

The other night at the Tiki, between talks about "Charles the Hammer," Charlemagne's grandfather, and the use of selenium in making glass clear, I tried to tie up some loose ends. I asked why he had so much trouble with former employers. He sucked on his pipe and stared for a while at his beer. "One reason," he said finally, "is that I'm an honest, straightforward person. I speak the truth and I do what I say I'm going to do. It's a simple way to live and I'm not much for playing political backstabbing games, which is how many people get where they get. If you ask me something, I'll say what's on my mind. That doesn't always go over well with people when the truth's not favorable to them."

"Another reason is that people don't like to be shown up. Wherever I've gone I've been pretty successful and sometimes

people have resented that, especially when they've been a while and I walk in off the street and I'm better at what they do than they are. And a lot of people will say they can do things when they can't. Then they have to bring somebody in who knows what he's doing to save the job. When the job's done, the first guy has to get rid of the one he brought in because he's dangerous to him; he knows he's a fraud. I've been in that position."

"What makes you different?" I asked. "Why can you do things other people can't?"

"You see, people can be great technicians, they can know all the facts and equations, but they don't always see the forest for the trees. They don't let their minds loose to roam, to understand things from nature's point of view. You have to feel what a capacitor is or what a radio wave is or what a condenser is. I can do that."

"People don't understand that there's not much difference between science and art. For centuries people have used materials and forces to make things without knowing in a scientific way what was involved. But they did it anyway, they understood things more as artists. The old blacksmith didn't understand the effects of carbon on iron as we do, but he could stand at his anvil and make carbon steel. He was an artist doing what scientists do today." I asked him if it bothered him that he

was just a carpenter now after years of conducting important work in laboratories. "No, it doesn't bother me," he said. "They need me at the museum. There's a lot of work that has to get done down there and somebody has to do it. Those ships are old and there's things about them that not too many people understand. The museum's a valuable thing and it needs people like me to keep it going." He put his pipe in his shirt pocket, leaned toward me, and smiled. "I'm basically a happy person. I read simply because I want to learn. I teach people what I know because I think I have a responsibility to pass it on. This country's been good to me. I'm sixty-six years old and I can still work forty hours a week and keep a smile on my face."

"And still drink a beer," he said, raising his glass as we toasted. Meanwhile, on the television, the Padres were trying to blow a game in the ninth inning. A fat drunk next to us bellowed at the screen. Behind us, a brassy woman with a tattoo pounded the pinball machine. Two sailors in feathered cowboy hats argued over the pool table. Captain Dick scooped tobacco from his pouch into his pipe, packed it gently, and fired it. Through a thick, sweet cloud of smoke he leaned over and said, "By the way, have you ever read Harold Lamb's book on Hannibal?" □

Sales Pitch



Bill Dunnam, Flora Richards

JEFF SMITH

Literally volumes have been written on *Death of a Salesman*, Arthur Miller's drama about Willy Loman, a man defeated by his dreams — or the American Dream, or his compulsion to succeed at all costs, or something else, depending on the stance of the individual critic. One uncommon feature in the critical history of this play about the "common" man is that Miller himself has written more words on its behalf than are in the script itself. With a compulsion to have no one see it his way, Miller has said: "To me the tragedy of Willy Loman is that he gave his life, or sold it, in order to justify the waste of it. It is the tragedy of a man."

And Miller uses the generic term "tragedy" as if it were a given, which it is not — "the tragedy of a man who did believe that he alone was not meeting the qualifications laid down for mankind by those clean-shaven frontiersmen who inhabit the peaks of broadcasting and advertising. . . . He heard the thundering command to succeed . . . based not on human voice, but a wind of a voice to which no human can reply in kind, except to stare

into a mirror at a failure." Hearing a writer speak about his own work, as Dashiell once said, is like hearing a mother doze over her children. And though he has taken numerous opportunities to overexplain and justify his play, Miller is, at best, about a B-minus critic of *Death of a Salesman*.

I wanted to proclaim that an artist had made this play," Miller says in the introduction to his *Collected Plays*. And he points with justifiable pride to its inventive, expressionistic structure in which past and present coexist simultaneously not only in the mind of Willy but also on the entire stage — which truly does become the "inside of his head," the original text. "We're free." But there is something behind all the theatrical gimmicks and devices in *Death of a Salesman* that still grabs — and that probably grabs different people for different reasons — he is knowing someone like Willy close to home, or the tangle of familial relations in the Loman household that stifles growth as they appear to encourage it, or the haphazard mysteries of success and failure, in which a faceless Uncle Ben can confuse south for north, roam aimlessly into the "jungle," and discover diamonds (or a nerdy

neighbor) can become a prosperous lawyer's while Biff, the All-American boy, stagnates in a pool of unfulfilled promise. Or Willy's moment of recognition (the entire play, in other words) that his desire has been fatally locked in the wrong slot by the excessive optimism of the Big Dream, which he expected to happen by fiat, so that now he finds himself on a collision course with disillusionment. Miller wants the audience to see the play his way. It is realities like those mentioned above, however, that keep the play alive.

Despite an uneven cast and some problems in the execution of Willy Mann Day's complex lighting designs, the San Diego Repertory Theatre has kept it alive as well. Its opening-night performance had some slow spots. Usually the appearance of Uncle Ben, who is both Willy's rich brother and the Angel of Death (and whom actor Jim Holcomb played more with drawn and inscrutable than need be), tended to slow the pace. But in the end, even though the playwright is baring his thematic hammers and littering the stage with cheap tricks pointed at the tear ducts rather than the solar plexus, the Rep produced a genuinely moving evening of theater.

Much of the play has a manic-depressive quality. It shifts quickly between emotional highs and lows, often in a single scene — or, in the case of Willy's love-hate relationship with his son Biff, within a few seconds. And one of the strengths of Douglas Jacobs' solid direction is his delicate orchestration of these moods, which can become mudlike in less capable hands. Jacobs has delineated the quirky emotional logic of each scene with remarkable clarity. He has also stressed a feature of the play that few productions acknowledge: *Death of a Salesman* is surprisingly funny. Jacobs' emphasis on its humor not only fills out this often neglected dimension of the play, it also provides relief from its otherwise unrelenting, down-and-tugging.

These latter are given powerful expression by actor Bill Dunnam, who plays

(continued on page 26)

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Sales Pitch

(continued from page 2)

Willy Loman, Duman's reading of the role is less superficially cheery and less dazed by events than is usually the case, but his skilled performance literally embodies the multiple conflicts and tensions that are ripping away at the sixty-three-year-old traveling salesman. In Duman's version, Willy's hope seems more genuine — and consequently, so does his decline. His reading also effectively underscores one of the play's fundamental ironies. Contrary to the lies he brought home instead of paychecks, Willy has been at best a mediocre salesman (of an unmentioned product). And as the products he buys break down — overly bright refrigerators and cars — Duman clearly reveals that Willy has actually been the ideal customer all along, a man who accepts the sales

itches of others at face value, whether for a Studebaker or a way of life.

In other performances, Bill Maass is first-rate as Willy's "beloved" son Biff, a thirty-four-year-old nomad caught between competing American Dreams: his father's urban vision of upward mobility based on the birthright of personality, and his own rural dream of a hard day's work in the sun with his shirt off. In scene after scene, Maass matches Duman's vulnerable inalienability, and their many verbal exchanges are the core of the production. Ric Barr performs double duty as Hap, Willy's other son in the process of becoming his father's clone. Barr's comic abilities give the production some wonderfully light moments. At the same time — and this is no mean feat — Barr's characterization of Hap is appropriately unlike Hap, like Miller in this play, doesn't think much of women. Only one in a thousand, both say, is not "on call." That "one" is Willy's wife Linda — an eter-

nally patient Penelope figure who mends rhyons while her wandering Odisseus is on the road. Flora Richards plays her capably, though with a bit more theatricality than the skeletal role calls for.

Ron Russo's (triple) set design — which doubles as the sparse, cramped interior of the Loman household and as the locales of Willy's past — contributes well to the overall atmosphere of the production. In particular, his use of the Lyceum Theatre's old brick wall as a backdrop suggests dreary, mammoth urban dwellings surrounding the house, at the same time creating a claustrophobic effect, one that mirrors the sense of increasing enclosure in the mind of the play's protagonist. Sally Rosen Thomas's costumes and Willa Mann Day's lighting design have a similar effect. The lighting, though at times using devices that are too obvious (with bright lights equating bright moments in the script), is an able ally of the play's many moods, especially its dreamlike states.

When *Death of a Salesman* was first produced in 1949, it evoked varied reactions. Miller says that one organization of salesmen "raised me up nearly to patron-sainthood, and another, a national sales managers' group, complained that the difficulty of recruiting salesmen was directly traceable to the play." A politically conservative periodical called *Salesman* a "time bomb expertly placed under the edifice of Americanism," while the *Daily Worker* thought it merely decadent. More recent audiences, alerted to its message (or having internalized it), react less strongly to its antimaterialist themes. The play, in a fine production like the Rep's, still works today, though the reasons for its continued success are more difficult to pinpoint. But given today's trends among college and university students toward me-firstism, career, and success, the original message of *Death of a Salesman* may in the next few years become as relevant as it was three decades ago.

Opera Not Included



JONATHAN SAVILLE

Suppose you have made an unwise investment of your time, your money, or your affection. The affair fails, and everything goes up in smoke. The natural impulse is to grieve for the failed project, the worthless stocks, the lost love; you can even get a perverse pleasure out of dwelling on your pain. But the mature way of dealing with such a loss is to learn from it. With the infatuation removed, you can see how mistaken your judgment was in the first place, and by contrast with what went wrong you may be able to discern how analogous adventures in the future might be made to go right. The corporation that has gone bankrupt teaches you something about what a solvent corporation ought to look like; the relationship that has wound up in disillusionment and acrimony makes you aware of what a good relationship needs to survive.

Similarly, the San Diego Opera's production of Riccardo Zandonai's *Giulietta e Romeo* provides an object lesson in intelligent libretto construction, expressive and dramatic music, and effective operatic staging, for it is so thoroughly lacking in all three that its defects virtually define the requirements for any successful opera. Take the libretto, for example. This wretched contrivance by one Arturo Rossato reveals in every line of its superfluous prose and in every pretentiously melodramatic scene the supreme excellence of William Shakespeare as poet and playwright. Someone writing an opera libretto based on a Shakespeare play of course has the right to alter the original in any way he sees fit (that is what Boito did so splendidly for Verdi's *Otello* and *Falstaff*); yet toward a classic has no relevance at all in creating a new and effective work for the stage. But Rossato, by force of sheer negative genius, has managed to change *Romeo and Juliet* so that in each instance he has destroyed something good and created something bad to take its place.

The librettist has gotten rid of a score of interesting, beautiful, and thematically important passages, characters, and situations in order to give us an overlong opening scene of Capulet-Montague rivalry, some tediously extended display with an extraneous prostitute, a lot of decorative choral work, a rapid scene of young women dancing in the Capuleti's garden, a lot of superfluous local color in an unnecessary shift of setting to a piazza in Mantua, and a flaccidly repetitious scene with a minstrel recounting the latest news from Verona, including that of Giulietta's supposed death.

In this sequence and what follows, librettist Rossato and composer Zandonai show themselves at their most inept — which is very inept indeed. The entire purpose of the lengthy, ambly scene is merely to inform Romeo that Giulietta is dead, a huge amount of stage time is devoted to that single, brief, dramatic objective. If Zandonai had done something memorable with the music, the scene might have been partially justified. But the minstrel's song — which is, alas, the nicest piece of musical writing in the opera — is little more than an empty exercise in a pseudo-antique or pseudo-folk style, with no notable melodic invention and no vocal challenges (how much better Mascagni did this sort of thing, in the opening scene of *Cavalleria Rusticana*). To add some artificial tension, Rossato and Zandonai introduce a gathering storm, with lightning flashes, but neither the music (how much better Verdi did this in *Rigoletto*) nor the crude lighting effects by Bill Gorgensen in the San Diego production manages to alleviate in any way the sense that, dramatically, we are at the bottom of a closet stuffed with cotton wool which is relentlessly suffocating us to death. This scene is followed immediately with a stupid exit scene in which the orchestra attempts to depict — endlessly — Romeo's horseback ride to Verona: thump-thump-thump-thump is about all Zandonai's feeble imagination can come up with in this banal *Romeo's Rheinfahrt*. And then there is the death scene, none too soon (how much better Puccini did this, in every one of his operas).

Carl Temp is a prize-winning British set designer, but he will not win any prizes for the sets of *Giulietta e Romeo*. They have a stiff, bland, featureless, archaeological correctness, with their chaste facades and early Renaissance arched colonnades, but they add neither character nor atmosphere to an opera sorely in need of both, and the playing spaces they provide are nothing more than dull rectangular boxes.

The general lack of dramatic impetus in the libretto is reflected in the music, which again and again stretches out interlude passages way beyond any necessities of the action. This poses a series of challenges to the stage director, who must fill those dramatically empty moments with some kind of valid stage business, and it must be said that Mr. Capobianco, as though his considerable directorial talents had been in a stupor during the entire preparation of this American premiere, has sheepishly failed to respond to the great majority of those challenges. Sometimes the stage is just left empty for several moments while some meandering goes on in the orchestra or in the offstage chorus. When the singers are on stage, they meander too, wandering hither and thither without apparent objective other than to provide that minimal movement necessary to demonstrate to the audience that they are not dead. At one moment, while Giulietta is waiting alone for Romeo, she accompanies Zandonai's falling, shapeless interlude with some ineffectual prearrangements around the edge of the set, trying (unsuccessfully) to indicate some urgent interest in something, it is not clear what. During this superfluous, intrusive example of unclear, uninvited stage direction, two members of the audience near me were heard to engage in the following colloquy: "What the hell is she doing?" "She is counting the columns!" I count that the high point of my experience of *Giulietta e Romeo*.

Of the singing in this production, nothing need be said; it scarcely counts. Conductor Michelangelo Veltri does what seems like a workmanlike job with Zandonai's weak score. There is a recording of this opera on Italian Cetra, with Loris Gavarni conducting the orchestra of the Festival of Sanremo, and it sounds neither better nor worse than what we hear from the stage and pit of the Civic Theatre.

One final question remains to be addressed: what was the point in producing this miserable opera in San Diego? If Mr. Capobianco wishes to put our village on the map by staging world and American premieres, he can scarcely do San Diego or his own opera company much good by mounting dull productions of scores that ought to be left mouldering on the shelf. Those of us who like to indulge our disappointments, however, may find some satisfaction in seeing and hearing this opera was a waste of precious time, an irrecoverable evening that might better have been devoted to pizza, love-making, or sleep. A better attitude, would I recognize as a model of maturity, would be gratitude for the educational experience we now know, quite firmly, that Zandonai's *Giulietta e Romeo* is no good. We also have been given a somewhat more sharpened awareness of the requirements of a good libretto, a good operatic score, and good operatic direction. We may in the future listen to Mascagni, Puccini, and Verdi with enhanced pleasure, having encountered the mere they rise so loftily above. And perhaps we will regard future world and American premieres by the San Diego Opera with slightly increased self-protective skepticism. May we conduct the rest of our affairs as judiciously.

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APRIL 23, 1982 27

Dance Until Done



DUNCAN SHEPHERD

In a way, Carlos Saura's *Blood Wedding* is a filmed record of Antonio Gades' flamenco ballet (i.e., ballet with shoes) based on the Garcia Lorca play of the same name. Only it is a stripped-down version of that ballet (no scenery, no lighting effects, nothing but a bare studio with a mirrored wall at one end and several tall, rectangular windows that flood the room with a bluish, diffused light), just as the ballet was itself a stripped-down version of the original play (no spoken text). Really, it would be more accurate to describe the film as a record of the ballet's dress rehearsal, supplemented with such preliminaries as dressing-room chatter, make-up routines, warm-up exercises (punctuated with the choreographer's catchword: "Make the kidneys endure it!"), and a voice-over reminiscence and artistic testimonial by the choreographer/actor, Antonio Gades. After about half an hour of that, the ballet proper is strait through — "no matter what," as Gades instructs his troupe at the outset, raising face forebodings, fortunately unfounded, of some underprepared Barbra Streisand-ish ballerina breaking a heel and limping through the remainder of the rehearsal, snapping on a fellow dancer's toe and sending him sprawling.

Already it is probably too late to head off, and time instead to fend off, suggestions that *Blood Wedding* must not be a "real" movie, in the same sense that filmed stage performances by Richard Pryor, Bette Midler, and Gilda Radner, or that filmed rock concerts, even ones like *The Last Waltz* and *Gimme Shelter* that give you glimpses behind the scenes, are not "real" movies. The crucial difference is that the central spectacle here, notwithstanding the thoroughly convincing

dress-rehearsal presence, is not geared toward some, as yet undetermined stage locale, nor toward a fixed-position spectator in some dimly imagined auditorium, but is instead catered entirely to the camera. Presumably Saura did not have a hand in revising any of Gades-and-Company's dance steps, but evidently he has memorized their every move. And thus he was not in the position of the journalistic documentarist, scrambling around extemporaneously at some event that would go on quite nicely without him, and desperately trying to simulate himself once in a while in this right place at this right time. To the contrary, Saura knows precisely where he wants to be at every moment, and he has mapped out for his movie, like a well-oiled camera a piece of choreography as sure, as seamless, as imaginative as Gades' ballet — and also as separable and self-contained. The camera, to put it unnecessarily combatively, is never subservient to the dance, and yet what it is doing at any given moment, what position it takes up, what detail it picks out, seems so utterly right for, so appreciative of, what the dancers are doing.

No matter how judicious, how generous, how unadorned the camera is in such circumstances, there is always going to be someone to cite the unwritten rule, and perhaps to quote Fred Astaire as supreme authority in these matters, to the effect of the outrageous criminality of cutting off a dancer's feet in the picture frame, counting even for an instant on a face or torso, usurping the spectator's right to decide for himself what detail he wants to fasten on. This sort of dictum, however, can always be countered by a trustworthy director. Carlos Saura is not Mark Sandrich, who dutifully observed the Fred Astaire dictum and was well advised to do so, because he had no better ideas; nor is he Bob Fosse, who violates the dictum whenever he pleases and fully deserves a

kick in the shin for what he substitutes in its place. Saura must ultimately be judged on what he chooses to show you, not on what he chooses not to. And if he has also chosen to strike a blow for (and in) his own medium, to give cinema the top spot in the pecking order, this is only as it should be. It would be no less shameful for a movie to prostitute itself to one of the other arts than to a political message, moral imperative, or educational discourse. Carlos Saura's *Blood Wedding*, if I have not yet made it clear, is a "real" movie.

Having thus addressed the obligatory question with this sort of movie, of whether or not it will appeal to more than just dance devotees, I feel I have freed myself to go off on the sort of tangent that seems to be so irritating to so many of my readers (or at least to so many of the authors of my hate mail). These readers, of course, need read no further, and need not feel snubbed. I would not much longer be able to stick to the point, as such persons tend to call it, without feeling I was padding. I do not know enough about Antonio Gades and the flamenco tradition to do more than superficial gushing about his figure and bone structure. And while I could easily enough paraphrase something out of *The Oxford Companion to Spanish Literature*, I can honestly say nothing of a firsthand nature about Garcia Lorca except that I have always meant to read something of his. What I am inclined to go off about instead is something which I do not delude myself is, in itself, one of the prime virtues of the movie, but which I would argue is nonetheless not detachable from them. What that something is, is the fact that the movie in its entirety runs just seventy-two minutes.

I could have taken off on this tangent, from a negative starting point, a couple of weeks ago, when I was comparing the one-hundred-and-twenty-minute (or so) remake of *Cor Poppo* to the seventy-minute original. I did make passing mention of the matter, as it was. Naturally I am aware that the under-minute-minute feature film, once present in abundance, now almost extinct, was kept to such a length primarily to facilitate its pairing with another of its size on a double bill. Still, you get what you get, and it would take the time of a movie to argue the quality-over-quantity principle to be able to demonstrate how one hundred and twenty minutes of boredom, disappointment, and inoffensive difference could be constructed as a better entertainment value than a tidy, shapely, engrossing seventy. To be sure, it would be a mistake to attach an intrinsic positive value to a seventy-minute running time. No one would choose to see a movie on that basis unless that's as much time as he can afford to purchase on the parking meter, or unless he has decided to put off eating dinner until after the show, or unless his nocturnal habit will not allow him to remain longer than that in a no-smoking auditorium. In the absence of such external pressures, however, it would be equally a mistake, and a much more frequently made one, to look upon a shorter-than-average movie as an innately bad buy. The ticket-price factor should not be pool-poohed here. From *Bird of a Feather* on, the prestige production has commonly been identifiable by its inordinate length (plus intermission), and its implicit sales pitch has commonly been "more for your money." The double-feature phenomenon is yet another aspect of the better-buy mode of thought, although this, again, necessitates a reversal of the quality-over-quantity principle. Undoubtedly the correct way to size up a double

feature is not as a better buy (i.e., twice as much for your money), but as a better gamble (two chances to get lucky).

The cartoon phenomenon might bring the issue into sharper focus. Cartoons, themselves once so abundant, are no longer standard fare in movie theaters, and it has not escaped my notice that, among local theaters, the Pacific chain has made a conscientious effort to keep the tradition alive. This effort has had mixed results: there are times when these theaters seem to have come into a cache of vintage Bugs Bunnys, Daffy Ducks, and Roadrunners, and there are other, less fortunate times when they seem to have come into a cache of Chilly Willys, Woody Woodpeckers, and Looney Loons. In any event, when I recently lucked into a Roadrunner adventure called *Lickety Split*, involving an errant swarm of miniature giggling minnows that are let loose early in the cartoon by Wile E. Coyote and that come back one by one to spoil all his subsequent schemes, I felt I was getting something more than just a bonus to the feature attraction (*The Amateur*, as I recall), but something more worthwhile, something more worth watching on the small screen. And no matter how well warranted, to coax a moviegoer to part with four dollars for a seven-minute cartoon. Very much on the other end of the scale, an animated feature, *Hot Klot* could reasonably be thought of in terms of how much money a theater ought to pay a customer to sit through it.

The rudimentary picture to be made here are that any movie has its interior necessities, and that any spectator, to put it not too vulgarly, has his posterior ones. There is, around that second point, some sort of built-in limit on how much a movie can ask a spectator to endure: sooner or later, before the day is done, it has to let him go home. And consequently movies are somewhat protected from the pernicious TV trend toward "miniseries," whereby books like *Brideshead Revisited* and *Tinker Tailor Soldier Spy* (to take a couple of prestigious examples) are adapted to the screen almost without excitation, almost without any consideration of what might not work as well on the screen as on the page, and they end up taking longer to plow through in their cinematic form (assuming you can manage to be in front of your TV set six or twelve or however many consecutive Mondays) than in their original literary form. This trend, which encourages slackness and flabbiness, does not leave movies altogether unscathed; it left *Reds* positively ravaged. Exaggerated length is perfectly fine, of course, if the movie's merits hold up for the duration. But too often the boundaries of prestige, or noncommerciality, or mere substantiality, are decided upon and sealed out in advance, without there being enough actual substance to fill them. The considerable flexibility of movie lengths, between a minimum of around an hour and a half and a maximum of perhaps four hours, is certainly preferable to time-slotted TV programming; but the minimum time limit besides stifling the development of any cinematic equivalent to the shorter fictional forms (the movielets), has had a more subtle, more insidious effect. It has made it more inhospitable to a proper appreciation of the formal aspects of art. And to come back at last to *Blood Wedding*, let me just say that it takes exactly the time it needs in order to do exactly what it wants — no more and no less. And it is "more" of a movie than any number of ones twice its size. □

Chips on the Block



Illustration by Elizabeth Matthews

ELEANOR WIDMER

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Aunt Bertha is back in town, plump, succulent, her feminine presence palpable and daring. She is breathless with ideas, outrageous at the first of life. "You know Kathleen Brown?" she asks without preliminaries. "Jerry's baby sister!" I hesitate, wracking my brain, trying to make the association. "She married this television executive," Aunt Bertha continues, "and she moved to New York. Her first idea was to open a Tex-Mex restaurant." At once I realize that it is Governor Brown's sister to whom Aunt Bertha is referring with such easy intimacy.

"Tex-Mex," she repeats. "Is that not a sensuous word?" She rolls her hands over her rolling hips. "I mean if you could bottle that word and uncork it like good wine, you would make a fortune." The whole time she is saying this she is eating nonstop bits and pieces from the cornucopia of food that calls itself my kitchen counter: eight-grain wheat bread, day-old bagels, a brownie, an edge of baklava, and finally a chicken drumstick which she sucks dry with a great whooshing sound. Catholic in her tastes, she finds every morsel glorious, yet nothing quite "hits the spot." "Tex-Mex would hit the spot," Aunt Bertha reminds me, as if it were my duty on this earth to nourish this spot. "I'm thinking of opening a Tex-Mex restaurant myself," she informs me. "I mean, I've just come from Alaska. Just think of what such a restaurant would do for a place like Sitka or Juneau. On the tundra, in the frozen snow, in those God-forsaken winters, there were loving food."

Obviously enamored of the notion, Aunt Bertha sees herself in the kitchen, meat knives in hand, putting together fiery goodies with three or four fresh chilis.

Where and how she will encounter these raw materials in the frozen northland does not enter her fantasy. "In Juneau there's already have a Haagen Dazs franchise. Would you believe that in a small general store they were serving Haagen Dazs ice cream cones? So a Tex-Mex restaurant there would be sure-fire." She laughs at her inadvertent joke, and her globes of happy flesh ripple. "The truth," she commands. "What do you should try this venture closer to home."

"Vancouver?" she asks guilelessly. "Seattle?"

"No, here in San Diego. We've got lots of Mexican restaurants but none with the Texas influence, none that combines barbecue with what we think of as Mexican dishes."

"Is that what Tex-Mex stands for?" cries Aunt Bertha, the world traveler who has just sampled Haagen Dazs ice cream in Alaska. "I thought it had something to do with sex, like Mexican food is sexy, so for shorthand people want to be polite, they don't call it Sex-Mex, but Tex-Mex."

"Let's go to eat," I reply, muttering under my breath. "Sex-Mex."

We made our way to Anselmo's, a new Mexican restaurant in a shopping complex on Sports Arena Boulevard. From the outside it was barely discernible amid the various shops and windows, but once inside it proved to be tastefully decorated, though not in the Mexican style to which we are accustomed. There were no sombreros, no piñatas, no colorful dishes lining the walls. The wallpaper was blue and subdued and the walls held blow-up photographs (from the San Diego Historical Society) of Spaniards who lived in this area a century ago.

Aunt Bertha led the way to a table against the wall opposite the window. "Pretty classy for a family restaurant. A separate bar," she noted, "and not too much noise."

With characteristic enthusiasm, she began to order from the menu as if she had been moonbound without food for weeks. She ordered a chimichanga because of its musical name, and the chili verde because it sounded Tex-Mex, or Sex-Mex, as she now called it. The latter dish was diced pork cooked with a green sauce. We also had caritas, and one of the house specials, carne asada with chili refrito. During the ordering I remained silent and Aunt Bertha was in her glory.

"I bet you didn't know that sopa de albondigas, which is meatball soup, has been in California since the Nineteenth Century. The Anglos could not pronounce it so they sometimes called it albondas soup." She tasted the meatball soup, rolled her eyes ecstatically, and then announced, "No mint. In New Mexico and Arizona they use mint in meatball soup."

All diners are served with either soup or salad, and since Mexicans serve very good soup generally, it's best to opt for it, but especially at Anselmo's, where the chicken soup was as vibrant as the albondigas. The chips were hot and fresh and Aunt Bertha began popping them into her mouth as if they were M&M candies. "How do they get them so crunchy? How do they make them so crisp?" she asked. "They fry corn tortillas in lard."

Aunt Bertha's hand dropped away from the basket, but only for a second. "How can anything so good be bad?" she asked, and chomped down on the fresh salsa, which consisted of cut-up chunks of tomatoes, onions, and spices. When the plates of food were placed on the table, even Aunt Bertha blanched. There wasn't an inch of table space that wasn't covered with these elliptically shaped platters; each entrée was accompanied by bread and beans. Aunt Bertha began shoveling food into her face, including a crisp, deep-fried tortilla stuffed with shredded beef and cheese (\$5.25). She alternated these bites with the diced pork (\$5.25), which looked like a stew and was more salty than spicy. Then she wrapped the pork of her caritas (\$6.25) into tortillas, which she enhanced with guacamole and salsa. She ate so rapidly and with such remarkable energy that I was afraid she would be a victim of cardiac arrest. As if to confirm my hypothesis, the wall began to vibrate and hideous clanking sounds came from behind it. "Oh my God," I thought. "That's her heart going. The sound is penetrating the wall."

Aunt Bertha gazed up blissfully. "You know what? I think they have some piece of machinery running on the opposite side of the wall. It's banging and clattering. I feel the vibrations right here in my arm." Sure enough, it happened that a dishwasher crashed behind the wall, and when in motion, the sounds were as clear as if they came from the same room. Therefore, it's best to be seated along the window or in the center of the room.

(continued on page 36)

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Wedding Photography

Chips on the Block

(continued from page 24)

"And how's yours?" she asked, digging into my plate and reaching for the charcoal-broiled top sirloin. Without waiting for my reply, she announced, "Very authentic. A bit chewy, slightly tough, but with an excellent flavor. And the chili relleno, it's delicious to the max, I mean Mex, I mean sex."

We paid our bill and I pushed Aunt Bertha from behind to enable her to roll through the door. The next night we were back. Why? Because Aunt Bertha needed her own dish of carne asada (\$7.25). "This is a better bargain than if you order carne

asada with the chili relleno because they charged two extra dollars for it, and look what a nice big portion of meat you get," she noted.

I had decided to order from the a la carte menu, and had a soft quesadilla (\$5.75), which turned out to be entirely lackluster because the cheese was both insufficient and not moist. In addition, I tried a beef tostada (\$5.50), which seemed somewhat anemic because while the beef and beans were good, it arrived with neither guacamole nor sour cream. Sour cream costs twenty-five cents extra and would have been well worth it — this tostada lacks contrasts of sizzly toppings over beef and beans.

Because Aunt Bertha had been deprived

of a dessert the night before (the restaurant hadn't prepared one), we ordered one flan between us. It tasted akin to tapaca with crushed pineapple — definitely not up to the high standard of the flan at Papagayo in Seaport Village.

"So what do you think?" Aunt Bertha asked as we left.

"I think it's a better than average Mexican restaurant. The soup is excellent and when the chips are fresh and hot, they are too. The best item in the house is the carne asada plate. The carmitas are cooked well but they don't have enough accompanying side dishes, just guacamole and salsa. The carmitas could use cilantro, lettuce, and tomato for those who don't want the regular salsa. The chimichanga is a five

boy because it has lots of meat and is especially nice for those who prefer a crisp, deep-fried tortilla to the soft ones used in preparing burritos. The quesadilla was inferior to those in many restaurants, and while the beef in the tostada was of high quality, the dish isn't interesting. Service was good, but the waitress didn't know much about Mexican food."

Aunt Bertha eyed me with a sidelong glance. "You know," she confessed, "I lost my appetite." She paused. "I mean, for opening a Mexican restaurant. For seven, eight dollars, I'm a sport. I can go to Anselmo's whenever I want; it's not such a commitment. Also, I found out something else. Let those who will last for Tex-Mex. For me, I'll take the sea straight."

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Off the Cuff

Have you found any good deals at the swap meet?



Kathy Lee
Sportswear Shop
Fashion Valley

I found an alarm clock at the Stadium, the typical white, dial-looking, plug-in type. I figured it had to work. I brought it home, plugged it in, and nothing. I remembered thinking, "Shoot, bum deal." I've bought dishes, pots, pans, containers. Hangers — the colored plastic ones are twelve for a dollar at the Stadium. You can match them with your clothes and they don't create your pants. I bought a real cute sun dress. There are off different kinds about anything you could want, and you can bargain them down. I also got a pair of leg warmers recently. I really needed those. It's a challenge at a swap meet, sort of like a double swindle, and everybody leaves feeling like they got the good end of the deal.



Jon Hemmes
Security Agent
Beach Area

I purchased a pair of wooden shoes at the Stadium swap meet. I just happened to see them. They were worn out, they couldn't be worn anymore, but I couldn't resist. I bought them anyway. I still have 'em, they're on the wall. I pick up a lot of things — radios, clocks. You can't check them until you get home and then you spend hours and hours trying to get them to work and then you tend to throw them away. So much for bargains.



Brendan McLaughlin
Bartender
La Mesa

My first wife. We met six years ago in El Cajon and I've been paying ever since. I was selling junk and she came up and we started talking. She was interested in a pair of skis. We went out that night. It was great. We really hit it off. She was small, petite, and had an excellent sense of humor. I figured, why not? We got married two months later. I gave her my ring and she gave me the finger. She started to fatten up for the harvest. She gained a little too much weight. We stayed together a couple of years and ended up getting a divorce. I just kind of wrote it off. I wouldn't mind having a few more honeymoons, but I'm not looking for a wife.



Mike Doegan
Business Major
SDSU

A wood golf club. It was worth thirty dollars and I think I paid a buck for it. A baseball bat, gear shifts for my bike, a goldfish with the bowl. I'm from back East and the whole concept of swap meets and garage sales surprised me out here. We have them there but here it's on such a large scale. I bought this game. I'm not sure it has a name but it's a cylinder about four inches in diameter. You put it on its side and then there's a piece of wood that goes on top of it and you walk back and forth and try to keep your balance without falling off. I think I paid about forty cents for it.



Jenny Barry
Stereo Cashier
Point Loma

Cheap plants — apartment plants, hanging plants, ferns, wandering Jews. You find interesting people at the swap meet, too — hard-core business people and scruffy people. Then there are the kick-back retired people who pull out the old camper shell and haul out the stuff from their garages. So you can find junk to really good things. You can get a good deal on rusty tires, beat up old bike rims, gaudy costume jewelry, things you don't want, or like just after Christmas I picked up some stationery and wrapping paper. Recently I picked up some tacks and nails for twenty-five cents. I thought that was a good deal. You know it was a lot more than that at the store.

— Lin Jakurs

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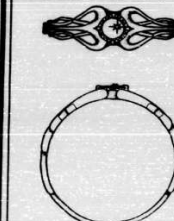
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Contributions to **READER'S GUIDE** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Editor reserves the right to edit all materials. Send complete information and photos to: **READER'S GUIDE**, EDITOR, P.O. Box 58263, San Diego, CA 92158.

Dance

Dance Festival, sixty-five dance groups, including the National Ballet Theatre of La Jolla, the SDSU Graduate Dance Company, and the Three's Company dance troupe, will perform at the Ballerina Boutique's fifth annual dance festival, Thursday, April 29, 2 to 7 p.m., Friday, April 30, 10 a.m. to 7 p.m., Saturday, May 1, 10 a.m. to 6 p.m., and Sunday, May 2, noon to 5 p.m., University Towne Centre (in front of Ballerina Boutique), 4456 La Jolla Village Drive, San Diego, 459-5220.

"An Evening of Dance," the O'Farrell School of Creative and Performing Arts dance department will present two dance groups, the Theatre Dance Ensemble and the Ballet Ensemble, each composed of student dancers ranging from elementary to high school age, in a performance that will include classical ballet, folk, tap, and theater dancing, Thursday, April 29, 7 p.m., O'Farrell Auditorium, 6130 Skyline Drive, San Diego, 262-7581.

"Intercen 1982" program of dance

and music from around the world continues with a performance of Indian Kathak dancing by Ananti Ambegakar, with accompaniment by Shyam Kane on tabla, Thursday, April 29, 8 p.m., SDSU (265-5011), and with a recital by AAK, the Korean Folk Music and Dance Ensemble, Saturday, May 1, 8 p.m., Mandeville Auditorium, USD (452-1229), 265-1242.

Ballet, the Santa Barbara Ballet Company will perform its version of *Romeo and Juliet*, choreographed by Keith Martin, with the principal roles to be danced by Martin and Francesca Lottici, Friday, April 30, 8 p.m., and Saturday, May 1, 2:30 and 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, Reservations: 252-2555.

Dance Concert of the North County Ballet Company will feature works choreographed by Victor Moreno, Suzanne Fernandez, Denise Marinelli, and others, Sunday, May 1, 3 and 8 p.m., El Camino High School, 400 Rancho del Oro Road, Oceanside, and Sunday, May 2, 3 p.m., La Paloma Theatre, 471 First Street, Encinitas, 729-8741.

Film

"Hollywood Film: The Collaborative Art" film lecture program continues with a screening of *Casablanca*, starring Jeff Bridges and John Cazale, with a talk by the film's musical score, Jack Nitzsche, following the showing, Thursday,

April 29, 7 p.m., U.S. Capitol Auditorium, San Diego Museum of Art, Balboa Park, 232-7931.

"Walkabout," Nicholas Roe's haunting 1971 movie about two children lost in the Australian outback who are befriended by an aborigine, will be shown Thursday, April 29, 7:30 p.m., Del Mar Shores Auditorium, 9th Street and Stratford Court, Del Mar, 942-1352.

"The Laughing Man Film Series" of holistic and new-age consciousness-raising movies continues with *Zen and Now*, a chronicle of the life and work of Alan Watts, one of the West's foremost interpreters of Eastern thought, and *Potentially Yours*, a film survey of assorted techniques for developing human potential, Thursday, April 29 through Sunday, May 1, all at 8 p.m., 2160-A Avenida de la Playa, La Jolla, 459-9109.

Political Film Series of the UCSD Committee for World Democracy will screen *El Salvador: The People, the War, and the Revolution*, Thursday, April 29, 7 p.m., room 107, third lecture hall, Third College Campus, UCSD, Free, 452-3362.

Patterns for Survival of *Species* will be examined in the film *Survival*, a documentary study of how various animal species around the world adapt to their environment, Saturday, May 1 and Sunday, May 2, 1 and 2:30 p.m., Natural History Museum, Balboa Park, 232-3621.

"The Last Epidemic: The Medical

Consequences of Nuclear War" will be shown Sunday, May 2, 6:30 p.m., 1902 El Cajon Boulevard, San Diego, 454-3541.

"Film As Art and Image: The Western Movie," a film series of classic westerns sponsored by the Institute for Advanced Psychological Studies, continues with *Stagecoach*, John Ford's seminal character study of the passengers of a stagecoach attacked by Indians, Tuesday, May 4, 7 p.m., room 115, California School of Professional Psychology, 3972 Sorrento Valley Road, San Diego, 452-1664.

Evening Film Series of the La Jolla Museum of Contemporary Art continues with *A Gentle Creature*, a 1907 film by Robert Bresson, based on a short story by Dostoevsky about the events leading to the suicide of a young wife, Wednesday, May 5, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

"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 study of celestial bodies, Reuben H. Fleet Space Theater, Balboa Park, 238-1168.

Music

Traditional and Contemporary Jazz will be featured in a concert by the Mission Bay High School Jazz Ensemble and Swing Choir, Friday, April 30, 7:30 p.m., Mission Bay High School auditorium, 2475 Grand Avenue, San Diego, 273-1313.

"Intercen 1982," a program of music and dance from around the world, continues with a concert of traditional Japanese music by the Gagaku Orchestra, Friday, April 30, 8 p.m., Smith Recital Hall, SDSU (265-5011), and a gmelan festival, featuring Balinese and Javanese gamelan orchestras, masked dancers, and a Balinese Balapangas, marching band, Saturday, May 1, 3 p.m., Palomar

College Theatre, Palomar College, San Marcos (744-1150), and Sunday, May 2, 2 to 6 p.m., plaza by the fountain, across from Reuben H. Fleet Space Theater, Balboa Park, Free, 238-4243.

National City Maytime Band Review, the thirty-fifth annual, will feature fifty senior and junior high school marching bands competing for trophies, Saturday, May 1, 10:30 a.m. to 1 p.m., beginning at Eighth Street and J Avenue, and proceeding west on Eighth Street to B Avenue, with an award ceremony following the parade at Kimball Park Bowl, Twelfth Street and D Avenue, National City, 474-5403.

Guitarist La Lewis and Jennifer Burton, the latter a protégé of acclaimed jazz guitar maestro Howard Roberts, will perform blues and jazz, Sunday, May 1, 7:30 and 9:30 p.m., Wing Cafe, 2751 B Street, Golden Hill, 239-9906.

Jazz, the Lost Bell Trio will appear on a concert, Sunday, May 2, 3 p.m., Villa Montezuma, 1925 K Street, Golden Hill, Free, 239-2211.

Spring Concert, the SDSU Azeo Concert Choir and Chamber Singers will perform works by Bach, Beethoven, Elgar, Paganini, and others, Sunday, May 2, 3 p.m., Smith Recital Hall, SDSU, 265-6031.

"A Festival of Anthems," the Sacred Heart Choir and members of the San Diego Symphony, under the direction of Robert Palmdin, will perform Stravinsky's *Mass for Mixed Chorus and Double Wind* and other works, Sunday, May 2, 4 p.m., Sacred Heart Church, corner of Seventh Street and C Avenue, Coronado, 435-4635.

Choral Vespers will be highlighted in a concert by the USD Choir and Vocal Ensemble, Sunday, May 2, 4 p.m., the Immaculate Church, Alcala Park, USD, Free, 291-6464.

Sister George Festival, evening, the Christus High School Pipe Band and the Grummett College

TO LOCAL EVENTS

Orchestra will perform in concert with the Saint Paul's Chorale and the Pasadena Boys Choir, Sunday, May 2, 3 p.m., Saint Paul's Episcopal Church, 2728 Sixth Avenue, Hillcrest, 298-7261.

"The Creation," Franz Joseph Haydn's oratorio will be performed by the Choral Choir, the Masterwork Choral, organist Daniel Burton, and members of the San Diego Symphony, Sunday, May 2, 7 p.m., First United Methodist Church, 2111 Camino del Rio South, Mission Valley, Free, 397-4366.

Guitar Recital, Ronald Sherwood will perform selected classical guitar compositions by Bach, Sor, Barrios, and others, Sunday, May 2, 7:30 p.m., First United Methodist Church of La Mesa, 4690 Palm Avenue, La Mesa, 466-1163.

Organist David Britton will lead an organ workshop, Saturday, May 1, 9:30 a.m. to noon; and will perform works by Bach, Palestrina, Sweelinck, and others, Sunday, May 2, 7:30 p.m., First United Methodist Church, 4500 Front Street, San Diego, 238-9972.

Paraguayan Harpist Alfredo Rolando Ortiz will perform Latin American folk music and original compositions, Sunday, May 2, 8 p.m., Earth Song Bookstore, 1140 Camino del Mar, Del Mar, 753-2524.

Cottage Concerts concludes its spring series with cellist Marcia Zeman, clarinet Bob Bannister, and pianist Margaret Rose, who will present selections from Bruch and Brahms, Monday, May 3, noon, Scripps Cottage, SDSU, Free, 265-6226.

Mini-Concerts Series continues with a performance by members of the Los Angeles Chamber Orchestra, Monday, May 3, noon, Beverly Hills Sales, Civic Theatre, downtown, Free, 459-7531.

Big Band Music will be featured in a concert by the UCSD Jazz Ensemble, featuring the trumpet in the Horace Silver Group and the Ray Charles Orchestra, under the direction of Jimmy Cheshead, Sunday, May 4, 8 p.m., Mandeville Auditorium, UCSD, Free, 452-3229.

Piano Recital, pianist Margaret Rose will perform works by Beethoven, Ravel, and others, Wednesday, May 5, 8 p.m., Mandeville Auditorium, UCSD, Free, 452-3229.

"Holy Dancel in Process," a role "avant-garde" performance piece, will be given by Philip-Dean Gales, Thursday, April 29, 8 p.m., Center for Music Experiment, Warren Campus, UCSD, Free, 452-6383.

"Terms," Federico Garcia Lorca's impassioned dramatic play, will be performed Friday, April 30 and Sunday, May 1, both at 8 p.m., Performing Arts Theatre, Educational Cultural Complex, 4343 Ocean View Boulevard, San Diego, 230-2828.

"Festival of the Arts," a celebration of the contributions of Shakespeare and the Renaissance by local schools and cultural organizations, will feature puppets, plays, dance recitals, symphonic and choral concerts, film and art exhibitions, and demonstrations of sacred vocal and performing arts, beginning with a parade, Saturday, May 1, 9:30 a.m., starting at the corner of Sixth Avenue and Laurel Street, and proceeding with a procession across Cabrillo Bridge, through the park, with events taking place until 6 p.m. at various locations throughout the park, including the Organ Pavilion, the Old Globe Festival Stage, and a multitude of uses in between the Federal Build-

ing to the south, and the fountain across from the Reuben H. Fleet Space Theater to the north, Balboa Park, Free, 238-5984.

Children's Hospital Handicrafts Fair, the twenty-ninth annual, will feature, in addition to a large display of arts and crafts, game booths, pony rides, a miniature petting zoo, clown, and mime, Saturday, May 1, 10 a.m. to 2 p.m., parking lot, Sports Arena, 39-3111.

"May Festival" will feature a potpourri of soul and Mexican food, and talent and puppet shows, Saturday, May 1 and Sunday, May 2, 11 a.m. to 5 p.m., Christ the King Catholic Church, corner of Imperial Avenue and 32nd Street, San Diego, 231-0906.

Tours Behind the Scenes of the new Old Globe Theatre, Casimiro Center Stage, and Festival Theatre, will be held on a number of weekends, including Saturday, May 1 and Sunday, May 2, 11:30 a.m., from the Casimiro Center Stage, Balboa Park, Reservations: 231-1941.

"Past to Present in Coronado," the historic Spreckels Mansion is the site of the ninth annual Designers Showcase, with each of the fourteen rooms in the 600 square foot house having been specially decorated for the occasion, beginning Saturday, May 1, and continuing through May 23, noon to 5 p.m., Saturdays and Sundays, 10 a.m. to 4 p.m., Tuesdays and Wednesdays, and noon to 5 p.m., Thursdays and Fridays, the Spreckels Mansion, 1043 Ocean Boulevard, Coronado, 239-2211.

Nature Walks will be guided every Sunday and Sunday, 1:30 p.m., Torrey Pines State Reserve, Del Mar (755-2063 or 452-8132); every Sunday by the Audubon Society, 10 a.m. and 1:30 p.m., Silverwood Wildlife Sanctuary, Wildcat Canyon Road, 59 miles east of Lakeside (291-8271); and every Sunday by the San Diego Natural History Museum, 2 p.m., Florida Canyon, Balboa Park (232-3821 or 491). Free.

UCSD Open House, the fourth annual, will feature a multitude of events, including guided tours, music, dance, films, food, mounted displays, exhibits, a high school College Bowl competition, and a Renaissance Fair, Sunday, May 2, 11 a.m. to 6 p.m., UCSD, Free, 452-3229.

Flowering trees and shrubs from subtropical regions of the world can be seen on guided garden walks every Sunday from 1:30 to 3:30

p.m., and bought at a weekly rare plant sale, Sunday from 1 to 4 p.m., Quail Botanical Gardens, 135 Quail Gardens Drive, Encinitas, 751-4432.

"Zandra Rhodes Talks About Her Collection," English fashion designer Zandra Rhodes will lead a walking tour through the retrospective installation of her ten-year design career, Sunday, May 2, 2:30 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3451.

Cinco de Mayo celebrations will include exhibits by Mexican craftsmen, and performances by marichas and various Mexican dance groups, Wednesday, May 5, noon to 7:30 p.m., Bazaar del Mundo, 2754 Calhoun Street, Old Town, Free, 296-3161.

Improvisational Comedy will be staged by members of Spontaneous Combustion, a comedy troupe that specializes in taking suggestions from audiences and transforming them into on-the-spot comedy routines, and by mime Mark Wenzel, Wednesday, May 5, 12:15 p.m., Gaslamp Quarter Theatre, 547 Fourth Avenue, downtown, 231-9583.

Needlework Classic featuring a large variety of various embroidery and needlework, in both professional and amateur categories, as well as a display of antique and ecclesiastical pieces, continues through Saturday, May 28, 10 a.m. to 4 p.m., Whittier Institute building, Scripps Memorial Hospital, 9888 Genesee Avenue, La Jolla, 454-7302.

SPORTS

Swirling Competition, the Carlsbad Pro-Am Swirling Contest, featuring men's, women's, and kneeling events, will be held Saturday, May 1 and Sunday, May 2, from 6:30 a.m. to midday, Carlsbad State Beach, Carlsbad, 438-5213 or 434-2214.

Weyles Time Trials, a measured ten-mile time trial for bicyclists of all ages, amateur and elite, will be held Saturday, May 1, 8 a.m., El Morro Road, 1/2 mile from Scripps Field Road, Lakeside, 444-7524.

Bike Ride, a special bike ride designed for beginners and people seeking an effective cardiovascular exercise program, will be sponsored by the American Youth Hostel Association, Sunday, May 1, 8:30 a.m., departing from the Ocean Pavilion, Balboa Park, Free, 239-1339.

World Class Soccer, the Mexican national soccer team will kick off against Nicaragua's highly rated squad, in a fundraising event for the second annual World Ecotourism Conference, Saturday, May 1, 2 p.m., City College soccer field, 1313 12th Avenue, San Diego, 230-2824.

Pader Baseball, the San Diego Padres, currently having their best season ever, will take on the Philadelphia Phillies, Saturday, May 1, 7:05 p.m., and Sunday, May 2, 1:05 p.m., and will challenge the Montreal Expos, Monday, May 3 and Tuesday, May 4, both at 7:05 p.m., San Diego Stadium, 281-4494.

Red/Black Football Game, former members of the SDSU Aztec football team will challenge the 1982 Aztec squad, Sunday, May 1, 7:30 p.m., Aztec Bowl, SDSU, 283-7096.

Developmental Track Meet will be

sponsored by the San Diego Track Association, with two-mile, 400, 800, mile, and 400 yard events, Sunday, May 2, 2 p.m., Balboa Stadium, 275-4588 or 455-9422.

Bicycle Racing, the sixth season of racing at the San Diego Velodrome continues with an evening race, Tuesday, May 4, 7:30 p.m., Velodrome, Morley Field, Balboa Park, 298-1572.

Lectures

"Words and Music," local poet Joyce Kiser will read from her work, and singer Joyce Lane will perform songs she has created from poems of the ancient Greek writer Sappho, as part of the twelfth annual Women's Festival of the Arts, Friday, April 30, 7:30 p.m., Center for Women's Studies and Services, 908 E Street, downtown, 231-8964.



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VENUE AND TICKET INFORMATION
San Diego: 444-7524, 444-7525, 444-7526, 444-7527, 444-7528, 444-7529, 444-7530, 444-7531, 444-7532, 444-7533, 444-7534, 444-7535, 444-7536, 444-7537, 444-7538, 444-7539, 444-7540, 444-7541, 444-7542, 444-7543, 444-7544, 444-7545, 444-7546, 444-7547, 444-7548, 444-7549, 444-7550, 444-7551, 444-7552, 444-7553, 444-7554, 444-7555, 444-7556, 444-7557, 444-7558, 444-7559, 444-7560, 444-7561, 444-7562, 444-7563, 444-7564, 444-7565, 444-7566, 444-7567, 444-7568, 444-7569, 444-7570, 444-7571, 444-7572, 444-7573, 444-7574, 444-7575, 444-7576, 444-7577, 444-7578, 444-7579, 444-7580, 444-7581, 444-7582, 444-7583, 444-7584, 444-7585, 444-7586, 444-7587, 444-7588, 444-7589, 444-7590, 444-7591, 444-7592, 444-7593, 444-7594, 444-7595, 444-7596, 444-7597, 444-7598, 444-7599, 444-7600, 444-7601, 444-7602, 444-7603, 444-7604, 444-7605, 444-7606, 444-7607, 444-7608, 444-7609, 444-7610, 444-7611, 444-7612, 444-7613, 444-7614, 444-7615, 444-7616, 444-7617, 444-7618, 444-7619, 444-7620, 444-7621, 444-7622, 444-7623, 444-7624, 444-7625, 444-7626, 444-7627, 444-7628, 444-7629, 444-7630, 444-7631, 444-7632, 444-7633, 444-7634, 444-7635, 444-7636, 444-7637, 444-7638, 444-7639, 444-7640, 444-7641, 444-7642, 444-7643, 444-7644, 444-7645, 444-7646, 444-7647, 444-7648, 444-7649, 444-7650, 444-7651, 444-7652, 444-7653, 444-7654, 444-7655, 444-7656, 444-7657, 444-7658, 444-7659, 444-7660, 444-7661, 444-7662, 444-7663, 444-7664, 444-7665, 444-7666, 444-7667, 444-7668, 444-7669, 444-7670, 444-7671, 444-7672, 444-7673, 444-7674, 444-7675, 444-7676, 444-7677, 444-7678, 444-7679, 444-7680, 444-7681, 444-7682, 444-7683, 444-7684, 444-7685, 444-7686, 444-7687, 444-7688, 444-7689, 444-7690, 444-7691, 444-7692, 444-7693, 444-7694, 444-7695, 444-7696, 444-7697, 444-7698, 444-7699, 444-7700, 444-7701, 444-7702, 444-7703, 444-7704, 444-7705, 444-7706, 444-7707, 444-7708, 444-7709, 444-7710, 444-7711, 444-7712, 444-7713, 444-7714, 444-7715, 444-7716, 444-7717, 444-7718, 444-7719, 444-7720, 444-7721, 444-7722, 444-7723, 444-7724, 444-7725, 444-7726, 444-7727, 444-7728, 444-7729, 444-7730, 444-7731, 444-7732, 444-7733, 444-7734, 444-7735, 444-7736, 444-7737, 444-7738, 444-7739, 444-7740, 444-7741, 444-7742, 444-7743, 444-7744, 444-7745, 444-7746, 444-7747, 444-7748, 444-7749, 444-7750, 444-7751, 444-7752, 444-7753, 444-7754, 444-7755, 444-7756, 444-7757, 444-7758, 444-7759, 444-7760, 444-7761, 444-7762, 444-7763, 444-7764, 444-7765, 444-7766, 444-7767, 444-7768, 444-7769, 444-7770, 444-7771, 444-7772, 444-7773, 444-7774, 444-7775, 444-7776, 444-7777, 444-7778, 444-7779, 444-7780, 444-7781, 444-7782, 444-7783, 444-7784, 444-7785, 444-7786, 444-7787, 444-7788, 444-7789, 444-7790, 444-7791, 444-7792, 444-7793, 444-7794, 444-7795, 444-7796, 444-7797, 444-7798, 444-7799, 444-7800, 444-7801, 444-7802, 444-7803, 444-7804, 444-7805, 444-7806, 444-7807, 444-7808, 444-7809, 444-7810, 444-7811, 444-7812, 444-7813, 444-7814, 444-7815, 444-7816, 444-7817, 444-7818, 444-7819, 444-7820, 444-7821, 444-7822, 444-7823, 444-7824, 444-7825, 444-7826, 444-7827, 444-7828, 444-7829, 444-7830, 444-7831, 444-7832, 444-7833, 444-7834, 444-7835, 444-7836, 444-7837, 444-7838, 444-7839, 444-7840, 444-7841, 444-7842, 444-7843, 444-7844, 444-7845, 444-7846, 444-7847, 444-7848, 444-7849, 444-7850, 444-7851, 444-7852, 444-7853, 444-7854, 444-7855, 444-7856, 444-7857, 444-7858, 444-7859, 444-7860, 444-7861, 444-7862, 444-7863, 444-7864, 444-7865, 444-7866, 444-7867, 444-7868, 444-7869, 444-7870, 444-7871, 444-7872, 444-7873, 444-7874, 444-7875, 444-7876, 444-7877, 444-7878, 444-7879, 444-7880, 444-7881, 444-7882, 444-7883, 444-7884, 444-7885, 444-7886, 444-7887, 444-7888, 444-7889, 444-7890, 444-7891, 444-7892, 444-7893, 444-7894, 444-7895, 444-7896, 444-7897, 444-7898, 444-7899, 444-7900, 444-7901, 444-7902, 444-7903, 444-7904, 444-7905, 444-7906, 444-7907, 444-7908, 444-7909, 444-7910, 444-7911, 444-7912, 444-7913, 444-7914, 444-7915, 444-7916, 444-7917, 444-7918, 444-7919, 444-7920, 444-7921, 444-7922, 444-7923, 444-7924, 444-7925, 444-7926, 444-7927, 444-7928, 444-7929, 444-7930, 444-7931, 444-7932, 444-7933, 444-7934, 444-7935, 444-7936, 444-7937, 444-7938, 444-7939, 444-7940, 444-7941, 444-7942, 444-7943, 444-7944, 444-7945, 444-7946, 444-7947, 444-7948, 444-7949, 444-7950, 444-7951, 444-7952, 444-7953, 444-7954, 444-7955, 444-7956, 444-7957, 444-7958, 444-7959, 444-7960, 444-7961, 444-7962, 444-7963, 444-7964, 444-7965, 444-7966, 444-7967, 444-7968, 444-7969, 444-7970, 444-7971, 444-7972, 444-7973, 444-7974, 444-7975, 444-7976, 444-7977, 444-7978, 444-7979, 444-7980, 444-7981, 444-7982, 444-7983, 444-7984, 444-7985, 444-7986, 444-7987, 444-7988, 444-7989, 444-7990, 444-7991, 444-7992, 444-7993, 444-7994, 444-7995, 444-7996, 444-7997, 444-7998, 444-7999, 444-8

READER'S GUIDE

"Get High on Health" health fair extravaganza at Marquette College will feature several speakers. Including Dr. Paul Brenner, who will discuss "The Future of Healing: A Marriage of the Old and the New." Saturday, May 1, 10 a.m. to 4 p.m., 241 MacShane Center, 9th Street and Stratford Court, Del Mar. 485-5511 or 442-1152.

Women's Festival of the Arts, the twelfth annual, continues with a discussion of how to coordinate an arts festival such as this one by festival organizer Sue Kirk. Saturday, May 1, 10 a.m., Center for Women's Studies and Services, 908 E. Street, downtown. 333-6884.

"World in Transition" lecture series continues with an examination of the "Significance of the Healing: A Bahai Perspective" by S. Patrick Raman. Saturday, May 1, 8 p.m., San Diego Bahai Center, 6546 Alcala Knolls Drive, San Diego. Free. 266-1999.

Storvick Center Caver will perform selected children's classics, fairy tales, and contemporary stories. Sunday, May 2, 3 p.m., D.C. Wills Books, 7527 La Jolla Boulevard, La Jolla. Free. 456-1830.

"The Battle to Save Sunset Cliffs" assembly conducted by Fred Sands will be the featured speaker at a rally to gain support against a proposed rezoning of the Sunset Cliffs. Sunday, May 2, 4 p.m., on the beach immediately north of the lifeguard tower at the mouth of Saratoga Avenue, Ocean Beach. Free. 223-0441.

"Our Global Future" lecture series continues with a discussion of "The Nature of Political Systems" by political scientist Henry Jansen. Monday, May 3, 1 p.m., room 134.

Life science building, SDSU, 265-6224.

"Exploring the World of the Mind" lecture series continues with a talk on "Stress Management" by Joseph Cummings. Monday, May 3, 7 p.m., lecture hall 751, Northwestern University, 900 Coto Lakes Road, Chula Vista. 421-1152.

"What Can We Do When Life Is Unfair?" will be discussed by Rabbi Harold Kushner, author of the recent bestseller *When Bad Things Happen to Good People*. Monday, May 3, 8 p.m., Congregation Beth El, 8600 Chino Drive, La Jolla. 452-1714.

"New Work/New York" by Lynn Curry, curator of the New Museum in New York, will discuss the criteria used by the New Museum for selecting works by new artists. Tuesday, May 4, 8 p.m., La Jolla Museum of Contemporary Art, 122 Prospect Street, La Jolla. 454-1541.

Noted Biological Researcher Jonna Sala will give two lectures, the first entitled "World Population and Human Livelihood." Tuesday, May 4, 8 p.m., Toledo and Barcelona rooms, Sheraton Inn - Airport (231-0111), and the second, "The Medical Consequences of Nuclear War," a joint presentation by Dr. Sala and Dr. Robert B. Livingston. Wednesday, May 5, 7:30 p.m., Congregation Beth Israel, Third Avenue and Laurel Street. Free. 239-0149 or 483-7774.

"New Views of Women" lecture series continues with a lecture on the "History of Women in Space" by Susan Bundy of the SDSU physical education department. Wednesday, May 5, 3 p.m., room 1130.

"Illustrated Nineteenth-Century Ornithological Books" will be the subject of a slide lecture presented by Kenneth E. Hill in conjunction with an exhibit of such books at Central University Library, 900 Coto Lakes Road, Chula Vista. 421-1152.

Chicano Art will be discussed by museum curator John Baez, whose talk will be preceded by a performance of Luis Valdez's play *Swamp*. Wednesday, May 5, 7 p.m., International Center, UCSD. 452-3122.

"Humanities Issues in Professional Psychology" lecture series of the Institute for Advanced Psychological Studies will continue with a talk by San Francisco poet Michael McClure, whose topic for discussion will be "The Shape of Energy: Poetry and Biology." Wednesday, May 5, 7 p.m., room 2113, applied physics and mathematics building, Mount College, UCSD. 452-1044.

"Live From the Lincoln Center," influential come film director Billy Wilder is honored by Jack Lennon, and a multitude of stars, Monday, May 5, 8 p.m., repeating Sunday, May 9, noon, Channel 15.

"Placido Domingo: The Tenor, The Teacher," a profile of the acclaimed Metropolitan Opera star, leading a master class of young students will be shown Wednesday, May 5, 8:30 p.m., Channel 15.

"Fleabag," Jay Savary's classic baller will be performed by the Dance Theatre of Harlem. Wednesday, May 5, 9 p.m., Channel 15.

"Artists in Residence: Camp, Invention, and Signification" a special documentary focusing on the three winners of the 1981 KPBS Juried Art Show, will air Wednesday, May 5, 10 p.m., Channel 15.

"Eve on San Diego" will examine the most recent archaeological findings regarding Del Mar Man, and Padre manager Dick Williams will discuss his philosophy of baseball. Saturday, May 1, 7:30 p.m., Channel 10.

Don Quixote, Massenet's solidly crafted opera will be performed by the Lyric Opera Company of Chicago. Sunday, April 24, 11 a.m., KPBS-FM 94.1.

"Reggie Fever" ska, dub, and roots music will be highlighted. Sunday, May 1, 11 a.m. to 1 p.m., NIRM-FM 92.4.

Symphonic, the St. Louis Symphony Orchestra will perform the American premiere of Martin's recently recovered *Symphony in F Major*. KJZZ, Sunday, May 2, 11 a.m., KPBS-FM 89.

"The Art of Creative Criticism," an invitational exhibition of works by Tom Hinton, Jay Johnson, Barbara Setton, Chen Toyner, and others, will open with a reception for the artists. Friday, April 30, 11 p.m., and continue through May 22, Fawn Shop Gallery, 740 Fifth Avenue, downtown. 233-9242.

"Street-Fairs," assorted embroidery, stitching, and sewing by Hmong women of Southeastern Asia, will be shown Saturday, May 1, 10:30 a.m. to 4 p.m., Lone Art Center, 3703 India Street, San Diego. 574-6666.

"Radio-FX" will feature the music of Carlos Santana, arguably Mexico's best contemporary rock artist. Saturday, May 1, 3 p.m., KSDF-FM 95.7.

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To Local Events

"To 9 p.m., and continue through May 7, Master's Gallery, SDSU, 265-5284.

"Art Alive! A Celebration of Flowers," an art and flower festival featuring the floral arrangements of more than 100 artists, each assembled to complement a selected work of art from the museum's permanent collection, will be shown from Tuesday, May 4 through next Thursday, May 6, San Diego Museum of Art, Balboa Park. 232-7371.

Gorilla (continued from page 1) anthropology department lecturing on the vocalizations and social behavior of vervet monkeys. Among other things, their research indicates that the calls and gestures of the vervets are complex and could border on language.

All of the lectures except Goodall's will take place in room 130, Hepler Hall, at 7:00 p.m., and other than that at least two things about them seem clear: the lecturers are among the top experts in their respective fields, and few Creators will be in the audience. For reservations and information, phone 265-5152.

Art (continued from page 1) as other people ("and make myself coincide with 'view space'") and finally to sell, and viewer as participant ("with the work as a potential place to be completed by the viewer"). His signs and images are usually familiar cultural objects — house, flag, something sexual, a gun — and his purpose is a mimicking of our contemporary social, political, and moral mores.

A survey of Accorsi's work since 1976, when he began building viewer-activated structures, is currently on view at the University Gallery at SDSU. Raising the Dead (1980) is

her versatility by using her feet on some pedals. A good time was had by all, especially when the concert was over.

So you will not be hearing me, but pianist Misha Dichter, next Thursday evening, May 6, at 8:00 p.m., in UCSD's Mandeville Auditorium. His program will consist of Beethoven's six variations on an Original Theme in F Major Op. 34, Schubert's Sonata in B-flat Major Op. post. D. 960; Stravinsky's Three Movements from Petruska; and Liszt's Années de Pèlerinage.

Première Annie Sussie No. 6, Valérie d'Obemman, his Etude de Concert No. 3 in D-flat, and his Hungarian Rhapsody. When? For more information, phone 452-4559.

— Violet Rosenblum

Dichter (continued from page 1) last night. There are many keys on the piano and she touched most of them. She also showed

a one-person-activated mobile on wheels, monette pallen on the gallery floor, their feet facing into a center platform onto which the viewer can step to climb onto a wing; the viewer's weight, through a system of ropes, chains, pulleys, and surgical tubing, causes the manikins to rise to a vertical position, exposing to other viewers posters of Mao, Che, Lenin, and Malcolm X.

Other viewer-activated constructions, which have recently required multiple viewer/participants to bring the work to fruition, are documented in photographs, drawings, schematic diagrams, and detailed description in the artist's own words. There are two videotapes: the first, a continuous, repeating loop, documents VD Lines/TV Must Die, a work of slingshots holding black wrecking balls aimed at a television set; the second, The Red Tapes (1976-77) is a two-and-a-half-hour-long biennetennial work defining Americanism, with some plot and a lot of voice. Three etchings and one panel-on-paper drawing reflect the influence on the artist exerted by the art world's renewed interest in painting (vs. sculpture) or wall work (vs. floor work). One of the gallery, moving to various sites on campus, will be Possible City (still in progress), a work commissioned by the SDSU Art Council; it will consist of three stacking aluminum pyramids, which can be separated and lifted over the

heads of viewers, who will then become the columns for their pyramids/cubes, while other viewers can pull shades down from the "roof" to form "tunnels." In outdoor locations represent of such work, which Accorsi designs for public spaces but which usually are seen only inside galleries and museums (which he has called "nonreal spaces").

Vito Accorsi's exhibition will be on view through Sunday, May 7 at the University Gallery, SDSU. Gallery hours are noon to 4:00 p.m., Tuesday through Saturday, and noon to 8:00 p.m., Wednesday; closed Sundays and Mondays. Docent tours will be guided, and The Red Tapes will be shown, on gallery days at 1:00 p.m. For further information, call 265-4941.

— Amy Chiu

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May 21-23 & 28-June 1 (American);
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August 12-15 (King of the River);
August 20-22 (American);
August 27-29 (American).

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May 14-18 & Memorial Day May 26-30
Round-trip bus with beer; May 14-18 & Memorial Day May 26-30
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May 7-8
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Teachings of the Buddha
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San Diego, P.O. Box 2211
Del Mar, Calif. 92014, 481-3197

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photo: mike munson / negative approach

READER'S GUIDE TO THE MUSIC SCENE

Music commentary by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 89812, San Diego 92188 or call 231-7821 Friday before 5:00 p.m.

Ever since an incident that occurred a year and a half ago, any mention of the **Beach Boys** has forced a saddening recollection of my only close encounter with that group's controversial and eulogized soul captain, Brian Wilson. It was a Friday afternoon in Beverly Hills, the day when L.A.'s toniest people jam the world's most celebrated shopping lanes for their weekly orgies of conspicuous consumption, transforming the normally Valium-paced Rodeo Drive into a scene from *The Day of the Locusts*.

As usual, it was a visual feast for the starstruck actor Robert Vaughn stood on one corner in a baggy indigo suit, licking an ice cream cone and chatting with M*A*S*H's Loretta Swit; next to me, also waiting for the "Walk" signal, was science-fiction celeb Ray Bradbury in a ridiculous tennis outfit; Jack Lemmon strolled by at one point, trying to look just inconspicuous enough to draw attention; and across the street, probably unrecognized by *gnawers* whose idols are usually framed in celluloid, was Brian Wilson, with the stricken facial expression of a man who'd just discovered that his blind date



THE BEACH BOYS

was a transvestite. Wilson had long been one of my greatest pop heroes, and through his recorded artistry I had come to feel that I knew him almost personally. This was the dude whose innocuous but infectious tunes about cars, girls, and surfing in the early Sixties made teen-agers the world over yearn to live in Southern California; who brought multivoiced, close harmony to a popularity it hadn't enjoyed since the days of

barbershop quartets; who almost single-handedly revolutionized American pop music in the mid-Sixties with masterpieces such as "Good Vibrations" and "Heroes and Villains"; songs that completely disregarded the traditional commandments of pop structure and content; whose production ideas were not only years ahead of their time (and this in the days of four-track recording), but the results of which remain a

challenge to match even with today's technology and million-dollar studios; who wrote some of the most memorable, melodic love songs I've ever heard ("Caroline, No," "Warmth of the Sun," "God Only Knows"); whose most obscure, critically ignored efforts were essentially American "art songs" — "Cabinetsence," "Vegetables," "Pall Breeze and Back to Winter" (Woody Woodpecker Symphony), "She's Goin' Bald"

— and who, in the late Sixties, cracked under the pressure of living up to his "genius" tag. No American, with the probable exception of Chuck Berry, had so poignantly chronicled the restive pangs of adolescence or the fear of outgrowing the same. Wilson was an original in every sense of the word, and by 1960 he should have been at the top of the world — a fulfilled man in complete control of his life. Yet there he stood, a human Mr. Potato Head, gazing confusedly in every direction, too far gone mentally to cope with the simplest of daily routines, and too old and fat for the Special Olympics. I had wanted to meet him since I was in junior high, and I was, peering, advertising to rude storeowners, and feeling sorry for someone who had accomplished more in the space of a few years than most people accomplish in an entire lifetime. As we passed on the street, I couldn't even bring myself to say hello.

Wilson's steady dissipation is also reflected in the decline of the Beach Boys, since as Wilson has gone, so has the band. His last meaningful participation in a group project took place in the early Seventies, when he produced and contributed to two exceptional albums. Surf's Up is reminiscent, ironic title — the album had nothing whatsoever to do with surfing) and Holland. Since that time, Wilson's musical collaborations

(continued on next page)

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HUGH MASEKELA

and His Afro Jazz Rhythm Band. Also
THE WEST COAST JAZZ ALL STARS
Bobby "Wildman" Enriquez (piano),
Charles Owens (sax), John Pena (bass),
Chester Thompson (drums); and
THE SAN DIEGO JAZZ ALL STARS
Hollis Gentry (sax), Ronnie Steward
(drums), Jaime Valle (guitar), Kiko
Gomez (vibes), Mitch Manker
(trumpet), Dwight Stone (bass),
Carl Evans (piano), plus special guest.
Plus: THE AFRICAN DANCE TROUPE

Just added . . . the NO. 1 REGGAE BAND FROM CANADA

"MESSER-JAH"



SUN., MAY 9, 2 p.m.—7 p.m.

Balboa Park "Starlight Bowl", \$8.00 advance, \$9.50 door

Presented by International Blend

Tickets available at: E.C.C.; Lorice Pizza, P.B.; Flipside Records, Sports Arena Blvd.;
Chameleon Records, India St.; Hanson Music, University Ave.; International Blend,
North Park; Ticketron, Military Special Services outlets & Prophet.

FOR MORE INFORMATION/RESERVATIONS: 284-9603, 230-2900

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(continued from preceding page)

with the other members of the band have been minimal, and embarrassingly so. One would be hard pressed to compile a "best of" album from the half dozen records released by the Beach Boys in the last ten years, since most of them have been ragged collections of ill-conceived novelty tunes, devoid of musical invention or inspiration, and drenched in ennui. The Beach Boys are a machine now, a corporation if you please, and their creative output is no more thoughtful or

captivating than the effluence from a soap factory.

For a diehard Beach Boys fan like myself, the only respite from this dreary state of affairs comes this time each year, when the band, accompanied by a regiment of side musicians, takes to their annual tour of summer venues. Often playing outdoor arenas, they plod methodically through their best-known songs from the old days, with a few newer tunes tossed in to relieve the predictability of it all. For the couple of hours that they're

onstage, most regrets are set aside, creeping age and musical intimacies are overlooked, and all that matters is the magic of a repertoire that is a veritable traveling museum of American pop music. I've been to several of these concerts. Some of them were great; some were not.

Last Fourth of July, when the Beach Boys played to a national television audience, they were but a glimmer of their former selves, and Wilson's attempts at singing and playing were so pathetic I had to leave the room more than once. Carl Wilson,

who had long since replaced older brother Brian as the band's best songwriter, refused to play that gig, and in fact refused all further participation in Beach Boys projects until and unless the other members buckled down to some serious writing, recording, and rehearsal. I only hope that he's been successful in goosing the group into shaking the cobwebs.

The Beach Boys will play in San Diego Stadium this Sunday, immediately following the Padres-Phillies game, which

should be over by 3:30 or so. In other concerts this week, the Professionals will perform the only notable concert tonight, Thursday, at the Barchinal. All I know about them is that two of the members are Steve Jones and Paul Cook, formerly of the Sex Pistols. On Friday night, Spry-Gra will play two shows at UCSD's Mandeville Auditorium. This group baffled a lot of people by selling umpteen million copies of their first album, and many hailed

(continued on page 141)

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ASIA W/CARL PALMER & STEVE HOWE MAY 30
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IRVINE NOW HOLLYWOOD BOWL TOUR
JUNE 19 & 20 JUNE 25-27


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7:30 Thursday, April 29 \$2.50
MUSIC
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JIM & THERESA HINTON
Friday, April 30
TRADITIONAL IRISH MUSIC
ULLIAN PIPES, HARP,
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JOE & ANTOINETTE MCKENNA
7:30 & 9:30 \$5.00
Saturday, May 1
GOFFY DITTIES, BALLADS
POLITICAL COMMENTARY
LARRY HANKS
7:30 & 9:30 \$5.00
Sunday, May 2
TRADITIONAL IRISH,
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MUSIC
BLACKTHORN
7:30 \$3.00
Tuesday, May 4, 7:30
OLD TIME HOOT NITE
Wednesday, May 5
OLD TIME &
CLASSICAL BANJO
PAUL SMITH
7:30 \$3.00

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THE NEWD ALLAS COLLINS BAND
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See San Diego's most awesome rock n' roll band at the newly expanded Wild Turkey, complete with two dance floors and now featuring live music.


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Special Rare Appearance of
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Live at **Onyx**
8000 Villa La Jolla 437-5360
Two Electrifying Shows
8 & 10:30 PM
Tickets \$8.50 General Public, \$6.00 with student I.D.
Available at Rodico, Sears, Wards, Artec Center, 32nd St.
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KPMG
THE FIRST-EVER
SOUTHERN CALIFORNIA APPEARANCE OF
GRAMMY AWARD WINNER

Sheena Easton

Friday, April 30, 8 pm

FOX THEATRE
720 B Street

Reserved tickets \$10.50 Available at Fox Box office,
Sears, Wards, Artec Center, 32nd St. Naval Station and all
Ticketron outlets. For more information and
charge-by-phone call 235-4203.



(Continued from page 12)

that fact as an indication that "jazz" was again marketable. Unfortunately, this isn't a jazz band, but a jazz-shaped pop instrumental group, sort of a Steely Dan without vocals. Also on Friday, **45 Grave, Men of Clay**, and the **Skull Busters** will be at the North Park Lions Club.

Host Aston, a man who has made a career out of writing abominable songs that are recorded by abysmal artists ("Joy to the World" for Three Dog Night, "No, No, No" for

Ringo Starr), will perform at the Fox Theatre Saturday night. Aston is a social, congenial man, and that makes him the perfect talk-show guest, which he's been many times. Now, if I could only convince him to go into another line of work. Another Saturday show features the great **Tito Puente**, with **Storm and Hector Valle**, on a fine jazz salsa bill at the Adams Avenue Theatre. Also on Saturday jazz stalwart **Horace Silver** ("Song for My Father") appears at the International Blend. Sunday's only other

concert will have **Tierra** playing the Bacchanal for two shows. The **Jeff Lorber Fusion** will be joined by our own **Dance of the Universe** for two shows at the Rodeo on Tuesday night; while across the road, **Roy Buchanan** will headline two shows at the Bacchanal. Buchanan has been a major inspiration to many of the heavyweight rock guitarists of our time. I guess I haven't listened carefully enough to his recordings. Because I fail to see what all the excitement's about. Other guitarists must hear

something I don't. Still, anyone who can hold Jeff Beck's attention for an entire set in a smoke-filled club is worthy of more than faint praise. Closing the week is a band called **I.O.U.**, which features guitarist **Alan Holdsworth**, who has played with U.K. Gong, Bill Bruford, Soft Machine, the second edition of the Iron Williams Lifetime, and Jean-Luc Ponty. On the same bill are the **Chris Spencer Band** and **Esquire**. They all take the stage Wednesday night at the Bacchanal.

The Professionals: Bacchanal, tonight, Thursday, 9 p.m., 8022 Clairmont Mesa Boulevard, 560-8069.
Spyro-Gyne: UCSD's Mandeville Auditorium, Friday, April 30, 7 and 10 p.m.
45 Grave, Men of Clay, and the Skull Busters: North Park Lions Club, Friday, April 30, 8 p.m., 3927 Loh Street, 224-8457.
The Unknowns and Manual Scan: International Blend, Friday, April

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UNA SOLA PRESENTACION
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And when it comes to elbow bending, we've got everything from imported beers to fancy coffee drinks. So join us. It's high time you had some high times.
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Thursday, April 29
RUMBLE SAC
BIA WITCH
(B&B draft beer all night)
Friday, April 30
Jelly (from the Pers),
Jelly (from Fingers),
and the boys from the
Guitar Store are featured as
COUNTRY DICK
and the **SMUGGLE**
BUNNIES
and **THE HEARD**
Saturday, May 1
Government Records
recording stars
CLAUDE COMA
and the **IV's**
802 plus **THE BIG**
AZZURA and the
ROCK SWAYS
Must be 21
\$3 cover charge

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\$7.00 in advance - \$9.50 at the door - 21 and over
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"Rusty O'Halo", "Della & The Dealer",
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8:00 PM**
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TOMMY TUTONE
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SMOKEY ROBINSON
MAY 25 8:PM
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May 1, 8 p.m. - 10:30 p.m.
4044 16th Street, San Diego, CA 92116

Tito Puente, Storm, and Hector Valle Salsa Band
May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

Hector Valle, International Band
Saturday, May 1, 8 p.m. - 10:30 p.m.
4034 16th Street, San Diego, CA 92116

Tito Puente, Storm, and Hector Valle Salsa Band
Saturday, May 1, 8:30 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

Tito Puente, Storm, and Hector Valle Salsa Band
Sunday, May 2, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

Beach Boys
Sunday, May 2, following Padre

Jefferson
May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

Ron Buchanan
Saturday, May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

L.O.L. featuring Alan Holdsworth
Saturday, May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

The Drugs
Saturday, May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

Pete Shelley
Saturday, May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

Chap Trick, Chuck Berry, and Joan Jet
Sunday, May 2, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

Allen Vannoy
May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

Mickey Miller
Saturday, May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

Hugh Moxley
Saturday, May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

The Twinkle Brothers
Saturday, May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

John McLaughlin and Friends
Saturday, May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

Missing Persons
Sunday, May 2, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

Walt Whitman
May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

Dan Hicks
Saturday, May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

Kenny Rankin and Terry Scheidt
Saturday, May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

Asia Fox Theatre
Sunday, May 2, 8 p.m. - 10:30 p.m.
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Club listings are compiled by Linda Neri
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North County
May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

The Anchorage
Saturday, May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

Barr's Ranch House
Saturday, May 1, 8 p.m. - 10:30 p.m.
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Billy Jo Tavern
Saturday, May 1, 8 p.m. - 10:30 p.m.
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Encinitas
May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

Fish House West
Saturday, May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

Fog Cutter
Saturday, May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

Bum Steer Saloon
Saturday, May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

Charlie's Country
Saturday, May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

The Chopping Block
Saturday, May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

Glenn's
Saturday, May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

Henry's Steak House
Saturday, May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

The Country Side Restaurant and Lounge
Saturday, May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

Distillery East
Saturday, May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

Distillery Nightclub
Saturday, May 1, 8 p.m. - 10:30 p.m.
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Fireside Lounge
Saturday, May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

Douglas Band
Saturday, May 1, 8 p.m. - 10:30 p.m.
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Saturday, May 1, 8 p.m. - 10:30 p.m.
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Fireside Lounge
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16th House
Saturday, May 1, 8 p.m. - 10:30 p.m.
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Hungry Hunter
Saturday, May 1, 8 p.m. - 10:30 p.m.
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Jelly Roger
Saturday, May 1, 8 p.m. - 10:30 p.m.
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Koster Brown's
Saturday, May 1, 8 p.m. - 10:30 p.m.
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Montez Jack's
Saturday, May 1, 8 p.m. - 10:30 p.m.
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Plaza Drive
Saturday, May 1, 8 p.m. - 10:30 p.m.
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Mulhoney's
Saturday, May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

Normandy
Saturday, May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

Old Time Cafe
Saturday, May 1, 8 p.m. - 10:30 p.m.
Adams Avenue, San Diego, CA 92101

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Adams Avenue, San Diego, CA 92101

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DANCE CONCERT, ONE SHOW, 8 PM

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SUNDAY, MAY 1
IN THE DE MAYO AREA, DANCE CONCERT
WITH THE LATIN JAZZ OF TIERRA
TWO SHOWS, 8 & 11 PM

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TUESDAY, MAY 2, 8 & 11 PM

I.O.U.
FEATURING
ALAN HOLDSWORTH
FORMER
LEAD GUITARIST OF J.B.
SUNDAY, MAY 1
WITH SPECIAL GUEST
TERRY SCHEIDT
ONE SHOW, 8 PM

PETE SHELLEY
SUNDAY, MAY 1
WITH SPECIAL GUEST
TERRY SCHEIDT
ONE SHOW, 8 PM

WAR
THE 10 YEARS' ANNIVERSARY
SUNDAY, MAY 1, TWO SHOWS, 8 & 11 PM

THE PALADINS
SUNDAY, MAY 1, TWO SHOWS, 8 & 11 PM

PAUL BUTTERFIELD
SATURDAY, MAY 2, TWO SHOWS, 8 & 11 PM
WITH SPECIAL GUEST
STEPHAN GRAPPELLI
TUESDAY, MAY 2, 8 & 11 PM

SPECIAL DOUBLE BILL
DAN HICKS & MARIA MULDAUR
WEDNESDAY, MAY 19, TWO SHOWS, 8 & 11 PM

KENNY RANKIN
SUNDAY, MAY 2, TWO SHOWS, 8 & 11 PM
WITH SPECIAL GUEST
TERRY SCHEIDT

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Sorry, you must be 21 years old. Picture I.D. required.

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May 12
8:00 PM - 10:00 PM

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with STORM and HECTOR VALLE

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They're back! Catch the rising sound of Gloria Michaels and Spring Fever in the Porthole Lounge.

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with special guest stars
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TICKETS RESERVED \$10.75 & \$11.75
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Over 45 Greens, Veggies & Things

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C.C. M.M. O.O. or Fresh Fish

Tostada

Your Choice of All White Chicken or Beef on a Crip Corn Tortilla. Covered with Monterey Jack and Cheddar Cheese, Green Salad, Tomato Wedges, Egg Slices and Topped with Guacamole, Sour Cream and Garnish. Served with Our Special Salsa or Your Choice of Dressing

\$4.75

Soup

New England Clam Chowder
Served with Hot Cheese Bread

\$1.95

Soup & Salad Combo

A Bowl of Hot Soup, Our Salad Bar and Hot Cheese Bread

\$4.95

Seafood Combo

A Giant Seafood Delight of Shrimp, Crab and Tuna, Served on a Bed of Shredded Lettuce, Garnished with Tomato, Egg, Asparagus and Louis Dressing

\$6.95

SANDWICHES

All Include Choice of French Fries or Cole Slaw

Guacamole Burger

It's Loaded and Mmm. Served on Grilled Sourdough with Lettuce, Tomato and Grilled Onion

\$3.95

Teriyaki Burger

Ground Beef Broiled to Your Taste, Served on Grilled Sourdough with Lettuce and Tomato and Grilled Onion

\$3.95

Grilled Ham & Cheese

Thin Sliced Ham Stacked High with Cheese, Served on Grilled Sourdough with Lettuce and Tomato

\$3.95

Bacon Cheeseburger

Ground Beef Broiled to Your Taste, Slices of Bacon, Double Cheese, Served on Grilled Sourdough with Lettuce and Tomato

\$3.95

Hot Roast Beef

Tender Slices of Beef Stacked High with Cheese, Served on Grilled Sourdough with Lettuce and Tomato

\$3.95

Windrose Sandwich

Tomato, Avocado and Strips of Bacon, Topped with Cheddar Cheese and Anchored on Toasted Cheese Bread

\$3.95

CLUCK CLUCK MOO MOO OINK OINK

Bar-B-Queed Chicken

A Whole Large Boneless Breast, Cooked with Our Special Sauce

\$6.95

Teriyaki Chicken

A Whole Large Boneless Breast, Smothered in Our Homemade Teriyaki Sauce

\$6.95

Top Sirloin

Thick and Delicious Char Broiled to Your Taste. (If You Want Our Baseball Cut—Don't Forget to Ask) Teriyaki Top Sirloin Upon Request

\$7.95

What Do They Come with?
Baked Potato (After 4:00 P.M.) Or Our
Special Fries, Cole Slaw and Hot Cheese
Bread

Loaf of our famous
home style fresh
onion rings
\$2.50

Potato Skins

Baked Potato Skin, Deep Fried and Filled with Your Choice of Toppings. Served with Star Cream and Cheese

Guacamole with Chips

We Make It Fresh Daily

\$3.50

Taco Skins

Taco Meat, Melted Cheddar and Jack Cheese with Ortega Chiles

\$3.45

Crab Skins

Crab Meat Covered with Melted Cheddar and Jack Cheese. Topped with Chopped Onions

\$4.45

Bar-B-Queed Pork Ribs

The Best Baby Back Pork Ribs You've Ever Had. Slowly Smoked with Our Special Sauce

\$7.95

Prime Rib

Choice Aged Beef, Seasoned and Cooked Slowly For Full Flavor, "Best Deal in Town"

\$7.95

Steak Neptune

Filet Mignon Cooked to Your Liking, Topped with Crab and Asparagus Spices, Covered with a Bermane Sauce, "Second Best Deal in Town"

\$8.95

Combination Skins

Combination of All Selections

\$4.45

Cheese Skins

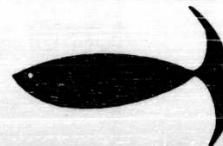
Melted Cheddar and Jack Cheese, Topped with Bacon Bits

\$3.45

Quiche

Lorraine Taught Us How; with Tender Chunks of Ham, Cheese and Onion, Served with Fresh Fruit

\$4.75



FRESH FISH

We Serve the Following When Available,
with Baked Potato (After 4:00 P.M.), Or Our
Special Fries, Cole Slaw and Hot Cheese
Bread

Sole \$5.95

Shark \$5.95

Pacific Red Snapper \$5.95

Sea Bass \$7.95

Swordfish \$9.95

TROUT \$5.95

Halibut \$8.95

Salmon \$8.95

Ocean Perch \$5.95

Yellowtail \$6.95

Ask About the Daily Fresh Lunch Fish Specials

WINDROSE FRY

All Deep Fried with Our Special Batter and
Served with Cocktail and Tartar Sauce,
Fresh Lemon, Our Special Fries, Cole Slaw
and Hot Cheese Bread

Fish & Chips

Tender White Fish, Deep Fried to a
Golden Brown

\$5.95

Scallops

Delicate and Moist, Done to Golden Brown

\$7.95

Shrimp

Flavorful Deep Fried Shrimp

\$7.95

Oysters

A Seafood's Deep Fried Delight

\$7.95

Seafood Combo

Fried Shrimp, Scallops, Oysters and White
Fish

\$7.95

DESSERTS

Don't Stop Now! You Must Try One of Our
Great Desserts

New York Style Cheese Cake

Thick, Rich and Deliciously Textured Like
They Baked in the Big Apple

\$1.95

With Strawberry **\$2.50**

Schooner Sundae

Two Large Scoops of Vanilla Ice Cream, Hot
Chocolate Topping with Whipped Cream
and Nuts

\$1.50

Fresh Strawberries Romanoff

Large, Fresh Strawberries—Our Secret
Recipe, Lightly Blended with Cream, Marshmallows,
Rich Vanilla Ice Cream. Tastes Fresh and
Fantastic without That Strong Liqueur Taste

\$2.75

Chocolate Blackout Cake

The Richest and Best Chocolate Fudge Cake
Made Anywhere, Bar None

\$2.75

Old Fashioned Vanilla Ice Cream

.75

THE DIFFERENCE

At the Windrose it's the Little Things That
Make the Difference, That's Why We: Use
Real Cream and Butter in Our Recipes •
Use Prime Blended Coffee • Serve Fresh
Fish • Serve Our Fries with Skin On • Make
Our Salad Dressings from Scratch in House •
Make Our Soup from Scratch Daily • Serve
Fresh Produce on Our Salad Bar • Serve
Fresh Fruit on Our Fruit Bar • Pour a Good
Stout Drink.
Quality Prepared as Fresh and Wholesome as
Possible at Very Reasonable Prices.
That is the Difference.

PORTLAND MAKAI



Thursday, April 29 through May 1
& Wednesday, May 5 through Saturday, May 8



FOUR EYES

Sunday, May 2 through Tuesday, May 4

Moving Targets



Monday, May 10 & Tuesday, May 11



RON BOLTON

Tuesday, May 18 through Saturday, May 22



Wind rose

Cunningham's
ROCK AT SAN DIEGO'S HOTTEST NEW CLUB
 Thurs., April 29 - Sat., May 1
SPIKE
 and the
CITY BOYS
 with
RED TAPE
 on Fri. & Sat.





Tues. & Wed.
LEGACY
 Check out this
 brand new sound in town!

Sunday, May 2
 Take a time back in
 time and listen to
 Dave Spivey and his
 favorite rock 'n' roll
 classic band goodness.

Double Kamikazes \$1 all night long every night!
 7094 Miramar Road 578-1216
 Intersection of Miramar Rd. & Distribution Ave.

Monday, call club for information.





gary lee & the RIXX

 May 1, Saturday

 Jim Edmund at piano bar

 Sing along

BEACH CLUB

 Corner of Newport & Bacon

 (Newport Beach) 725-8277

Drive, Harbor Island. 291-8010: Old
bridge, contemporary and comedy.
Tuesday through Saturday; the Mix,
rock and roll, Sunday and Monday.

Hotel Circle North, 291-71

1992

100

APRIL 29, 1962

**Gay
Music Co.**



Appearing live thru May 8
Tues. thru Sat.
8:30 p.m. Till 12:30 a.m.

**Gold
Coast**

LOUNGE

Town and Country Hotel
Hotel Circle North, 291-7131



"Danceations"
Las Vegas Style
Dance Show

Wed., May 12th
Shows at 10 & 10:45 p.m.
Happy Hour 4-6 p.m.
(Hors d'oeuvres)



**Crystal's
Emporium**

Town and Country Hotel
Hotel Circle North, 294-9010

**with ALL RAZES 10+ Thursday
night, And Friday & Saturday
LADIES' NIGHT, all ladies
admitted free both nights!
Don't miss it!**

Sunday, May 2
White Shell recording artists

**MELTING
POT**

Possibly their farewell show before
a northern tour—as he leave!

Tuesday—Saturday, May 4—8

DRIVER
With specials to be announced.

UPCOMING: JERRY RANNEY **Friday**

Happy Hours 11am—3pm, Monday—Friday
ALL WELL DRINKS \$1.00
**Del. hours: 11am—3pm 13Monday—Thursday,
11am—7pm Friday**

VIDEO/POOL **MUST BE 21**

The Fireside
Restaurant Lounge

Thursday, April 29 - Saturday, May 1

FOUR EYES

Tuesday, May 4
ONE NIGHT ONLY
TWEED SHAKERS

Wednesday - Saturday, May 5-8
Merv Douglas
Tuesday \$1.00 Margarita Night
Wednesday Ladies' Night \$1.00 well drinks
Thursday 95¢ Kamikaze Night
City Club, at Washington, Escondido 745-1931

WINNERS CIRCLE
Del Mar where the turf meets the surf

BEACH AND TENNIS RESORT

Wednesday-Saturday in our New Cabaret Lounge with disc jockey

FELIX TAVERNA
550 Via de la Valle, Del Mar 755-6666

HEADQUARTERS NIGHTCLUB PRESENTS

SNAILS **JONNY KAT**
FLEXES **CLYON BOYS' CHOIR**

This Saturday Starts at 7 p.m.; 17 & above after 10 p.m.

PUPPIES EVASIONS NOISE BOYS

PENETRATORS

Next week, May 7, Grandville, T. Bids, The Next, May 8, Vengance, Emerald, Watchdog, Tour de Force, after Sky Show party, admissions 5 p.p.

9:00 pm until 1:00 am College students or 15 & over \$1.00 off. 1:00 am off. 6:15 Mon-Fri. 7:00 Sat-Sun. 8:00 Sun.

the Jackstraws, strolling minstrels.
Friday: Steve Gibson, 12-string guitar. Saturday: Gary Lehman and Robert Wade, folk and bluegrass. Sunday: Old Time Hoot Night with Lou and Virginia Curtis. Monday: Richard Freeman, bluegrass and ballads, early evening Tuesday. Sanna Gail Celi Irish Band, traditional Irish music. Tuesday: Los Tray Shells, folk and organ, early evening Wednesday. David Kendall, English folk song, Wednesday.
Eric's Rib Place, 1293 Taylor Street, Old Town, 295-0001: Narda Milligan, standard and contemporary guitar music. Tuesday through Saturday.
Fat City/Chino Camp, 2137 Pacific Highway, downtown, 232-0686: The Birds Carter Quartet, jazz, Friday and Saturday.
Harpson Hen's, 2725 Shelter Island Drive, Shelter Island, 224-8242: Island, contemporary, Friday and Saturday.
Holiday Inn/Embarkadero, Portola Lounge, 1355 North Harbor Drive, downtown, 232-3861: Spring Fever, contemporary, Tuesday through Saturday.
Humphrey's, Hall Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577: Rick Bendall Duo, contemporary dance music. Thursday through Saturday; B.G., contemporary dance music, Tuesday and Wednesday.
International Island, 4034 39th Street, North Park, 284-9603: Dance to reggae music. Friday, comedy night with Don Victor, Monday.
John's Tavern, 646 University Avenue, corner of Van Dyke Street, East San Diego, 280-5834: The Missing Older Band, variety. Friday and Saturday. Gene Wade, oldies singalong, Sunday afternoon.
Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300: Funk, rock and roll, Wednesday through Saturday.
Kang Pond, 2949 Fifth Avenue, Hillcrest, 298-7302: Llama, classical guitar, early evening Tuesday and Wednesday; John Aguirre, classical guitar, early evening Thursday and Friday; Doug Hovest, folk guitar, early evening Saturday.
Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017: Live music. Tuesday, call club for information; the Harmonics, blues. Wednesday and Thursday; King Biscuit Blues Band, blues and rhythm and blues. Friday and Saturday.
My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego, 287-7332: Live rock and roll, call club for information.
Old Town Saloon, 2455 San Diego Avenue, Old Town, 298-2209: Tim Reed, live and recorded dance music, Thursday and Friday.
Pangloss, Pacific Highway at Harbor Drive, Seaport Village, 232-7581: Hon Satterfield and Keyon Lettice, jazz, Thursday through Saturday.
The Press Room Saloon, 956 Second Avenue, downtown, 239-8225: Eddie Gold, variety—top to light classical, Tuesday through Saturday.
Prophet Vegetarian Restaurant, 4461 University Avenue, East San Diego, 283-7448: Len Bell and Shen Meyers, jazz, Thursday, Saturday, and alternate Sundays; the Orion Guitar Duo, classical guitar, Wednesday, Friday, and alternate Sundays.
Raphael's, Travelodge Tower, 1960 Harbor Island Drive, Harbor Island, 287-5700: Larry and Helen, contemporary, Tuesday through Saturday.
Red Coat Inn, 5933 University Avenue, East San Diego, 283-6670: The Men In Blue Band, rock and roll, Thursday through Saturday.

NORMANDY
215 N. Hill St. OceanSide 722-4721

Thurs., Fri., Sat.
SKY HIGH

Sun., Mon., Tues.
FRENZY

Wed., Thurs., Fri., Sat.
GINGER & THE SHARKS

Dick says, "Same kind of rock & roll I had at Dick's at the Beach. All our bands this week have beautiful female lead singers."

Bobby G's Forecast
Thurs.-Sat., April 29-May 1

Sun.-Tues., May 2-4
Johnny Almond
Rhythm Revue

Wed., May 5
Emergency Exit
returns
Kamikazes \$1.00 7 days a week
The "IN" spot in beautiful downtown Encinitas
Home of the James Gang
485 First St. 436-7397

JOE MARILLO QUINTET
with **MOQUI GRAHAM**

Clarice
RESTAURANT

APRIL 29 - MAY 9 THUR-SUN 9-1
SUMMER HOUSE INN 7955 LA JOLLA SHORES DR.

NOT THE BIGGEST... JUST THE BEST!

Garza's MUSIC
1223 3RD AVE. & OXFORD
CHULA VISTA 420-8210

25%-30% OFF ALL OVATION GUITARS
CB-700 5 PIECE DRUM SET WITH HARDWARE (ONLY TWO LEFT) \$450.00

20% OFF ALL ACOUSTIC & ELECTRIC GUITARS
ARIA - GIBSON - CIMAR - YAMAHA - CARLOS - ETC.

2 GUITAR STRING SETS FOR THE PRICE OF ONE

LESSONS AVAILABLE
REPAIR FACILITIES

TICKETS AVAILABLE FOR ALL **madhatters** EVENTS

OFF THE RECORD
8136 EL CAJON BLVD
SAN DIEGO, CALIFORNIA
714/285-0507

Rare & Out-of-Print LPs - Imports - Used LPs
New Releases - Magazines
Oldies - Rock-a-billy - Reggae - Soundtracks
BUY - SELL - TRADE

WE'RE OPEN 7 DAYS
MONDAY-SATURDAY 10 AM TO 9 PM - SUNDAY 11 AM TO 7 PM
CASH PAID FOR USED LPs & 45s

RECORDING?
8-TRACK RATES ONLY
★ \$18/HOUR ★
Engineer Included - No Minimum

For More Information Call
(714) 265-0524

HIT SINGLE RECORDING SERVICES

Sky High, rock and roll, Sunday and Monday; live rock and roll, Tuesday and Wednesday, call club for information.
Sharon Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2900: Sundowner Lounge; Stone's Throw, vintage jazz, blues, and rock, Tuesday through Saturday; Butterfield's, Carnes, with Joanne Cheatham and Rick James, jazz, Tuesday through Saturday.
Shink Kabob House, 6360 El Cajon Boulevard, East San Diego, 593-0772: The Jermal Ensemble, Middle Eastern music and belly dancing, Friday and Saturday.
Solider's, 425 West B Street, downtown, 232-7588: Harvey and 52nd Street Jive, 30s and 40s swing, Wednesday through Saturday.
Tara Hen's LightHouse, 2150 Harbor Island Drive, Harbor Island, 291-9110: Dusty and Melissa, contemporary, Wednesday through Saturday.
Trilux, 6011 El Cajon Boulevard, East San Diego, 593-3240: Ella Ruth Piggier, jazz, Wednesday through Saturday.
Tropen House, 6179 University Avenue, East San Diego, 592-1070: The Automatics, rock and roll, Thursday through Saturday; Black Rose, rock and roll, Sunday; Carroux, rock and roll, Monday; Crash Kallier, rock and roll, Tuesday and Wednesday.
Tula Mae's, 2551 University Avenue, North Park, 295-9406: HardTimes Bluegrass Band, bluegrass, Thursday; Ira Cobb's Jamblo Disband Band, Oldland, Saturday.
Wing Cafe, 2753 B Street, Golden Hill, 239-9906: Lu Lewis, vintage blues and rhythm and blues; Jennifer Butler, jazz guitar, Saturday; Joan Capra, classical violin, Sunday brunch.
Zebra Club, 580 Fifth Avenue, downtown, 239-4222: Rudiand, rock and roll, 3/4 Witch, rock and roll, Thursday; the Crawdaddys, rhythm and blues, Friday; rock and roll, Saturday, call club for information.

East County
Antonia's Hacienda, 700 North Johnson, El Cajon, 442-9827: Lonnies Hutson and Dusty Best, contemporary, Friday and Saturday.
Buster's, 1075 Fletcher Parkway, El Cajon, 442-9271: Charlie Hewitt, variety, Tuesday through Saturday.
Big Oak Ranch, 1723 Harrison Canyon Road, Delmar, 445-3047: Kurtis Fargo and the Spans, country, California Country Band, country, California Express, country, Richie Gary and Sundown, country, Sunday afternoon.
Black Angus, 1000 Graves Avenue, El Cajon, 440-5055: Summerwine, top 40, Tuesday through Saturday.
Barnes House II, 7059 El Cajon Boulevard, La Mesa, 463-2263: Sean McVicker, Irish music, Wednesday through Saturday, with Tom McVicker, Friday and Saturday; Brian Connelly, Irish music, Sunday.
Bess Bill's, 9325 Mission Gorge Road, Sanitar, 448-9983: Country Justice, country, Thursday through Saturday; Jim's Bluegrass Jamboree Band, bluegrass, Sunday.
The Calypso Lounge, 975 Greenfield Avenue, El Cajon, 444-0900: Blue Monday, jazz, Thursday through Saturday.

THE WOODCARVER PIZZA

This Friday and Saturday, April 30 & May 1
Starts at 8 pm
An evening with
DAN MURPHY
Fabulous guitar, banjo and comedy
3225 Midway Dr.
San Diego (north of Rosecrans) 222-0388

Live Entertainment
Nightly 9-1

JIM HAWLEY WED - SAT
the GRITTERS SUN. & MON
THE ROLLERS TUES
RESTAURANT EMPLOYEE NIGHT Wear your T-Shirt 75¢ drinks

the OLD pacific beach CAFE

4287 Mission Blvd. Pacific Beach, California 270-7522

TIO LEO'S Mexican Restaurant & Bar
Now two locations to enjoy San Diego's finest contemporary guitar & vocal artists.

—MISSION GORGE—
Monday & Tuesday **Bill Frey** 8:00 p.m.
Wednesday & Thursday **Peggy Spye** 7:30 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. 250-9944
10767 Camino Ruiz, Mira Mesa 456-1461

Kentucky Stud, 11377 Woodside Avenue, Santee. 448-3402: Pony Express, country rock, Wednesday through Sunday, jam session Sunday.

Magnolia Mulvaney's, 8861
Magnolia Avenue, Santee.
448-8550; Bramble, country.
Wednesday through Saturday

Reuben's, 5455 Grossmont Center Drive, La Mesa, 465-3464; Sandee Hirsh, country and contemporary, Tuesday through Saturday.

Black Angus, 707 E. Street, Chula Vista. 426-9200. Quick, top 40, Monday through Saturday.

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

*included, please call 234-2508
Thursday afternoon or Friday
before 5:00 p.m. The listings are
free.*

The Merv Douglas Band: *Anchor Inn, Park Place, Fireside*

Juice: Triton/Cardiff
The Russ Kirkpatrick Band:
Roger/Oceanside
Label O: Spirit

The Professionals: *Bacchus*
Push: *Loading Zone*
Radio Romance: *Fogcutte*
Distillery Nightclub

Tweed Sneakers: *Bacchan*
Firestone Lounge
X-Offenders: *Macho's*

NEWnight club

DANCE

f-d

Monday's

SORINO'S

New Music

 presents

 **poison ivy**

May 4-9, Tuesday- Sunday

Dallas Collins



May 3
KPRI 106 PLAID PARTY
Person with the most outstanding plaid costume wins expense paid trip for 2 to Steve Martin's premiere of "Dead Men Don't Wear Plaid"

- 75+ plaid drinks & draft beer
- No cover if wearing plaid doors open at 7:00

May 5
CINCO DE MAYO PARTY

- Imported Mexican beers \$1.00
—Bohemia, Carta Gierca, Tecate, Brisa
- Door prizes
- Live entertainment by **Dallas Collins**

Thursday, April 29: POISON IVY, \$1 drink night
Tuesday, May 4: DALLAS COLLINS, \$1 drink night

 5373 Mission Center Road • 291-6635

**WE'RE DEALING
LIVE ROCK** AT **THE ALAMO**

WITH
THE BAND
THAT TOOK
SAN DIEGO
BY STORM!

TUESDAY
THRU
SATURDAY
FROM 8 PM
NITELY

APPEARING



PLUIEIL

NOW GRAND
OPENING WEEKEND!

TUESDAY IS
WET T-SHIRT
NITE
ASHTRAYS
RECEIVE 2
COMPLIMENTARY
KAMIKAZE OR
BOMBARDIER 3 OZ
SHOOTERS' GOOD
TIL 9 PM
GET YOUR FIRE
TANK TOP FROM
KIPP FRY
GARY KELLEY

WEDNESDAY IS
DOUBLE
SHOOTER
NITE
RECEIVE 2
COMPLIMENTARY
KAMIKAZE OR
BOMBARDIER
DOUBLE SHOOTERS
TIL 9:55 PM
COME EARLY
& LOAD UP

THURSDAY IS
KGB-FM
CARD NITE
WITH KGB CARD
RECEIVE 2
COMPLIMENTARY
KAMIKAZE OR
BOMBARDIER 3 OZ
SHOOTERS' GOOD TIL
10 PM. COME EARLY
& SHOOT UP!

**FRIDAY & SATURDAY
BIG FUN ROCK WEEKEND!**

COMPLIMENTARY
SHOOTERS WITH
NOOT CHARGE

DOOR
TUES-THURS: \$2.00
FRI-SAT: \$3.00
MUST BE 21
WITH PROPER I.D.

ADJACENT TO CLAREMONT BOWLING

3093 CLAREMONT DRIVE • SAN DIEGO • 276-3437

Jazz

Jennifer Patton: Hazy Cafe
Lori Bell and Shep Meyers: Prophet
Lester Korman: Renaissance
Fro Righiani's Preservation Band:
Pat Long's Lovers
Carmen Sheraton Harbor Island
Bertie Carter Quartet: First
City Chango
Jannie and Jimmy Cheatham:
Sheraton Inn Annex
The Chicago Sizz Billy (n Tavern)
Clean Sweep: Black Frog
Ira Cabb's Jumbo Dilemma Band:
Toby Mori's Macho's Bode's
Jimmy Corson Ensemble:
Corson's Strikely Jazz
Gary Music On: Gold Coast Lounge
Harvey and 52nd Street Jive:
Solidity
Bob Holey Trio: Blue Parrot
Bill Hunter Trio: Blue Parrot
Bill Holey and Shep Meyers: Blue
Parrot
Butch Lacy Ensemble: Elmer's
Blue Parrot
Kroya Lettice Papagayo
John G. Lewis: Old Bessie Store
Restaurant
Charles MacPherson Quintet: Blue
Parrot
Joe Muffin Quintet: Blue Parrot
Midnight Rhythms: Sullivan House
Susan Mueben: Corson's Strikely
Jazz
Night Vision: Chuck's Steak House
Tony Ortega and Chino Cochran



JEFF LORBER, Tuesday, Robin

Oscar Henry's Steak House
Ella Ruth Piggee: Triton/Cordill
Triton, San Diego
Paul: Fish House: Black
The Red Phobos Quartet: Ruffly Up
Tavern
Ron Satterfield: Papagayo, Elmer's
Peter Springer: Blue Parrot
Steve's Thru: Sheraton Harbor
Island
Storm: Nola's Sports Arena

Tierre: Natchual
Time Place: Blue & Frog

Folk/Ethnic

Nabi Atman Trio: Islander Hotel
Blackfem: Old Time Cafe
Brian Connolly: Blumey Store
Pub, Blumey Store II
Lore and Virginia Cortese: Dreyer

Magpie's
Dennis Dobler and Gary Orison:
Dreyer Magpie's
Foot on the Wheel: The Shepherd
Cafe
Richard Freeman: Dreyer Magpie's
The Gable: Pinner Camp
Steve Grogan: Dreyer Magpie's
Larry Holey: Old Time Cafe
Doug Hewitt: Kung Food

Jim and Theresa Hinton: Blumey
Store Pub, Pinner Camp
The Jackhammer: Sullivan House:
Dreyer Magpie's
The Jermal Ensemble: Sheik Kebab
House
David Serraldi: Dreyer Magpie's
La Familia: Macho's
Les Tray Shells: Dreyer Magpie's
Annie Levin: Dreyer Magpie's
Joe and Antoinette McManis: Old
Time Cafe
The McManis: Blumey Store II
Sean McVicker: Blumey Store II
The Middle Eastern Musicians:
Al Sultan Restaurant
Nimette: Edeon's Continental
Cuisine
Mason's: Macho's
Sienna Gail Cell Irish Band:
Dreyer Magpie's
Paul Smith: Old Time Cafe
Tara: Pinner Camp
Blues/R&B/
Reggae
Johnny Almond Rhythm Room:
Pinner Camp, Blue & Frog, O's
Ray Buchanan: Blackboard
Crescent: Spirit, Zebra Club
Black Williams: Cafe de Loma
The Harborside: Mander Wind
La Chica: Elmer's
Julius: Pinner Camp
Elmer's: Pinner Camp, Mander Wind
La Loma: Ruffly Up
Midnight Rhythms: Sullivan House
The Nomads: Joe Murphy's
Business: Dreyer Magpie's

Everything Else

Julia Aguirre: classical guitar,
Kung Food
The Blue Wind Home: variety—
Boutique to Bach, Sheraton
Harbor Island
Paul Buehler: classical and
contemporary guitar,
Caranago's Pinner Camp
David Bradley: comedy and
originals, Joe Murphy's
Jesse: Capes classical and, Wing
Cafe
Chen variety guitar, Hungry
Phaser: Mander Valley
Pineapple variety, Rumsale
Juni/Romaldo
Edith Galt: variety—pop to light

classical, The Pinner Room
Salvage
The Good Time Fellows: 50's revue,
Playboy Club
Charles Hovick: variety, Rumsale's
Lisa Kasey: light classical, The
Shepherd Cafe
Llama: classical guitar, Kung Food
Bob MacLean: piano bar, Bahia
Hotel, La Mesa
Chen Miller: variety, Mel-O-Die

Storm
The Whaling Oldies Band: variety,
Julia's Tavern
Orson Gutter: classical guitar,
Prophet Vegetarian Restaurant
Rex Pade: variety, Royal Vista Inn
Buddy Band: piano bar, Bahia
Hotel
Karlene Reeves: piano bar, Dock's
Cocktails
Thomas Steele: family

entertainment, Organ Power
Pinner Camp
Jonathan Van Buren and
Yoshidaghi: Elmer's
Duke Versano: variety, Rumsale
Juni/Romaldo
Came Wides: video singing,
Julia's Tavern
Ken Wilkins: piano bar, Mexican
Village

EPICYCLE
A hot 5 piece blues, latin jazz,
fusion group.
Tuesday
THE HURRICANES
Blowing the blues.
Wednesday—Thursday
KING BISCUIT BLUES
Six accomplished artists.
Friday—Saturday
MANDOLIN WIND RESTAURANT
308 University Ave., Hillcrest, San Diego 921-3017

Rock-A-Whay Productions presents from England
Alan Holdsworth and I.O.U.
Formerly with UK, with special guests
Chris Spencer Band and Essence
"Holdsworth is the best in my book, he's fantastic, I love him."
—Edie Van Halen
"The most innovative guitarist to come to rock."
—Pat Thrall
"Spitting words of extraordinary."
—Guitar Player
Wednesday, May 8th 9:00 pm
Live at the Beachcomber
8022 Chalmers Main Blvd. (between 163 and Conway) 540-8069
Tickets \$5, available at the door.

The **ALLEN VIZZUTTI** Band
Featuring
Tom Breckline—Drummer
with Chick Corea
Mike Miller—Guitarist
with Gino Vannelli
Leon Gae—Bassist
with Gino Vannelli
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